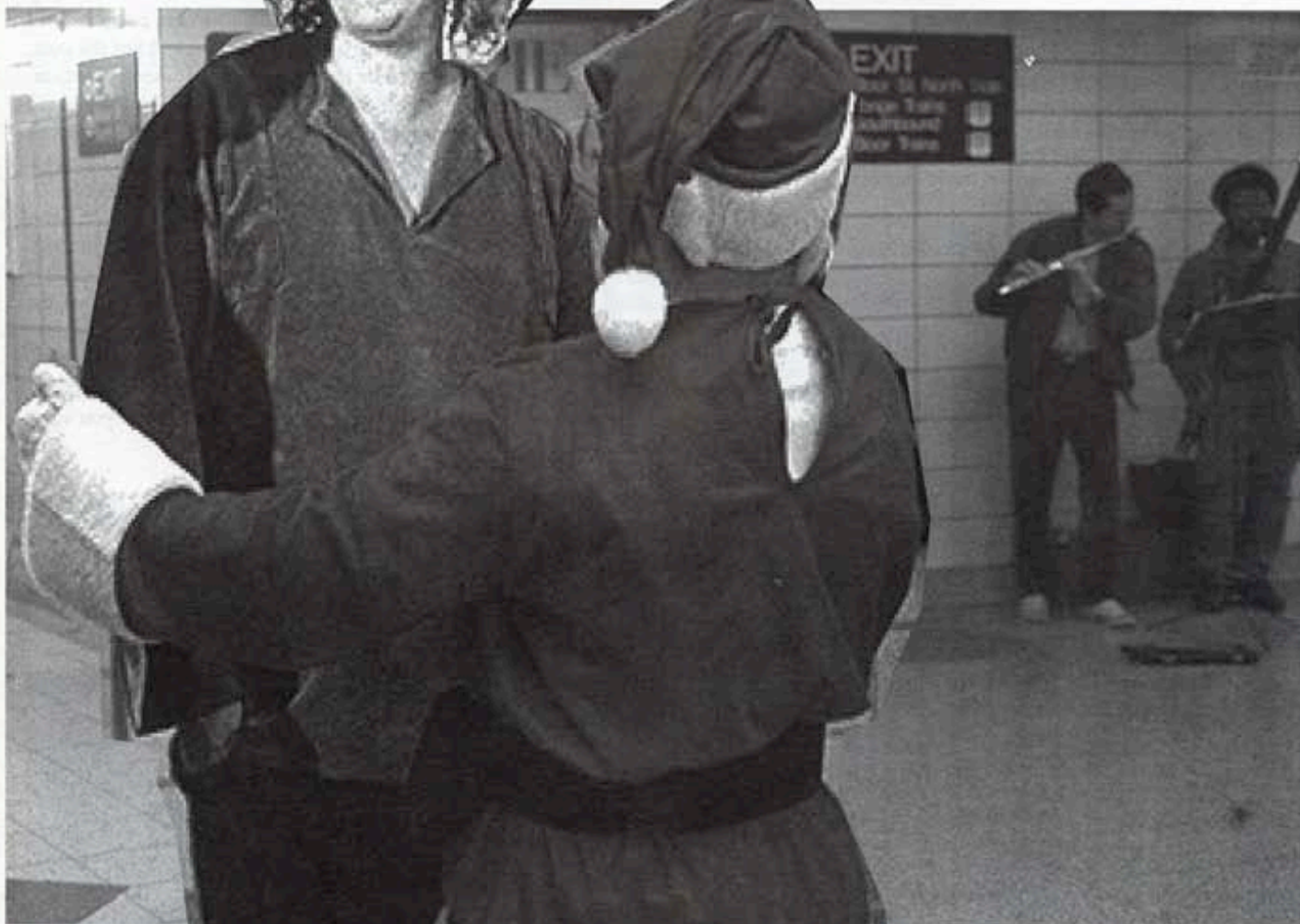


LIFT
THE LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO

AUG SEPT 1997 VOL. 17 NO. 4

summer issue

BY MARGARET WELLS
PHOTOGRAPHY BY
KIMBERLY WILSON





THE LIAISON OF INDEPENDENT FILMMAKERS
OF TORONTO
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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.

LIFT's website address is:
<http://www.inforamp.net/~lift>
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Anyone with questions, suggestions or ideas, please call Lisa at the LIFT office, or e-mail us.

editorial

This issue continues our 3-part series by Independent Film and Video Alliance Chair Penny McCann who gives her deep analysis of the current Ontario Arts Council funding crisis. Yes, they were cut again, and yes the cuts were severe and deep, and this appears to be the Harris way of 'meeting artists needs' I was at an arts panel during the Federal Election, where a member of the Reform party was asked for his cultural funding platform. "We're going to give control of art back to the artists," he said. "Artists want to be self-directed again." Like we're not now? So, we're being liberated from the notion of arts as a public expense with a public dimension and returning to the fetishization of art as a private experience. Rick Palidwor writes about the buyers and the sellers. Also in this issue, an in-depth account of a ProTools experience, a step-by-step guide to being your own wardrobe mistress and a comparative study of the Swedish indie film scene.

We want to know what you are up to! Send us pix from your film, write a first-person article. Tell us where your work is being screened! How you spent your summer vacation...

Also -- we are going to do an issue about film school, and would love anecdotal experiences, first-hand reviews of weird and wonderful instructional approaches.



THE CANADA COUNCIL FOR THE ARTS
SINCE 1937

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1937

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ON THE COVER:

still from: **B. Nash's** *bp* (*pushing the boundaries*)
produced by **Elizabeth Yake**.

-see pg.9 ("LIFT members in the Toronto
International Film Festival") for details.

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critical dates & dubious deadlines

upcoming festival deadlines:

FESTIVAL /LOCATION /DATE:	DEADLINE:	TELEPHONE:	WEBSITE:
AMSTERDAM INTERNATIONAL DOCUMENTARY FILM FESTIVAL (IDFA)			
AMSTERDAM (NOVEMBER 26 DEC. 4 1997)	8/25/97	31 20 6273329	IDFA@XS4ALL.NL //WWW.DDS.NL/~DAMOCLES/IDFA
PARIS FESTIVAL INTERNATIONAL DU FILM D'ART ET PEDAGOGIQUE			
Montreuil-Sous-Bois (November 24 to Dec. 3 1997)	8/31/97	01 48 57 67 41	
ZILINA EKOTOPFILM FESTIVAL			
BRATISLAVA (OCT. 27-31 1997)	8/31/97	(07) 230 503. 235 20	
MOSTRA INTERNACIONAL DE CINEMA SAO PAULO INTERNATIONAL FILM FESTIVAL			
SAO PAULO SP (OCT 18-31/97)	9/1/97	55 11 883 5137 OR 55 11 3064 5819	
FESTIVAL DU CINEMA INTERNATIONAL EN ABITIBI-TEMISCAMINGUE			
ROUYN-NORANDA (QUEBEC) (OCTOBER 25-30/97)	9/1/97	819-762-6212	FCIAT@SYMPATICO.CA OR HTTP://TELEBEC.QC.CA/FCIAT
INTERNATIONAL LEIPZIG FESTIVAL FOR DOCUMENTARY AND ANIMATED FILMS			
LEIPZIG (OCT 28 TO NOV 2, 1997)	09/05/1997		
TOULON MARITIME & EXPLORATION INTERNATIONAL FILM FESTIVAL			
TOULON (Nov. 12-18, 1997)	9/6/97	(33) 94 92 99 22	
BANFF FESTIVAL OF MOUNTAIN FILMS			
BANFF, AB (Nov. 7-9/97)	9/12/97	(403) 762-6369	CMC@BANFFCENTRE.AB.CA OR HTTP://WWW.BANFFCENTRE.AB.CA/CMC/
BILBAO INTERNATIONAL DOCUMENTARY & SHORT FILM FESTIVAL			
BILBAO (NOVEMBER 24-29, 1997)	9/15/97	(424) 5507/8698/7860	
JAPAN PRIZE INT'L EDUCATIONAL PROGRAM CONTEST			
TOKYO (Nov. 1997)	9/11/97	81 3-3465-6199	JAPAN-PRIZE@MEDIA.NHK.OR.JP
GOLDEN KNIGHT INTERNATIONAL AMATEUR FILM AND VIDEO FESTIVAL - VALLETA			
VALLETTA (FALL 1997)	9/15/97	00356 222345/236173	MACC@GLOBAL.NET.MT
AMSTERDAM FORUM FOR INTERNATIONAL CO-FINANCING OF DOCUMENTARIES (IDFA)			
AMSTERDAM (DEC. 1-3, 1997)	9/19/97	31-20-627-3329	IDFA@XS4ALL.NL OR HTTP://WWW.DDS.NL/~DAMOCLES/IDFA
HENRI LANGLOIS INT'L FILM FESTIVAL			
POITIERS (DECEMBER 1 7 1997)	9/30/97	33 5 49 41 80 00	
HERLAND FILM AND VIDEO FESTIVAL			
CALGARY, ALBERTA (MARCH 26 APRIL 4, 1997)	9/30/97	403 270 7107	HERLAND@GADVISION.COM
TORELLO INTERNATIONAL FESTIVAL OF MOUNTAIN FILMS			
TORELLO (Nov.14-23/97)	9/30/97	(3) 850 43 21 OR (3) 859 28 99	
SEMANA INTERNACIONAL DE CINE DE VALLADOLID			
VALLADOLID (OCT 24/97 TO NOV 1/97)	10/1/97	+34 83 305700	
INTERNATIONAL ARTS AND CRAFTS FILM FESTIVAL IN NAMUR			
NAMUR (JAN. 30 TO FEB. 1 1998)	10/1/97	+32 (0) 81 229014	
SHORT ATTENTION SPAN FILM FESTIVAL			
SAN FRANCISCO	8/15/97		SASFVF@AOL.COM

Guidelines and application forms for this list of festivals are on file and available for photocopying (10¢ a page) at the LIFT office. As much as we'd like to, LIFT staff cannot take the time out to fax forms to members. Please do not ask. If you are unable to make it into the LIFT office, you will have to call the festival directly to request an application form.

The 1996 edition of the AIVF Guide to International Film & Video Festivals is an invaluable resource for planning your festival entries for the upcoming year. It's available at the office as an in-house resource for all LIFT members.

critical dates & dubious deadlines

calls for submissions:

BROADCASTING FOR REELS

This is the fourth annual Broad Casting For Reels audio art series curated for radio by The Centre for Art Tapes in Halifax. C.A.T wants to encourage artists and "non-artists" alike to make audio creations and let others experience the joyous sounds. The theme for the project is Post-Language (as you define this). The submission deadline for Post-Language is Friday, September 26, 1997. Up to eight of the submitted pieces will be chosen. Selected pieces and spoken-word statements will be aired on CKDU FM in Halifax, approximately one month after the submission date. An artist fee of \$50 and a compilation cassette of the selected works will be given to the creators of the chosen works. Additional copies of the compilation cassettes will be distributed to

campus/community radio stations across Canada. If interested, get an application form from Deanna in the office.

THE COMEDY NETWORK seeks short films from filmmakers of any height. "If you have an intelligent, clever and witty Canadian short, try another specialty channel... If your film is actually funny, the Comedy Network wants to see it." Please send your submission of 15 minutes or less (VHS only) to: Canadian Comedy Shorts, the Comedy Network, PO Box 9, Stn 0 Toronto, Ontario M4A 2M9. Time well wasted.

THE CANADIAN STUDIES COMMITTEE OF PRINCETON UNIVERSITY

is seeking submissions for its First Annual Canadian Film and Video Festival. The theme this year is "Women through Women's Eyes." Canadian women are encouraged to submit (VHS only) live/animated drama/documentary, short/feature length works about women to:

The Princeton Canadian Film and Video Festival
c/o Amy Ogden
201 E. Pyne
Princeton University, Princeton, N.J. 06544.

Final screening formats will be 16mm and VHS. Please include a telephone number where you can be reached and a self-addressed envelope. Deadline: August 25, 1997. For more information: Amy Ogden at: trunorth@phoenix.princeton.edu (609) 279-0508

announcements:

ARE YOU UPSET about this government's approach to culture? If so, join the Artists Action Coalition at our regular meetings, Mondays at 5:30 pm at Mercer Union (439 King St. West, 977-1412), and help us plan further actions for the fall.

20 VOLUNTEER HOURS!!!! The Programming Committee is looking for new members. The committee meets monthly to discuss and program LIFT's monthly screening. If you're interested in programming films, meeting people, and getting a better look at LIFT members' films. Call Deanna to RSVP. NEXT meeting is AUGUST 19, 6:15pm at the Future's Bakery on Queen Street.

COULD THE FOLLOWING LIFT members come and pick up their films/stills/vhs dubs from Deanna: ALLYSON WOODROOFE, RICK PALIDWOR, HERWIG GAYER, GARTH HAGEY, NAOMI MCCORMACK, MARIA DRAZILOV, SHEONA MCDONALD, ANTONIO RANIERI, ADAM KOZYNIK, TONY MORRONE, RUBA NADDA, FRANK DEL MASCHIO, LEE SHANE, ABAGAIL STEINBERG, JANE FARROW, ALLYSON MITCHELL, ROB HEYDON, CHARLENE ROYCHT, ANDY JEKOBSON.

THE GRAND ILLUSION MOVIE THEATRE in Seattle seeks short films (16mm or 35mm) to play before selected feature films. Possible Stipend! Please send a tape or letter of interest to: Northwest Film Forum/Grand Illusion 1004 Turner Way E. Seattle, WA 98112.
<<http://www.wigglyworld.org/GrandIllusion>>

UNITED KINGDOM - The Lovebyte Digital Arts Festival invites proposals for multimedia art installations to form a ground breaking exhibition of public art in Sheffield's city centre. HyperTribes invites artists to consider modern day tribes and territories. The deadline is August 22, 1997. Forms are available on the web site: <<http://www.lovebyte.org.uk>>

funding & grant deadlines:

ONTARIO ARTS COUNCIL

961-1660
Artist Film & Video:
October 1
Media Arts Special Projects:
September 15
Grants to Visual Artists:
\$5000 Grants:
September 15
\$10000 Grants:
August 15
Note: Electronic Media is now part of Visual Art. See Other People's Money for the lowdown on the OAC.

NFB FILMMAKER ASSISTANCE PROGRAM (FAP)

973-3012
September 1

TORONTO ARTS COUNCIL

392-6800
Visual Arts
(Inclusive of Film & Video):
October 15

CANADA COUNCIL

1-800-263-5588 X 4075/4138
Grants to Film:
November 15
Grants to Video:
August 15
First Productions in Film/Video:
September 1
Artists and communities Pilot Program Initiative:
October 1

CANADA TELEVISION AND CABLE PRODUCTION FUND EQUITY INVESTMENT PROGRAM

(514) 283-6363
started September 9, 1996

ROGERS DOCUMENTARY FUND

ROBIN MIRSKY, 864-2325
Top-Up Funding:
October 1

MACLEAN HUNTER/COGECO FUND

596-5878
Maclean Television Fund:
August 1, Nov. 1, Feb. 15, 1998
Cogeco Program Development Fund:
July 15, February 1, 1998

new members:

Welcome new members
as of june 97:

Dana Alexander
Juan Balmaceda
Kristine Copkov
Irene Craig
Bill Davidson
Kelley Doan
Scott Duncan
Stefan Ellery
Jacqueline Ferrier
Stephanie Garrison
Peter Hasek
Andrew Hogg
Steve Holway
Sean Llewellyn
Christopher Macdonald
Dave Maharaj
Robert Maynard
Chris Mckay
Saira McLaren
Susan Moffat
Daniel Nearing
Lily Ng
Megan Price
Mark Riley
Vesselin Sarafov
Dave Vaughan
Natasha Watson
Nima Ziaei

liftgear & machinations:

What's new with equipment @ LIFT?

OXBERRY UPDATE: The take-up motor on the Oxberry camera was replaced in July. The "black box" interface for the Optical Printer was also repaired and is back in full working order.

35 mm STILLs FROM YOUR 16 mm PRINT: Neil Burns and the LIFT Technical Team are investigating the purchase of a lens that will fit on a 35mm stills camera that will allow you to make a 35mm negative from your 16mm film. This service costs \$15 per frame in the real world, so we believe that it would be a great service to LIFT members. The CFMDC used to have such a lens, and it is reported that Emily Carr College in Vancouver has one as well. If you have any information about where to get a lens, or are interested in using it, please call Mark or Lisa at 588-6444.

NEW KEY DROP-OFF BOX: Associate and full members who sign out keys can now return them when the office is closed. Handy LIFT member, Navin Khanna, fulfilled his volunteer hours this year by designing and building the key drop off box as well as a VCR/TV shelf for the ProTools suite. If there are other handy

members out there who have innovative ideas on how to fulfill their volunteer hours, give Lisa or Mark a call.

SUPER 8 DONATIONS: The two new cameras donated by LIFT member, Paul Livingston, have been seeing a lot of action. The NIZO S48 model shoots at three speeds (18, 24 and 54 fps), has single frame functions and has both automatic and manual exposure settings. The NIZO S48-2 has the same features plus an intervalometer and A/C adaptor (excellent for stop motion and animation work). These cameras are available to rent for only \$4/day for Full members and \$8/day for Associate members. Paul also donated a Wurker super-8 splicer and assorted super-8 reels.

DID YOU KNOW ?: LIFT's Eclair NPR camera has a prime lens kit that has six lenses including a 5.9 mm fisheye (LIFT's widest lens!) At \$33 a day, plus another \$20 for the prime lens kit it's a heck of a bargain for Full members and a sweet deal for Associate members too. Mark's film *The Ballad of Don Quinn* was shot on an Eclair NPR and he has no complaints.

PROTOOLS now has 88 megabytes of RAM.

lift orientation:

LIFT's Orientation will be held **Wed., Aug. 20, 11:30 a.m. - 1:00 p.m.** The session is for individuals who haven't familiarized themselves with the co-op's facilities and resources. Call to reserve a spot. 588-6444.

more announcements:

LIFT Fall Shop Talks:

LIFT is hosting a full set of Shoptalks this fall. The brochure is included with your August newsletter mailing and on the LIFT website (<http://www.inforamp.net/~lift>).

If you have any questions, call LIFT @ 588-6444.

LIFT Activity:

LIFT members have been very busy in different phases of production over the past few months. The five edit suites have been booked solid, and production equipment has been going out regularly and LIFT films are appearing in Festivals all over the world. Here's a brief update on a few members. If you have something you'd like listed in the next newsletter, jot it down and send it to Lisa at LIFT (fax: 588-7017).

Nick Curcin's 16mm feature, *Script Doctor* has been invited to screen at the Montreal World Film Festival this August. Nick has been editing off and on at LIFT for over a year. LIFT member **Michael Werth** is sound editing the film.

Jorge Manzano's super 16 feature film, *This Prison I Call My Home*, is in post production, awaiting completion funds. The film was shot in October 1996 and was edited at LIFT. The film should be complete by December 1997.

Lara Fitzgerald's *Mémoire Moire des souvenirs* a lyrical documentary on writer and feminist H el ene Cixous has been selected for the Montreal Film Festival.

Barbara Mainguy's film *The Front Seat* has been invited to the London International Film Festival and the Atlantic Film Festival, and has been sold to the CBC's Canadian Reflections. The film was made in LIFT's How to Make a Film Workshop.

Keith Cole has just made the first release print of his zany *Nancy Boy Versus Manly Woman*, produced by and starring Keith, directed by Erwin Abesamif. "The Homo Hilton was booked for the night, so they took their fight to the streets." This epic 16mm comedy was shot MOS with all the actors speaking German, and was redubbed in English to give it that foreign film feel sans subtitles. It was rumoured (at the LIFT Island Screening) that the 27 minute film will have its gala debut at the Uptown Cinema on Madonna's birthday.

Shawn Goldberg's recently completed 35mm comedy, *Someone To Love*, was sold to B.C.'s The Knowledge Network's Independent Eye Series.

Paula Tiberius is completing her third 5 minute, Black & White film, *Busk*,

co-written with Eric Marier and produced by Tanya Henley. A white French Canadian rapper fights for his right to busk in his 'hood. Cinematographer **Mazako Nagai** shot the film with LIFT's ARRI SR in November 1996, with a pick-up day in February 1997 and edited in LIFT's Yellow Room edit suite. Paula hopes to premier her film at LIFT's National Salon de Refus es.

Paula's second film, *Killing Time*, was recently sold to The Knowledge Network's Independent Eye Series in British Columbia, and was previously sold to WTN for Shameless Shorts.

Hope Thompson has just completed *It Happened In the Stacks*, a 9.5 minute film, shot by Cinematographer, Kim Derko. It's a noir melodrama about a young librarian's struggle as she encounters the capricious behaviour of a would-be kennel owner who is searching for a reference. Hope edited the film at LIFT and did some tricky optical printing on the Oxberry with **Roberto Ariganello**.

Neil Burns' has just completed his 16 mm colour film, *Grace Eternal*, a 9 minute film about immortality. After locking himself in the Oxberry room for 198 hours and 18 days of block booking, he has created some beautiful images, making use of both the Optical Printer and Animation Stand capabilities at the same time. We're looking forward to seeing it at the Toronto International Film Festival this September.

Christy Garland is on the brink of completing her 13 minute film, *Blind Spot* (formerly *My Accident*). DOP Gavin Smith shot the 16mm film in October 1995. Christy experimented with many different editing styles, from LIFT's flatbeds to a Lightworks non-linear system, and then back on film at LIFT.

Roberto Ariganello shot the titles on LIFT's Oxberry and the film is now in the neg cutters hands. Music composer Tom Third, will be designing the sound track. Christy expects to have a release print in the fall. She is looking forward to her next film, which she has decided will be much shorter, in the 5 minute range.

John Detwiler and **Rene Duncan** completed their feature film in June 1997. It began as a LIFT co-production back in 1989 under the title *Narcophobia*, which went through some major changes and was shot in 1991 as *Year of the Sheep*. They were forced to take a few years off to find funding, and completed the shoot in 1993. In 1995 they received more funding from the OAC, and the Canada Council Media Arts in the fall of 1996, which allowed them to finally complete the film. Hard work and dedication pays off...



Shawn Goldberg keeps an independent eye on *Someone to Love*

Mara Ravins moved out of the Green Edit Suite after several months of Block Booking. She has been busy editing a feature length documentary, *Matin Dans Un Foret de Pins*, with **Janis Kalejs**. Mara and Janis spent several months in Latvia with an Arri BL, collaboratively capturing images and stories based on the lives of six people. Around the clock, tag team editing has allowed them to lock the picture and move on to mixing at the end of July. They expect that the 120 minute film will be completed in late August.

LIFT fixtures, **Marcos Arriaga** and **Jeff Sterne** are busy as usual on a number of different projects. They both received OAC First Projects Grants: Marcos for *El Barrio* and Jeff for *Harris*

More:

LIFT Activity:

(working title). Helping on each others films, they are often seen together at LIFT renting a Bolex, a super-8 camera and/or a Nagra to cover either a Portuguese Religious holiday (for *El Barrio*) or the latest protest at Queen's Park (for *Harris*). Both filmmakers are using an experimental approach to their subjects. *El Barrio* (neighbourhood, in Spanish) explores the vibrant residential and commercial neighbourhoods in downtown Toronto and plays with our new concepts of neighbourhood and how immigration has changed the face of the neighbourhood. Meanwhile *Harris* is documenting the productiveness of the cuts and civil unrest caused by the Progressive Conservative Government in Ontario, headed by Mike Harris. Jeff started work on the project in December 1995, when he went to film the big strike in London, Ontario, and hasn't stopped since. Marcos has been working on *El Barrio* for almost two years. The project has been largely self financed. We can expect to see these films by the end of 1997

Mario Tenorio's second film, *The Red Window*, is currently being sound edited on LIFT's ProTools system. It is about a young filmmaker named Sara, who uses her memories of her Grandmother in El Salvador as raw material for her experimental film. **Gord Creelman** is wearing many hats on this project: he was the location Sound Recordist (with his leg in a cast), Picture Editor, he shot the titles on the Oxberry, and he is now reporting as Sound Editor. They plan to mix the film at Sound Techniques and hope to have the project completed by early August. Mario's first film, *The Dark Chamber* showed at the Latin American Film Festival here in Toronto in June 1997. He is currently writing the third film in this trilogy, *The Golden Web*.

Andre Pelenur completed his film *Dead Point* in April 1997. It's an English murder mystery in 15 minutes. It hasn't premiered yet, so keep your eyes peeled for an upcoming screening.

New mom, **Tracy German**, is determined to complete her latest film, which is currently untitled. Not many edit suites are outfitted

with a portable swing, so Tracy brought her own. Eleven week old Rowen was happily swinging away while mom got in 4 full hours of editing.

The CIFS screening this month featured LIFTers **Brenda Kovrig** (*The Nevermind*) and **Christina Zeidler** (*Galaxy Girls*). The CIFS accepts submissions on an ongoing basis. Phone 955-4799 for more info.

Mémoire Noire des souvenirs

Hélène
CIXOUS



a film by Liza Fitzgerald

Artist's Action Committee:

At 4 p.m. on July 10, 1997, the Artists' Action Coalition organized a meeting with the Minister of Citizenship, Culture and Recreation to demand immediate restoration of arts funding in Ontario. The meeting was verbally confirmed by the Minister's staff, but at the last minute, the honourable Marilyn Mushinski did not show up.

About 150 Ontario artists, with representatives from various sectors of society were on hand to address the Minister on how the ongoing conservative cuts are crippling the cultural domain. The meeting was recorded with the hopes that the Minister will listen to the tapes and respond to her constituents.

The first speaker was **Bill Moore**, an investment firm manager, self-proclaimed capitalist and Board member of the Oakville Galleries. He visibly stood out as the only person at the meeting wearing a suit. He told how art enriches our lives and souls, even on Bay Street. A sound businessman, he also spoke about the necessity for government to stop living beyond its means, but stressed that the intangible value of the Arts for the collective soul should not be at stake.

Filmmaker **Atom Egoyan**, who's film *The Sweet Hereafter* will open the Toronto International Film Festival, was unable to attend the meeting, but sent a letter which was read by Genie award winning filmmaker, John Greyson. In his letter he expressed his absolute belief that he would not be doing what he's doing now if it weren't for the early support he received from the Ontario Arts Council. He stated

that the OAC were the sole supporter of his early films, and they gave him the freedom to express exactly what he felt without compromise. His letter included a great quote from Churchill during the Second World War: a response to the question of why arts council funding was being maintained during the war. Churchill responded "without culture, what are we fighting for?"

Moderator **Lisa Steele** read a letter from **Margaret Atwood** that pointed out that the \$17.3 million cuts to the OAC means the loss of jobs in one of Ontario's most vital sectors. She stated that the arts community and the private sector are using ingenuity in finding alternative funding, and called on the Ontario government to do their job in supporting the arts.

The balance of panelists: **Sandi Ross**, former president of ACTRA Toronto; **Arif Noorani**, Director of Dosh Paradesh; **Dara Gellman**, Ontario College of Art and Design student; and **Kelly McCray**, Artists Action Coalition & Co-Director of Mercer Union; each spoke about their distress over arts funding cuts. Many members of the audience also took a turn speaking. The remainder of the scheduled time was for the Minister's response, but due to her absence, the group looked for strategies on how to reach the government and make our appeals heard. **Melinda Sato**, YYZ staff and LIFT member, made a great appeal to all artists to speak up now and to take

action. She remembered that after the first round of cuts, we were told to be quiet and not complain, so that we wouldn't be cut again. We stayed quiet and were rewarded with even larger cuts the following year. The government wants to completely dismantle the Ontario Arts Council, and will probably succeed before the next provincial election if we don't do something about it.

The Toronto International Film Festival is arguably one of the largest cultural events in the city of Toronto that attracts visitors from all over the world. It was agreed at the meeting that this event should be used to draw attention to Arts cuts and their effects. We need to show people outside of the arts sector how important Arts funding is to everyone. A brilliant suggestion was made that we lobby all filmmakers who's films were accepted into the Toronto Film Festival, to use a few seconds of their time when introducing their films, to speak out about Arts cuts and the importance of Arts funding in Ontario. If you would like to help out, attend the Monday meetings of the Artists Action Coalition at Mercer Union.

WHAT CAN YOU DO TO SAVE AND RESTORE ARTS FUNDING IN ONTARIO?

- * Write to your MPP and/or the Minister of Citizenship, Culture and Recreation stating how important arts funding is to you and urging that it be restored.
- * Urge others you know to write similar letters.
- * Attend the weekly meetings of the **ARTISTS ACTION COALITION**, every Monday at Mercer Union, 439 King St. W., phone 921-1263, fax 977-8622.

LIFT Members in The Toronto International Film Festival!

The usual poetic rhapsodizing has been heard coming from the participants of **Phil Hoffman's** Mount Forest filmmaking workshop. This year's attendees included **Sarah Lightbody** and **Jennifer Reeves**, recipient of the Toronto Images Film Festival's Marion McMahon Memorial Award, which offered a week at the workshop. Last year's workshop produced **Sarah Abbott's** *Froglight* and *Why I Hate Bees*, work by **Sarah Lightbody** and **Cara Morton's** *Across*.



LIFT member **Christina Zeidler** receives tips from Frog Wrangler **Gillian Frise** on the set of **Janine Fung's** *The Doctor's Daughter* (working title). Christina was inspired by **Brian Grey's** article "How to be your own Animal Wrangler" (run the June/July 97 issue of the LIFT Newsletter) and found herself work spritzing frogs for Wrangler Frise.

Speaking of **Cara Morton's** *Across*, look for it and her work *Incantation* at the Toronto International Film Festival. Yes, the list is out! Congratulations to this year's invitees. The Fest will include the abovementioned pieces by **Cara**, as well as **Cassandra Nicolau's** *Dance With Me*; *We are Experiencing...* by **John Kneller**; *Grace Eternal* by **Neil Burns**; **Wrik Mead's** *Guise*; **B. Nash's** *bp* (pushing the boundaries) produced by **Elizabeth Yake** and shot by LIFT's **Mark Caswell**; *Fresh off the Boat* by **Peter Demas**, **Cassandra Nicolau's** *Dance With Me* **Ali Kazimi's** *Shooting Indians*, **Siobhan Devine's** *Breakfast With Gus* and **John Greyson's** *Uncut*. (For those interested in which hot films are *not* on the list, this year's Salon de Refusés is at the Bloor Cinema, September 10th).

Overboard: message from the Board of Directors. jonathon culp muses on your behalf...



For all its trappings of glamour and opulence, the LIFT Board of Directors can be a sordid and unseemly group. Decadent (YES -- they feed us cookies!), disease-ridden (sometimes the meeting is all that gets us out of bed), and tardy (trying to wring aesthetic effect from the yeas and nays left me with a severe case of Chronic Fatigue last issue, and I missed the deadline...).

A lay person in my position might walk the cat or rent "The Yum Yum Girls," but I confronted my dilemma by immersing myself in the tapes of the Annual General Meeting. There I gazed into the genesis of this column -- a suggestion "to print in the newsletter new motions!" Hey! New Motions! Nothing like an organizing principle to subvert failure of the imagination! Unfortunately, as I peruse the minutes of the last four board meetings, most of the actual motions are either procedural -- Hey! let's call to order! Hey! let's adjourn! Gee! That sounds great! -- or have already been dealt with in these pages through the estimable efforts of Others. So I shall continue to straddle the shoulders of my decrepit muse.

But we do have one actual motion. In this one, we find out what you *aren't* going to hear.

"...that the board columnist for the LIFT newsletter, acting in the interest of the members, shall not put the Board in a position of liability by reporting on the following: 1) issues of staff/personnel relations and/or personnel committee reports; 2) identifying members who have broken LIFT policy guidelines; 3) detailed descriptions of LIFT financial planning and strategy."

I wrote that, after lots of yakety-yak among the Board, to address some concerns over my potential conduct as a LIFT mole. The driving concerns were the right of individual co-op members not to have their personal business nosed into (either by members or the

outsiders who also receive this lovely rag), and the likelihood of our running into legal trouble over such information being made public. So, yeah, it's self-censorship, but be assured I had no particular compulsion to write about that stuff anyway, (nor any reason to expect that any future columnist would). Under this guideline, the limits on discussion are potential liability and common sense: For instance, I can report on broad issues of financial planning and strategy, just not in such surgical detail that we risk leaving the microfilm in the hands of the foe. And of course, "the interest of the members" means that if a staff member is a practicing serial killer and the personnel committee somehow isn't acting on that information, just try and shut me up! Finally, if you don't trust my editorial judgement, the Board meeting minutes (the source of my reports) are available for perusal at the LIFT offices. Just phone ahead.

The heady dream of a LIFT digital editing system is to be laid at the feet of the Toronto Arts Council's "Transition Fund." You will recall that LIFT has been conspiring to purchase some yet-to-be-determined technological wonder so that members will have more digital toys to complement the dazzling Protocols rig-

marole. This will be one pricy bastard, but think of the improvement to LIFT's resources! Not to mention the cash-cow dynamics that will make this a key element of our fiscal self-reliance. Administrator Deborah will be asking the Transition fund for much good karma. (The 'transition' in TAC's grant title does not refer to the GTA's imminent conversion to anarch-syndicalism).

Scandal! -- Did you know that LIFT has been brazenly throwing money at such corporate boondoggles as *Inside/Out* and *Images 97*? We have a small but -- until now -- apparently immoral donations fund which has become the focus of much consternation among Boardies since the criteria for its dispersal are a little... vague... At the suggestion of Siobhan Devine, a committee was struck to determine actual criteria for donations. The committee also includes Shay Schwartzman and myself.

Movings and shakings: Fond farewells to Board members **Nena Toth** and **Mduduzi Mkgakala**, who have both relocated away from Toronto and out of LIFT. And kudos to **Victoria Hirst**, who has stepped out of the Board until October anyway, and into the position of Fundraising Events Coordinator. Having played a large part in throwin' up the soggy, successful LIFT garage sale, and having cracked the whip at the whiz-bang Island screening (which I missed AGAIN, thanks to my stupid punk-rock lifestyle), we can wait to see what **Victoria** and her elves do with the Party of Parties.

A message for the masses. Please save up your beer money for the next Monthly screening at the Gypsy Co-op, so when we repeat June's Night-at-the-Opera body piling routine we can appease the landlords by spending more money on their damn overpriced booze.

NOTE OF NOTES: You can now read my column on the LIFT Website! (First we buy the world computers, then we figure out this Palestine thing? Priorities, people!!!)

A ProTools MEMORY: LIFT member David Marcoux has a strange encounter of the ProTools kind:

Hobart and Consuela is 16mm, black and white, ninety minutes in length. It was shot for \$10,000 which paid for stock, equipment and processing (with volunteer cast and crew). Then I got \$16,000 from Canada Council to finish. I should have asked for more! When I made up my grant budget, I didn't include money for neg cutting (slipped my mind). So when everything was worked out, I realized that I only had \$2,000 for sound editing.

So how long do you think it will take to sound edit, I kept asking? Is \$2,000 enough? How much money could it take? The technology does everything, right? Right?

How long it will take is an impossible question to answer. Although we all think our projects are simple, this has very little to do with the amount of time you spend in ProTools. Everyone works at different speeds, plus, if you don't really know what you want, you're in for a long haul. It took me awhile to accept that I was never going to get a straight answer about time, simply because there isn't one. I suggest that you forget about asking 'How long?' Just get \$500 together, book the suite for five days no matter how long your project is, start working and see what happens. You'll get an idea of the time it might take soon enough. Generally, count on your edit taking longer than you thought. Some people say that it's because you can do so many things that you tend to play around a lot more, trying things a million different ways. Of course, you tell yourself that you won't, that you're just going to go in there, do the job and get out. Ha. Also, it takes longer if you're doing it yourself and are not of the computer culture. You have to get used to the digital, non-linear 'environment'. There are so many buttons to push, menus to look at and little things to remember.

On the other hand, the fact that it takes longer is not a negative thing. You'll be having so much fun that you'll just be glad that you decided to do it yourself. Of course, you'll acquire more knowledge and experience; and knowledge and experience are power.

Now, just before I tell you about the workshop, I want to let you know that, up until the moment that I decided to go with ProTools, there were a number of reputable, even digital-type, people telling me to do it on the "bench". They said things like: What's the use of all that

I wasn't going to do the sound edit myself because I thought it would be too difficult. I didn't want to spend a weekend taking a workshop. I'm not good with technical things. I'm a slow learner and I tend to be sloppy when doing big important tasks. In the end, though, these feeble reasons to avoid using ProTools myself didn't stop me. As I was trying to make up my mind about who exactly I would get to do the edit, I began researching to try and find out how long it would take. (Now, we're talking money so I'll explain a bit about the budget of my project and how much I had to spend.)

stuff when you have such a simple little project? Do it on the bench and save yourself a lot of headaches. One very digital type told me that it would really be much easier to separate dialogue on the bench. He made it sound like it would be very difficult to do on ProTools and do a good job of it. Once again, I say (with 20/20 hindsight) don't believe everything you hear. I'm sure people don't mean to make things seem more complicated than they are, but for some reason, this is often the result when you ask for 'professional' advice.

I signed up for the LIFT ProTools workshop. I've never taken a weekend workshop, nor have I ever gone on a weekend religious retreat, yet I somehow equated the two. I was filled with fear. What kind of weird group experience would this be? What should I wear? Should I bring my own tea bags? Remember, I am a slow learner and my experience as a student has not been easy.

All the people in my workshop were nice. Lisa, the instructor, has a great talent for making people feel at ease. Her patience was extraordinary and her genuine willingness to help the participants work through problems and questions made for a really positive learning environment.

In group situations, different personality types quickly emerge, and as the workshop developed, I began to perceive myself as the 'pain in the ass' because I insisted on writing everything down. Everybody else just seemed to ingest the presented information. I firmly believe, however, that if you don't understand something, you have to be a little bit of a pain and ask questions more than once. Ask your instructor to slow down so you can take notes, and make it clear that things may have to be gone-over several times before they can be understood. We all got a chance to work on

ProTools with Lisa as she illustrated various features.

After awhile my brain became crammed full and I just stopped listening. Any intense workshop of this sort will be overwhelming -- there is just so much material to cram in during such a short time. However, I might suggest that the workshop organizers present as much information as possible in visual form (lots of simplified diagrams) and then perhaps pair people off to accomplish certain tasks which, if successful, could then be presented to the group. This would allow for more participation/exploration and take some pressure off the instructor.

After the workshop was over, I was still confused about a lot of things, but I was going to start my edit in a few days and I knew that with a little practice all the creases would be smoothed out. (If you don't have a project to work on to solidify the skills you learn at the workshop, LIFT offers free practice time every Tuesday.)

Before I could start editing, I had to have a video transfer with time code done of my work print. I did this at Magnetic North at a cost of \$350.00 for my ninety minute film. (By the way -- it's a good idea to ask for a VHS version for previewing, one without time code burn or audio track time code). Make sure that you get exactly what you ask for and then label your tapes correctly and thoroughly.

Finally, I was alone and could start the edit. The most difficult part of the ProTools process is getting set up. I used my own notes when I got started, but at times they weren't helpful when I was by myself. Reading the manual seemed like such a daunting task that I didn't even try. Fortunately, LIFT has provided a set of simplified and easy to read notes -- but even with all of this support material, I still had to ask for extra help from Lisa.

This is where LIFT really shines. Even

after you've taken the workshop, you still have free hours to practice as I mentioned, and Lisa and Mark are always there, ready and willing to answer any questions and help solve problems.

I found that I spent a great deal of time just getting comfortable with the suite and familiarizing myself with all the features. Soon, I was lost in this fascinating world and I always eagerly anticipated the next session. Even the problems which I had were interesting, solvable and important from the point of view of learning.

How perfect do you want your work to be? You must decide. My main concern was to make sure that the audience could hear the dialogue clearly. The idea of reconfirming all my dialogue to the original 1/4 inch seemed too daunting a task, so I made a big decision to use my mag dialogue track from my picture edit. Many people thought that I was crazy, but the sound recordist, Bisa Scekic, had done a good job on location and the editor, Irene Buncel, had taken excellent care of the mag dialogue, so I thought, Why not? The fact that I had not saved any of the little bits of mag to make extensions on the separated dialogue (had I been doing this on the bench) didn't matter in the least.

With advice from Lisa, I decided to use only eight tracks for my edit. My two major characters, each had their own track. The third person in any scene was called 'guest', which was the name of the third dialogue track. This was sufficient even when there were more than three people in a scene. Any sound effects on the dialogue track were separated onto the fourth track which I called ambient effect, and the fifth and sixth tracks were for ambience. I'm fond of ambience. Track seven was for sound effects which I would have to add, and track eight was for music. This was a perfect number of tracks, especially since I was going to eventually download my material onto an eight track ADAT for mixing.

Once you've separated the dialogue, you start taking away, adding, fixing up, playing around. During the workshop, Lisa had said "...the trimmer tool is your friend," and what a friend indeed. Don't spend hours labouring over where you are going to cut something. Just cut it, and if you want to change it, just use the trimmer tool (which not only cuts, but puts back) to make it longer or shorter. The sound is all there, hidden away on the hard drive. You can always get stuff back (unless you delete it off the hard drive, but even then you can always record it again). Once you start working, you will realize that ProTools is

indeed extremely easy to use. Moving sound around, laying in ambience and editing are all straightforward tasks -- it's just getting started that can pose problems. So don't be put off by difficulties at the beginning of the process.

Separating dialogue was fast and easy. However, one mistake I made was cutting too much ambience off of the dialogue bits. This sounded fine even when I was listening to the final result on ProTools. The new ambience I added seemed to blend in perfectly with the ambience recorded behind the dialogue so I left only a few frames before and after each piece of dialogue. When mixing, though, the sound quality of the room was much better than in the ProTools suite and I suddenly heard a terrible hiss every time someone spoke. It was very difficult to cover this hiss; it became even louder when any similar hiss was playing underneath it. My advice (unless you shot in a studio) is to leave in all the ambience on your original tracks attached to the dialogue. When dialogue is separated, the ambience extensions can be edited for pops and glitches and then cross-faded to create a seamless effect, using the least amount of expensive mix hours. Other ambience can then be added for effect.

The most important revelation I had was about wild lines. Sound people are always asking for wild lines and I'm always saying to myself, "Come on, will this really help? Will they ever sync up and how long will it take? Isn't this just a waste of time?" Absolutely not. I found that I did use the wild lines recorded on set. It is so easy to sync things up and you can edit them to make them fit in a flash. Putting in footsteps was an absolute cinch, and a pleasure. This is just one example of the many transforming experiences I had.

Another was about music. You can really play around with music and try it in different ways and, as a result, I changed many of my ideas about the music -- and music placement--long after I thought I was quite sure about where it would be best.

One bit of advice I would like to emphasize (Lisa had said this all along) is to do all you can while in ProTools before you get to your expensive mix. Mixers will tell you that they can do all kinds of marvellous things (and they can!) but it often takes longer to do these things during the mix, when you are paying lots of money per hour. For example, my composer wasn't quite ready with all his music when I was finishing up on the sound edit, so I arranged for him to bring his DAT tape with

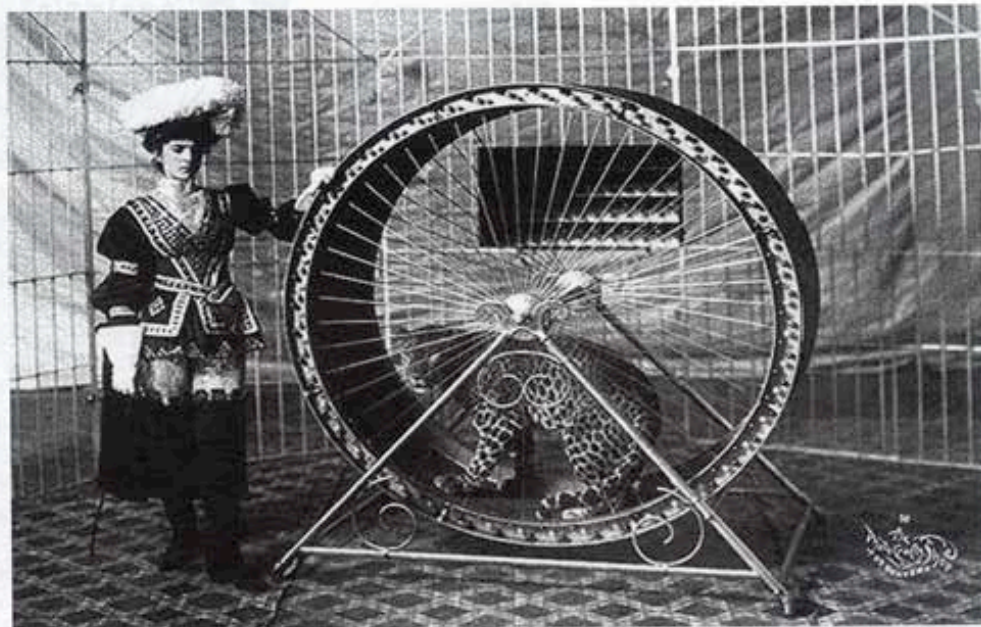
the remaining material (20 minutes) to the studio planning to load it in just before we started mixing. It could take up to two hours of mix time at \$100 per hour to load in this material. The equivalent time in ProTools is \$10.00. So make sure you have ALL your material loaded in and placed on ProTools.

Downloading for the mix was easy. Larry Johnson at Sound Techniques came over and for \$80.00/hour took my eight tracks back to his studio on ADAT. In order to save time, make sure you know the details of the mixing studios system (especially now, with so many options available). When I first spoke with my mixer, I was under the impression that he would be loading the ADAT materials in his computer so all the tracks would be shown as they are on ProTools and no mixing charts would be necessary. As it turned out, this was not the case. I found out just a few days before my mix and I quickly had to get some mix charts together. (You absolutely must prepare accurate mix charts if you are working on a small budget!) Once again ProTools (and Lisa) came to the rescue. You can have all your track data spit out on hard copy (\$0.50 per laser printed page). You will find the name of each track, the name of each region, the starting time (minutes, seconds, frames) the ending time (minutes, seconds, frames) and the total duration. With this information you can sit in the comfort of your own home during the wee small hours of the night and make up your mix charts putting at the beginning and end of each bit of sound accurate (to the frame and number) in and out points.

Once I got to my mix I was relieved to find that even though I had made some mistakes, all would go smoothly. I had budgeted 24 hours; it took 26. I had great sound quality (even my original mag dialogue was still quite clear) and I had achieved many interesting effects during the sound edit that were effortlessly mixed together. I just checked the print-master (which was done on 16mm stock) with my work print and everything is in sync. Whew!! Of course, with 16mm the final sound quality is not great, however, I think that using ProTools helped make the final product the best it could be.

Oh, by the way, for my 90 minute film, I spent approximately 150 hours in ProTools.

David Marcoux says *Hobart and Consuela* is not a feature; it's just a film that is 90 minutes long.



FUNDING INDEPENDENT FILM AND VIDEO AT THE END OF THE CENTURY

other people's money....

Part Two: Sliding Backwards: the state of the arts in Ontario.

This is the second of a three part series on funding Canadian independent film and video by Penny McCann, LIFT member and current president of the Independent Film and Video Alliance.
by Penny McCann

Well, the word's out on what's happening at the Ontario Arts Council since the last nasty flesh wound inflicted by the Harris government. The latest 16.5% cut, the third cut in two years, has reduced the funding to the Ontario Arts Council by more than 40 percent, from \$42.6 million to \$25.3 million. The OAC's first response was to freeze funding, a reasonable reaction given that the Tories brought out their budget after the fiscal year had started.

This is what what the OAC's board has come up with to respond to the cut: staff has been cut a further 10 percent and administrative costs a further 16 percent. Most program budgets were cut. However, according to their web site, the OAC has "maintained existing granting programs and deadlines, to the extent possible, to minimize disruptions for the arts community, given the already unstable and difficult economic environment." Three granting programs have been cancelled: Community Choirs, Arts Writing, and the Playwright Recommender Program. Fourteen various and sundry granting programs have been cancelled and merged into broader or new granting programs, for instance, Electronic Media has been merged with the Visual Arts programmes and Photography will go the same way next year.

The budget for the Media Arts has been cut by 16.5% but all programs, except for the two that have been moved to Visual Arts, have been retained. Deadlines have been changed and, in the case of Special Projects for

Organizations, has been reduced from two deadlines to one. There will still be two (count 'em two, Canada Council) deadlines for Artists' Film and Video. Letters are out that the jury for the April 1st Artists' Film and Video deadline has met but results won't be announced until September. Ack, my condolences to all who are waiting on tenterhooks.

Apparently, board decisions were based on staff recommendations and community consultations. In late 1995, I attended one of those consultations, a cross-disciplinary meeting for Eastern Ontario. In anticipation of cuts of just the sort the OAC is now facing, the OAC asked the community what programmes were essential to maintain and what weren't. Well, I suppose it's no surprise that, instead of coming up with concrete suggestions of what to cut, everyone made impassioned speeches for keeping their own disciplines intact. The latest round of cuts reflects that response, the OAC seems committed to maintain funding to the majority of the programmes they have funded in the past, albeit at reduced levels.

The question to me is, how will the OAC respond if they get cut again? After all, we're only half way through the Tory mandate. OK, I know it's not popular to suggest program cuts but it seems to me that the OAC has to start to do more than maintain the status quo - they cannot continue to be everything to everyone. And so, at the risk of being unpopular, the following is my list of priorities and cuts to prevent the whole artistic infrastructure in Ontario from collapsing completely:

- 1) The Ontario Arts Council must continue to make its priorities the creation, dissemination, and exhibition of new and innovative work and the support of artists to produce that work.
- 2) Community-based initiatives must continue to be a priority as should new and emerging artists and organizations from diverse communities.

3) All organizational funding must be rationalized. In other words, just because an organization has been getting funding since the dawn of time does not mean it should be automatically guaranteed to receive more than a newer organization.

4) Any organization whose OAC operating grant forms 10% or less of its operating budget should be ineligible to receive funds.

5) No organization should receive an operating grant that is more than 75% of its operating budget.

I admire the way the OAC board and staff have handled the cuts to date. I believe that, given the circumstances, they have demonstrated much wisdom, foresight, and concern for the communities they represent (certainly much more than the Canada Council has under less dire circumstances!!). As an artist, the latest response to the latest cut tells me that artists and their work continue to be a priority. The question is, at what point does the OAC's attempt to continue to fund as many programs as they can at reduced levels begin to become a disservice to artists and organizations?

As for the Tories, Harris himself responded to my letter of protest, which I must recall from memory since I immediately sent it back to the garbage from whence it came. Dear Mikey's response was something like: "Be assured that the government is committed to supporting the arts. We are confident that the OAC can continue to meet its mandate." Yadda yadda yadda. He goes on to say essentially that his government believes that support for the arts lies in tax credits, not in direct grants to artists and organizations. God help and protect the OAC.

The Other People's Money column provides an ongoing discussion around cultural funding in Canada and in Ontario. Guest contributors are welcome. The opinions expressed here are not necessarily shared by LIFT or its members.

selling your shorts

by Rick Palidwor

The information in this article is based on personal experience, and assumes you are self-distributing at the moment. There is no attempt to cover all market opportunities equally. Readers are encouraged to correct errors, fill in holes and share their own experiences.

BROADCAST MARKET GENRES

"INTERSTITIALS" (FILLER)

Many broadcasters acquire interstitials. Although there are exceptions, buyers usually state the following preferences for filler:

The shorter the better (maximum 5 minutes, preferably under 3).

They may insist that it be "funny"

There is more demand for narrative than non-narrative.

Animation is extremely popular.

"PACKAGED SHORTS PROGRAMS"

Some broadcasters package shorts into longer half-hour or one-hour programs. These packaged shorts programs represent a wider range of opportunity than the market for interstitials:

The "shorter the better" rule is no longer a serious consideration. Shameless Shorts accepts work up to 15 minutes and Canadian Reflections and The Independent Eye accept material up to 30 minutes long.

They no longer insist that the work be funny.

They will accept all genres: narrative, non-narrative and docs.

SHORT SHORTS VS LONG SHORTS

In Canada and the U.S. there are relatively few markets for longer shorts (over 15 minutes), especially outside the packaged programs mentioned above. Very few broadcasters will give a half-hour time slot to a "one-off" (something that's not part of a series). I'm told longer shorts do better overseas where the approach to programming slots is not so rigid.

Generally speaking, the shorter the piece the easier it is to sell. (Docs may be the exception to this rule as they are rarely used as filler.) Broadcasters are also willing to take more of a risk on something that's only 2 minutes long. They rarely take a risk with something that's 20 minutes long.

A NOTE ON DOCUMENTARIES

The demand for documentaries is huge, and growing. I've noticed because I don't have any docs for sale and it drives me crazy. While some of the tips and contacts in this article may be useful, anyone selling docs should study the market further with their own needs in mind. (See the June 30th issue of Playback, page 3, "Sunny Side of the Doc" for a sampling of the current market, also POV, the Magazine of the Canadian Independent Film Caucus specializes in the Canadian Documentary Scene.)

TIPS FOR SUBMITTING:

1. Researching your market:

Make sure the buyer you are submitting to is suitable for your work. For example, don't send a serious doc to a comedy channel, or an adult piece with coarse language to Canadian Reflections.

2. Researching your contact:

Make sure you send your material to the right person. Call and inquire if you're not sure. You typically want the "acquisitions department," or maybe the "head of programming." Any contact information in this article is included with the confidence that it is current as of the date of publication.

It doesn't hurt to talk to the actual buyer before you submit - it may increase the odds that they remember your tape when it comes in - but it's not necessary. And you probably don't want to try to sell the piece over the phone. They won't be able to say much until they've seen it.

3. Submitting your tape

Unsolicited submissions are common. Submit a VHS preview tape only. When sending to other countries make sure you send the right format: NTSC, PAL or SECAM. If you have press material include it but it's not necessary, especially for short shorts.

A money-saving tip for all submissions: Don't bother with return postage, even for unsolicited submissions. Most broadcasters return unsolicited tapes at their own expense. If they don't return your tape, so be it. Return postage may be more than the replacement cost of the tape.

4. Following-up your submission

Follow-up your submission with a phone call about a week or two later. Don't expect them to have seen it yet. You're simply making sure it arrived safely and letting them know you're out there. Follow-up with a call every few weeks after that. You're not harassing them. It's their job to look at your tape and make a decision.

The importance of the follow-up cannot be overstated. If you don't follow-up they assume that you're not that interested. They may buy all programming for the entire station and you're only selling a few minutes. Don't wait for them to call you.

\$ A money-saving tip for long-distance follow-up: Your goal is to remind them you're out there and would like an answer. If you call after-hours and leave a simple voice message, you accomplish your goal and only pay for a minimal one-minute call. Always try to get a direct line to ensure access voice mail after hours. They will eventually call you back, at their expense, or return your tape with a polite rejection.

selling your shots

CANADIAN BROADCAST MARKETS



CBC Canadian Reflections airs on CBC TV Fridays at 3 pm (EDT). They will look at all genres and lengths, up to 30 minutes. Note the 3pm time-slot. If your work contains anything unsuitable for family-viewing, it won't be considered.

Canadian Reflections demands a "1st window" (if it's aired previously on English Canadian television, they won't look at it). For this reason they should get a first look at anything you do (provided it's suitable). They also demand an "exclusive" license for the first year of a 3-year term (meaning you can't sell it to another broadcaster in English Canada for the first year).

They pay about \$400/minute.

CONTACT: Tara Ellis 416-205-7165. PO Box 500, Stn A, Toronto, ON M5W 1E6

Knowledge Network and SCN (Saskatchewan Communications Network). These two provincial public broadcasters air the one-hour packaged shorts program **The Independent Eye**. Direct submissions to Judy Robertson at the Knowledge Network. The Independent Eye is often programmed around themes, so you may want to inquire about upcoming needs. On the other hand, submit regardless as new themes are constantly emerging. You may even be an instigator.

The terms are about \$30/minute for a 4 year non-exclusive license. (The license stipulates that material from The Independent Eye can also be used as interstitials on both channels.)

Both channels also buy interstitials over and above what they cull from The Independent Eye. It should be very short and have a fairly broad appeal. The terms are the same as those above.

CONTACT: Knowledge Network: Judy Robertson, Screening Officer, 604-431-3200, 4355 Mathissi Place, Burnaby BC V5G 4S8

CONTACT: SCN: Sunni Glaze, Acquisitions & Scheduling 306-787-0495, North Block, 2440 Broad Street, Regina SK S4P 3V7

Bravo! Acquires shorts of various lengths in a broadly defined arts genre. For filler they tend to rely on the material produced through their Bravo!Fact grant system. Bravo!Fact is currently funding arts videos between 2 and 6 minutes in length.

CONTACT: Bravo! Diana Boehme, Manager, Independent Production, 416-591-5757 299 Queen St. West, Toronto, ON M5V 2Z5

CONTACT: Bravo!FACT: Judy Gladstone, 416-591-5757 (Address as above)

Showcase acquires interstitials but they don't seem to use that many and they tend to be mainly animation (NFB and others), although they occasionally air short live-action narratives.

Showcase recently aired a number of longer shorts from the Canadian Film Centre bundled into two-hour blocks. Submit your shorts, all lengths, and maybe collectively we can convince them to continue with such a program and include non-CFC shorts next time.

CONTACT: Lori Rosenberg, Programming Acquisitions Manager, 416-967-0022, 160 Bloor Street East, Suite 1000, Toronto ON M4W 1B9

Family Channel acquires interstitials but they obviously must be suitable for family-viewing.

CONTACT: Leslie Rand, Acquisitions, 416-956-2030, 181 Bay Street, Toronto, ON M5J 2T3. (If delivering in person it's easier to go to 36 Yonge.)

Vision TV acquires interstitials related to any of their 5 daily themes: arts, roots of faith and culture, voices (minorities), stories (film and interviews), and international docs and dramas. Vision also supports longer shorts (mainly docs and drama) with their Canadian Independent Film Showcase.

License fees are in the neighbourhood of \$40/minute for 5-years non-exclusive.

CONTACT: Peter Flemington, VP Programming and Development, 416-368-3194, 80 Bond Street, Toronto, ON M5B 1X2.

Women's Television Network (WTN) acquires shorts of various genres, preferably under 15 minutes, for its packaged program **Shameless Shorts**. They require that at least one woman be involved as either producer, director or writer.

License fees are about \$50/minute for a non-exclusive term.

CONTACT: Laura Michalchyshyn, Acquisitions Manager, 204-783-5116 x220, 1661 Portage Avenue, Suite 300, Winnipeg, MB R3J 3T7

The Comedy Channel will be on the air in September 1997 and they will acquire comic shorts for interstitials and they are planning a packaged shorts program.

CONTACT: Ed Robinson, Programming, 416-299-2000, Box 9, Stn O, Toronto ON M4A 2M9

Super Channel is a pay-TV movie channel in western Canada (like TMN). They acquire the occasional short. Submissions should probably be under 10 minutes.

CONTACT: Sandy Perkins, Director of Programming, 403-430-2800, 5324 Calgary Trail, Suite 220, Edmonton, AB T6H 4J8

U.S. BROADCAST MARKETS

There are hundreds of cable stations in the U.S. with a dizzying array of specialties. The broadcasters listed below are the ones I singled out as best for my needs. You should explore the market further for yourself as you may find the perfect niche amongst these specialties. The National Cable Television Association (NCTA) publishes the booklet "Cable Television Developments" This is not designed for independent producers, but it's free and contains most of the initial contact information you need. You can reach the NCTA at 1724 Massachusetts Avenue NW, Washington DC 20036-1969. 202-775-3550.

(all figures expressed in US dollars)

The Independent Film Channel acquires shorts of all lengths and genres. License fees for short shorts (1 minute and up) range from \$500-2000 for a 2-year non-exclusive term, with one exception: They won't accept anything that's already aired on rival Sundance Channel (see below).

CONTACT: George Lentz, Acquisitions, 516-396-4514, 150 Crossways Park West, Woodbury, NY 11797

cont. on pg. 20

Pedram Fouladianpour

The Independent World

The feeling that one has when walking to the lab to see the first series of rushes is difficult to describe, nor perhaps is it necessary given that this text is primarily read by filmmakers who know the feeling all too well. What I remember, however is the two blocks from the subway to the lab seemed like forever.

We were walking around in Solna, a town in Greater Stockholm area in Sweden. We had just shot the first part of our short film and were taking a break to allow most of the crew to attend the Göteborg Film Festival. We were about to see the result of the first three days, 2 1/2 of those being exteriors shot in the bleak and quickly fading Nordic winter daylight.

We were on our way to FilmTeknik, the lab that processed our film. My nervousness was made worse by the news that the colour timer who was waiting for us had a few films shot by Sven Nykvist, and Tarkovsky's *The Sacrifice*, on his résumé. My DOP Jörgen Stegard assured me that there was nothing to worry about, he is just a "guy" working at a lab. To calm me down, he told me about two other friends, Jesper Dugöö and Mattias Högberg, who got a grant to blow up their 10 minute film *Inuti* to 35mm, a job to be done by Nils, "our" timer. They had booked an appointment with Nils, who found out that they had been double booked with Nykvist. Nil called Nykvist and asked him to reschedule. He must have been really intrigued by Jesper's project. Despite the laid-back mentality that prevailed, a visit to the lab to screen rushes is the same all of the world: you walk in nervous and you walk out depressed, no matter who the colour timer is or who printed their rolls there.

A spectre of a gigantic film tradition haunts this area of the city. Not far from here is the film studio, Filmstaden, that hosted many of big names of Swedish film culture. It is an old one, dating back to the silent era of Mauritz Stiller and Viktor Sjöström. Alf Sjöberg, considered by some people to be Ingmar Bergman's mentor, also made films here. I grew up in the area, and as a film-loving high school student, strolled around the grounds, looking at production stills and other goodies artfully exhibited in the subway station beneath the complex, or trying to catch a glimpse of filming activities on the lot.

It could have simply been my fixation with history, with a past. At that point, I was not familiar with the Swedish directors that entered the international scene in the 60s and 70s: Vilgot Sjöman (*I'm Curious, Yellow*), Bo Widerberg (*Joe Hill, All*

LIFT in Sweden

LIFT in

Things fair), Jan Troell (*The Emigrants*), Roy Andersson (*A Swedish Love Story*, to name a few. There was a curiosity around the world about Sweden. These artists came to the international arena to show the country's soul, even though they sometimes showed a tormented one (Bergman's repertoire). Those days are now gone. Swedish cinema, except some sporadic international sales, has been significantly absent from the world scene since Bergman retired from the cinema in early eighties, an absence which many people here say has had a big impact.

(Though in the past few years, Bergman has had three of his scripts produced, one of them directed by his own son, Daniel, all dealing with Bergman Senior's parent. This past winter, he reputedly locked himself up in a tv studio to shoot the fourth script in this saga. The master has positioned himself behind the camera again, for television.)

In recent years, Sweden has missed the young visionaries of the neighbouring countries. Finland has their Kaurismäki. In Denmark Lars von Trier carries on the tradition of Dreyer and is himself followed by an array of young and angry filmmakers who you may hear about sooner or later: many people like to talk about a Danish "new wave"

I decided to undertake a nearly impossible task -- to examine the reasons behind the recent development in Scandinavian cinema. Anyone who has exposed a single frame of film and/or written a 101 film studies paper, has hours worth of theories and ideas of why things were the way they were and what was needed to change them: an overhauled film policy, restructured funding system, daring producers, daring screenwriters, daring boom operators, the list is endless. Among talks and interviews with colleagues and others, and of course in my own recent experience, I found elements that might be interesting for a Canadian reader.

The Swedish film industry, like Canada's and many other European countries' survives on national and regional funding set up through different government agencies. The similarity to the Canadian system stops here, at least as far as independent filmmakers are concerned. The central nerve in the Swedish film system is the Swedish Film Institute, a giant bureaucracy located in a bunker like complex in Stockholm. One could say that pretty much any filmmaking activity is covered by the Institute: international festival circulation, the cinémathèque, production studios, distribution (of films by direc-



tors like Alain Tanner, Kaurismäki, Jarmusch, to name a few). Also, through a grant based on merits of individual films, the Institute assists distributors with importing and promoting "quality film," as well as marketing domestic products. According to figures released by the Institute, out of 204 films released theatrically in Sweden in 1996, 162 were American. Only 18 domestically produced films were released (not to mention a few co-productions with other European countries). This is still an impressive figure, since the number of feature films produced in Sweden each year may not exceed 25. The dominance of American movies simply diverts attention from homemade products, thereby marginalizing most Swedish films (the domestic industry, however, is able to produce one or two blockbusters each year). Interestingly, though, two of the main independent distributors ended up second and third in a table illustrating market share, outnumbering by far major US distributors. Paradoxical as it may seem, this situation is created out of the preservation of somewhat stable government support face-to-face with a larger cultural trend that favours the spectacle of Hollywood cinema.

The production entity at the Institute is centred around a group of people known as the "commissioners" They are the link between producers and the Institute's board of directors. Basically if the commissioner green lights a project, it is more than likely that the producer will get the cash. Usually, there are five or six commissioners at work: two for feature length production, one for short films and documentary, one for children and animation films, and one education commissioner. The latter is a relatively new position, which is made to financially assist Swedish filmmakers to enrol in advanced training programs (my guess is that this covers studies abroad, since Sweden's main film school's three-year training program for directors, cinematographers, writers, producers, etc. is free of charge. the school gives students access to equipment and facilities at the Institute's studio. Admission, however, takes place only every two years and is limited to three to four students per category).

The short and documentary commissioner has an annual budget of more or less CDN 2M which they may distribute among 50 films in a two year

The Independent World LIFT in Sweden



period (out of an average 600-700 applications). The commissioners responsible for features may have roughly CDN 7M to work with. The money will be invested in two stages: a production grant, and an "after production grant" dispersed among those films that are seen by at least 3000 paying audience members in Sweden.

The other major public player is the Swedish Broadcasting Corporation, followed by a series of private producers. Each year, all private and public organisations sit around a table to draft a Film Treaty. This document outlines the role of different organisations in the coming production year.

The idea of the fate of one's film lying in the hand of a government bureaucrat may seem somewhat intimidating to the peer-evaluated Canadian filmmaker. In my opinion, however, the Swedish system is not disadvantageous: most filmmakers I talked to are quite positive towards it. Financing a film is never easy, both for those who apply for it and for those who disperse the funds. The impression that I have is that the commissioners at the Institute are quite approachable. At the commencement of their term of duty, the commissioners will host a panel for the public where they tell people about their filmic agendas and goals. At last fall's panel, the commissioner responsible for short films claimed that she would like to see more daring and on-the-edge films like *Un chien Andalou*. However, Reidar Jönsson the screenwriter of *My Life as a Dog*, home, after nearly a decade in Hollywood, to take office as one of the feature film commissioners, caused a minor controversy by claiming that he favours the Hollywood style three-act films. In this way, producers and directors get familiar with each commissioner's biases and know who to approach for their upcoming projects.

I decided to take a different approach to producing my short film. Instead of heading to the Institute and applying for a decent amount of money, I headed for a place called The Film workshop of Swedish Film Institute and Swedish Broadcasting Corporation (SVT). Shortly referred to as The Film Workshop, this place is located among nineteenth-century buildings on an island in downtown Stockholm. The Workshop is financed through an annual \$200,000 in grants from the Institute, SVT, the municipality and the regional administration office of Stockholm. The three members of the staff review incoming projects each Tuesday; a third are granted production support in the form of film stock and processing, basic camera, sound and lighting

gear, editing, titling and mixing. Each year, a few of the completed films get their release prints financed by the Workshop.

Insecure about the artistic merits of my project, I headed to the Workshop to apply for production support. After a few sessions of discussion and consultation, I was told that I could start prepping the shoot. Since the Workshop favours projects with no previous support, I did not have the funds to cover



Pedram Fouladianpour watches his DOP very carefully.

the logistics of a film shoot. After finding a production manager, we went hunting for corporate sponsors and after almost a month of hustling, we got the support of MacDonalds, Burger King, Sweden's largest brewery, a food exchange and a local bakery. Getting people to show their generous side was not easy, but when it happened it was really sweet. Fuji was the prime example -- they gave us a few rolls to 'test' and once we, thanks to my miscalculations, ran out of film for the last two days of the shoot, Fuji kicked in enough film to cover our shortage. It took a few hours of conversation and shmoozing with their sales office in Holland, their headquarters for Scandinavia.

What was more interesting about Fuji was the call they gave us after we wrapped. The head of Fuji sales for Scandinavia, a French gentleman by the name of Guy Porscher, was coming to Stockholm to meet with some DOPs and he wanted to see some of the stuff we shot. We invited him to the screening room at the Workshop's humble facilities. After the screening, he showed us some brochures and a list of recent films shot on Fuji. I told him that I appreciated his assistance, and that I was quite surprised that he was spending so much time with us panhandling filmmakers. He said in order to make his

point, he would have to tell us a story. A simple one, but one he really liked: A few years ago, a young man walked into their office in Amsterdam. He said he was working as assistant to the producer at this film company. He had shot a film on Kodak while at school, and now he needed money to make a release print. But Kodak wouldn't assist him. Would Fuji want to sponsor him?

They looked at his material, and realising that it was not a costly process, agreed to pay for the lab fees. After about a year, the same young man came back to them. He said he was producing a feature film, and to show his gratitude, he was going to shoot it on Fuji. That film was *Antonia's Line*.

Our friend from Amsterdam decided that he could never tell what the beggar-filmmaker's next move is. He wanted to capitalise on what could be a success in the future. A similar remark was made by Denmark's Peter Aalbeck Jensen, co-head (with Danish millionaire Vibeke Windeløv) of Zentropa Entertainment, the company behind von Trier successes such as *The Kingdom* and *Breaking the Waves*. Aalbeck Jensen is considered the most powerful player in Scandinavia.

Apparently, during his visit to the Göteborg Film Festival last February, Aalbeck Jensen claimed that every night a truck load of equipment left Zentropa's facilities, destined for a young and needy filmmaker. He says this is not because he is a generous man. He simply wants the young talent to come to him with their ideas.

Statements like that have created a sense of resentment among the filmmakers I met in Stockholm. They are yearning for a Swedish Aalbeck Jensen, ready to throw him/herself into a new project knowing that they may lose their shirt doing so (Zentropa is developing a reputation of gutsiness). As a friend of mine said, for every von Trier or Atom Egoyan, you need tens or maybe hundred bad/mediocre films. Who is going to pay the bills for this festival of mediocrity is the ultimate political question.

Pedram Fouladianpour is a filmmaker and LIFT newsletter committee member. He is currently working on a surreal short film influenced by Jorge Luis Borges, Edgar Allen Poe and his own nightmares.

INDIE FILM WARDROBING... By Stephanie Garrison

So you've finally divined an absorbing subject for your next (or first) film and now you're slouching towards production. STOP! If your magnum opus is a fiction piece with actors, sooner or later wardrobe will become a key consideration. Paying attention to this in the early stages of a project ensures that nasty surprises won't rear their ugly heads later on. Clever costume design isn't hard to accomplish and a little bit of planning will ultimately help your film make a stronger statement.

WHY THE FUSS?

You already understand that film is a visual medium. If you use costumes as a quick shorthand into character, setting and time, you'll free yourself from a lot of clunky exposition and be able to dive right into the story. Dress is the fastest way to give an audience clues into the character onscreen.

START WITH THE SCRIPT

Chances are that money's tight and budget is non-existent, so work with what you have. When writing your script, keep in mind what wardrobe resources you have at your disposal. If you aren't setting aside some dough for this department and you don't know anyone who will lend you stuff, set your story in the present. Perhaps you've lucked into getting some uniforms or other unusual gear. Find out what you'll be able to borrow -- three sets of soldier's jackets and helmets means that only a trio of actors can be filmed wearing these items at a time, and only from the waist up.

DELEGATE RESPONSIBILITY OR DO IT YOURSELF?

Even if you are a Renaissance type who will write, direct, produce, shoot and edit the entire project, it will make your life easier to find an enthusiastic person to do wardrobe for you. Bonus points if they can sew. Sure, wardrobe can be thrown together and still look believable, but for your sanity and the sake of the shoot, try to get another individual take care of things. However, if that cannot be the case, read on for some guidelines on how to successfully manage your own wardrobe department. (You'll still really benefit from somebody on set, however.)

DETERMINE POSSIBILITIES AND LIMITATIONS

Read over the script, first for pleasure. Write down your first response. Then re-read the script for design possibilities and limitations. Think about story and character and answer the following questions:

1. Where are they in the world? Note specific references and descriptions.
2. What's the day, month, year? Is it a holiday?
3. Who are they socially and economically? What views do they have on ethics, sex, marriage, family?
4. What took place before the film began?
5. What is the point of view of each character?
6. Identify the protagonist, antagonist, leads and supports, stock characters, crowds.
7. What kind of language do they speak and how do they speak it?
8. What is the play's action?
9. What is the play's theme?

Answer those questions that apply to your script and skip those that don't. This detailed evaluation will help you make discoveries about the project, and help give you a place to start with your ideas.

CREATE AN ACTION CHART

An action chart is a tool to help you discover the film's rhythm and structure. By identifying this you'll be able to find costumes that suit the shifts, thus reinforcing the film's pacing and evolution. Get a large sheet of paper and draw a grid on it. Down the left hand column write the names of all characters either in order of appearance or importance. Across the top, a column should be devoted to each scene, listing the location, date and time of day. Place a mark in each corresponding square (scene) in which a character appears. This chart will show individual and group character movements throughout your film. (It will also help with continuity during production.)

CONSULT WITH THE KEY CREW

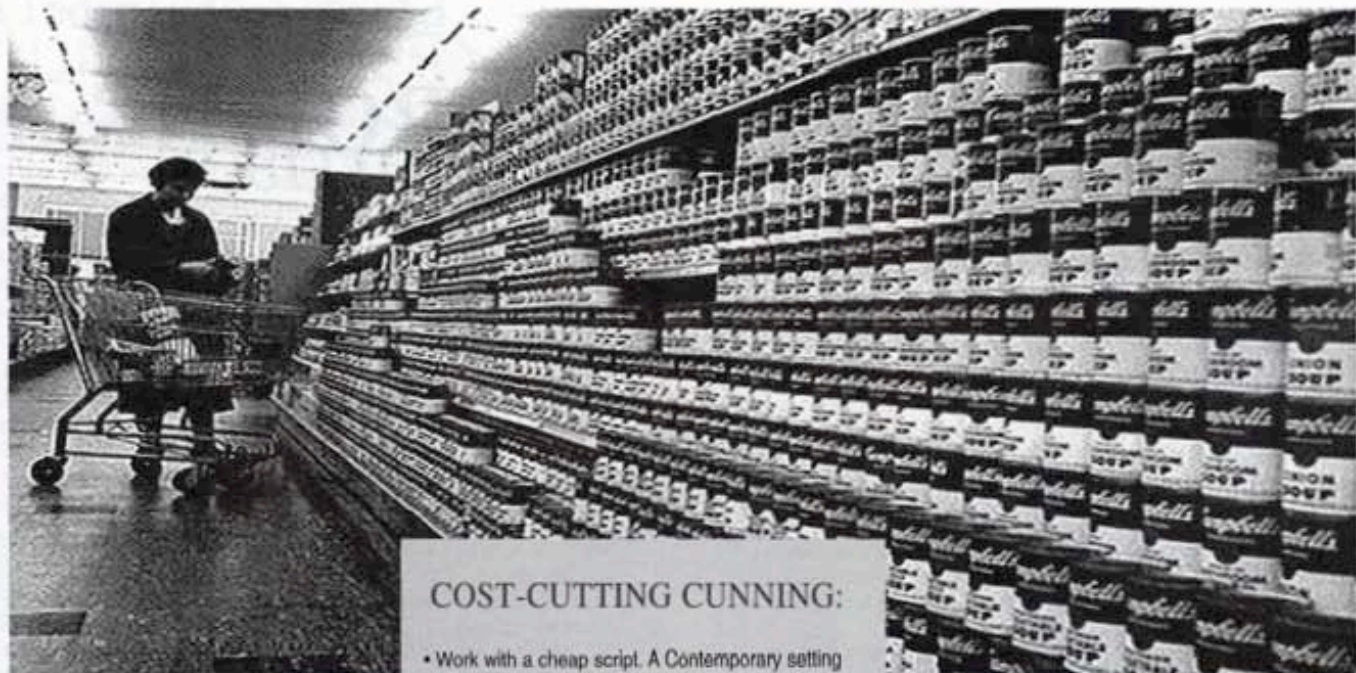
Find out what the director's visual intentions are. What does (s)he want the costumes to say? Are they to be fashionable or dated, expensive or cheap? What about fit? Consult with the art director in terms of colour. Sets and background will have to harmonize with the clothes. Since locations come and go, concentrate on finding the silhouettes and pieces first, and hues later. Ask the actors for their insights into the character. Determine how each character is perceived; who will be cast; whether actors will play more than one role; whether roles will be added or eliminated; any script changes; what props and accessories will be needed that aren't already in the script and whether there are any physically limiting movements affecting costuming. Getting others involved early on and consulting with them regularly will avoid trauma on the set and shrieks of "But I wanted that in orange PVC, not black!"

DEVELOP A COSTUME PLOT

A costume plot is simply a list of what each character will wear in each scene of the film. After analyzing the script and getting the input of others, decide what would be appropriate character dress. Do a little research. What are or were the basic clothing silhouettes of the time? If the setting is in the past, peruse through books in public, university or museum libraries. Check out newspapers, magazines, photographs, what's already on TV or in other films for inspiration. Your costume plots could include alternate items, to allow the director some choice in the matter.

GET OUT YOUR CRAYONS AND DRAW

Sketching the outfits will communicate the visual design succinctly to your director, DOP and production designer -- regardless of whether they're all one person. You don't have to be an artist, just make the clothes and silhouettes recognizable. If even scribbling a stick figure is daunting, have a friend draft the illustrations. Include the line -- the period and character of the clothes, the proportion of the actor and the character they're playing and any details in terms of the costume such as stripes or lapels, etc. You might submit sketches in black and white first, then add colour after further discussion.



KEEP TRACK OF WARDROBE IN A SPECIAL BOOK

This may seem Draconian but if you don't want to fuss with finding that damn orange PVC corset while shooting, a book is less anal than an asset. In your binder, wardrobe information could include: pre-, present- and post-production schedules; addresses and telephone numbers for shops, sources, the cast and crew; a cast list and their measurements; materials and budget breakdown; the action chart; the costume plot; sketches; continuity sheets; a list of accessories and a list of rented costume items. When measuring your actors, the basics to list include their height and weight; commercial clothing and shoe sizes; chest, waist and hips; the inseam (inside length) of their arms and legs.

PRE-PRODUCTION

Pre-production is when you'll plan, find, pull, rent, buy and organize wardrobe considerations. This will probably take place all at once in an insanely compressed time period. Keep separate lists of what will be borrowed, rented, bought or sewn, and divide items into categories like shirts or shoes. Lock down your rentals early on. You'll want to make sure the coat you need is available on the day of a shoot, and that it co-ordinates with the rest of the set and costumes. Remember to build the rest of the costumes around your rented items to ensure a seamless match. And take your actors with you to try on key items. This is the time to work out any potential problems. What costume upkeep will be needed? Are an actor's movements restricted? How many duplicate tops will you require to match the takes of a stunt or special effect? Explore ways to alter a garment's appearance. If you need to dye something the right colour, buy it in a natural fabric like cotton or linen so that the dye will take. Fray items using scissors and straight razors. Wash

COST-CUTTING CUNNING:

- Work with a cheap script. A Contemporary setting with limited characters is best.
- Still gotta use elaborate rentals? Have only a few characters in them, and shoot the scene in the fewest days possible.
- Suss out what's cheapest for key items: renting, buying, borrowing or sewing.
- Try borrowing items in exchange for a film credit. Be prepared to make dozens of calls to businesses and organizations. Don't borrow anything you'll want to destroy in a stunt. Return things in pristine condition.
- This also applies to items out of the cast or crew's own closets.
- Buy cheap pieces that can be sewn together to create something new. Old curtains can turn into a coat, lace tablecloths can become shawls.
- Need one knockout dress or coat? Post notices in colleges asking a fashion design student to sew one in exchange for a film credit. Provide fabric and notions for the item.
- Never pay full price. Haunt discount shops and fabric outlets.
- Get cheap fabric at Fabricland or along Queen St. West between Spadina and Bathurst. Find fancy fabric at Designer Fabric Outlet. They're in the book.
- Schlep through United Way, Salvation Army and Value Village stores. Find more refined period pieces at vintage shops and bargain prices down. Explore Kensington Market and the Eaton's Sale Annex (7th floor, Eaton's store in the Eaton Centre). Dixie Value Mall is another overlooked gold mine of shops.

fabric to soften and work it in. Shrink sweaters like they did in *Trainspotting* by 'boiling' them in a hot wash. You might have several fittings with actors. Avoid making insulting remarks about their physical limitations and choose a room with an area where they can change in privacy. Have the director periodically check out your costumes to make sure everyone's in agreement with the visual style. There won't be time for any of this on set.

PRODUCTION

This is where all your hard work comes together. Be on set at all times, ready to deal with the inevitable calamities that will arise. Watch scene rehearsals intently to catch any clothing difficulties. Keep track of clothing continuity between scenes. Have a sewing toolbox by your side that contains scissors, thread, pins, needles, a spray bottle of water, anti-static spray, a lint brush, soap, napkins and any other items you may need to take care of the costumes. When dressing the actors, avoid makeup stains by wrapping a large scarf around their neck to cover their face. Keep the atmosphere calm when changing to prevent ripping any clothes. The extensive pre-production work you've done should allow you to chill a little during the shoot and handle any contingencies smoothly.

POST-PRODUCTION

When all the shooting is definitely finished, carefully wash or dry-clean any borrowed items so that you can return them in the state they were loaned to you. If a loaned or rented item was damaged during the shoot, call the owner to find out how you should go about fixing it. They might have a specific way they'll want things taken care of. You may have to pay for an alternate item, so cover your ass by not borrowing anything you can't replace. After everything's returned, sit down and pat yourself on the back for a job well done.

Stephanie Garrison is a new LIFT member.

First Person: Ruba Nadda

Filmmaker Credits:

Lost Woman Story

(28 min) 16mm B/W negative

Writer, producer, editor and director

A Muslim family rent a cottage on Georgian Bay during Ramadan.

Produced independently, no financial assistance, 1997

Do Nothing

(6 min) 16mm B/W negative

Writer, director, editor and producer

A twelve year old girl stands on a street corner and ask men as they pass if she's beautiful In post-production.

Produced independently, no financial assistance, 1997.

Wet Heat Drifts Through the Afternoon

(10 min) 16 mm B/w negative

Writer, director, editor, producer, director of photography

Prelude to the fall of a twelve year old Muslim girl.

In post-production Produced independently, no financial assistance, 1997.

Interstate love story

(2 min) 16mm B/w negative

Writer, director, editor, producer, director of photography

A young couple stop at the side of the highway to battle it out

In post-production.

Produced independently, no financial assistance, 1997.

Suuq (Market)

(4 min) 16mm b/w reversal

writer, director, editor and producer

An Arab woman sells tomatoes in a busy New York food market.

Produced at New York University, 1996

Wattun (Homeland)

(4 min) 16mm b/w reversal

Writer, director, editor and producer

An Arab woman contemplates leaving her husband in rainy New York city.

Produced at New York University, 1996

Aadan (Call to Prayer)

92 min) 16mm b/w reversal, silent

Writer, director, editor and producer

A Muslim woman stops to pray on Fifth Avenue, New York.

Produced at New York University, 1996



still from: *Lost Woman Story*

My View:

I'm very interested in telling stories because my first love is writing. All of my films have been based from short stories of mine. I love the idea of interaction between people and showing five minutes of somebody's life without having to go into their story for an hour and a half. I like leaving the audience hanging, not giving them the whole picture or answers or even your typical ending where things are tied up.

Because I have not received a film grant to date (I've been making films for less than a year) my style of filmmaking is very low budget. I've learned how to cut corners, beg, plead for deals and go to friends (who know nothing about film) for help. The crew for my first film, *Lost Woman Story*, consisted of a very few good friends who were acting as both crew and cast. They knew nothing about film. I dragged them off to a cottage in Georgian Bay, in November, where there was no running water, no electricity and food ran out the second day. Since then they and I have gained experience and we make fewer and fewer mistakes.

One of the most important things about being an independent filmmaker is you gotta be crazy, desperate, out of control and very driven. You can't forget the reason why you wanted to make a film in the first place. Because it had to be told. Not because it might win awards, or get into the festivals. But because the story had to be told.



still from: *Wet Heat Drifts Through the Afternoon*

Biography:

Ruba Nadda studied English Literature at York University and Film Production at New York University. There she made five short films, three of which appeared in film festivals in Canada. *Lost Woman Story* is her first independent short film. She has just finished working on three short films, *Do Nothing*, *Interstate Love Story* and *Wet Heat drifts through the afternoon*. She is currently working on two short films *Damascus Nights* and *Wind Blows Towards Me Particularly*, which she plans to shoot in October. She also plans to produce a longer piece in the fall of 1997

selling your shorts

continued from pg.14



The Sundance Channel acquires all genres and lengths of independent material, but they won't accept anything that's already aired on rival Independent Film Channel (see above). Their Acquisitions Manager also buys for two other U.S. channels, The Movie Channel and Showtime, so it may be best to submit here before the IFC.

CONTACT: Larry Greenberg, Acquisitions Manager, 212-654-1600. 1633 Broadway, New York, NY 10019.

Public Broadcasting System (PBS) acquires a wide range of material. (They also give a prompt response without the need to follow-up!) The contact information below is for their national office. The various PBS affiliates also buy independent of the national office.

CONTACT: Paul Duff, Program Scheduling, 703-739-5000. 1320 Braddock Place, Alexandria, VA 22314-1698.

Comedy Central acquires comic shorts. The license terms vary.

CONTACT: Dennay Riley, Acquisitions, 212-767-8600 x8786. 1775 Broadway, New York, NY 10019

Encore is a premium movie channel with a six-theme multiplex-type of service. They acquire shorts related to the following themes: love stories, westerns, mysteries, true stories and drama, and youth (8-16 year olds). Submissions should be at least 10-15 minutes. They pay a flat fee of \$500 for 2-years non-exclusive.

CONTACT: Marieclaire Odell, 303-771-7700. 5445 DTC Parkway, Suite 600, Englewood, CO 80111

Ovation (Arts Network) currently acquires 90% of their programming. They are interested in a wide variety of "arts" programming, including material for children and families. They are also interested in experimental and avant-garde work. They are not interested in narrative of any length. (They also give a prompt response with no need to follow-up). License fees run about \$60/minute.

CONTACT: Mary Donnelly, Acquisitions, 703-518-3095. 201 North Union Street, Suite 210, Alexandria, VA 22314.

Applause Networks plans to launch next year and will devote part of its schedule to "Edge TV": "an alternative global showcase of experimental film and video, animation, performance art, drama and other outstanding product that has had virtually no exposure on commercial television."

Submissions are currently being accepted, catalogued and held for further consideration. License terms have not been determined.

CONTACT: Acquisitions, 213-850-5000. 7805 Sunset Blvd, Suite 203, Los Angeles, CA 90046.

Blink TV is an all-shorts network in the planning stages (being tested this fall). They are looking for all genres of shorts, preferably under 5 minutes. Fees are about \$30/minute.

CONTACT: Brett Russell, Acquisitions Manager, 619-454-4995. 7440 Girard Avenue, Suite 1, La Jolla CA 92037

Public Access Programs are throughout the U.S. I presume are similar to our Cable 10 community channels and many of them have a show devoted to independent film and video. They don't pay, but if you simply want to have your work aired in the U.S., pick up any copy of "The Independent Film and Video Monthly" (from Lichtmanns, Pages, Book City, etc) and you will find dozens of these programs with calls in the classified section.

INTERNATIONAL BROADCAST MARKETS

I don't have much experience with the international market yet, but I do have a few nuggets to share.

Channel 4 in the U.K. is a good market for all lengths and genres. They have many programming "strands" which regularly incorporate independent shorts. If it's for family viewing they will put in a daytime strand. If it's for adults only, they will put it into a late-night strand.

CONTACT: Katy Thorogood, Film Buyer, 0171-306-8057 124 Horseferry Road, London U.K. SW1P 2TX.

If you strike out with Channel 4, try **Channel 5**, then **BBC 2**.

YLE TV2 in Finland is a public broadcaster friendly toward independent shorts. They picked up a number of local productions at the 1996 Toronto Worldwide Short Fest. Their license fee is \$100US/minute for 2 years, non-exclusive.

CONTACT: Timo Tuovinen, Head of Programme Acquisitions, 358-31-345-6111. Tohlopinranta 31, FIN-33270, Tampere, Finland.

Eat Carpet in Australia is a packaged shorts program on multicultural public broadcaster SBS. They accept a wide variety of genres, preferably under 15 minutes. Most importantly, they like to push the boundaries and reward risk takers. The license fee is about \$100Cdn/minute.

CONTACT: Joy Toma, Executive Producer, 61-02-9430-3940. 14 Herbert Street, Artarmon, New South Wales 2064, Australia.

Generally speaking, the best bets overseas (as with here) are the public broadcasters. Below is a list of (mainly European) public broadcasters, with contact numbers when available. (Note: I'm not 100% certain that the contact names below are up to date.)

- Denmark: DR (Danmarks Radio). **CONTACT: Sten Rehder**, Acquisition Head

- Norway: NRK

- Sweden: SVT

Finland: YLE TV1 and TV2 (see above)

Holland: Radio Netherlands TV: 31-35-672-4486.

Holland: NOS is a publiccaster umbrella organization. Contact: Frank Mulder, Head of Acquisitions.

- Belgium: BRTN (Flemish). **CONTACT: Frans Huybrechts**, Head of Acquisition.

- Germany: ARD



- Germany: ZDF (cultural channel): 49 6131 9910
- France: France 2 and France 3
- Italy: RAI. Contact Bebbe Cereda, Executive for Film and Fiction

Acquisitions.

- Australia: ABC. Contact: Stephen White, Head of Acquisitions.
- Australia: SBS (see Eat Carpet above).
- South Africa: SABC3 (apparently loves Canadian stuff). Contact: Louis Raubenheimer, General Manager.

Apparently some of the biggest European markets for shorts are Premiere in Germany and Canal Plus, TV Cinq and Arte in France. If readers have any further information on these markets, please share it with us.

A good resource for researching the international market is Variety, which publishes several special editions each year for the major TV Markets. In January there's the **NATPE TV Market**, in April there's the **MIP TV Market** and in October there's the **MIPCOM TV Market**. TV buyers and sellers from all over the world gather at these Markets and buy and sell programs. The special Variety issue for each will list all those in attendance (including contact information) with samples of what they have for sale.

These special issues also include articles profiling most countries in attendance. Here you can find buyers identified by name and maybe a spiel on what they are shopping for. In addition, they include a "global price spread" ball-park figures of the going prices for different types of programs in each country.

NON BROADCAST MARKETS

The non-broadcast market is potentially huge and should not be overlooked. Even if you produce primarily for the broadcast market you may be able to cross-over.

Public libraries, school boards and hospitals are examples of major non-broadcast markets. They tend to have an educational mandate, but it's surprising how broadly this can be defined.

To find out whether your work is of interest to this market try some local contacts on your own, such as the Toronto Public Library or the Toronto School Board. From their reaction you can gauge whether you can cross-over. (Of course, if you produce docs, you don't have to cross-over. You're already there.) Ultimately it's probably wisest to find a distributor who specializes in this field.

Airlines are another emerging non-broadcast market. **Air Canada** now offers video channels in their Executive Class and they are open to a variety of material you'd never traditionally see on an airline. They all buy shorts for the main screen (the family stuff). They pay anywhere from \$500 to \$1500 for a 1 or 2 month license.

CONTACT: Chantal Goulet, SPA FAX, 514-422-6241.

Northwest Airlines in the U.S. recently started airing "Independence in Flight" a program of shorts from small independent producers. They pay \$15 US/minute.

CONTACT: Christine Walker 612-338-0871.

FESTIVALS AND MARKETING

From a marketing point of view the three really useful festivals of short film and video in Canada are:

Local Heroes Festival (Edmonton) in march;

Yorkton Short Film and Video Festival (Yorkton, Saskatchewan) in may

Toronto Worldwide Short Film Festival in June.

I single out these festivals for one reason. To my knowledge they are the only ones that make **ALL** submissions available in on-demand screening rooms, and in some cases publish a directory of all the submissions.

At most festivals, once you're rejected you're history and the only people who will have seen your work are those on the jury (and apparently they didn't like it).

IF YOU GET REJECTED BY ANY OF THE FESTIVALS MENTIONED ABOVE YOU STILL HAVE A LIFE:

*Any number of buyers will probably see it in the on-demand screening room.

*If they don't see your piece in the screening room they will be taking the catalogue of submissions back to their office and keep perusing and you may still get a call weeks after the festival with a request to see your tape.

* That catalogue of submissions will also find it's way into the hands of buyers who did not attend the festival, and you may get a call up to a year later with a request to see your work.

Unfortunately, Local Heroes does not publish a list of all the entries, but their screening room is well utilized and very informal. In addition to your official submission, you can drop anything and everything you've ever made onto the table. At Yorkton or Toronto it's only your official entry that will be kept on the borrowing shelf. Nevertheless, you can still arrive with an arm-load of tapes and hand them off to buyers in person. They may even watch them right then and there and give you an immediate response.

These three festivals are also devoted exclusively to shorts, meaning that buyers in attendance are there for shorts. At festivals with features and star hoopla it's more difficult to get the buyers to notice your short.

Local Heroes and Yorkton are especially noteworthy because, being in small centres (or the middle of nowhere in the case of Yorkton), the on-demand screening room becomes the hub of the entire festival (there's nothing else to do). The screening room at the Toronto Worldwide Short Fest is typically under-utilized. This year many of the invited industry guests did not even check it out. If you're only experience with on-demand screening rooms is the Toronto Worldwide Short Fest, don't pass judgement on this concept. Check out Local Heroes and Yorkton to see how it should be done.

If you can't attend these festivals, try to find out who is invited to be on the panels, as most of the buyers will come from this group, and send them some advance publicity drawing their attention to your work. Follow-up after the festival.

LIFT member Rick Palidwor is a director of short films.

LIFTpeople

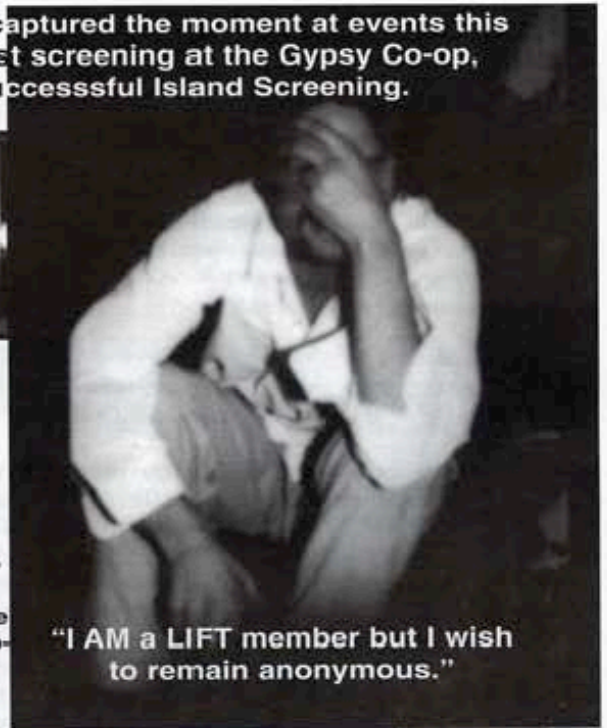
LIFT Newsletter captured the moment at events this summer -- the first screening at the Gypsy Co-op, and the highly successful Island Screening.



Lisa Hayes defends the goal against Madelyn Beckles, Allyson Mitchell's niece.



Mark Wihak (Equipment Co-ordinator) and Sarah Abbott (*Why I Hate Bees*)



"I AM a LIFT member but I wish to remain anonymous."



The Volunteer Crew: Deke Richards, Andrea Bilash, Tara, Dana Kearns, Stephanie Garrison (see her article this issue).



LIFT veteran Greg Woodbury casts a critical eye on the proceedings



Marcos Arriaga, projectionist (with Jeff Sterne)



DOP Donna Mobbs (rt) and Suzanne



Charlene Roycht



Tracy German, Steven Zanders and Rowan (in her lap)



Shawn Goldberg, Victoria Hirst and Hope Thompson at the LIFT Island Screening.



Brenda Kovrig and "I'm not a LIFT member"



Jeff Winch and Kelly Lamorie>>



John and Mrs. Kneller



Roberto Ariganello



Lee Shane, Andrew Tarbot, Mark Morgenstern and Rick Palldwor



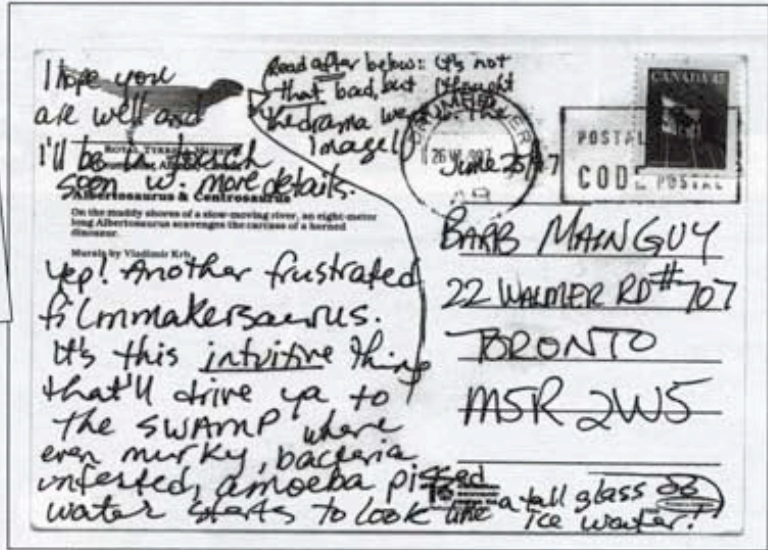
Joe LeClair



Lisa Hayes, Keith Cole, Mark Wihak



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