

LIFT

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

02/03/96
16/01

RIPPER GRIPPER:

CONTROL PHREAK VELOCITY RIPPER CONSIDERS THE STATE OF
A NEW MEDIUM, WITHOUT SOUNDING LIKE AN ASSHOLE.

INTERNET OUTSIDE:

REDFORD SURFS THE NET
BUBBLES GALORE!

DU RYNARD INTERVIEWS CYNTHIA ROBERTS

INTERNET
RIPPER
GRIPPER

The news that the Juneau committee report came out in favour of strengthening the three major film institutions in the country was greatly comforting, in that it proposed Canadian culture as a fundamental institution of the country, rather than an indulgence to be enjoyed in times of economic largesse. The committee was formed as a result of a budget speech last February ('95). Juneau was asked for an in-depth, fundamental review of the CBC, NFB and Telefilm Canada. The guidelines presented to him were that he analyze the institutions in the light of a strong foreground image (i.e. what if they had one), Canadian content, and budget constraints.

The 300 page report carries 95 recommendations and was completed in 9 months, astonishing, since parliamentary committees tend to have the gestation period of elephants (2 1/2 yrs). Perhaps it was induced labour, since Juneau in his opening remarks at a press conference on January 31st said he and fellow committee members Catherine Murray and Peter Herndorff (called by the press the three wise men until someone finally locked up Catherine Murray's skirt) had taken no holidays, and had very little sleep, working seven days a week. Just like making a film.

At a time when Ontario culture is being redefined in a newly mercantile way, it is refreshing to find that the Juneau Committee far from recommending Bingo as a means of fundraising (as Mushinski did in remarks to the Canadian Independent Film Caucus), argues strongly in favour of stable funding for all three institutions which they consider more important than ever to Canadian culture. Cultural institutions are not to be used for politics or propaganda, the committee was careful to say, as they recommended continuing an arms length relationship from the government.

The committee pointed out that in the age of electronic superhighways, and Starwars being fought as American programming bombards the global community from the galaxy, the seeming plethora of choice is deceptive; there are not more Canadian choices, and there are not more - er - significant choices.

His specific recommendations included:

NFB: divest it of most equipment, decentralize production (i.e. move it away from a central Montreal headquarters), and rely more on outside

independent producers and directors and production facilities. But don't merge it with Telefilm or CBC. They called the NFB a creative organization, functionally different from Telefilm or CBC. Get those applications in now.

CBC: Stabilize funding, so that the regrettable trend towards bad ratings grabber t.v. can be diverted. Promote Canadian developed programming, not the purchase of American programming. Leave the U.S. soaps and prime time sports out, except for Hockey, and focus on current affairs, documentary and indignously produced Canadian programming. Take off advertisements, and introduce a 'communications tax' (in this case an additional \$1.70 to the \$7.30 we already pay CBC through our taxes. Herndorff pointed out that Societe Radio Canada in Quebec has 10 hours of Canadian programming per week, and feels that there is no reason English Canada can't do the same. The report recommends that Quebec get away from light entertainment.

Telefilm: While Telefilm is applauded for having contributed to the increase of Canadian production in the last 15 years, as well as to the emergence of a few strong production companies, a \$1 billion film industry and 2500 hours of programming, it is chastised for having failed in that 15 years to significantly improve indigenous Canadian programming, and Catherine Murray says there is evidence that funds have been diverted away from that specific mandate towards more American but made-in-Canada programming. We still have no self-sustaining Canadian market. Telefilm should have funding stabilized at \$100m, and address themselves to these issues more strenuously. Ahem.

It's a series of recommendations, not a policy paper, and the feds still have to show the same commitment to Canada as Juneau et al. But finally there has been a show of strength against the prevailing wisdom that good programming isn't produced by Canadians. Is it protectionist? You bet! Will there be backlash? Oh, I think so. And anyway, will this mean that indie producers, not just the established companies, can get funding for productions? Will this mean that Telefilm will finally promote first-time feature directors, and take on the R & D role that the OFDC sadly can no longer fill, and that talented Canadians will have a chance to actually produce work? Will it mean that truly inventive, imaginative programming will be seen on the airwaves? How about experimental film hours on television? Will indie filmmakers finally get some respect?

MESSAGE FROM THE CHAIR

Dear LIFT members,

Welcome to 1996 and a new LIFT Board of Directors. At the Annual General Meeting on November 22, elections took place for this year's Board. Four new Board members were elected to join the 7 members returning for their final year.

This year the Board will continue to ensure and oversee the successful running of the Co-op. One of our central concerns will be to make sure LIFT is able to negotiate through the decreases in government funding, which have - and no doubt will continue - to come our way. To this end, we will work towards making the Co-op run as efficiently as possible now, so that later on any decreases in funding will have as little affect as possible on the membership.

At present LIFT is one of the most successful co-ops in the country. This Board will ensure that it stays that way.

Sincerely, Hope Thomson LIFT Chair.



THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

February/March, 1996
Volume 16, Issue 1

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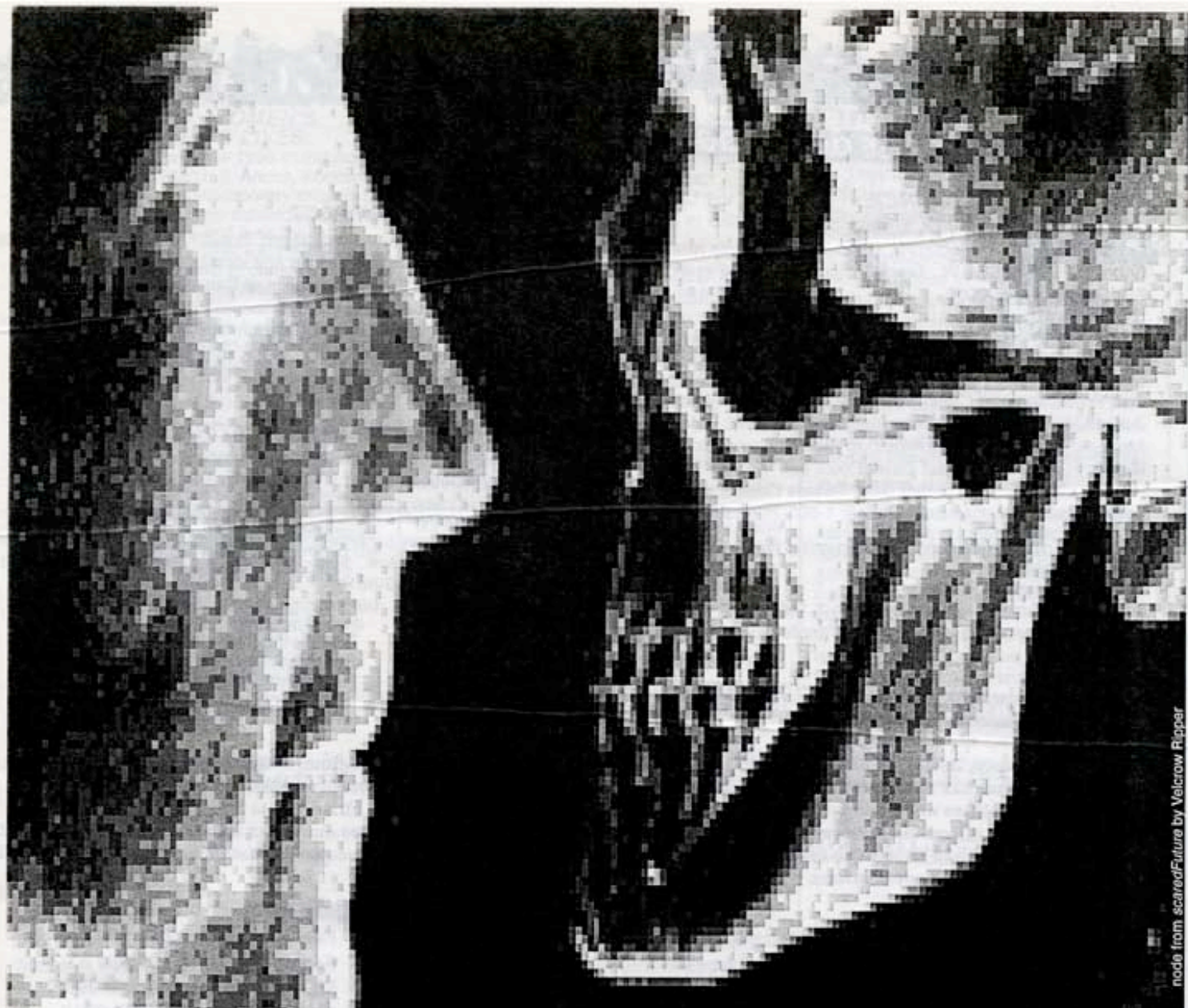
THE REST OF THE GANG:

Darren Atkinson, Dominique Cardona, Gordon Creelman, Paul Hasick, David Nancoff, Shay Schwartzman, Nena Toth

The LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-operative 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 matters.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, Metro Council 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 Citizenship, Culture and Recreation.

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, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W5, Phone: 588-6444; Fax: 588-7017. Email TBA.



made from scaredFuture by Velcrow Ripper

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ON THE COVER:
DEATHAFTERDEATH
By Velcrow Ripper

critical dates & dubious deadlines..crit

financing & grant deadlines:

ONTARIO ARTS COUNCIL:

Artists' Film and Video Apr. 1, 1996
 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

CANADA COUNCIL:

The following deadlines have been confirmed with the Canada
 Council:

Film Production and Creative Development Grants: March 15,
 July 15, November 15 (contact Leuten Rojas, ext. 5541)

New and Emerging Media Artists (to replace Explorations):

March 1, Sept 1* (contact David Poole ext. 4252)

For more information, contact: The Canada Council, P.O. Box
 1047, Ottawa, ON, K1P 5V8. Phone: 1-800-263-5588.

FUND (Foundation to Underwrite New Drama for Television):

Script Development Programme

& Senior Projects Programme: March 7, May 3.

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

BRAVO! Starts Bravo! FACT:

ERAVO! has launched a new foundation, Bravo!FACT, to assist Canadian
 talent by offering financial assistance and incentive for the promotion,
 development, production, and exhibition of Canadian-made shorts form
 arts video, in all manner of disciplines and modes of expression, and to
 stimulate public interest in and appreciation of the arts on television.
 Awards can cover up to 50% of the budget, up to \$25,000. Upcoming
 deadlines: Feb 29, June 28, contact Marie Lalonde for more info: 591-
 5757, ext. 2734.

ONTARIO FILM DEVELOPMENT CORPORATION:

All programs have been frozen until further notice.

For further information contact: 314-6858.

CANADIAN INDEPENDENT FILM & VIDEO FUND

No upcoming deadlines confirmed. For more information, contact: Robin
 Jackson, 666 Kirkwood Ave., Suite 203, Ottawa, ON K1Z 5X0. Tel: (613)
 729-1900, Fax: (613) 729-4610.

upcoming festival deadlines:

Portugal, Germany, Israel, Russia, Korea, France, Brazil, Australia, Sweden, India, Belgium, Italy, England, New Zealand...
 Did you know that LIFTers had their films screened at over 50 festivals around the world in 1995? Just a reminder that
 LIFT keeps guidelines and application forms for many international festivals on file, all available for photocopying (10¢ a
 page) at the LIFT office. As much as they would like to, LIFT staff cannot take the time out to fax information to members. If
 you are unable to make it into the LIFT office yourself due to limited office hours or because of distance, you will have to call
 the festival directly for applications.

Festival:

Mons Int'l Short Film Fest. (Belgium, March 28-31)
 Olomouc Academia Film Fest. (Czech Republic, April 2-5)
 Toronto Worldwide Short Film Fest. (Toronto, June 4-9)
 Charlotte Film & Video Festival (North Carolina, May 2-12)
 Cardiff Int'l Animation Fest. (England, May 27-June 1)
 Hamburg Int'l Short Film Fest. (Germany, June 19-23)
 Sydney Film Fest. (Australia, July 26-Aug. 9)
 Vienna Dance Screen 96 (Austria, June 10-15)
 Trento Int'l Film Fest. of Mountains & Exploration (Italy, Apr. 28-May 4)
 Melbourne Int'l Film Fest. - Shorts (Australia, July 26-Aug. 9)
 Filmfest Munchen/Top Television (Germany, June 29-July 6)
 Huesca Film Fest. (Spain, June 7-15)
 Melbourne Int'l Film Fest. - Features (Australia, July 26-Aug. 9)
 Vila do Conde Int'l Short Film Festival (Portugal, July 2-7)
 Paris Fest. of Films on Art (France, October 16-21)
 Lausanne Int'l Film Fest. of Films on Energy (Nov. 13-16)
 Jerusalem Film Fest. (Israel, July 4-13)
 Cracow Int'l Short Film Fest. (Poland, May 31-June 4)
 Bettina Russell Film Fest. (Waterloo, October 3-5)
 Breckenridge Fest. of Film (Colorado, September 19-22)
 Ottawa Int'l Animation Fest. (October 2-6)
 Cabbagetown Film & Video Fest. (Toronto, Sept. 4-5)
 Milan Int'l Tourism Film Festival (Italy, April 17-22)
 Valencia Int'l. Film & Video Fest.(Spain, June 24-30)
 Ebensee Int'l Film & Video Fest. of Nations (Austria, June 16-22)
 Margaret Mead Film & Video Fest. (New York, NY, Oct. 18-23)

Deadline:

Feb. 26
 Feb. 29
 Mar. 1
 Mar. 1
 Mar. 1
 Mar. 1
 Mar. 8
 Mar. 15
 Mar 20
 Mar. 22
 Mar. 30
 April 1
 Apr. 4
 Apr. 19
 Apr. 30
 Apr. 30
 May 15
 May 15
 May 31
 June 30
 July 1
 Aug. 23
 Feb 29
 April 30
 May 1
 May 3

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 (613) 232-6727
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1 dates & dubious deadlines...critical dat

TELLING TALES: WOMEN'S STORIES WOMEN'S LIVES:

In conjunction with the 1996 international Women's Day on March 8, Artcote, Windsor's artist-run centre for contemporary arts will be hosting "Telling Tales..." an exhibit celebrating Women's experiences and lives for its February 9-March 10, 1996 exhibition period.

All women are invited to participate in this exhibit. It is their goal to fill Artcote's space with as many women's "voices" that want to be heard (seen). The exhibit will consist of several parts. In addition to projections of 35mm slide works which have already been selected by the organizing committee to be screened onto Artcote's store front windows, women are also invited to submit fax and e-mail transmissions to be displayed in the gallery exhibition space. Artcote will be also be accepting FEmail (i.e., mail artworks by women). **Works will be accepted through March 10.** It is their hope that the space will be overwhelmed by fax and e-mail transmissions from around the world (and around the corner). There are no length or frequency restrictions to this aspect of the exhibit. Submissions are also being accepted for women's video works. These works will be available for viewing in a comfy space within the gallery during the exhibition run. **The deadline for videos is February 1.** Please note that these components of the exhibit are unjuried and that artist fees will not be paid.

Submissions can be delivered to: Artcote Inc. 109 University Ave W., Windsor, ON,

WOMEN'S PERSPECTIVE IN CINEMA:

Thursday, February 29 @ 8.p.m.

Woman as Traveller >>O.I.S.E. Auditorium.
Call 923-6641 ex. 2204 for details.

LETS:

With LETS dollars (known as Green dollars) I bought a typewriter, down jacket, day-old organic vegetables (many times), had a 2-hour Jin Shin massage, and rented a rehearsal room. I made Green dollars by teaching an acting workshop and selling some unwanted things from my apartment at a LETS trade sale.

With the cutbacks, the benefits of this system will become more apparent. We all have abilities, skills, knowledge, the will to work and things to get rid of, but people who want or need our help of goods might not have cash to pay us. They might, however, have other abilities, skills, knowl-

N9A 5P4. Tel/Fax: (519) 966-6564. e-mail address: Knowle1.server.uwindsor.ca

Please indicate on submission that it is intended for exhibit in "Telling Tales: Women's Stories, Women's Lives." For more info., contact Christine Burchnell or Britta Poisson.

ANIMATED FILMS WANTED FOR INTERNATIONAL TELEVISION:

Jolt Television Productions Inc. is putting together a new compilation of animated films for the international home video, broadcast, and related markets. If you are an independent animator who would like to have your work considered for such a package, Jolt TV wants to hear from you!

If your work is selected, they offer: potential national and international exposure; payment for your efforts; inclusion in their international database of filmmakers that they make available to networks, producers, etc. Send your work right away on videocassette (1/2" VHS, 3/4, or Beta SP). For further information, please contact Jolt TV Productions at the following address:
Canadian Film Institute, 2 Daly, Suite 140,
Ottawa, ON K1N 6E2. Fax: (613) 232-6315, Tel: (613) 232-8769.
e-mail: aj899@freenet.carleton.ca
Web: HTTP://www.DocuWeb.ca/CFI-OttAniFest/

HALLWALLS MEDIA PROGRAM:

Video/performance, film, multimedia, digital media and internet projects wanted for

calls for submissions:

ongoing exhibitions/screenings/installations.

They also accept proposals from video & digital artists for residencies which includes access to Hallwalls' video and digital editing facilities and internet services. Work produced through these residencies will be exhibited at Hallwalls.

Submit preview tapes, proposals, resume, support material & SASE.

For more info. contact Gail Mentlik:
Media Program
Hallwalls Contemporary Arts Center
2495 Main St., suite 425
Buffalo, NY 14214
Tel: (716) 835-7362, Fax: (716) 835-7364
email: Hallwall@Localnet.com,
Internet: http://freenet.buffalo.edu/~hallwall

DANCES WITH MOOSE:

Call for submissions from all Studio One Associates for a national premiere screening featuring amateur work of Studio One Associates, March 27-28, 1996. 7:00 - 9:00 p.m. Colin Lowe Theatre, Canada Place, Edmonton.

A screening committee will be in effect. All lengths, formats, genres will be considered. Submission deadline: February 29, 1996. All submissions will be retained in a Studio One Associates video catalogue.

Please direct submissions to: Studio One, NFB, 120 Canada Place, 9700 Jasper Avenue, Edmonton, Alta. T5J 4C3.

community calendar:

monthly and there are frequent trade sales (like communal garage sales) or swap meets (bring things you don't want, take stuff you want, no dollars used).

Some stores and businesses belong, stipulating which items you can buy for Green dollars.

Here is a random sampling of things and services currently offered:

Income tax preparation; Computer Support; Photography - film processing; Printing - use my laser printer; painting interiors; homemade jams; sweet potato pie; shiatsu-and a sampling of things wanted: carpenter; double bed; child-care; ride to Ottawa.

The LETS phone number is 595-5477
by Andrew Scorer

announcements:

SNEAK PREVIEW : LIFT is getting PROTOOLS!

ECSTATIC? PISSED OFF? TEPID? ANY RANDOM REACTIONS?: write a letter to the editor.

SONIC BLOOM will give 50% off to LIFT members on audio post production!!! Call Matt at466-5071 for more details.

lift news..lift news..lift news..lift news..

congratulations:

Michael Werth, Genie Award for Editing *Dance Me Outside*
Lynne Fernie, Genie Award for Best Short Documentary, *Fiction and Other Truths: A Film About Jane Rule*
Belated Congrats to the following members who received awards for their films in 1995:

Anastacia Dickerson, for *Swim After Dinner* -1st place, Short Experimental Category, Most Outstanding Photography, Sound, Editing, TVO Telefest Awards (Oct. '95). Also, Most Outstanding Film Production at the Sheridan College Year-end Fest. back in May.
Asad Mir, for *A Death in the Family* - Outstanding Achievement, Berlin Media Festival (April '95)
Tony Nichols for *Bowl! The Movie* - Best Screenplay, Best Actor, Vancouver POV Film Fest. (May '95)

All Kazimi for *Narmada: A Valley Rises* - Golden Gate Award, San Francisco Int'l Film Fest. (May, '95). This month Ali travels to India to screen the film for audiences at the Bombay Int'l Film Fest.

Michelle Mohabeer, *Coconut/Cane & Cutlass* - Special Invention-Documentary at the 1995 Turin Int'l Lesbian/Gay Film Fest. in Italy.

Larissa Fan, *Ten Little Dumplings* - First prize, Jay Scott Award for best overall production TVO '95. TVO Telefest, May '95.

LIFT congratulates the following members who were successful in the recent round of Toronto Arts Council grants to artists:

Nick de Pencier, **Ali Kazimi**, **Keith Lock**, **ahdri zhina mandiola**, **Jorge Manzano**, **Cynthia Roberts** and **Laura Taler**. Applications were reviewed by a jury of five artists:

Deborah Waddington, **Brian Scott**, **Patricia Deadman**, **Paula Fairfield** and **Brent Cehan**.

*If your film has received any awards or nominations, or has been accepted into any festivals, please contact the LIFT office at 588-6444.

new members:

as of November 22-January 31.

Elana Adair, **Diana Alvarez**, **Lori Anastacio**, **Christine Barclay**, **Dominique Barclay**, **Madeleine Bergeron**, **Marcio Bodnariuc**, **Michael Capellupo**, **David Coffey**, **David Cox**, **Nick Curcin**, **Michael Douglas**, **Paris Dragon**, **Drew Frohmann**, **Lori Jill Gort**, **Jennifer Govier**, **Shary-Lee Guthrie**, **Iain Hill**, **Hauke Houchen**, **Ramona Jankauskas**, **Gord Kern**, **Kami Keshavarzi**, **Gilbert Kwong**, **Scott Maudsley**, **Fiona McIntyre**, **Age Meola**, **James E. Minns**, **Chan Park**, **Daniel Pace**, **Aresh Parsa**, **Marius Poirier**, **Rajiv Rai**, **Dean Rainey**, **Ryan Redford**, **Trent Rogers**, **Nika Rylski**, **Gerald Saul**, **Vanessa Shah**, **Peter Stewart**, **Danijal Sukalo**, **Andrew Tarbet**, **Denise Taylor**, **Tobaron Waxman**, **Mark Wihak**, **Victoria Wisdom**, **Yvette Yaneff**, **Rachel Zelechow**.

liftgear & machinations:

What's new with equipment @ LIFT?

The **Sound Transfer Room** has been upgraded and moved to the suite beside the **Oxberry Room** (colour to be announced). It is now fully equipped with a **Denon 650F CD player**, a **Panasonic SV3700 DAT player**, and a **Tascam 112 MKII Cassette Deck**. The rates have been increased to reflect these improvements. The hourly rate will be \$10 for full members and \$20 for associate members, as of March 1. If you have any questions, or would like to book time in this new suite call **Greg** or **Lisa** at 588-6444.

Post-Production has been booming here. It's lucky that we now have five fully equipped **Edit Suites!!** Our recent donation of a 16mm six plate **Steenbeck** has been serviced and in use since early January. It was sharing space with the sound transfer equipment and the super 8 **Steenbeck**, but by press time, will be the sole inhabitant of the **Azure Editing Suite**. Here is a list of the editing facilities we have here at LIFT, for those who have not yet had a chance to stop by our great new facility:

Yellow Room:	8 plate, 16mm, double picture Intercine
Green Room:	8 plate, 16mm, double picture Intercine
Orange Room:	6 plate, 16mm Steenbeck
Azure Room:	6 plate, 16mm Steenbeck
Pink Room:	6 plate, single picture, 16/35mm Intercine

You can book the edit suites in advance by calling **Lisa** or **Greg** or stop by the office to check out the booking sheets across from the equipment room. And remember, all bookings cancelled without 48 hours notice will be charged to the member.

Just a little reminder about **equipment rental policy**. The renting member *must* be present at check out time to sign the equipment rental agreement and to be sure that the equipment is in good working order when it goes out. One of the reasons LIFT can offer such low rental rates is because we are a member organization with a special insurance agreement, which strictly states that the member must sign for the equipment. **Check-out is from 2 p.m. to 6 p.m., and check-in time is from 10 a.m. to noon.** Equipment returned late will be charged for another day. And don't forget that you save 10% by paying your invoice at Check-Out time. All accounts are due within 60 days, or all renting privileges will be suspended. Any questions? The full rental policy is on the back of the rental contracts, and on the **Equipment Rate Sheet**. Call if you'd like us to send you a copy.

lift orientation:

Wednesday, March 13, 1996

11:30 a.m. - 1:00 p.m.

37 Hanna Ave., Suite 301

LIFT will be hosting an orientation session for individuals interested in joining the co-op, as well as for any members who haven't yet familiarized themselves with LIFT's facilities and resources. The **Membership Co-ordinator** will introduce attendees to the LIFT staff and will show everyone 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 it's activities. The **Equipment Co-ordinators** will take everyone on a short tour of the editing rooms, go over the equipment resources, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

NEW: An orientation of the **Canadian Filmmakers Distribution Centre** will also be conducted for interested individuals.

Space is limited, so call to reserve a spot. LIFT: 588-6444

story board:

pre-production:

WHEN YOUR SKIN SMELLS OF JASMINE

39 min. 16mm

Katherine Asale

A film about relationships.

THE DISHWASHERS

Documentary

Laura Bil

Profile of the life and times of a Sri Lankan dishwasher.

WHEN I KNEW JENNIFER

Comedy

Laura Bil

A woman with an attitude takes a look at Toronto

KWALUDIDI

Super 8mm, 16mm Experimental/Documentary

Julia Cain

Dealing with issues of place and identity while living as a foreigner in Africa.

JOHNNYVILLE

Drew Carnwath

Mysterious love-triangle in the not-so-distant future. One may be a spy.

(Based on the play by the same name)

I DREAM OF THE LIVING

Drama

Drew Carnwath

Four girls go camping, one disappears in a cave; 10 years later, a reunion.

UNTITLED

Vince Colyer

16mm

IN THE ABSENCE OF OUR FATHERS

Feature 16mm, Super 8mm Colour Drama.

Victor Crowl

We follow the growth of one individual from age 7 to 24, from the time his father leaves his family to the time his mother throws him out on the street because of his homosexuality.

CASH, NO TAX

85 min. 16mm. Colour. Comedy

Franco del Maschio

HEROES NEVER DIE

1 hr. Drama

Andrew Dolha

A man living at the ends of the earth must come to terms with himself.

LET'S DANCE REGARDLESS

7 min. Drama

Seville Farley

A young West Indian Canadian man tries to make a life for his family in Canada. He encounters problems with racism, finances and his teenage son who shows no pride in his heritage.

FLASHPOINT

60 min. Drama

Seville Farley

A film dealing with the tensions that exist between the West Indian immigrant people and the Toronto police force.

THE OBSCURE APPEARANCE OF EDOUARD TISSE

16mm Colour

Pedram Fouladianpour

PEACOCK BUTTERFLY

25 min. Experimental/Drama

Kwoi Gin

An experimental drama about race and gender identity. A web of cultural and sexual misunderstandings lead to a tragic encounter for a Chinese Canadian videomaker.

MY CHILDHOOD FRIEND

Shannon Grinnel

A young woman returns to her home town outside San Francisco when she hears that a childhood friend has passed away.

PICKLE EATERS

Lisa Hayes

8 min. 16mm B&W. Comedy

Pickle eating shown as an addiction, similar to smoking.

GRANDPA'S FINGERS

Lisa Hayes

5 min. 16mm. B&W. Comedy/Drama

A recounting of the stories told to a young child by her grandfather to explain his missing fingers.

FINGERS CROSSED

Feature Drama

David Horton

A young single mother from the east coast attempts to find a husband in Toronto.

Meanwhile, a pedophile tracks down his victims through ads from single mothers on the Telepersonals.

BLIND MAN'S BLUFF

15 min. 35mm B&W

James Hyslop

A blind man's personal epiphany

UNCLE CHICK

30 min. 16mm. Colour Drama

A touching drama that examines the relationship between a gay uncle and nephew.

A VIEW FROM IROQUOIA

60 min. 16mm Documentary

Ali Kazimi

Portrait of Mohawk photographer Jeffery Thomas. Spanning a decade, the film explores the growth of an artist, issues of representation of aboriginal people in photography and the processing of documenting cultural history.

FLOWER POWER

7 min. 16mm Drama

Jiin Kim

A modern day fairytale where things are not as they seem. Snow White is Asian and the wicked witch is the Avon Lady.

MARKER OF CHANGE

16mm Betacam SP

Caroline Langill

The film will chart the progression of the women's movement to commemorate the massacre of 14 young women at the École polytechnique. It will focus on the artist (Beth Alber) who will be constructing a monument to the victims and on the victims themselves.

EMPTY SPACES

10 min. 16mm. Colour. Drama

Donald MacDonald

A retrospective glance at a broken relationship and a brilliant young electronic engineer's choice to seek peace in an unusual place.

INVOLUNTARY CRIMES OF LOVE

Feature, 16mm, B&W Drama

David Marcoux

An exploration of the unusual nature of love.

pre-production:

cont. >>>



MUTE

80 min. 16mm. Drama
Jason McBride

FIRES OF JOANNA

16mm Colour Drama
Penny McCann

Eastern Ontario gothic drama.

SONG OF SOLOMON

8 min.

Naomi McCormack

THE EVOLUTION OF COMMON SENSE

Betacam SP. Documentary

Fiona McIntyre

A five-year process-documentary on the evolution of public opinion and the Mike Harris government.

THIS VILLAGE

16mm, 8mm. Colour, B&W Documentary

Bob Millard

An overview of the settling and development of the village of Coldwater, Ontario, between 1935 and 1995. The production relies on a relative and unusually large quantity of home movies and semi-professional motion picture film.

CHAMELEON

60 min. 16mm Colour. Experimental/Drama

Michelle Mohabeer

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.

WALKING ON EGGSHELLS

24 min. 16mm. Colour. Drama

Joanne Norman

Three siblings through a twenty-year period throughout their dysfunctional upbringing.

A VOW OF CONVERSATION

90 min. 35mm. B&W

Terry Odette

Based on the journals of Thomas Merton, '64-'65.

LOVE SUCKERS

16mm. Hi 8. Documentary

Graeme Oxendale

THE WAY OF BROTHER SON

90 min. 35mm. Colour

Leslie Padorr Keith Locke

ALL OVER THE MAP

60 min. 16mm Betacam SP Colour Drama

Justine Pimlott

A film about dreams and AIDS.

THE WITNESS

Ryan Redford

Jehova's witnesses soliciting for their religion/cult.

UNTITLED

30 min. 16mm. Documentary

A short film documenting the experiences of a number of refugees who have recently arrived in Toronto.

THE JOURNEY

120 min. 35mm. Colour Drama

Charlene Roycht

LOSING YOUR NORTH

90 min

Ben Sainsbury

A documentary sandwiched between a narrative dramatic film, following a filmmakers journey into his dark side and the conflicts this has with his relationship.

DRENA

25 min. 16mm. B&W. Drama

Julie Saragosa

A young woman searches for her sexual self.

MARCH BREAK

90 min. 16mm. Colour. Comedy.

Massimo Sartor

OFF MY CHEST

60 min. 16mm. Documentary

NEW VALUES

Feature. 16mm. Colour. Drama

Paula Tiberius

A woman trapped in her TV set.

AUDREY

16mm. Colour. Experimental.

Stephanie Vittas

Experimental portrait of the life of a phony street-walker.

DRIVE

16mm. Colour. Drama

David Weaver

A night in the life of 16 year old Del when everything changes - and not for the better.

TURKEY WORK

4 min. 16mm. B&W. Drama

Jennifer Wernigwans

NANGO

5 min. 16mm. Colour. Drama.

Jennifer Wernigwans

GAZANIA

12-15 Kodachrome Experimental

Roberto Ariganello/Chris Gehman

Experimental Animation through the Middle Ages.

production:

EL BARRIO

30 min. 16mm. Super 8. Betacam SP. Colour and B&W. Experimental. Documentary.
Director: Marcos Arriaga

Images and interviews that explore the Annex as a neighborhood.

ANNA AND ARIEL

7 min. 16mm. B&W. Drama
Director: Naomi Boxer

SHIFT

20 min. 16mm. Super 8. 35 mm. VHS Video. Colour & B&W. Performance
Director: Michael Downing

Dance film shot in a farmer's field over three seasons. Dancers are wearing business suits.

AUTOMATIC WRITING

60-90 mns. 16mm. Colour. Experimental/Narrative
Director: Ann-Marie Fleming

"Automatic Writing" is a study of family and biography in general. It is based on the translated diaries of my great grandfather, who was born in the mid 1800's during famine and a rebellion, in a small village in southern China.

DIGGING UP POTATOES

24 min. 16mm. Colour. Experimental.
Director: Herwig Gayer.

Grandparents and gardening. A brief history of the Danube Swabians.

PUNK. PROBABLY HARDCORE

Feature. 16mm. Colour. Documentary
Director: Mark Hesselink

Through the use of archival and original material, the film will reconstruct the evolving and often contradictory history of punk in Toronto.

PONG

60 min. B&W. Drama.
Director: Daisy Lee

A story about a Chinatown "mahjong" mother who unwittingly gambles away her grocery store when she attempts to win a wife for her gay son.

MYOPIA: A LETTER TO MIKE HARRIS

16mm. Video. Experimental.
Director: Penny McCann
A poetic, political rant.

POODLE

25 min. 16mm. Colour. Drama
Director: Candy Minx

Life, Love and the pursuit of happiness in these confusing and dangerous times.

IS THAT YOUR SISTER?

30 min. 16mm. Colour. Narrative
Director: Derek Rogers

A personal film about the filmmaker's memories of his sister's lifelong struggle with schizophrenia.

DESIRES UPON PROMISES

60 min. Drama.
Director: Farzad Sadrian

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.

THE BRIDGE

4 min. 16mm. Colour. Drama.
Director: Lana Tellock

SWEETHEART

30 min. 16mm. Colour. Experimental. Documentary
Director: Kika Thorne

A conversation about sex, love and power between the filmmaker and her friend, bisexual dominatrix Barbarafisch.

GREAT LAKES "GREAT LAKES"

3 min. Super 8. Betacam SP. Colour. Music Video.
Director: Paul Tiberius/Vicky Peters



post-production:

JOE SCHMOE

Feature 16mm Colour-Drama

Director: Lori Anastacio

A contemporary urban drama set in Toronto, an intimate look at the lives of a group of people, each with their own goals and motives, who watch their lives reshape around the impending birth of a baby.

MURDEREEL

22 min. 16mm, Colour Comedy

Director: Jon Alderman

A hack journalist discovers that his Nazi uncle, who became a filmmaker in Canada, captured a mob-hit on film in 1975.

ON THE ROCKS

27 min. 16mm Colour

Director: Grimur Ardal

A comedy about freezing to death.

PASSION FRUIT

30 min. 16mm B&W

Director: Warren Arcan

A researcher becomes obsessed with his subject.

LOTERIA

20 min. 16mm, Super 8. colour & B&W

Director: Roberto Ariganello/Frederico Hidalgo

An impressionistic documentary about the National Lottery in Mexico.

AFRICAN LANDSCAPE

Experimental

Director: Amy Bodman

The film explores land as a living entity and as the basis of what gives us life.

FORESIGHT

30 min. 16mm. Colour. Drama.

Director: Adam Ciolfi

A young woman becomes comfortable in a job, slowly draining her creative ambitions, until an accident makes her realize what she could lose.

COME OF AGE

75 min. 16mm. Super 8mm. Hi-8. Colour and B&W. Dramatic. Narrative. Musical

Director: Victor Crowl

A successful black photographer reflects on a four-year journey that began in Ocean City Maryland where he and his mother were abandoned by his father after his adopted Korean sister ran off with a surfer.

INSIDE THE MIND OF A CRACK ADDICT

60 min. Super 8mm, 16mm, Colour.

Documentary

Director: Victor Crowl

Interviews with three addicts in different stages of their addiction and recovery.

FLUX

16mm. Betacam SP.

Director: Nick dePencier

Modern dance performance film.

DINOSAUR

16mm. Betacam SP.

Director: Nick dePencier

Modern dance performance film.

MISREPRESENTATION

3.5 min. 16mm. Betacam SP. B&W.

Director: Michael Douglas

Lines of communication are severed by verbal and visual interference. Create awareness of human involvement in the exploitation of the environment.

I WANT A WOMAN WITH RACHMANINOFF HANDS

15 min. 16mm. B&W. Documentary

Director: Keith Daniel Fox

A portrait of a jazz musician and his creative process.

THE BRIDGE

12 min. 16mm. B&W. Drama

Director: Keith Daniel Fox

An art professor in a creative block steals the work of a dead student and passes it off as his own. His guilt eventually forces him to confess to a total stranger.

FIRST DISPATCH FROM ATLANTIS

16mm. Colour. Animation.

Director: Chris Gohman

The first in a series of experimental cut-out animations.

SILOS

22 min. 16mm. Documentary

Director: Aline Gilmore

Documentary on abandoned urban grain elevators.

DIKE

7 min. 16mm. Colour. Comedy

Director: Lisa Hayes

A story about a woman's discovery of her sexual identity brought on by an excessive perspiration problem.

QUESTION EVERYTHING

16mm. Colour. Drama.

Director: Jennifer Holness/David Sutherland

Students learn to question "Scientific" theories on genetic hierarchy in grade 9 science class.

CUTS

2 min. 16mm. Colour. Animation.

Director: Margus Jukkum

A short film dealing with the issue of censorship.

NO MSG

12 min. 16mm. B&W. Drama

Director: Eugene Kachmarsky

The story of Guy Smile, a harmless but paranoid underman who thinks too much.

YOU TASTE KOREAN

16mm. Colour and B&W

Director: Helen Lee

FOUR OF A KIND

9 min. 16mm & B&W.

Director: Joe Mahoney

A poker game gets ugly when one player won't stop razzing another.

BACKSEAT

3 min. 16mm B&W

Director: Barbara Mainguy

A young woman refuses to get out of the front seat of her boyfriend's car.

THE ETERNAL HUSBAND

110 min. Super 16mm. Colour. Drama

Director: Chris Philpott, Producers: Mark Caswell/Stacey Donen

Adaptation of Dostoyevsky's short story by the same name.

IDENTITY PORTRAIT OF ANI DIFRANCO

70 min. 16mm. Super 8. Video. Colour & B&W.

Experimental narrative

Director: Liz Marshall

A portrait that both intimately and objectively explores the private and public life of singer/song-writer Ani Difrancio.

NIGHT STREAM

10 min. 16mm. Colour & B & W.

Director: Josephine Massarella

THE HANGMAN'S BRIDE

35 min. 16mm. Colour. Drama

Director: Naomi McCormack

18th Century Quebec... a prison cell... a man, a woman and an executioner.

TWO

5 mins. Super 8 mm. Experimental

Director: Michelle Mohabeer.

BLUEPRINT

8 min. Super 8. 16mm. B&W. Animation.

Experimental.

Director: Jamie Phelan

An artist in his studio produces photo-sensitive impressions that come to life and create their own universe - a universe that binds the hands of its creator. Stop-frame puppet animation.

HAPHAZARD

Marius Poirier

6 min. 16mm. Drama.

A drama on the dangers of not wearing a helmet for roller blading.

ALONE

20 min. 16mm. Colour. Drama

Director: Jason Romilly

A horribly depressing film with three stories that end in alienation.

THE DARK CHAMBER

15 min. 16mm. Colour. Drama

Director: Mario Tenorio

A Toronto based writer searches for emotional healing through reliving her past in a Salvadorian jail.

THE BOOR

26 min. 16mm. Colour. Drama

Director: Ian Thompson

Based on Chekov's play, "The Boar".

DOMESTIC JUNGLE

5 min. 16mm. B&W. Drama

Director: Jamie Wilson

A young boy, relegated to his bedroom while his parents host a party, embarks on an imaginary military operation.

DELIVERY

24min. 16mm. Colour. Drama.

Director: Joe Woolf

A 12 year old paperboy feels more comfortable among the workers at the newspaper depot than with kids his own age. He becomes an outcast from his family and the depot workers when a murder, shrouded by a publication ban, forces him to take a closer look at the world he has created for himself.

UNTITLED

3-4 min. 16mm. Comedy.

Director: Doris Yen

A short film about the unusual relationship between a woman and a stuffed toy pig.

THE NEW MEDIA

by Veleron Cooper



SCARED SACRED



FUPE!

It feels strange to find myself in the role of technohypester, especially since I'm as stuffed sick as anyone from all the forcedfed technoglut of the 90's, but I have to say that the **WorldWideWeb** has the potential to be an amazing space, and will become even more interesting as time goes by. It won't save the planet, it may even help destroy the planet, but its potential as a new tool of communication and expression is phenomenal. What excites me is the creation of **Webspecific art**, not re-purposed art from another medium or pretty interfaces for information, but artworks that push the strengths and pull the weaknesses of the medium. They're still quite rare.

Alright, let it be said again: the Web has completely changed the face of the internet. It has made it accessible, a place where you easily navigate through graphically based websites simply by mouse clicking on **hyperlinks**. It has made it a place where you can have images and colors and 30 second long postage stamp sized videos that take an hour to download and nowadays, real time audio. It's an intimate place, an interactive place, it can even be a community. It's also a place where, with relative ease, using a few shareware programs and a fairly basic computer, one can create and distribute ones own content. Right now the web is just a few years old. The rate of evolution is incredible...from month to month new possibilities emerge.

HYPERMEDIA:

The web is based on the notion of hypermedia. Any word or image can be made into a **hyperlink**. Clicking on it can lead one to another word, story, image, sound, which in turn can be a link to yet another image, story etc. If this article was on the web you'd click on the boldface word **hyperlink** with your mouse, and jump to a more in-depth explanation of what a hyperlink is. As your read this article, try to imagine how it

would work if all of the boldface words were links.

Each of the individual elements of a website can be called **nodes**. The word 'web' is an apt description of the way a site is constructed—a web of interconnecting nodes. When I was developing my website, **ScaredSacred** (see sidebar), I drew a kind of **flow chart** to help visualize it's branchings and circulations. Usually there is one main **home page**, with links to a number of subnodes, which in turn have their own accompanying node clusters. Often each of these sub-nodes will include a link back to the homepage. Some of these links can also take one to an entirely different website, with its own internal network, and often, its own links to other sites. **A maze. A nervous system. A matrix.**

CONTROL BREAKING :

The way any given individual travels through your website is outside of your control, though you can dictate constraints. Individual nodes can become linear "tunnels" that take the participant on a guided journey for a certain distance, before more branching options are offered. Personally, I like a certain amount of linearity. Sometimes I think people go excessively non-linear out of a kind of moral imperative: "it's a non-linear medium, so I must always offer multiple options". I'm still interested in story, in dramatic tension, and I think that sometimes you need a certain amount of space in one pathway to create that.

Still, you can never predict just how long someone will stay in a particular area, how much they will see, where they will go. Visitors can always use the "back" command on their web browser, or view the history of where they have been and jump to any previous location at will. Working in the web has forced me to loosen up some of the inherent control freak tendencies I developed as a filmmaker. No longer do I have an audience trapped in a dark room

until the thing is over or they can sneak out quietly. Now they're at home, alone, in front of their computer, making their own decisions. I struggle with that quite a bit-how obvious do I make things; what if they miss something-does that matter? Do they have to explore every corner to get the experience, or do I leave things to be discovered by only the most inquisitive? What if they take one of my links to an outside site, and never come back...?

WOULD EISENSTEIN LIKE WEB SURFING?

Eisenstein loved to go on and on about the meaning, the power, the essence of cinema being created by the space between two shots...the collision between two ideas/sounds/images to create a third idea. The WorldWideWeb can explore this concept in a multi-dimensional, real-time, interactive manner previously unimaginable. Each viewer "edits" their own version of a web site, moving at their own pace, creating their own collisions.

"TV. channel surfing at it's most inspired has always been a quintessentially post modern behaviour, building spontaneous links between otherwise unrelated parallel flows of corporate culture, in a heroically ironic attempt to recover a significance the surfer knows full well is not to be found in the sprawling text at hand. But the way of the Web surfer suggests something else-a neomodern stream-of-collective-consciousness whose drift uncovers an always surprising yet always meaningful narrative of connections."

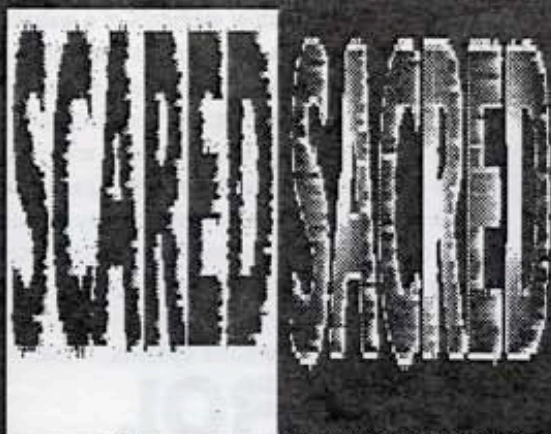
From the Village Voice Feb. 25, 1995
by Julian Dibbel; Julian@panix.com

Anyone that's actually surfed the web knows that "always surprising, always meaningful" is a bit of an exaggeration. In actual fact, the web is 95% crap, or

Netscape: SCAREDSACRED



Location: <http://www-nmr.banffcentre.ab.ca/Artists/scaredsacred/SCAREDSACRED.html>



scared sacred/website.ripper

of interest to somebody else, somewhere else, maybe. But there is something unique about a web surfing session. A typical surf could start from a point of interest, you'd open up a **search engine**, type in a keyword, end up with 65 possibilities, pick one of those, which in turn has a list of links, and follow that to another related place, and another, and by the end you may have discovered connections and relations you hadn't previously imagined...

BIRTH OF A NETWORK

I would go so far as to say that what's happening on the web now is akin to the days of the birth of cinema. A new language is being developed. The close-up, the cut, the pan, the dolly, all had to be invented; they did not come with the camera kit. These equivalent conventions are just being formed on the web. One convention, for example is the toolbar, a strip of different icons at the bottom or top of a page, which jump one to various key places in a website, such as home. (see "scared-sacred toolbar") A new grammar emerges. Signifiers established. Shorthand, assumptions of understanding, codes, conventions.

And as they solidify, as was the case with cinematic codes, these conventions become rules to be broken. The webartist, like the film artist, becomes the experimenter, the one to push the boundaries, to take the risks. As radical new ideas and aesthetic approaches appear on the web, they are rapidly disseminated. There is an excitement at discovering these new possibilities of expansion and an openness about the web which helps this spread, fueled by the fact that the **HTML** (Hypertext Markup Language; the programming language of the web) code of any website can be viewed by simply selecting **view source** on a web browser. All your tricks and secrets revealed. When I was building my site I constantly surfed through the web, looking for innovations, viewing the source, saving the code, then reinterpreting it in my own way, adding to and mutating the ideas. (By the way, I'm not a programmer, I have no desire to learn the hard core languages like C++, but HTML is really straightforward, and most people can easily get their head around it without getting bored.)

One thing that particularly excited me was the notion of creating huge spaces within one page, to be explored by scrolling endlessly across or down. This may seem simple enough, but it has really only been possible in the last few months, thanks to the invention of an element of HTML called **Tables**. I consider scrolling to be the equivalent of a dolly shot in film. In **ScaredSacred**, one story in the **DeathafterDeath** node culminates in a black page. Hopefully the visitor will think of scrolling down to see if there's anything below (or they'll just think there's nothing there and leave...another decision to agonize over: do I get real obvious and put an arrow pointing down or not?); so they scroll and scroll and eventually they come upon an image, and another, and another, a progression, like a slow animation, concluding in a final image which is a hyperlink out (to the **LifeAfterLife** node). Another piece, in **SacredPast**, takes one scrolling down a well,



File Edit Text Tags Tools Windows Help

SCAREDSACRED.html



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<TITLE>SCAREDSACRED</TITLE>
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</HEAD>
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ULINK="#A4A4A4"><P ALIGN=CENTER> <!-- Link To
```

```
<A HREF="SCARED2.html"><!-- Graphic Tag
```

```
<IMG ALT="SCARED" SRC="icons/SCAREDSP
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```
</A><!-- Link Tag -->
```

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<A HREF="SACRED2.html"><!-- Graphic Tag -->
```

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<PRE></PRE><P>
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<PRE><P>
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<P>
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</PRE>
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SCARED SACRED

A WORLDWIDE WEB SITE
BY VELCROW ZIPPER

In other times, in other places, an important source of wisdom was, and is, the Oracle. Stories were/are passed down from generation to generation, from human to human. In recent times, especially in Western societies, but increasingly in a westernizing globe, stories and sources of wisdom and information are documented and filtered by the mass media; traditional stories and myths become co-opted, homogenized, Disneyfied. The Internet, which strangely enough is a form of mass media itself, can, and often does, represent a move back to community generated wisdom. **ScaredSacred** is a WorldWideWeb site of interlinking personal histories: an electronic oracle.

The site is constructed from of a number of interwoven nodes, linked by Hypertext; in addition, the piece will contain tangential links to related WWWeb sites. The two primary nodes of exploration are Scared and Sacred. These nodes hold numerous subnodes containing stories, images, sounds and quicktime videos. The Scared nodes explore stories of fear: fear of death (**Death After Death**), scared stories of previous generations (**Scared Past**), our own Scared Moments, and stories of Scared Futures. The Sacred node explores such areas as sacred stories from previous generations (**Sacred Past**), our own **Sacred Moments**, visions of a **Sacred Future**, sacred stories of death (**Life After Life**). Under construction right now are the **NoTechNo** nodes: **Techno** (an exploration of the conflux of technology and the sacred, particularly in regards to computers and the internet), and **Notech** (a critical look at the soul destroying aspects of technology).

The basis of the site is provided from material from my own personal histories and stories, intricately linked in hypertext, and accompanied by images and sounds. Throughout the site are spaces for the on-line viewer to post their own stories on the themes of each node.

The piece will be forever metamorphosing and expanding; this growth is part of the process. In some senses this is like the documentary approach I am accustomed to, except that it is presented as it grows, instead of as a complete whole after a long period of development. People are encouraged to revisit the site to participate in and experience this growth.

CHECK OUT
SCARED SACRED

@:

<http://www->

[nmr.banffcentre.ab.ca/Artists/scaredsacred/](http://www-nmr.banffcentre.ab.ca/Artists/scaredsacred/)

interspersed with text, to a cave, then a scroll right, following an endless dinosaur bone undulating like a train track, with text above, back to the bottom of the tunnel, up the tunnel which turns into an esophagus and back out to ground level, then in through the window of a house using "jump cuts".... It's about a ten minute route, that takes the viewer across considerable geographical space, both virtual (across the computer screen) and fictiously (in the story you travel from Drumheller, Alberta, across the rockies, to a camp under the Georgia Street bridge in Vancouver). I like the fact that it's a journey, physically propelled by the viewer. These are simple techniques, but powerful, and appropriate to the space, the story, and the medium. They wouldn't work anywhere else but on the web.

It's uncharted territory. New dimensions keep being added, giving us more possibilities to expand the language. The limitations are still immense, but I don't think that's such a bad thing. The web has a politic of being cross platform, and this means compromise. But creativity gets squeezed out of these limitations. I like this time in the web's history, before absolutely anything and everything thing is possible, before the bandwidth problem is solved, before the conventions are fully formed, when we still have to use hacks and shortcuts and imagination, before they amalgamate the whole swamp and goo into some set top interactive teevee box with full screen animation and Hollywood style production values, and the independent artist is swept away in an unusual sea of technology. >>>

Icon for Sacred Stories



THE INTERNET: A FILMMAKING RESOURCE

Yes, it is all on there: hard core pornography, exploitation, commercialism, and weirdos. It does require some coinage. And it is part of that horrid sector the commercial mainstream 'technology'. But if you crave to learn about film, have your technical problems solved, or indulge in mature conversation about the art, then the internet can be an invaluable resource.

THE FILM THE PHOTOGRAPHY

As noted in every report issued by the media, the big-league companies are taking over the WorldWideWeb hoping to use the medium to gain that ever-coveted customer. A majority of the major players in the business of motion picture film stock manufacturing have made their way on to the "net", but only Eastman Kodak is worthy of mention. The **Kodak web page** (<http://www.kodak.com>), although catering mostly to Americans, contains an abundance of helpful tidbits. First, there is information on the various types of Eastman film. Every available stock is posted, and by just clicking on one of them, everything from colour saturation, to exposure, to availability will be brought up before you. Aside from the specific makes of film, Kodak also offers "do you know?" areas, which offer information on solutions to problems such as filming near volcanoes, bacteria and slime growth in development tanks, and putting film through baggage checks at airports.

The **Fujifilm homepage** (<http://www.fujifilm.ca.jp>), on the other hand, is nothing to tell the neighbours about, as it is located in Japan, hasn't been updated in months, and has nothing to offer in the field of motion picture film.

A second solid resource for helpful film information that is actually applicable, is located on the **Cinematographer's On-line Bible** (<http://www.scf.usc.edu/~hunziker/cim/cim.htm>)

Although it is just a 'web page', it does come somewhat close to fulfilling its claim of being a "bible." It has data table upon data table, chart upon chart, on the topic of film and exposure. 16mm, 35mm, Reversal, negative, colour, black and white, made by the all major companies (even the now non-producing Agfa), have their own designated areas. The Cinematographer's On-line Bible is also exceptional when it comes to information on photography. Extensive and detailed text is available on the different methods of testing lenses, lights, and filters.

Another helpful web page in this category is actually more of a tool than a list of information. The **On-line Depth of Field Plotter page** (<http://oh114.wpi.edu/cgi-bin/htdof>) does exactly what it states: calculates the depth of field. Just enter the focal length of your lens(es), and your f-stop, and it will determine the depth of field and illustrate the outcome on a multicoloured graph. Of course, most people are not going to carry a computer around a set to calculate this information, but it can be useful in preparing for an upcoming shoot, or just to fool around with.

Finally, in the field of film and photography, one can head towards the newsgroups. The newsgroups hold one major advantage over the web pages: the presence of real people, with real answers to your specific problems. The web pages are just 'there', dictating the information to you, but the newsgroups contain the applicable answers of experienced and knowledgeable filmmakers from around the world. "Newsgroups" are open message forums for discussion. Just post your question or concerns in a message, wait a day or two, and more than likely, someone, if not many people, will have replied with an answer or solution. The best newsgroups relating to film and photography include: **rec.photo.film+labs**, **rec.photo.darkroom**, **rec.photo.misc**, **rec.photo.marketplace**. The best newsgroups for the overall process of filmmaking and production, however, are: **rec.arts.movies.tech**, **rec.arts.movies.production**, **alt.video.production**, **alt.video.desktop** (video editing).

These newsgroups are open for discussion on absolutely everything from editing, to upcoming seminars and festivals, to cameras.

THE SCREENPLAY

Nix going to the World's Biggest Bookstore and shelling out for Syd Field's latest rendition of "how to write a screenplay". Everything you need to know about the "do's and don'ts" of scriptwriting is here. Of course, these "do's and don'ts" revolve basically around format and structure, and format and structure by no means make for a great script or film, but they are nice tools to have when it comes time for project funding and proposals. The best web pages for the nuts and bolts of screenwriting, tips from 'the pros', and just general information, include Charles Deemer's Screenwriting and Playwriting page (<http://www.teleport.com/~cdeemer/scrwriter.html>), and Internet Screenwriters On-line (<http://www.screenwriters.com/screenet.html>).

Both offer the latest news in the screenwriting industry, lists of upcoming workshops and competitions, and most importantly, information on properly formatting a script. As for newsgroups, the single best usenet newsgroup for screenplay information is: **misc.writing.screenplays**. Discussion most often pertains to getting an agent, selling a script, upcoming competitions, and the actual process of writing.

Possibly the greatest film related resource on the internet is the availability of actual screenplays. For the most part, these are not the scripts transcribed from the finished film, they are the real deal; the first, second, third drafts scripted by the screenwriters themselves. Everything from George Lucas's early *Star Wars* drafts, to David Lynch's *Fire Walk with Me*, to Stanley Kubric's *Full Metal Jacket*, awaits your reading. Aside from serving as instant learning tools, these scripts are also notably interesting in that they illustrate the differences between the original creation and the actual finished film. Top sites for screenplays include: **The Entertainment Media Archives** (<http://www.cfn.cs.dal.ca/Recreation/EMA/scripts/scripts.html>), **Drew's Script-O-Rama** (<http://home.fish.net.au/~drew/table.htm>), **Big Bad Barbarian's Page** (<http://pages.ripco.com:8080/~bbb/scripts.html>). Copyright infringement may be a concern to those who are among the law-abiding, but no major studio has had a beef as yet, and a majority of these studios are on the internet themselves.

CANADIANA GALORE

Contrary to the apparent American overhaul of the medium, there is a healthy number of Canadian film resources on the internet. The first of them is none other than the web page belonging to **The National Film Board of Canada** (<http://www.nfb.ca>). This page, offered in both French and English languages, offers a great deal of information on past NFB projects, and all the people involved in them (directors, writers, producers, etc.). The complete listing of their nine-thousand plus productions is available on-line, as is information pertaining to new projects, the history of the NFB since its onset, and who to contact for further information.

A second Canadian film web page that is of possible interest, is that of the **Feature Film Project** (<http://www.magic.ca:80/ffp/index.html>). This homepage is centered solely on the Canadian Film Center program that has recently helped such films as *Rude* and *A Particular Messiah* get produced. Along with full descriptions of these and the other films the Feature Film Project has supported, this page also offers a helpful list (by TFFP head Colin Brunton) of the "do's and don'ts" of submitting your film idea and creating the actual low-budget film. After reading this list, one is able to fill out an on-line application form and submit it right then and there.

Submitting it in such a non-personal manner may not be one's best choice, but at the very least, it's interesting to look at the kind of questions you're required to answer.

The third of the major Canadian web sites belongs to the Canadian Film Center itself (<http://www.hype.com/cfc/home.htm>). In comparison with the other pages, the information is fairly limited, although reasonable. The first of the topics highlighted by the homepage is the nine-month resident program. The page stresses who to contact, as well as a very short description of what the program entails. Limited information is also available on production volunteers and how to become one, as well a short description of the Warner Brothers Library and Resource Center.

By far the most attractive of all the Canadian film pages on the internet is **Cinema Canada On-line** (<http://www.io.org/cincan>), not only because of the design of the page, but for what it has to offer: First, an on-line film and television directory, containing names, phone numbers, and addresses everything from editing facilities, to stunt performers, to distributors that are located in Canada (more so in the Toronto region). Second, the **ACTION!** newsletter, which contains articles and interviews from past and present, on film schools, types of cameras, and experiences while shooting. The final section of Cinema Canada On-line is the "On-line Film School". As one could expect, it by no means is close to teaching how to actually make a film, but its got some information, a message forum for Canadian filmmakers, and a bulletin board where one can advertise his/her skills or resumes, or read those posted by others.

ON THE SEARCH

Within the last few years, the internet has been given the reputation of "having absolutely everything". It comes very, very close to being worthy of such a reputation. With the number of web pages growing beyond the eighteen-million mark, almost everything fathomable is there to be discovered: pages on your favourite directors, favourite obscure films, favourite film festivals. With such an abundance, comes the need for help when attempting to locate them. This help is provided by search devices, which contain enormous lists of links to other homepages pertaining specifically to what you are looking for. Go down the lists manually, or type in the keywords of your desired topic, and you will most likely come across what you're looking for. The top two search pages that have extensive lists of film-related web page links on them are **Yahoo** (<http://www.yahoo.com>) and **Cinemedia On-Line** (<http://www.gu.edu.au/gwis/cinemedia/CineMedia.cinema.html>). These two have enormous lists of movie and movie-related pages, and are easy to use for the new internet user, unlike others such as **Lycos** (<http://www.lycos.com>) and **Webcrawler** (<http://www.webcrawler.com>), which rely entirely on keywords.

One of the definite drawbacks of the internet to the common user, let alone independent filmmaker, is the cost. If you belong to the majority of people who are unable to afford the costs of accessing the internet on a regular basis, a second option has recently surfaced: internet-carrying coffee shops. The **Second Cup** on Eglinton & Avenue Road, **EekaGeek** at 460 Parliament, or **eRendezvous** at 540 Eglinton West, all offer internet service for their customers to use while they sip away at their coffee. (**EekaGeek** and **eRendezvous** both charge \$5 an hour, while that specific **Second Cup** offers the service for free). If you're capable of putting this factor of cost, as well as any suspicion of technology aside, the internet can be a filmmaking utility that is beyond beneficial, offering applicable information at your fingertips.

Filmmaker SU RYNARD interviewed
CYNTHIA ROBERTS about her new
film

Bubbles Galore

photos by Bunny Page

shoptalk:



BUBBLES GALORE credits

director: Cynthia Roberts

writers: Cynthia Roberts & Greg Klymkiw

produced by: Greg Klymkiw

associate producer: Remo Giralto

DOP: Harald Bachmann

featuring: Nina Hartley, Tracy Wright, Daniel MacIvor, Annie Sprinkle, Shauny Sexton, Andrew Scorer, Rosalba Martinni, Sky Gilbert, Peter Lynch, Felix Culpa, Hillar Liitoja, Wendy White, Scott Sprague, Thea Gill, Deborah De Mille, Jessica Summer, Raven, Brittany Bond, Sigrid Johnson, and Kirsten Johnson

FILMOGRAPHY OF CYNTHIA ROBERTS:

BUBBLES GALORE (1996) 90 minutes. 16mm colour

THE LAST SUPPER (1995) 96 minutes. 16mm colour

JACK OF HEARTS (1994) 91 minutes. 16mm black and white

SAMSARA: THE CASE OF CARP 23 (1991) 28 minutes. 16mm colour

Daniel MacIvor as *Godfrey Montana*, psychotic porn mogul



Annie Sprinkle as Good

Su Rynard: Can you give us a quick synopsis of *BUBBLES GALORE*??

Cynthia Roberts: It's a lesbian love story set against the backdrop of the pornographic film industry - it's kind of a Russ Myers inspired sex adventure about the trials and tribulations of a female bisexual pornographer.

S.R.: Russ Myers inspired?

C.R.: Well, his films are extremely entertaining, but what inspired me the most is that they're true "sexual adventures" - a genre he seems to have invented.

S.R.: Thematically is this a departure in your work?

C.R.: All my films are really different from each other - completely different stories and styles. Although I do seem to be attracted to telling stories about people on the fringes, and if there's an obvious common thread, this would have to be it. For me, content and the mode of production dictate the style. With *BUBBLES GALORE* I'm doing a lot of things that I haven't been able to do with other films. One of the reasons is because the story is so radically different from my previous work. Another major difference is that I'm shooting most of the film on video and this opens up a whole range of things that are very different from things I've done before.

S.R.: How so?

C.R.: Shooting on video obviously means a different look, like with lighting and colour. While on the surface video doesn't have the clarity and depth of film, I have been able to compensate for this by dealing differently with compositions and shapes. Film automatically picks up certain nuances video does not, so you really have to push it to the limit. Because I'm eventually going to transfer the video to film, there's a certain quality this is going to bring to the piece - a necessary quality given the subject matter.

Since *BUBBLES GALORE* is about porn films, I want the film to look like porn films, since most of them are shot on video. There's a really beauty to the porn aesthetic. Transfer this to film and you get the best of both media. You get something altogether new and different. I'm really excited with the look.

S.R.: Has shooting on video changed the mode of production?

C.R.: I have never had a higher shooting ratio. To have this creative option has really changed things.

S.R.: Can you be more specific about your coverage? How much more are you shooting?

C.R.: We're trying to shoot a lot in a day - so its not extravagant coverage - well maybe a bit - I'm shooting 10:1, rather than 4:1 as *JACK OF HEARTS* was.

S.R.: So would you say there's more room for spontaneity with the larger shooting ratio video has given you?

C.R.: I think spontaneity is really important in film - so whether I'm shooting video or film - no matter how high or low the shooting ratio - I'm always ready for anything. No matter what format you're shooting, you're recording a time, a place, a performance. A playwright or theatre director can change things in a play over the course of its run, but with film, there are so many variables that you have to respect - moments in time. And you have to respect those moments to be able to respond to what you see.

S.R.: In *BUBBLES GALORE* your cast is a mix of actors and sex trade workers. Can you talk a little about this?

C.R.: The sex trade workers come from a variety of backgrounds. Nina Hartley is one of the world's biggest porn stars. She's acted in over 300 Triple - X films. Annie Sprinkle has had experience in both porn and prostitution. The film also stars pin-up models and strippers. One of the major roles is played by Shauny Sexton from Hamilton. She's been a Penthouse Pet and even has had a fan club of 10,000 members. When it comes to sexuality - these people are professionals and I like working with professionals, whether it be crew, actors or whatever.

S.R.: What were the reactions of the women in the sex trade you approached to be in the film?

C.R.: They were really pleased. I really scouted extensively to find just the right people.

S.R.: So how do you scout something like this?

Well Nina and Annie, I already knew about, so I sent them scripts and talked to them directly. As for the other women, I spent a lot of time with a booking agent for strip clubs, pouring over hundreds of pictures, visiting strip clubs, interviewing tons of women.



Bubbles Galore (Nina Hartley) and her guardian angel Dory Drawers (Shauny Sexton)

C.R.: And their response?

S.R.: These women are really open minded, so they really took to making an "art" film.

C.R.: In *THE LAST SUPPER*, you created a very unique situation when

you cast Ken McDougall to play the role of a dying man, and at time Ken was dying. Is that something that informed your decision in *BUBBLES GALORE*?

S.R.: The situation of *THE LAST SUPPER* really affected me.

C.R.: I think that part of the success of *THE LAST SUPPER* was that it demanded the audience to question the "reality" of the image they were watching - they weren't just watching a fiction film - they were also watching some sort of document, a testament - a mix of real and re-created. It kind of cuts through the idea of a falsely constructed reality that is normally presented to the viewer. So while *BUBBLES GALORE* is really very different film, you have again combined elements - brought elements together from different worlds.

S.R.: Ya that's interesting. There are so many possibilities and potential with film and with media - so why not do something different - why not try and explore different things or ways of doing something? Life is too short not to devote one's self to this kind of exploration and the medium of film is such a powerful tool and such a great gift.

S.R.: Can you describe your working relationship with the DOP Harald Bachmann?

C.R.: I've worked with him on all my dramas. We really get along. We see things together. He has a great senses of composition and movement and he's really sensitive to what's happening in front of the camera - to the drama.

S.R.: When you describe your film you seem to used words that totally embrace and celebrate women in the sex trade, but I remember you mentioned to me once that there was a disturbing element to the film as well.

C.R.: It would be kind of ridiculous to say its all wonderful, but a lot of the problems that women do have by working in the sex industry are not problems with the work itself, but are problems that stem from the attitudes of the community towards them. They are essentially forced onto the fringes of society, and this I believe is a real problem. They have very few legal rights, or ways to legitimately invest their money, they don't have conventional retirement plans. Also just the stigma attached to the various professions means quite often some women will get exploited, not because of the work itself - but because they really work on the fringes, so they are more exposed or vulnerable to being exploited by the criminal element that also operates around the fringes. On the other hand it's wonderful profession, it is a wonderful life, the women involved are some of the most wonderful women you could ever meet.

But yes, there's a lot of disturbing stuff in the movie as well. It's celebratory and disturbing at the same time. On the one hand it's going to be very entertaining. It is, after all, a sexual adventure, a passionate love story. On the other hand there is a lot of terror and violence in it - stalking, the threat of murder, sexual violence, drug abuse. There is also fun stuff in it that people may not like - like SM - there are all kinds of sex. Sex, sex, sex, and more sex. Besides I don't think that sugary sweet psychologically-safe ribbons-and-bows sex is all that exciting or appealing - sex is exciting if there is an adventure involved in it or if there is horror in it. Horror and sex go together really well. Cronenberg knew that when he made *RABID*. He used a real porn star in that film - Marilyn Chambers.

S.R.: Does the plot reflect in the "reality" of the sex trade in any way?

C.R.: There are a lot of things in it that are amazing real. I know Nina Hartley was really taken with how the title character represented so much of what she believed in herself. There's also a sense of reality in the characters. We tried to shape them as realistically as possible. Even though this is a drama with a huge element of fantasy it was important that the characters weren't cardboard cut outs - that there were living, breathing human beings. Aside from the fantasy element which includes magical heavenly power, there's also the fantasy element that this film is about the porn industry and set in Canada - specifically Toronto. There isn't anything resembling a porn industry here. To realistically depict the porn industry you would have to depict the total reality of it. It would probably have to be a Hollywood film, the money, the research, the people,...

S.R.: You mean you have to have more than three people in the crew?

C.R.: Yeah, that too... but it would have to be an American story too, set in Los Angeles - which is the porn production capital of the world. The characters of the porn people in *BUBBLES GALORE* are quite real - but the location - Canada - Toronto, of all things. Well, that's just plain surreal.

S.R.: You had development funding for *BUBBLES GALORE* from OFDC & TELEFILM, yet the production is being funding is from Arts Council grants...

C.R.: It's been so much fun to make films the way I've been making them

so far, so I had no trepidation about doing it again. Also, I think OFDC and Telefilm will turn the development funding into equity, so they'll both be involved in the overall funding structure.

S.R.: What about issues of creative control? This must be a factor in your decision to make a film entirely with Arts Council money?

C.R.: Since *BUBBLES GALORE* is about the XXX industry, it's entirely possible this film might actually be considered X-rated. But also, since I've never made a film with TELEFILM or OFDC production money, I can't really comment on how much or how little creative control I would have had. During the development process, OFDC and Telefilm were very helpful and supportive. But I do really value creative control and I've certainly had that with the Arts Councils.

S.R.: Do you think your films could have been made without the arts councils?

C.R.: Absolutely not. Its exciting that *BUBBLES GALORE* is being made on an Arts Council budget and that we not only have some of the best actors in Canada like Daniel MacIvor, Tracy Wright and all the others, but we actually have three international stars - Nina Hartley, Annie Sprinkle and Shaury Sexton. I know things are going to be harder because of the cuts that have been made already and more cuts are sure to follow. But it's been kind of great making films on Arts Council budgets since I actually feel more prepared for harder times than if I had been working with bigger budgets.

below top, l-r: star Nina Hartley, Director Cynthia Roberts and DOP Harald Bachmann
below bottom, l-r: Tracy Wright, Shaury Sexton and Nina Hartley.





rants & raves:

When I was asked to do an article for the *LIFT Newsletter*, I reluctantly said yes. I felt like I was going to have a lot of people in the film industry dislike me after reading what I thought needed to be said.

Let me start with a little background on who I am. In 1984 I started in the music industry in Toronto as a singer, songwriter, performer. In 1987 came my company, SMILE MUSIC & FILM PRODUCTIONS, (263 Adelaide St. W. #307). I've completed two C.D.'s *Can't Stay Away* (89) and *The Healing* (96) as writer, composer, arranger, producer and performer. Two feature films *Many Seasons* (95) Doug Patterson's *Spies, Cops and Rabbits* (September '96) as actor, writer, composer, editor, cinematographer, producer and director- shot on location in Ocean City, Maryland, Washington, D.C., New York and Toronto, Ontario -and fifteen original short film/music videos, all with no funding.

Over the years I've always approached things as a maverick. No money to do whatever project "Oh well, it will have to wait". I would go and find a couple of jobs until I had the sum I needed. There were times when I would be working three jobs, recording an album and finding time to doze. Painstaking patience, strategic persistence, energetic hard work and a nothing-is-unalterable disposition have been my legend and overture at Smile Music and Film and in my private life. There is always a way. The idea of someone else or the government paying for something for me just never seduced me. On the other hand, if someone was to furnish me with money unshackled, I would take it. That hasn't happened yet. Of late, I have applied for awards with no windfalls; I say more venture the better. Those of you who take this thoroughfare to filmmaking, go for it - but I liken that formulate to a lottery. Though in gambling your chances are better because what you've done or not done or who you know or don't know is not an issue. So I play myself - more chances to win.

The cuts that the ARTS are experiencing don't faze me in the least. I think they're necessary. We are the luckiest country in the world for ARTS funding. I tell musicians in the U.S.A. that our governments in Canada give away free money to do music and music videos, and they can't believe it, they start inquiring how to become Canadian citizens.

A lot of my friends have been feeling the pull to reevaluate their place in the pursuit of their dreams. Smith, 21, is an actor who up until three days ago was comfortable as a waiter. We got together for a little talk. It ended badly, leaving what has been a recent but good friendship shaky. "You ask me questions about myself I don't yet know the answers to," he would

say defensively, "I'm not doing the thing that allows me to deal with my stress, acting!" - refusing to see opportunities that have come his way as such. They don't fully relieve him of a job; they're not right. Days later, Smith quit his job to pursue his dream. Now weeks later, he's back looking for another waiting job. The idea of doing both is exhausting to him.

Ken, 29, is an actor/screenwriter. Ken has been at it for 1-0 years and feels he needs a break. He feels he is owed success because he's been working hard, doing it for so long. "The world is against me!" No one, including his current girlfriend, supports him. "No wonder I feel down about myself. No wonder I feel I'll never make it no one encourages me." Ken and I got together to watch some movies, thinking it would be a good time to do some filming for a script he had written for a t.v. comedy news pilot. Rain started pouring, he felt this was more of the same shit being dumped his way, again. He said, "Fuck it!"

We watched *The Power of One*, then started to film again. We were falling behind, the sound was not recording well, so Ken called his girlfriend to delay his evening plans. The phone conversation left him upset. He needed support and got none. I told him I personally question any relationship where the partner was unsupportive or inflexible.

Ken left that night wondering if he should just be happy working in the stock exchange, if he should be a writer, resolute that this script would be his last. Two weeks later Ken received a draft from L.A., saying one of his scripts was being considered for a possible T.V. show.

Doug Patterson, 28, came over later that day to ask me if I would work on his feature film *Spies, Cops and Rabbits*. After speaking with him, I found Doug to be the kind of a guy who is making his fantasy come true for himself. An actor, Doug didn't get the work he wanted in Canada so he moved to L.A. where he got work but wasn't legal, so he came back thinking he would get work now with all this new experience; he didn't. So he wrote his own screenplay, came to Smile. He was looking for a cinematographer, co-producer and director. I asked him how he planned to film; his response was "work until I have the money". It was a marriage made in heaven. Days of working on budgets and shot lists, listening to Michael Jackson and WHAM all day and night! We had lots of fun, it was done. 3.33 a.m. Time to get my laundry.

Over the next five months, Doug got the capital together and with some help from Smile and a great crew, his feature is a reality. We're now in post-production. Personally I think there is a plethora of overweight babies who need to dispense from nurture of mother-government's milk. >>

opinion... opinion... opinion...

Production Office For Rent:

The freshly painted, 400 sq. foot space is available to LIFT members for \$275/month for full members and \$375/month for associate members. This facility can only be used for film-related activities. For more info, call the LIFT office or stop by to see it.

Attention Optical Printers!!

LIFT is selling the popular, yet difficult to acquire, Kodak 7272 Printer Stock. It is now \$165/400 foot roll, with a \$5 roll down fee. Smaller amounts are possible. Call ahead to be sure we have some in stock.

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Contact Edward Stanilus: 416-977-8961

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PROGRAMMING COMMITTEE>>>

In order to make submission of completed films to the Programming Committee simpler, we have set up a drop box, located at the LIFT office. Please leave us your prints, video dubs, or just descriptive materials on your finished (or nearly finished) films, so that we can show them at future LIFT screenings. (Be sure to include contact information with all submissions).

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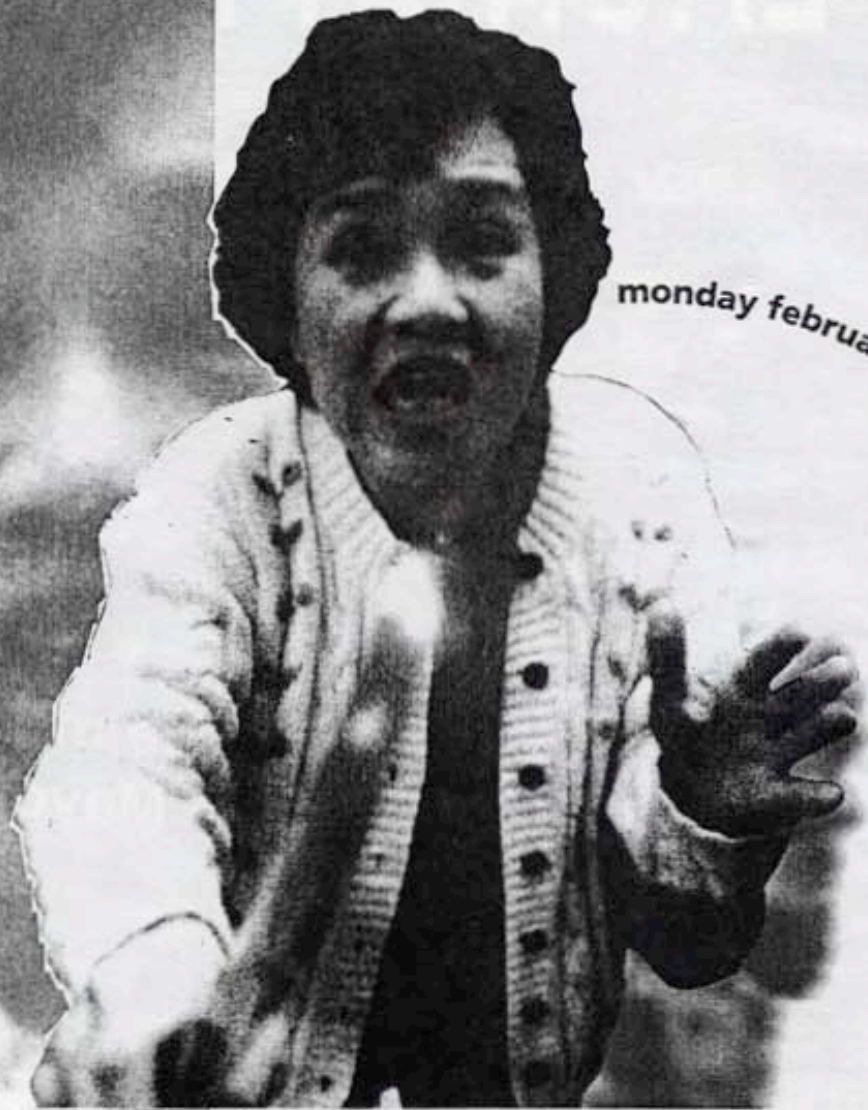
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Lady in Red Randy White
4min colour hi-8 1994

Ritual Game Randy White
4min b&w hi-8 1994

Ten Little Dumplings Larissa Fan
8min colour 16mm 1995

Whatever Kika Thorne
22min super-8 1995

Leftovers Janine Fung
8min 16mm colour 1994

Crossroads Ramiro Puerta
28min 16mm colour

