



Jeff Stern and Marcos Ariaga are all set for LIFT's Homecoming



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, 589-6444; Fax, 588-7017.

LIFT's website address is:
<http://www.inforamp.net/~lift>
 e-mail: lift@inforamp.net

Anyone with questions, suggestions or ideas, please call Lisa at the LIFT office, or e-mail us.

EDITORIAL

So many Festivals, so little time... So many films. LIFT tries to cover members films in any Festivals in which they appear. If your film is in a festival this summer, let us know -- we'll start a list of appearances! There are as many opinions about the success or failure of a film as there are people in the audience, and LIFT is where you come to make the film that is your vision. We try to see as many as possible and mention it here. Sorry if we missed your screening!

"Don't hate me because I am beautiful..."

The Toronto Worldwide Short Film Festival has just wrapped. Again, it championed forlorn glossy shorts, left out from rebel indie festivals because they look too good (?) At least, this is what we hear from Fest programmer Brenda Sherwood. Whatever. Naomi McCormack's *The Hangman's Bride*, just back from its win at the Yorktown Festival, was programmed, along with Carolynne Hew's *Bangs*, which has been burning up the Festival circuit -- both excellent and good lookin' Congratulations to both of them for their screenings. Can't help but feel though, that with funding the way it is, restricting your choice of films to those with an expensive look is going to mean you'll miss a lot of the hot work that's around -- witness the success of this year's Images Festival a truly inspirational outing -- and the Inside/Out Gay and Lesbian Festival, both of which scour the world for the daring.

PAY ATTENTION: THE LIFT MONTHLY SCREENING IS ON JUNE 19TH AT OUR NEW VENUE: THE GYPSY CO-OP, 815 Queen Street West. BE THERE!



Our apologies to Board Chair David Nancoff whose message got lost in the time/space continuum (and we had an urgent press deadline).

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critical dates & dubious deadlines

upcoming festival deadlines:

FESTIVAL /LOCATION /DATE:	DEADLINE:	TELEPHONE:	WEBSITE:
CHICAGO INTERCOM, CHICAGO, IL	6/18/97	(312) 425-9400	FILMFEST@WWA.COM OR HTTP://WWW.CHICAGO.DDBN.COM/FILMFEST/
VENICE INTERNATIONAL FILM FESTIVAL, CRITIC'S WEEK, VENICE, ITALY (AUGUST 27-SEPTEMBER 6, 1997)	06/20/1997	39/41/5201959	
VALLADOLID INTERNATIONAL FILM FESTIVAL VALLADOLID, SPAIN (OCT. 24 NOVEMBER 1, 1997)	6/30/97	(983)-305700/77/88 305899 302044	FESTIVALADOLID@SEMINCI.COM OR WWW.SEMINCI.COM
NORTHAMPTON FILM FESTIVAL NORTHAMPTON, MA (NOVEMBER 6-9, 1997)	6/30/97	413 586 3471	FILMFEST@NOHOFILM.ORG OR WWW.NOHOFILM.ORG
INTERNATIONAL WILDLIFE FILM FESTIVAL LAMOTTE BEUVRON (10/3-5/97)	6/30/97	0254.88.21.75	
INTERNATIONAL FESTIVAL OF FIRST FEATURE FILMS, BRATISLAVA BRATISLAVA (9/17-24/97)	6/30/97	++421-7-531-06-73	
COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL Worthington, Ohio (Oct. 21-23/97)	7/1/97	(614) 841-1666	
MENIGOUTE INTERNATIONAL FESTIVAL OF THE ORNITHOLOGICAL FILM MENIGOUTE (OCT. 28-NOV. 2/97 7/1/97)		05 49 69 90 09	
FIGUEIRA DA FOZ INTERNATIONAL FILM FESTIVAL LISBOA (SEPTEMBER 4 14, 1997)	7/1/97	1 812 62 31	
COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL, WORTHINGTON, OHIO (OCT 21-23, 1997)	7/1/97		CHRISAWD@INFINET.COM
VIRGINIA FILM FESTIVAL CHARLOTTESVILLE VA (OCTOBER 30-NOVEMBER 2 1997)	7/1/97	804 982 5277	FILMFEST@VIRGINIA.EDU OR //WWW.VIRGINIA.EDU/~VAFILM
NEW YORK EXPOSITION OF SHORT FILM AND VIDEO AND INTERACTIVE MULTIMEDIA NEW YORK, NY (11/01/97)	7/1/97	212-505-7742	RSWBC@CUNYVM.CUNY.EDU
ANTALYA GOLDEN ORANGE INTERNATIONAL SHORT FILM AND VIDEO FESTIVAL ATALYA, TURKEY (10/1-5/97)	7/1/97	90-242-248-01-21	ASVADNTNET.NET.TR
REELING '97 CHICAGO LESBIAN & GAY INTERNATIONAL FILM FESTIVAL CHICAGO, IL (NOVEMBER 7-16 1997)	07/01/1997	773 384 5533	REELING@CHICAGOFILMMAKERS.ORG // WWW.CHICAGOFILMMAKERS.ORG/REELING
VANCOUVER INTERNATIONAL FILM FESTIVAL VANCOUVER BC (9/26/97 TO 10/12/97)	7/4/97	604-685-0260	JOHN@VIFF.ORG OR HTTP://VIFF.ORG/VIFF/
FESTIVAL INTERNATIONAL DU CINEMA FRANCOPHONE EN ACADIE MONCTON, NB (19-25/9/97)	7/4/97	506-855-6050	FILMZONE@ISTAR.CA
GRAZ INTERNATIONAL FESTIVAL FOR FILM AND ARCHITECTURE GRAZ (NOV. 12 TO 16 1997)	7/10/97	++43 316 356 155	ARTIMAGE@ARCH.TU-GRAZ.AC.AT OR //XARCH.TU-GUAZ.AC.AT/FILMARC/
CORK INTERNATIONAL FILM FESTIVAL CORK, IRELAND (OCT. 12-19 1997)	7/11/97	(353) 21-271711	CIFF@INDIGO.IE
INTERNATIONAL EMMY AWARDS NEW YORK, NEW YORK (NOVEMBER 24 1997)	7/11/97	212 489 6969	WWW.INTLEMMYS.ORG
TORONTO MOVING PICTURES FESTIVAL OF DANCE ON FILM & VIDEO, TORONTO (OCTOBER 1997)	7/15/97	(416) 588-9903	
GENEVA INTERNATIONAL VIDEO WEEK GENEVA, SWITZERLAND (OCTOBER 31 NOV. 8 1997)	7/15/97	41 22 908 20 00	
NEW YORK LESBIAN & GAY EXPERIMENTAL FILM/VIDEO FESTIVAL NEW YORK, NY (NOVEMBER 1997)	7/18/97	212 501 2309	MIX@ECHONYC.COM OR //WWW.ECHONYC.COM/~MIX
HAMPTONS INTERNATIONAL FILM FESTIVAL EAST HAMPTON, NY (MID OCTOBER, 1997)	7/25/97	516 324 4600	
CABBAGETOWN FILM & VIDEO FESTIVAL TORONTO, ON (SEPT 3-4, 1997)			

*Guidelines and application forms for the following 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.

*1996 edition of the AIVF Guide to International Film & Video Festivals. An invaluable resource for planning your festival entries for the upcoming year. Available as an in-house resource for all LIFT members.

critical dates & dubious deadlines

calls for submissions:



will receive admission, room & board and a travel stipend to attend Interactive Screen '97 seminar (July 1 -11) at the Banff Centre for the Arts. Contact: 1-800-565-9989

IMAGE OUT: ROCHESTER LESBIAN & GAY FILM & VIDEO FESTIVAL - seeks films and videos for screening from Oct. 17-24. 35mm, 16mm, 3/4" and 1/2" works ranging from experimental video to feature length film are eligible. Also, a special entry category is open to media artists living within a 200-mile radius of the Great Lakes and St. Lawrence Seaway. Submit a 1/2" VHS preview copy, entry form and \$5 processing fee to: Rochester Lesbian & Gay Film & Video Festival, 713 Monroe Av, Rochester NY 14607 OR 716-271-2640 OR dool@uhura.cc.rochester.edu

CANADIAN INDEPENDENT FILM SERIES. Founded by Impure Pictures, the CIFS programmes an ongoing exhibition venue dedicated to the discovery and development of Canadian film talent. Programmers will accept film or video, any length, for monthly screenings at the Bloor Cinema. Contact: Rob Cosgrove or Chris Dwyer at 416-955-4799. Email: cifs@sympati.co.ca

CALL FOR PAPERS - IJMCS: The International Journal for Media and Communication Studies. This is to notify you of the existence of a new on-line journal for all aspects of media and communication studies. At present, papers may be submitted without regard to any more specific theme, although it may be useful to note the interests of the editorial team (see below). Why Publish in IJMCS? We will give particular emphasis to issues which transcend single media, single countries or regions, and single disciplines. Whilst maintaining a refereed channel for publishing academic papers we will also offer a less formal outlet for working papers or practitioner papers. Publication in this on-line journal will be much faster than is possible in print journals. Copyright will remain with our authors so that versions of what you publish online may still be submitted to print outlets which will accept this arrangement (subject only to acknowledgement of this journal). We will similarly consider papers published in print for which you have retained on-line publishing rights. Authors will be likely to reach a far larger readership than with print journals. Feedback from readers is also likely to be much greater since simply clicking on the author's email ID will enable interested readers to

respond immediately and directly to published papers. Our current plan is to publish as and when we accept submissions, so that there may not be separate 'issues' as in the print journals. Papers and book reviews on any topic which the editors regard as falling within the field of media and communication studies may be submitted immediately. Later, we may also focus on particular themes. Details at: <http://www.aber.ac.uk/~jmcwww>

DEEP WEB CREATIVE PROJECTS The Banff Centre is currently accepting proposals for creative projects that explore various applications of the World Wide Web -- artistic, educational, publishing, entertainment, marketing or the Web as a component of a larger multi-media environment such as CD-ROM, interactive video or virtual reality. Banff will offer artists and producers opportunities to work with Virtual Reality Markup Language, Hyper Text Mark-Up Language, dynamic media and emerging World Wide Web Software. They will also commission Web sites as part of the Deep Web project -- a two year Web creation and software development project which offers creation and technical opportunities to Canadian and international artists, designers, production companies and technicians. APPLICATION DEADLINE is July 15. Project duration will be determined by the parameters of individual proposals. Contact: *The Banff Centre for the Arts, Media and Visual Arts, Box 1020, Station 8, Banff, Alberta T0L 0C0* Email: arts_info@banffcentre.ab.ca web site: www-nmr.banffcentre.ab.ca

SHAMELESS SHORTS is kicking off its fourth season and they're after your films & videos. Shameless Shorts is an alternative half-hour program of independent short films from Canada and around the world, committed to providing a place for women's perspectives by showcasing the work of women directors, producers and/or writers. They can give your unique, creative, diverse, & entertaining short film or video a rare Canadian broadcast opportunity. Programming preference is for work 15 minutes or less. Send a VHS copy of the work, along with any appropriate publicity material to them a.s.a.p. There is no submission limit, and they will view all entries. Please ensure all rights have been cleared for television prior to submission. There is no pre-buying or development funding available and license fees will be negotiated upon acceptance. Submissions should be addressed to: Laura Michalchyshyn, Producer, Shameless Shorts, WTN, P.O. Box 158, Station L, Winnipeg, Manitoba, R8H 0Z5, Ph: (204) 783-5118, Fax: (204) 774-3227 email: lmichalchyshyn@wtl.ca

DOCUMENTARY EDUCATIONAL RESOURCES, a well established producer/distributor of educational film and video with an emphasis on anthropology, sociology and documentary subjects, seeks film/video titles concerning archaeology for possible distribution. If you have produced or know of a production dealing with archaeological subject matter please contact: Cynthia Close, Executive Director, Documentary Educational Resources, 101 Morse St, Watertown MA 02172-2554 OR 617-926-0491 OR 617-926-9519(FAX) OR ccclose@delphi.com OR <http://der.org/docued>

THE CHESTERFIELD FILM COMPANY announces the Annual Writer's Film Project. Five \$20,000 Screenwriting Fellowships. A twelve month professional workshop open to writers of fiction, film and theatre. Application form available from: Sondra Baker, Chesterfield Film Company, 8205 Santa Monica Blvd #200, Los Angeles CA 90046 OR 213-683-3977 OR <http://infoboard.com/chesterfield> Jun 09, 1997

CENTRAL FLORIDA FILM & VIDEO FESTIVAL, September 26th - October 6th, 1997 This years eleven day festival will again demonstrate the broad use of independent film & video productions as artistic forms of expression. All entrants will receive viewer response sheets on each work entered. Cash awards and prizes will be given to winning artists in each category as well as Audience and Best of Fest awards. Festival accepts film and video shorts and features. All formats, genres, and categories (including animation, documentary, experimental, narrative, music videos, and features) are welcome. Entry fees range from \$20 to \$40 depending on length of entry. Preview must be on 1/2" cassette (NTSC). For more information and entry forms please contact: Brenda Joyner, Central Florida Film & Video Festival, 15 1/2 N Eola Dr Suite #5, Orlando FL 32801 OR 407-839-6045 OR www.cffv.org OR jneff@magic-net.net

NEW MEDIA AWARDS for Canadian developers sponsored by Microsoft Network (MSN TM) Canada. Two award winners will see their Internet programs featured on MSN Canada,

critical dates & dubious deadlines

MORE...

calls for submissions:

TACOMA TORTURED ARTISTS FILM FESTIVAL seeks independent film and video of all formats and genres for presentation in September. DEADLINE: JUNE 30 For further information, contact: James Hume, Festival Director, Club Seven Studios, 728A Pacific Ave., Tacoma, WA 98402. (888) 20-CLUB-7 E-mail: C7P@aol.com

THE WTNDOWMENT provides 2 Canadian women with at least 5 years experience in broadcasting, the opportunity to attend the Banff Centre for the Arts. One endowment will be awarded to a woman working as a television technician, the second will be granted to a director or producer looking to enhance her knowledge of the technical aspects of broadcasting. DEADLINE: July 4. For more info. and an application form contact: Shirley Muir at the WTN Foundation Inc. Ph.:1-800-575-7317 Fax: 204-774-3227 Email: foundation@wtn.ca

THE LONG ISLAND FILM FESTIVAL is having its Screenplay Competition. Winning screenplays will receive public readings, and cash awards worth up to \$500. Deadline for entry is July 1st. For more information, either call 1-800-762-4769 or <http://www.lifilm.org/festival>

1997 INDEPENDENT FILM & VIDEO ALLIANCE seeks new film, video and new media work for SHOWCASE screenings to be held during the annual National Conference, September 17-21 1997 in Montreal, Quebec. The Showcase will be three nights, comprising 6 curated 90 minute programs, 3 with films, all presented at the Cinematheque Quebecoise. Film, video and new media artists from across Canada are invited to submit new work (produced within the past two years, made after Jan. 1 1995). Curators will be chosen by the Alliance to develop programming by selecting films, videos and new media.

Accepted formats: 16mm & 35mm film; video; 1/2" 3/4" Betacam. Internet and CD-Rom works will be presented at the Media Arts Fair on September 19. Send a VHS copy of your work, with photos & synopsis to: Independent Film & Video Alliance, 4550 Garnier, Montreal, QC H2J 3S7 DEADLINE: JUNE 27, 1997

THIRD RAIL VISUAL ARTS FESTIVAL Call for submissions: Toronto and Parkdale based filmmakers are encouraged to submit 16mm short films of any genre under 15 minutes in length for consideration at this year's Third Rail Festival, to take place from Saturday, September 27 to Sunday, October 5th. Filmmakers from communities of Colour/First Nations, women, lesbian/gay and first time filmmakers are strongly encouraged to apply. DEADLINE: JUNE 27, 4PM. Please include: VHS copy of your film, brief synopsis, bio/filmography, 1 production still. For more information contact: Michelle Mohabeer at 539-0076, or pick up application form and drop of submissions to 60 Atlantic Avenue, 10 5pm, Mon-Fri.

funding & grant deadlines:

ONTARIO ARTS COUNCIL 961-1660

Artist Film & Video:
October 1
Electronic Media:
September 15
Media Arts Special Projects:
September 15
Grants to Visual Artists:
\$5000 Grants:
September 15
\$10000 Grants:
August 15

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

OFDC

Rumour: The short film production fund is allegedly going to be up and running in July! Call 314-6858 to see if it's true! (Or to encourage them to get it off the ground...)

ews...lift news...lift news...

congratulations:

FESTIVAL AWARDS!

HANGMAN'S BRIDE WINS GOLD AT HOUSTON WORLDVEST/GOLDEN SHEAF for BEST DRAMA AT YORKTOWN FESTIVAL. Naomi McCormack's *Hangman's Bride* won a Gold Medal in the Historical Drama Category at the Worldfest-Houston 1997 and best short drama at the prestigious Yorktown Film Festival. *Hangman* has been shown at several international film festivals, including the Montreal World Film Festival, and most recently, the Toronto Worldwide Short Film Festival. *Hangman* premiered at last year's Salon des Refuses!

RICK PALIDWOR'S 40 WINKS OF FURY was a finalist for the Golden Sheaf award for Comedy at Yorktown.

The **TORONTO IMAGES FILM AND VIDEO FESTIVAL** Telefilm Canada award, a \$5,000 prize, went to experimental video director Steve Reinke for his video *Everybody Loves Nothing*. Kika Thorne won the \$1,000 Viacom Canada 'Best Direction' Award for *October 25th and 26th* and the People's Choice award went to Barbara Mainguy for *The Front Seat*.

The **INSIDE/OUT GAY AND LESBIAN FESTIVAL** Charles St. Video award was given to Amy Gottlieb for *In Living Memory*, with honourable mentions going to Allyson Mitchell for *My Very Own After School Special* and Karen Young for the *Marquesa*. The Bulloch Award, (\$1000 + \$500 in software) was awarded to *Heaven or Montreal or the Unfinished Video* by Dennis Day, with honourable mentions going to Jason Romilly's *Alone*, Wrik Mead's *Frostbite*, Noam Gonnick's *1919* and John Greyson's *Uncut*.

Support Independent Film

IMPURE PICTURES

Impure Pictures is behind the monthly CIFS screenings at the Bloor Cinema. See calls for submissions section.

correction:

The LIFT mailing incorrectly announced the birth date of Dexter Coltrane Nash, son of Producer Elizabeth Yake and Filmmaker Brian Nash. He was born on April 19, not April 26

summer relief:

Sheridan College student, **Natasha Watson**, will be working at LIFT for two months beginning June 9, as a part of her graduation requirements. She will be helping out during the busy summer season in the Equipment area

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new members:

Welcome new members
as of FEBURARY 97:

Louise Andrew
Juan Balmaceda
Denise Blinn
William Bostjancic
Warren Clute
Nicole Curling
Paul Englert
Jacqueline Ferrier
Lara Fitzgerald
Douglas Hamilton
Charles Kassatly
Gary Kaustinen
David Kellner
Marek Losinski
David Lozano
Brian Macdonald
Peter Martinakis
Susan Moffat
Lily Ng
Bobby Nijjar
Eric Oh
Igor Rados
Robert Reid
Deke Richards
Melita Strazisar
Dixon Trees
Kenneth Yeung

congratulations:

STILL MORE BABIES!

Past LIFT newsletter editor and Board Member at Vancouver's Cineworks, Franci Duran (*Cuentos de mi Ninez* and *Viaje al Norte*), gave birth to her first baby, Jacob, on or around May 17. Congrats Franci and David!
It has just recently been revealed that LIFT member, Chris Philpott (*The Eternal Husband*) is a father to little Juliana, born a few months back. Congrats to you too.

lift orientation:

LIFT's Orientation will be held Wed., June 18, 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.

**LIFT's new
sound cart,
designed and
built by Sound
Recordist and
filmmaker,
Gordon
Creelman.**



announcements:

HAVE YOUR FILM SOUND EDITED ON PROTOOLS FOR FREE:

Do you have a short film or video (approx. 5 minutes) that is ready for a sound edit? Well, do we have a sound editor for you! LIFT Technical Co-ordinator, Mark Wihak, and LIFT member, Roberto Ariganello, are both still looking for a short project on which they can perfect their ProTools skills. They will sound edit your film for free. All you have to do is pay for the ProTools time. If you've got a short project that's ready to go, call Mark at 588-6444. They both need a project, so we're looking for two different ones.

ANY ANNOUNCEMENTS? We can't print 'em if you don't let us know! Do you have any terrific news that you'd like to share with the LIFT membership? Has your film won any awards or other great stuff? Tell our gossip columnist, or talk to Lisa. You can send your announcements by fax (416-588-7017) or by e-mail (lift@inforamp.net) or phone Lisa at 588-6444.

ews...lift news...lift news...

liftgear & machinations:

What's new with equipment @ LIFT?

NEW EQUIPMENT RATES:

When LIFT acquires new equipment, the LIFT Board of Directors approves the rates. Here is a short list of recently acquired equipment and their rates.

	Full	Associate
2000W Blonde's (lights) (includes a stand, barn doors, accessory holder and scrims)	\$8/day	\$16/day
Sound Cart (custom made)	\$5/day	\$10/day
Eclair Scheider Prime Lens Kit (5.9mm, 10 mm, 16 mm, 25 mm, 35 mm, 50 mm)	\$20/day	\$40/day
Manfrotto Lightweight Tripod (perfect for Bolex or Super-8 shooting)	\$6/day	\$12/day
Russian Hand Processing Tanks	\$5/day	\$10/day
Oxberry Block Booking	\$48/day	\$96/day

Keep in mind that for all production equipment, a weekend is billed as only one day, and that a week is billed as 4 days. We do not charge extra for equipment that is booked out on holidays (i.e. Canada Day Weekend, Labour Day Weekend, etc., is billed as a regular weekend... only one day!).

ARE YOU INTERESTED IN TEACHING A SHOPTALK AT LIFT?

LIFT holds three or four Shoptalk Series' every year, on a wide variety of film related topics, taught primarily by LIFT members. If you have an idea for a Shoptalk, or would be interested in teaching one let us know. Many members fulfill their annual volunteer hours by teaching these workshops. Submit a detailed written outline along with a copy of your resume to the LIFT office. (Our fax number is 588-7017) Submission of a proposal does not guarantee that the workshop will take place.

equipment news:

SUPER 8 STEENBECK GETS A HOME:

LIFT's super 8 Steenbeck is a rare, under utilized piece of equipment. Up to this point, it has been a floater, which means that it didn't have its own suite, and it moved from suite to suite to accommodate users. Since we have been very busy in Post-Production this year, it has been impossible to find a space for the super 8 Steenbeck to call home. It is now permanently placed in the Azure (blue, like the waters of the Côte d'Azure) Suite. For members interested in using the Super 8 Steenbeck, simply book the Azure suite, night or day, and it will always be there. This change gives you private access to a full editing suite, including sound bench, rewinds, telephone, etc. And since you are renting the entire room, and not just the piece of equipment, the rate is the same as any editing suite: \$1.50/hour for full members and \$3.00/hour for associate members.

PROCESS YOUR OWN!

Do you LIFT Newsletter fans recall a two part article written by Gary Popovich about hand processing film. (It was about 2 years ago.) You can stop by the LIFT office and check it out in the lovely Newsletter archive binders. If you're interested in hand processing, you'll be glad to hear that LIFT has two Russian hand processing tanks that were recently used by hand processing guru, Steve Sanguedolce, at the Images Film & Video Festival's workshops. So, if you want to get processing your own film, you can rent one of these tanks: \$5/day for full members, and \$10/day for associate members. The tanks can process 35mm, 16mm or 8mm.

DID YOU KNOW...

- All Post-Production suites are billed at the end of the month, except for the ProTools suite which is billed weekly.
 - All suites are billed in one hour increments. (Half or quarter hours are rounded up.)
 - Members are allowed a credit limit of \$300. When that limit is exceeded, equipment access will be suspended until the balance is paid.
 - All outstanding invoices must be paid within 60 days, or equipment access will be suspended.
 - Post-Production suites must be canceled with 48 hours notice, otherwise the member will be billed for the full rental rate.
 - Production equipment must be canceled with 72 hours notice, otherwise the member will be billed for the full rental rate.
- And as always, remember that the Technical Co-ordinators are your friends.

more announcements:

NAME THE NEWSLETTER

Thanks to Suzan Poyraz and Peeter Sepp for the following suggested Newsletter Names: Peeter: FYO (Film Your Own) Suzan: Persistence of Confusion... When Light Cannot Escape... The Un-stills... Splitting Seconds... 24 Revelations/Second

These will be put before the Newsletter committee at our next meeting!

lift news...lift news...lift n

upcoming events:

July 11 - 17 ASIAN VISIONS: A Festival of Contemporary Asian Cinema Bloor Cinema In recognition of Canada's declaration of 1997 as "Canada's Year of Asia Pacific," Mongrel Media is proud to bring Canadians a glimpse of contemporary urban realities from across Asia For more information call Hussain Amarshi/Carolynne Hew, 416-516-9775

July 12 LIFT Island screening day! Barbeque - films - soccer!

August 30 Party of Parties and the LIFT Auction! -- This year the auction will take place at the LIFT office Bidding will begin a week before at the office, with final bidding to take place at the Party of Parties



The rooftop ensemble, including Ha Yoomi, Son Sook and Jung Sunk-Young in *A Hot Roof* by Lee Min-Yong



Lee Kang-sheng and Miao Tein in *The River* by Tsai Ming-liang



Masanobu Ando and Mitsuko Oka in *Kids Return* by Takeshi Kitano



Lee Kang-sheng and Chen Shiang-chyi in *The River* by Tsai Ming-liang

other people's money....

funding independent film and video at the end of the century PART ONE: THE CANADA COUNCIL

by Penny McCann

Canada Council grants just got a lot harder to get. In response to federal government cutbacks, the Canada Council has had to cut \$10 million from the Council's annual budget. Last year, the Council cut staff, the Art Bank, pre-professional training grants and the Explorations programme. This year's changes are largely administrative: all program deadlines are cut to one per year, artists are restricted to only one application per year and to one grant per project, and artists are restricted to receiving two grants within a 4 year period. Council director Roch Carrier insists that the administrative changes won't harm artists. Arts service organizations such as the Independent Film and Video Alliance strongly disagree. Not only will these changes make the Council less responsive and more irrelevant to artists, the peer assessment process, which lies at the heart of Canada Council philosophy, faces serious erosion.

By reducing all program deadlines to one deadline per year, media arts juries will now face a doubling and tripling of the number of applications they currently adjudicate. The Emerging Media Artists programme is perhaps the most illustrative example: two juries in 1996 adjudicated over 400 applications! Given the huge demand for this program, one jury per year is simply not feasible.

Reducing Film and Video Production Grant deadlines from three and two deadlines respectively to one per year will also severely reduce the artists' ability to leverage money from other sources, something that is essential in the expensive medium of film and video. In addition, past practice was that projects could receive more than one grant up to the maximum funding limit. A common scenario would be for a project to get production financing one time, then return for post-production. This will no longer happen, making it even more difficult for projects to be completed.

All this comes after last year's heartening increase in funding to the Media Arts which saw the introduction of the Emerging Media Artists' programme, creative development grants in New Media, and the Media Arts Dissemination pro-



gramme in the Touring Office. (The one good thing that has come out of the latest changes is the closure of the Touring Office. All exhibition and distribution money is now in the hands of the individual disciplines, as it should be.)

When the cuts were first announced, the IFVA addressed these concerns directly to Roch Carrier, however, the voices of media artists largely fell on deaf ears. There is simply no money, Monsieur Carrier replied, would you rather we cut individual artists? The IFVA's response: don't pretend that these new changes aren't affecting artists, because they are. It is difficult enough to make independent film and video in this country, especially in light of provincial and municipal cuts, and these new changes just made it a lot harder.

Since then, the Council has indicated their interest to listen, even if there is little that can be done. In a recent letter from Joanne Morrow, Director of the Arts Division, to the IFVA, she stated that the Council will monitor the one deadline per year policy. One possible remedy may be the merging of film and video production deadlines, thereby creating two annual "shared" deadlines. She also added a welcome clarification, that film production and video production grants are "considered project grants and therefore not subject to the restriction of 2 grants in 4 years which applies to grants to Individual Artists for their personal work"

The Media Arts section, under the leadership of Martine Sauvageau, is trying to soften the blow as best it can. Placement of film and video deadlines in the latter part of '97 means that the full effect of this decision will not be felt until 1998. In the meantime, hopefully the Section will find a creative way of increasing the number of deadlines per year

Then of course there's the Liberal's Red Book of election carrots which includes a

promise to increase funding to the Canada Council by \$25 million for the next five years. Wow. Therein lies the hope for bringing the Canada Council back from the brink of elitist irrelevancy. Too bad it's just a Liberal promise.

Next issue:

PART TWO: Sliding Backwards: the state of the arts in Ontario.

Penny McCann is a LIFT member and film and video maker living in Ottawa. She is also currently president of the Independent Film and Video Alliance.

OUCH! OAC CUT AGAIN!

The Tories have cut the Ontario Arts Council again, this time by 16.5% or \$5 million. This makes it the third cut in two years, reducing the funding to the Ontario Arts Council by more than 40 percent, from \$42.6 million to \$25.3 million. The OAC board has responded in about the only way they can, by freezing grants until they can figure out what the hell to do. Whatever decision they make, I hope they decide in favour of living artists and innovative work.

Stuff I've Seen/First Person Kika Thorne



IMAGES festival programmer Sarah Lightbody (Stefan St. Laurent could not be found...)

It all started back in the fall, when Susan Oxtoby curated *Four Girls* by KeeWatIn Dewdney as part of her exposé of the London crew in the 60's + 70's -- you know, Jack Chambers, Murray Favro etc... I'd seen KeeWatIn's Maltese Cross and a couple of others but this was such a brutal gem, I couldn't wait to go back to the CFMDC to watch it again. Susan informed me it has no home in Canada, only the New York Filmmakers Co-op. Typical. Sweetly, she offered to play it again for me at the Cinematheque office.

Four girls, as the film suggests. A strobe effect manifested by intercutting from girl to object. Girl No. 1 - So tasty - a long flip bob brunette, childish round face interjected by a mannequin. 1/4 rhythm. Girl No. 2 serious curly haired blonde interrupted by a skeleton in her face. 4/4 rhythm. Girl No. 3 - Her beautiful countenance inverts the shape of little devil doll. 8/4. Girl No. 4 Blondie from Doll to nothing. A transcendent chick. 16/4. The rhythm of the cuts progressed from reggae to jungle, though all the girls were white. It was a fierce editing manoeuvre. I wanted to see it as a meditation on polygamy or serial monogamy, but the most asphyxiating con-

text for it could be the Inside Out Lesbian and Gay Film & Video Festival. I truly think girlygirls could take a bite off this one.

Before *Inside Out* or *Cruceros Fronteras* or *The Jewish Film Festival* or *Images*, there was the Susan Sontag choicefest at Cinematheque Ontario. The Russian film by Sakarov, *Days of Eclipse* saddened me beyond tears. The lead is a studly blonde 23-year-old sociologist, importing his methodology to ask of the villagers, "Why is there no violence towards children in this village?" A four-year-old boy comes to him, lying on his doorstep, bruised and hungry. The scientist feeds him, heals him and eventually he begins to speak. "You are killing me," says the boy to the scientist. Violence has entered the village with his research. Throughout the feature a love

develops between the sociologist and a villager, evidenced in shots which last for three minutes while the two men sit together, their faces nearly touching, not moving, not looking in each others eyes. Beyond all plot is a pace that lead us into their lives; their naturalness reflects the best of our own.

Second only to this thrill was the night of the Three Minute Rock Star. Produced by Jane Farrow and Allyson Mitchell, these S8 films were all edited in camera by never-before filmmakers. Entering the 360 on Queen, energy had reached a fine pitch. You should have been there, in a packed legion hall where 30 members of the audience were first time filmmakers. You could spin out on the release. Beyond disco, hiphop, punk and folk, was matching films with their musical subgenre. Where country meets trance you'll find Eileen Yaghoobian's *Yipee Yahoo Unleashed*. "Yippee lands on earth and sends vacation slides home." A static camera. A van parked by a bush on the shoulder of the highway. A girl posing in front of her van runs toward the camera. Close up of her crotch, the fabric pulls on her polyester pants runs back to the van. Long shot at the van. Closeup, longshot. Close up. Longshot. With brilliant comic timing this was an instant minimalist classic. Road Movies were a theme a nexus where rock meets cinema. Life on

the road for Chandra Bulucon was a series of pans across the belt, across the wheel, across her face while she turned the corners amid lonely love sounds of seals barking. Quite unlike the raucous funhouse productions which preceded it, hers was experimental blues pop in the drivers seat of vagrant desire. So very Cat Power

There's a scene in *All Of Me*, the Sichel sisters first feature with Sleater Kinney's hit single:

"I wanna be your Joey Ramone
Pictures of me on your bedroom wall
invite you back after the show
I'm the queen of rock and roll"

Claude, 15, is awkwardly blading down a NY street with headphones on. When she takes them off for a brief chat with Luke, the music disappears. A minute later she's back on the street, headphones on and Sleater Kinney filling the theatre. The sexaffection between Claude and Ellen erupts and recedes with equal naturalness. This film gave me new respect for American independent cinema. Understated violence shocked my nerves sore. Elegant editing waited on the subject just long enough to exude reality. The acting was grace, except in the case of pink-haired middleclass riot giiiiirl. This film took up its near-documentary attitude of *Kids*. but without the punch and sick -- it in the end cared about life.

Jeff Crawford and I snuck into *Kissed* after *All Of Me*. I wanted to love *Kissed*. After all, I had read Gary Michael Dault's review in *Take One* and had an epiphany so pivotal is the thesis. But I was deadly disappointed by the voice over, which killed it for me. However I managed to override and reach the light: if *All Of Me* was blossoming lesbian love, *Kissed* was about the death of heterosexuality.

I was talking on the phone with Wrik Mead about his upcoming retrospective -- he was anxious his films would be too repetitive one after another. He said, "They were never made to be shown together!" I left *Homo Eroticus* -- the *Pleasure Dome/Images* co-presentation -- superbly blown away. Each film spoke to the other, from *What*

Isabelle Wants to Frostbite, the drawing of desire from the cold sea to the warmth of a kiss, arms outstretched. The back turns on affection [(ab)Normal] and the desire weighs like a rock, begging to get in (*Homebelly*). Once desire enters the body it itches to be made real (*closet Case*).

Slowing down action and speeding up the frame ratio until the phrase of each gesture brings us into contemplation of gesture. If *Kissed* had too much voice over, this work has none (except (ab)Normal which was made with Isabelle Auger). Chatting about the power of Mead's films with Jeff, he said, "There's all the room for interpretation, and none for misinterpretation." Wrik Mead's cinema is high art. Art that gets you high. The beauty of his singlemindedness took us into the air I was up there when the flood came, watching and wondering, "Will the dikes hold?" Even Peter Mansbridge was smiling when he caught the CBC juxtaposition of Ellen coming out during the Manitoba flood.

Loteria, a film by Roberto Ariganello and Frederico Hidalgo was the complex portrait of a Mexican infrastructure. Using the Mexican National Lottery to meet the women and men who sell odds on the street, we end in the inner sanctum where the winning numbers are sung by choir boys. Definitions of hope and luck and faith blur the light of church and state, where innocence is the ticket to truth. An exquisite fusion of 16mm sync sound hand held camera and super 8 blowups of spinning shimmering globes of hope. I saw it at Urbanarama, curated at Images by programmers Sarah Lightbody and Stefan St. Laurent, which also featured *Swallow*: Looking good in Fisher Price and Hi-8 video our hero never leaves the apartment, beleaguered as she is by every neurosis a girl could want. Archival tv clips of passionate feminists rallying the streets are her only access to the fantasy of urbanity. The inclusion of *Swallow* in this programme was not an obvious call but a startling one. By the end the heroine parrots her role models, writhing on her bedroom floor she yells into a microphone - for the utopian dream? For a career path? who knows what she desires, we can't hear her. Director Elizabeth Subrin reveals the difference between a hysteric and a leader is verticality. This was one of the many riveting productions by my gender at Images 97 proving that skilled work by young white women has reached a critical mass.

Down the street and around the corner in the old welfare office on King, a group of artists pulled together the *Sex Show*. My favourite piece was a video by Karma Clarke Davis. Slanky sounds accompany her hot strut from bedroom closet to the convenience store. Her high high platforms accentuate the question, what is that on her calves? Looking like an outcrop of garlic or scarposi the camera won't come close enough to satiate. She sustains our curiosity and as such our desire. Equally as glamorous as Karma, and the highlight for me of *Inside Out*, was the Young *Queer Rebels* program curated by Kelly O'Brien. What a totally turned-on event -- a climactic ending to the season of the novice. This time however, everyone was under 21, most around 19 years of age. They had inherited the aesthetics of gay camp, queer post-colonialist theory and they felt free to fuck around with its tropes.

Subtle and moving was *My Very Own After School Special* by Allyson Mitchell.

With the poem of Meagan River-Moores narrating a goodbye between two girls - the cafeteria gets too crowded when three white guys call them dykes and aggress. It was too honest to be a spoof of after school specials, so much as one that dealt with the dimensions of school experience in a simple way.

A definite crowd-pleaser was Mariama Le Blanc and Alex McClelland's *Day In The Life Of A Gay Genie!* 13 minutes, but an epic. Queenie, the love dog, is beholder of the first DNA to reveal the gay gene. When Queenie skyrockets to stardom she takes all her fabulous friends with her

Gorgeous black diva meets science girl and tomboy:

"I thought you were a supermodel?"

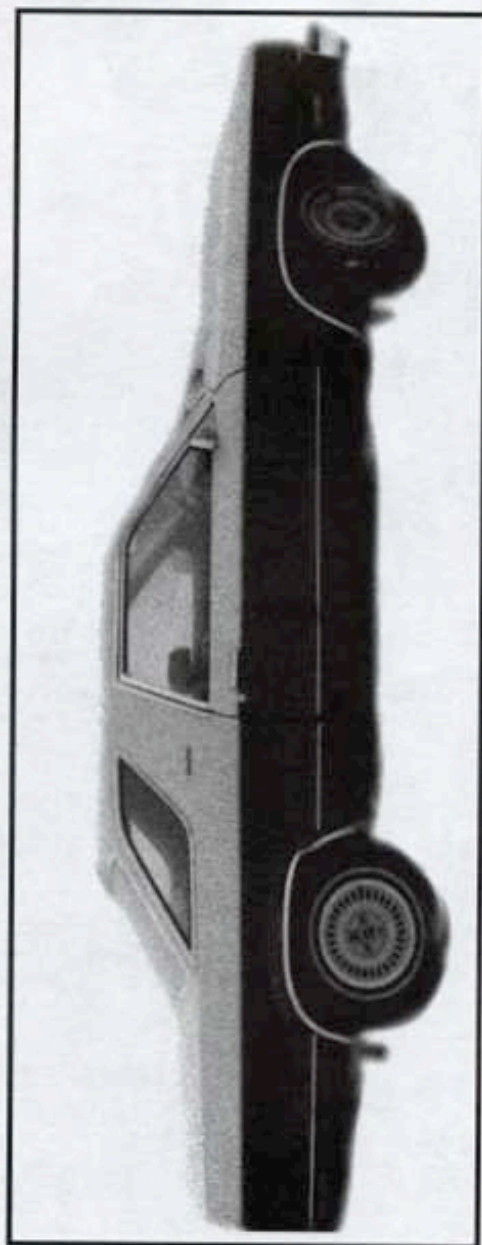
"Oh," (close up on Diva) "I'm a revolutionary love terrorist and I want your Queenie." (or something like that).

With short snappy scenes, the lesbian high drama climaxes in a perfect post-Godardian lipstick-Nirvana -- handbag scene à la *Weekend*. Definitely the skit, with all its exaggerations, predominates this aesthetic, but silent movies and noir are the premier models for this witness to the power of stylish, supersmart women. Its a big brain production -- nobody's afraid of being derivative or pretentious or dumb, and as such the art is surprising and fresh.

The most startling entry was by Albert Lehrman and Jim Lindley, *Albert and Jim*. A

cross-cutting video between the two men. Albert, speaking with warmth and intelligence about his need for independence, is troubled and delighted by the way Jim draws him in. It feels so good. Jim on the other hand has no qualms, "Its a great relationship, why shouldn't we keep going?" I sat there with utter wonder at their openness and direct eloquence. They are both in all of us. That surety about relationships... and desire for the unknown.

Pleasure Dome Presents films and videos by Kika Thorne on July 18th, 8pm at Tafulahs.



Can I be my own

by: Brian Gray

First. What are animal wranglers?

Animal wranglers work under a director's supervision to safely and effectively co-ordinate animal performances and stunts. This includes selecting animals for the production, renting them, and transporting them to and from the set. Wranglers may order animal feed and special equipment for the production, but must provide their own hand tools.

They must assist cast members in handling, mounting or riding the animals on set and must ensure that everyone comply with SPCA rules. At the same time, wranglers must ensure that no animal becomes a danger to cast or crew. In Hollywood, wranglers generally handle animals only between takes, with separate ANIMAL SPECIALISTS placing or directing animals during the actual shot. In the real world, however wranglers often bring their own animals to the set, handle them exclusively through the shooting day, and leave when they're done.

No matter what animal you're after, you are sure to find a wrangler who can supply one. There are wranglers for practically every animal imaginable. In production handbooks, and on the internet, you can find wranglers specializing in sled dogs, scorpions, crocodiles, birds, bears, cats, and so on. There are

even insect wranglers who specialize in trained cockroaches. If you're looking for a particular animal you are bound to find a wrangler who can supply it, but before you commit yourself, double check prices and your budget.

As an independent filmmaker you may be wondering: Can I be my own animal wrangler? The answer is... If you're willing to invest some time, YES!

Just make sure you're up to the task at hand. Animal wrangling requires a special personality. You must be comfortable with animals; you must appreciate and respect them. You must be able to read the non-verbal cues animals use to communicate. You must be creative, since some animals can be as devious as we are. If you think that's a stretch, experts have proven that an ordinary dog can remember a vocabulary of about 2,000 words, the same as an average truck driver. Depending on the animal you expect to wrangle you must have the physical strength to control it. Finally, you must be incredibly patient; people who anger easily not only make themselves miserable but shatter an animal's confidence in the process.

As a wrangler your first job is to find the animal you need for the job. If you're using your family pet, great. If you can wrangle an animal from a neighbour or a friend, that's just as well. If you're after a dog, cat, or even a horse, you shouldn't have too much trouble.

If your script calls for a "wild" animal, you can try dressing up a dog, cat or horse. Need a timber wolf? Find a skinny German Shepherd Dog and give him a dye job. Need a Zebra? Paint stripes on a horse. Need a miniature elephant? Slap an elephant costume over your dog. Use your imagination. With costumes and make-up you can create many different species... even some out-of-this-world ones. And don't think that these tactics are reserved just for starving indy filmmakers. All of the examples above were used in big budget Hollywood productions. The exotic animal you've been searching for could be lying on your couch right now.

Animals can be just as devious as people. While his owner is driving a truck, Rex secretly studies psychology at university.

Animal Wrangler?

Obviously some animals can't be "faked." You won't turn a cat into a hippo no matter what you do. In that case you may have no other choice but to use the real thing. Don't despair. Some people keep "wild" animals as house pets. Contact local exotic pet dealers, clubs, or animal welfare agencies for names of owners. Again, most people love to have their pets in the movies, so if you're reasonable it shouldn't take much to snare the animal of your choice. Cheetahs, ocelots, many kinds of monkeys, dolphins, skunks, raccoons, deer, otters, boa constrictors and a wide variety of other wild species can be tamed, and kept as pets. Find out if the animal you need falls in the "exotic pet" category.

Surprisingly, some exotic pets are more trainable than domestic ones. For example, cheetahs are far more intelligent than domestic cats; they can be trained to retrieve, come on command and heel, just like dogs. Deer are easily housebroken, more so than some breeds of dogs. Boa Constrictors are not dangerous but generally docile, friendly snakes. The list goes on. Just remember, even with domesticated animals, certain triggers may set off instinctive responses. Cheetahs are prone to chasing other animals, startled deer can bolt through plate glass windows, and angry monkeys can bite. All animals should be treated with caution and respect.

In the event you need something as unwieldy as a giraffe or a whale, contact your local banker and professional wrangler for assistance (in that order).

If do you need an animal wrangler here are some money saving tips: First, stay away from wranglers/handlers who regularly work on movies or T V. Big budget filmmakers have spoiled these people with too much money and too many perks. Instead, find yourself a non-movie animal trainer at a local dog obedience club, horseback riding club, agricultural fair or private zoo, etc. Some of the best animal trainers in the world circulate in these venues, and if you seem credible they may agree to work on your film for fun. Either way, you won't lose the shirt off your back. Another way to save money is to find an animal who can already perform the stunt you need. Call around and ask wranglers what tricks their animals already know.



This dog springs over a four foot hurdle. Make sure you pick animals who can physically handle the stunts you plan.

Your animal performer must be friendly to the camera as well as the cast.



Training from scratch is time consuming, especially so for complicated stunts. Finally, try and keep your stunts within the bounds of an animal's physical and mental abilities. If your script calls for a budgie to bake a soufflé, you may be in for an expensive time.

After you've decided what you need, you must cast the part. Picking the right animal

for your movie is just as crucial as picking the right leads... well almost. At your casting session use a video camera and review the tape afterwards. Personality is important. Which animals have that intangible "star quality?" Appearance may or may not be a consideration. A killer whale is a killer whale, a raccoon is a raccoon, a grey squirrel is a grey squirrel. Dogs, on the other hand come

in so many different shapes and sizes, you'll have a hard time choosing the right one. Consult your D.P. and art director.

Animals with obedience/training background are far better than those without. Even if you don't envisage any stunt work, you must be sure the animal will behave on set. You should also make sure that the cast members and animals are compatible. Animals can instantly like, or hate, some people. You may consider casting several look-a-like animals, in case one of them proves unsuitable. I once saw a wrangler bring 10 identical cats onto a set "just in case." Finally, "free" animals can save you money but only if they satisfy all of your other casting objectives. Pick carefully.

If you decide to cast your own pet, great. If not you'll have to familiarize yourself with a borrowed or rented animal. This is probably the most crucial part of the whole training process, since the relationship you establish will forever influence your outcome. The first thing you should do upon meeting your new dog, cat, mouse, lion or whatever is to reassure it. Right now you are a stranger and at this stage it's natural for even the tamest animals to be cautious.

Training can be a complicated venture because, like people, all animals are different. Any experienced trainer will tell you there is no one right way to teach an animal--there are plenty of wrong ways--but no one right way. If you don't have any previous animal training experience there are several good books you can read. One of my favourites, is *Expert Obedience Training for Dogs*, by W. Strickland. You can also join a club that specializes in animal training. Or, you can hire a professional animal trainer for assistance. Training can be complicated, but if you take the time to learn a few basics, you can have your pet jumping through hoops in no time.

Once you do have your pet jumping through hoops you must practice. Professional wranglers aim to get everything right on the first take. You should too. One way to avoid multiple takes is to rehearse your stunt many times over well before shooting day... under conditions closely resembling those on set. That is key. Just because your dog or cat performs flawlessly in your quiet training area, don't bet that it's going to do the same under pressure.



The wrangler on this picture was fired when a German Shepherd dog stages a coup d'etat and took over the picture. A good wrangler will keep animals on set under control

Wranglers who think otherwise are in for a rude awakening. Like their human counterparts, animals may find the set distracting, if not downright scary--particularly if they're not used to strangers or frenetic activity. I often practice difficult stunts in a busy mall parking lot--kids, cars, shopping carts make great distractions. Practice, practice, practice.

On set, it's important to keep your charges quiet and happy between takes. Don't let cast or crew members mill around their cages, or otherwise upset them. That goes double if you're working with wild animals. In the summer keep your charges cool. Nothing will sap the energy out of an animal faster than a hot summer day. Make sure they have plenty of water and allow them washroom breaks too! Non-verbal cues will often tell you what your animals need or want. Learn them, respond to them. Each animal may require something different to keep it in top performing shape.

In the summer I routinely throw a white blanket over my car, crank the air conditioning up and let my dogs relax in the cool until I'm ready for them. Do what's best for your animal. You'll feel like a slave, but your effort will pay off in better performances.

Ultimately, animal wrangling is hard work, but it's also fun. With some effort, you can train your dog, cat, or whatever, to thrill and tantalize an audience. Don't squander the opportunity like most indie filmmakers. Your animals are not set dressing! Let them punctuate important dramatic points in your story. Celebrate them, let them drive scenes, let them interact with other cast members. You'll have more fun and your film will be better.

In fact, animal wrangling is one of the few places where you can really compete with big budget Hollywood productions. With hard work, you can add literally thou-

sands of dollars in apparent production value to your movie... For next to nothing.

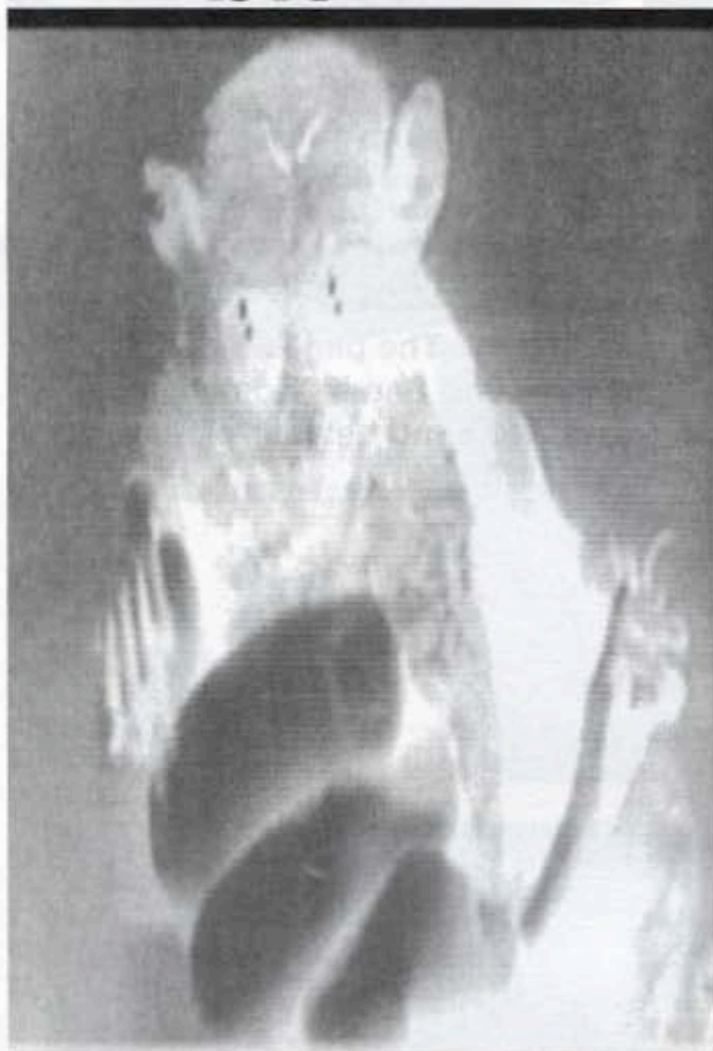
Think about how an animal might spice up your next film!

Brian Gray is an award winning dog handler who currently shares his digs with O.T.Ch. Lucky Tex, and Kathgo's Kanadian Klondike C.D.X., two of the top ranking German Shepherd Dogs in Canada.



another highly effective approach to dog wrangling -- M&Ms!!!!

images bit



Everybody Loves Nothing (Empathetic Exercizes)



Everybody Loves Nothing (Empathetic Exercizes)

From Steve Reinke's Everybody Loves Nobody, Layout credit Images Catalogue

Stats from the Images Fest -- a resounding success. 180 films in 10 days, a new, take-it-or-leave-it programmers choice mandate -- and double the audience attendance. The Homebrew evening, consisting of 11 new films, 9 of which were by LIFT members, rocked. The packed to the rafters screening was delayed an hour just to get everyone in who could possibly fit, and the crowd approval was loud and raucous. Over all, LIFT films were represented in half of the 14 Newscreen programmes, (most in Homebrew, with Christina Zeidler's *Galaxy Girls* in the Astro Love & Moon Milk series -- and a few others mentioned below) and LIFTer Wrik Mead was honoured with a Spotlight series of his work. The Telefilm Canada award, a \$5,000 prize, went to experimental video director Steve Reinke for his film *Everybody Loves Nothing*, which showed in the Mental on My Mind programme on the last night; Kika Thorne won the \$1,000 Viacom Canada Award for her contribution to the Urbanarama series *October 25th and 26th* and the People's Choice award went to Barbara Mainguy's *The Front Seat*.

LIFT HOMECOMING

Thanks to all who were involved in this year's event. The pageant was fabulous. Kudos to Keith "Homecoming King" Cole and Sarah "Homecoming Queen" Abbott for best pictures. It's not too late to send us your picture, we want to know who you are.



Carolyn Wong in her favourite position.



John Kneller.(L) (You remember him from the Feb'97 issue.)



Lisa Hayes smiles as she tells you your bill is 60 days overdue and you can no longer book LIFT equipment.



Keith "Homecoming King" Cole - not all film-makers are this happy.

Yours Truly, editor Barbara Mainguy and designer Christina Zeidler avoid oncoming traffic to bring you each issue



Sue Reidl (r) on the set of Paranoid.



Ruba Nadda and Greg Dinsmore figure out the Protocols suite.



Sarah Abbott (our "Homecoming Queen") uses her camera to catch fish.

LIFT wants YOU! SUBMIT to the Newsletter.

Next deadline: July 21st for the August Issue...

email: Barbara_Mainguy@tvo.org or phone Deanna at LIFT (588-6444) with ideas, questions, personal grievances, great film ideas or answers to life's great questions.

GIVE THE PEOPLE WHAT THEY WANT INSIDE OUT

by Sarah
Abbott

This year Inside/Out screened 137 films and videos at Yorkville's Cumberland Theatre and doubled its audience. As the official LIFT representative - but no critic - I offer you excerpts from the journal I kept of the seventh annual Lesbian and Gay Film and Video Festival of Toronto.

Thursday, May 22, 1997

Couldn't get into the opening night gala, *LOVE! VALOUR! COMPASSION!*, Joe Mantello's exploration of relating featuring Seinfeld's Jason Alexander, but could check out the party held at Ba-ba-luu. Some cynicism moved through the crowd regarding Inside/Out's inclusion of such shiny films as Mantello's, but there was also recognition that this helped bring in more green to screen experimental and gritty work.

Friday, May 23

Preceding Rosa van Praunheim's *TRANSEXUAL MENACE* was Abigail Steinberg's short film *JULES*. The animated images feathered into each other in soft contrast to the pointed and thought-provoking questions Jules, "the hottest female impersonator working today" poses about transgender identity.

Sunday, May 25

Decided to miss the programme "Resistance is Fruitful" in which Mike Hoolboom's award-winning *LETTERS FROM HOME* was screened, no doubt to much appreciation. I opted instead for the panel discussion on funding. Facilitated by Jane Farrow, the panel featured Sandy Kaplansky, producer at Shadow Shows; Lance Schwulst from Water Bearer Films, a distribution company in New York; Robin Cass, producer of *LILIES*; and Karen Lee Hall, Director of Development for Canadian Television at Paragon.

Robin Cass' advice was to exploit all windows of opportunity and to be your own devil's advocate because, as Karen Lee Hall explained, the competition for funding is fierce. Whereas five years ago the major studios were coming out with eight or nine features a year, now it's thirty or forty. Projects need something eye-catching, something vivid and universal to capture rather than alienate audiences. Most financiers are

now looking for prestige attached to projects as a guarantee that they will recoup their investments, so, unless a first-time filmmaker has some gems attached to his/her project, the reality will likely be to just make the film no matter what it takes. And if you are going after investments, don't rush it; take the time needed to woo what you need.

Lance Schwulst reported that each year the market for lesbian and gay films diminishes because fewer screens are devoted to lesbian and gay product. With pressure from the community and more and more homo films hitting the cinemas these days, I am not convinced Schwulst is right, especially when his ratio of films by and about gay males to females is 30:1 as compared to the Inside/Out programmers' ratio of 2:1 this year.

Sandy Kaplansky brought the panel to its end by stressing the importance of being extremely imaginative to get the films near and dear to our hearts onto the screen.

The spunky crowd for "Super Trash Kiss my Ass" loved Jane Farrow's *SO OVER THE RAINBOW* and Roy Mitchell's *DELTA DON*. I wasn't sure where I was being taken at first by Farrow, stuck in a car with Marly (Allyson Mitchell) and Bret (Roy Mitchell) dissing the rainbow, yet whining for home and the familiarities of the gay community. Until Bret spots a car with a rainbow sticker and, I swear, I joy leaps off the screen when Marly hears Brett's news.

DELTA DON is an endearing film about a man in search of his lost love. Mitchell connects with the viewer's memories of that special someone and plants his own as, weeks later, the viewer will still hear the film's title song basting in her/his head.

Monday, May 26

In the "S(stroke) and M(anoeuvre) programme, Kika Thorne's video *SCHOOL* featured Kika with a shoe tied to her face.

Friday, May 30

Allyson Mitchell's film, *DON'T BUG ME*, and video, *MY VERY OWN AFTER SCHOOL SPECIAL*, were featured in "Nail Clippers and U-Hauls." Child of a LIFT animation workshop,

DON'T BUG ME always gets a laugh from the audience with its jolly toy-box tune, dancing bugs and stick chicks with shapely knockers getting to the heart of a soured relationship.

Saturday, May 31

Jane Farrow's *CRACKERBARREL MY ASS* was part of "Out at Work." Reacting to American food chain Cracker Barrel's decision to forbid homos from employment with them, Farrow's collage piece, like *SO OVER THE RAINBOW*, uses the technique of giving the audience bits of info until she is ready to tie it all up with an unpredictable ending. The Q&A following the programme revealed that Cracker Barrel's business improved as a result of their homophobic decision.

Jason Romilly's *ALONE* closed "Fag Day Afternoon." I was immediately struck by the opening slow-mo shots of a woman smoking and crying in reverse. As the smoke and tears crawl back into her, we are drawn into her anguish. Romilly pushes the medium in many edgy ways to tell the bleak tale of a disconnected family: flash frames, jump cuts, color saturation and a camera that is rarely still.

Sunday, June 1

The feeling on this, the last night of the festival was that Inside/Out came into its own this year, "moving onto main street without moving into the mainstream" (Board Member Debbie Douglas). Box office revenue doubled, the audience was wider in terms of its cultural and gender identities, and there was more advertising and sponsorship.

An honourable mention for the Charles Street Video award went to Allyson Mitchell for *MY VERY OWN AFTER SCHOOL SPECIAL* and her *DON'T BUG ME* appeared in the Best of the Fest. Runners-up for the Bullock Award were *ALONE*, Wrik Mead's *FROSTBITE* and John Greyson's *UNCUT*.

It was great to hear the much-deserved thank you's extended before the Best of the Fest screenings, but I'd like to shine one more light on our very own on Jane Farrow. She stood as one of the festival's foundations and could almost always be spotted exuding enthusiasm that kept things running smoothly and everybody gay.



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LIFT's monthly screening

new venue @ *Gypsy Co-op*
815 Queen St West - Upstairs
new venue *Thursday June 19, 8:00 pm*

Two Cloit - Michelle Mohrbeet, 5 min

Free to Lift members - all others by donation

new venue



Eight Men Called Eugene - Su Tennant, 12 min



Across - Carol Morton, 5 min

You Take Care Now - Ann Marie Fleming, 12 min

DESIRABLE

Froglight - Sarah Abbott, 4 min



How to be a Girl - Naomi Melnick, 14 min

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