

**I n s i d e :
M i l l e n n i u m
M a d n e s s
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C a i r o
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C u s t o m L a b
D i a r y o f a
F e e s t
P r o g r a m m e r**

LIFT

THE LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO

JAN/FEB 2000 VOL. 20 NO. 1



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, the City of Toronto through the Toronto Arts Council.

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 suggestions or ideas, please call Deanna at the LIFT office, or e-mail: fanburke@interlog.com

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Larissa Fan editorial

Welcome to the first issue of 2000! We're well into the new year by now, the dawn of 2000 having come and gone with nary a ripple. This issue of the Newsletter looks both back and forwards - back to the great year that was with our annual Storyboard of works made by LIFT members in 1999, and forward with some resolutions from LIFT filmmakers which might get us all thinking about our filmmaking goals. Looking for some inspiration for Y2K? Join Mike Hoolboom in his programming adventures for the upcoming Images Festival in April, and Ruba Nadda in Egypt researching a new film.

In the bleakness of the long holiday-free winter, try to remember that we have spring to look forward to, with a bevy of festival beauties come April and May, and a special animation issue of the Newsletter guest-edited by Allyson Mitchell. In the meantime, there are plenty of interesting screenings worth hauling ourselves out of our cocoons for (see the Calendar at the back of the Newsletter), and spring is just around the corner...

board report

Jeff Sterne

The first meeting of the new millennium came with some good and bad news. The good news is that we have a new board member; Majid Qureshi's first board meeting, (he'll stand to be elected in at the Annual General Meeting in the spring) went off wonderfully with two powerful motions put forth by Maj himself. This is a note to any member in good standing who wishes to possess the power of an almighty LIFT board member - you have the force within you! Simply approach the Executive Director or a board member and request it and it can happen. Due to the stepping down of board members Dominique Cardona, Shay Schwartzman, and Stuart Shikatani, our attendance at Board Meetings can get a little slim.

In the bad news category, December's Annual General Meeting was marred by a severe traffic jam which delayed many of the board members and produced the smallest attendance I've ever seen. It made for an eventless meeting. Another unfortunate item that was brought up at the January board meeting was the fact that we had a theft over the holidays. Someone attempted to steal our Pro Tools computer but only got off with our sound library system (the stupid thing was that they forgot the catalogue that labeled the thousands of sounds). In the end the whole thing cost us money because now we're forced to spend on a new security system. What can you do...



THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

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upcoming festival deadlines:

DEADLINE:		FESTIVAL /DATE/LOCATION :		TELEPHONE:	E-MAIL & WEBSITE:
SYDNEY FILM FESTIVAL					
2/18/2000	06/9-23/00	GLEBE, AUSTRALIA		61 2 9660 3844	info@sydfilm-fest.com.au www.sydfilm-fest.com.au
INTERNATIONAL KURZ SHORT FILM FESTIVAL					
3/1/2000	06/10-17/00	HAMBURG, GERMANY		+49(0)40 39 90 93 75	kfa@sortfilm.com www.shortfilm.com
TRENTO INTERNATIONAL FILM FESTIVAL OF MOUNTAINS AND EXPLORATION					
3/10/2000	04/28-05/6/00	TRENTO, ITALY		0461 98 61 20	mail@mountainfilmfestival.trento.it http://www.mountainfilmfestival.trento.it
LAND INSIGHTS (TERRES EN VUES)					
3/10/2000	06/11-21/00	MONTREAL, PQ, CANADA		514 278-4040	tev@natuvelynx.qc.ca www.nativelynx.qc.ca
HIROSHIMA 2000 - THE 8TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN					
3/21/2000	08/24-28/00	HIROSHIMA, JAPAN		81 82 245 0245	hiroanim@urban.ne.jp
SPLICE THIS!					
3/31/2000	06/23-25/00	TORONTO, ON,CANADA		416 537 2256	coldsore@interlog.com or kobrien@oise.utoronto.ca www.interlog.com/~coldsore/
CERTAMEN INTERNACIONAL DE FILMS CORTOS "CIUDAD DE HUESCA"					
4/1/2000	06/8-17/00	HUESCA, SPAIN		(9) 74-21 25 82	huescafest@tsai.es www.huesca-filmfestival.com
VILA DO CONDE INTERNATIONAL SHORT FILM FESTIVAL					
4/20/2000	07/4-9/00	VILA DO CONDE, PORTUGAL		+ 351 252 248469 / 646516	isffviladoconde@mail.telepac.pt http://fcm-vc.bsi.net
FEMINALE - INTERNATIONALES FRAUENFILM FESTIVAL KOLN					
6/1/2000	10/10/2000	KOLN GERMANY		+49 221 1300225	feminale@t-online.de www.dom.de/filmworks/feminale
PROVIDENCE R.I. INTERNATIONAL FILM FESTIVAL					
6/1/2000	08/9-13/00	NEWPORT, RI	USA	401 847 7590	flicksart@aol.com www.eatinri.com/flickers

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.

calls for submissions:

DESH PARDESH holds its 10th annual Festival/Conference of Diasporic South Asian Arts, Culture and Politics next year—and they want you to join them in celebrating a decade of counter-culture. Since 1989, Desh Pardesh has worked to encourage new expressions of the diasporic South Asian experience, bringing together diverse communities to consider contemporary issues in arts, culture and politics. They remain committed to progressive politics, but are keen to facilitate new conversations about matters like internet culture, housing, prison arts, food, sexual choice, environmental racism, radical religion and more, and explore different skills-building strategies for supporting new artists. They invite contributions from self-identified South Asians in all artistic disciplines, including film and video, dance, theatre, performance art, new media, literature, spoken word and music. (The South Asian Visual Arts Collective (SAVAC) coordinates the visual arts program. DESH PARDESH can be contacted at 340-1452. DEADLINE: February 29, 2000

SOUND VENTURE PRODUCTIONS is currently looking for high quality broadcast projects to executive produce and/or co-produce. Our areas of expertise are in the field of performing arts, culture, documentary and children's television. If you have an original television proposal in any of the above genres, please submit it in writing to Neil Bregman at the address below. No telephone calls or personal visits, please. Sound Venture Productions, 219-126 York Street, Ottawa, K1N 5T5, <www.soundventure.com>

THE 7TH ANNUAL CHICAGO UNDERGROUND FILM FESTIVAL is designed to showcase the defiantly independent filmmaker. Our mission is to promote films and videos that dissent radically in form, technique, or content from the "indie" mainstream presenting works that defy and transcend commercial expectations...if you suspect your film is "underground," it probably is. SEND ENTRIES TO: Programming Director, Chicago Underground Film Festival, 3109 N. Western Ave., Chicago, IL

60618 ENTRY DEADLINE: April 15, 2000
LATE DEADLINE: June 1, 2000

CALL FOR SUBMISSIONS THE 12TH ANNUAL VANCOUVER QUEER FILM AND VIDEO FESTIVAL

The Vancouver Queer Film and Video Festival is now seeking film and video submissions for the 2000 Festival, to be held August 10th - 20th, 1999. They accept documentary, narrative/non-narrative, animation and everything in between in short and feature length which is of interest to lesbians, gays, bisexuals, or transgendered peoples. The 2000 festival will offer a unique opportunity to premiere your work for Vancouver's and the West Coast's l/g/b/t communities as it comes together for eleven days of screenings, parties, workshops, and galas. Submission guidelines and entry forms are available from: <www.outonscreen.com> or by contacting: Out On Screen, Box 521 — 1027 Davie Street, Vancouver, BC, V6E 4L2 Tel: (604) 844 - 1615, Fax: (604) 844 - 1698 E.: <general@outonscreen.com>
DEADLINE: APRIL 15, 2000

announcements:

MEMBERS' FILM INFORMATION!!

Hey LIFT'ers, just a note to ask that you update the office of any information regarding your upcoming or completed films. You can do it on an ongoing basis - drop us an email, a fax, or call us by phone. We'd really appreciate the information, as LIFT requires the information for our funding applications. In addition, the programming committee could use the information when putting together the Monthly Screenings, and the Newsletter publishes the info. to inform and inspire the membership (if that's okay with you!). . . so, keep us up to date! email: lift@inforamp.net, http: www.inforamp.net/~lift, fax: 588 7017, phone: 588 6444

VOLUNTEER HOURS FOR SCREENING FILMS - A reminder that LIFT Members

receive 5 volunteer hrs. for screening their works in the MONTHLY SCREENING. For more info. or submissions call Deanna at 588-6444.

Join the NEWSLETTER Committee: if you are interested in the direction of LIFT's Newsletter. Members receive 20 vol. hrs for committee service. Call Deanna at the office to RSVP. Upcoming meetings (6:15pm @ LIFT): Tues., March 7, and April 4

LOOKING FOR VIDEO TAPES FOR A NEW LIFT LIBRARY OF MEMBERS' FILMS - The goal for the new library is to: 1. create a resource for the Programming Committee to view new and past works of LIFT members; 2. to establish another

means of presenting LIFT members films to the membership. Members of the co-op would be able to view VHS dubbed films. Your works will not leave the premises. If you are interested in donating a copy of your work call Deanna @ 588-6444. LIFT will not lend/screen members films to non-members, nor does it intend to attempt any means of distribution.

LIFT'S PROGRAMMING COMMITTEE is looking for new members! Looking for a way to make up your volunteer hours? Committee members receive 20 vol. hours for committee service. Next meetings are March 21, and April 18 (6:15pm @ LIFT). Call Deanna to RSVP.

new members:

Welcome new members
as of Jan 2000:

Shaheryar Ahmed
Aaron Ashmore
Virtue Bajurny
Dave Bout
Dara Bratt
Jason Chan
Gregory Davies
Cuthbert Duncan
Ousama Farag
Jason Grandy
Sam Hall
Steven Hawley
Naomi Jaye
Alex Kavanagh
Steven Kelly
Alanis King
Christian Luciani
Mary Macnaughton
Robert Rowatt
Sarah Sharkey Pearce
Blair Streeter
Rachel Suhanic
John Walsh
Caley Wilson

funding & grant deadlines:

CANADA COUNCIL

1 800 263 5588 X5060
www.canadacouncil.ca

Travel Grants

Anytime

Quest Program

March 1, 2000

Aboriginal Media Arts Program

April 1, 2000

ONTARIO ARTS COUNCIL

961-1660

www.arts.on.ca

Artists' Film and Video

April 15 and Oct. 15, 2000

First Projects: Film & Video

Dec. 15, 2000

ABORIGINAL FILMMAKER ASSISTANCE PROGRAM

973-3012

on an ongoing basis,
please call their office to confirm

THE HAROLD GREENBERG FUND

(416) 956-5431

hgfund@tmn.ca

April 6, July 6, & Oct. 5,

INDEPENDENT PRODUCTION FUND

977 8966

www.ipf.ca

April 15, & Aug. 1

Bravo!FACT

(416) 591 7400x2734

March 30, June 29, September
28,

& Dec. 21, 2000

MAXFACT

(416) 591 7400x2734

maxfact@bravo.ca

April 28, October 27,

& Jan. 31, 2001

LIFT orientation:

LIFT's orientation session will be on
**Wednesday, March 15, 11:30 am to 1
pm** for members who haven't yet famil-
iarized themselves with the co-op. Call
588-6444 for more info.

equipment news!

Equipment Loss: During the Christmas Holidays, the Sound Effects Library went missing - presumably stolen. The locks to the ProTools suite have been changed, and we are increasing security. We have replaced the library.

To ensure security, the following practices are being strictly enforced.

* Our existing key policy will be strictly enforced.

1. Members must return their keys within 7 days of their last booking. A late fee of \$5 per day will be charged for key sets kept beyond the 7-day limit.

2. Members cannot sign out keys unless they have already made a booking for that suite. If the booking is canceled, the keys must be returned immediately or a late charge of \$5/day will be levied. No exceptions will be made.

* *Anyone who admits a person into LIFT's premises, whether they are a member or not, whether they have a key or not, could lose all accessing privileges.*

* *After regular hours, the main entrance to LIFT's premises must be kept closed at all times. Failure to do so may result in the loss of accessing privileges.*

* *Do not allow anyone without a key to enter LIFT behind you.*

* *Until the new security measures are installed, there will be random checks of LIFT's premises outside regular office hours. ANYONE found on LIFT premises who has not booked time in a suite or in the mezzanine, will immediately lose all their accessing privileges - EVEN if they have a key. The unauthorized use of LIFT keys will result in the police being called, and possible prosecution.*

It is unfortunate that we have to take such drastic measures, but it is essential that we minimize loss and theft, so that we can continue to offer low rental rates. **FAILURE TO FOLLOW THIS PROCEDURE MAY RESULT IN SUSPENSION OF MEMBERSHIP PRIVILEGES.**

A huge thanks to Sound Ideas, the sound effects manufacturer, who gave us a great deal on a replacement library.

NEW STUFF AT LIFT!

* LIFT has acquired another Bolex to add its treasure of 16mm cameras. This reflex camera currently comes with a zoom lens and a pistol grip. The new Bolex "B" package rents for \$8/day for full members and \$16/day for associate members. We are possibly looking to upgrade the camera package, so if you have any leads on prime lenses, let us know. LIFT's Bolex "A" package includes a pistol grip, rewind key, zoom lens, and 4 prime lenses (10 mm, 16 mm, 25 mm, & 75 mm), and rents for \$11/day for full members and \$22/day for associate members.

* LIFT recently purchased 2 new conventional dry erase slates that rent for \$2/day for full members and \$4/day for associates.

The long-awaited LIFT Darkroom should be available to the membership by the middle of February. The darkroom features a large wet sink, a 35mm stills enlarger, an assortment of tanks and buckets for hand processing of motion picture stock and rewind bench for breaking down film stock. LIFT would like to thank the many many members who drywalled, sanded, painted, and installed the plumbing, exhaust fans and electricity over the last 4 months.

16MM HAND PROCESSING STOCK FOR SALE AT LIFT

* Kodak 7378 (the one we have been petitioning Kodak to retain!) is now available at LIFT and sells for \$0.11/ft. This stock has excellent latitude and can be processed as either a negative or as a reversal stock. This film is available while supplies last.

* Don't forget that LIFT also has a supply of Kodak 7272 colour interneg available to the membership. This stock is specifically designed for colour optical printing.

* If you would like to see creative examples of these two stocks, please ask Roberto or Lisa. Please note: there is a roll down fee of \$5 per roll on either of these stocks. Orders must be placed in advance and are subject to availability.

FOR SALE: Thanks to a generous donation from the CBC Archives Department, LIFT offers (while supplies last!) a variety of inexpensive items:

* DAT tapes (one pass): \$3

* 1/4 inch recording tape 7 inch reels (one pass)

ideal for Nagra use: \$1/roll

* High 8 video tapes (one pass) also usable on a

D-88 sound system: \$1/tape

* VHS tapes (various lengths-one pass):

\$0.50/tape.

Effective January 1, 2000, LIFT will no longer accept cheques for Production Equipment Rentals. Members can pay with cash or debit card to receive the 10% pre-paid discount, or with VISA, but no discount applies.

WORKSHOP COMMITTEE MEETING

The next meeting is Thursday March 16, at 6:00 p.m. at the LIFT office. We need input from the membership for our new and exciting Hand-Made Film Course scheduled to begin this spring. Committee members receive 20 volunteer hours for participating in this fascinating endeavor. Call Roberto at 588-6444 if you have any interesting ideas for any kind of workshop.

CALL FOR ACTORS FOR SCRIPT READING AT LIFT!

LIFT is currently organizing another public reading of members' scripts. If you are interested in reading a part publicly please contact Roberto at LIFT. This is an excellent opportunity to hone your acting skills while contributing to the development of a member's project.

THE ANIMATION & OPTICAL PRINTING CLUB

Are you thinking about making a film with the optical printers or the animation camera and are looking for help? Do you want to volunteer on an animation shoot or optical printing session to gain some experience? Are you tired of paying the minimum charges at film labs when you want to process less than 150 ft? If you have answered yes to any of the above questions then give Roberto a call at 588-6444 and join the club. The mandate of this club is simple: to encourage use of LIFT's optical printers and animation camera and bring members together to support each other's projects and make filmmaking more economical. Because animation and optical printing sometimes involve shooting relatively small amounts of footage, the club will encourage filmmakers to process their films together in an effort to save money.

EQUIPMENT RESOURCE MEETING

The first Tuesday of every other month, LIFT hosts a meeting at which members will have the opportunity to express their views regarding the future of the equipment and facilities at LIFT. Anyone with particular interests or concerns but are unable to attend the meeting, are encouraged to put their suggestions in writing, and send them to Roberto or Lisa, by fax (416-588-7017), e-mail (lift@inforamp.net) or mail. This way they can be presented to the group and discussed. Volunteer hours will be given for the time spent at the meeting. The next meeting will be held Tuesday March 21 at LIFT at 6 p.m.

WHO/WHAT

jan 2000

Info for this column can be sent to the Newsletter: by mail c/o LIFT, 37 Hanna Ave. Ste. 301, Toronto ON M6K 1W5; by e-mail to Larissa at fanburke@interlog.com ; by fax to (416) 588-7017. Have a press release, press package or postcard? Why not send a copy to the Newsletter? (Try it, it's easy!)

CONGRATULATIONS:

Congratulations to the following LIFT filmmakers whose work will be screened at the Images Fest in April:

DEANNA BOWEN, *Deutschland*
CHRIS CHONG, *Music Might Have Deceived Us*
JUDITH DOYLE, *Fox Past*
CHRIS GEHMAN and **ROBERTO ARIGANELLO**, *Contrafacta*
SUE GEORGIU, *The Light Fantastic*
LISA HAYES, *My Grandma's Boyfriend*
RUBA NADDA, *blue turning grey over you*

Congratulations to **IGOR RADOS**, who won the Bronze Worldmedal in the short dramatic films category at the New York Festivals for *Déjà vu Déjà Vu. Déjà vu Déjà Vu* also screened recently at the Victoria Independent Film Festival and the Berlin Transmediale Festival.

MIGUEL ROCHA had a special sneak preview screening of *Last Heroes* on January 26 at Innis College in Toronto before its official world premiere at the New York City International Independent Film/Video Festival in February.

In honour of Valentine's day WTN aired a repeat screening of **MICHELLE MOHABER'S** *Two/Doh* on Feb. 12 and 13 on "Shameless Shorts." Recently honoured by the Ottawa Lesbian/Gay Film Festival with a min-retrospective and extensive published interview about her work, Michelle has been commissioned by the festival to produce a short film currently in pre-production. A recent film *Child-play* has been invited to screen as part of a website exhibit at <http://undergroundfilm.com>

JORGE MANZANO'S *Johnnie Greyeyes* and **CLINT TOURANGEAU'S** *Deep Inside Clint Starr* screened as part of the Native Forum showcase at Sundance in January.

Yet more award updates for **PAUL LEE'S** *The Offering*: Best Cinematography Award, 2nd Las Vegas International Film Festival; Bronze Medal, 12th Duisburg International Film Festival; Bronze Award (Historical Short), 2nd Flagstaff International Film Festival.

Storyboard 2000

Our annual round-up of all that's new and beautiful from LIFT filmmakers over the past year. Over 80 films listed here alone, and many more that escaped our clutches.

Kudos to everyone who's managed to make a work in the trying and difficult (but of course ultimately rewarding) world of independent filmmaking.



Sarah Abbott

The Light In Our Lizard Bellies
Experimental, 16mm, 5 min.

Featuring the choreography and performance of Toronto-based dancer Susanna Hood, *The Light In Our Lizard Bellies* reflects the intensities that discombobulate us as we go through change and face parts of ourselves previously denied or unknown.

Melanie Liwanag Aguila

Bacon
Narrative, 16mm, 4:30 min.
A Pinay (Filipina) Canadian coming to terms with her ancestry and race.

Chris Arges

Neal
Drama, 16mm, 10 min.
A (pure) vision.

Echo
Drama, 16mm, 7 min.

Peta
Drama, 16mm, 4 min.

Roberto Ariganello

Gesture
Experimental, 16mm
An experimental narrative about a man who returns to the city where he was born. Co-directed with Federico Idalgo.

Yesterday's Wine
Experimental, 16mm, Super 8, 10 min.
A found footage film, using material found in Mexico City.

Roberto Ariganello and Chris Gehman
Contrafacta

Animation, 16mm, 15 min.
A medievalist tale crafted from brilliantly coloured cut-outs.

Anthony Arnold

Do Something
Comedy, Digital Beta, 6 min.
A comedy about a vain motorcycle rider who insists on using a helmet that is too small, and the extreme measures he must take to remove it.

Geoff Ashenhurst

Frozen
Drama, 16mm, 8 min.
Thomas Glass walks into the lobby of his apartment building only to find that he has been accused of kidnapping a young girl. After a thrilling chase Thomas is cornered on the edge of a 15-story rooftop, when it is revealed that the entire episode was the product of long buried guilt he feels over a childhood tragedy.

John Aspey

The Pasta Caper
Comedy/Drama, 16mm
The story of a struggling couple whose down-and-out relationship is redefined by a bizarre event.

Elise Beauvais

Animated Sketchbook
Animation, Beta SP
Collage of mixed-media animation spanning 10 years.

Full Moon In The Forest
Animation, 16 mm, 5 min.

Zena Bielewicz
Carnival Diablo

Documentary, 16mm, 10 min.
Life as experienced by Scott Wailand, a side-show troupe leader-of-the-pack.

Kera Blake

Day of the Mouse
Documentary, DV & super-8, 9 min.
What happens when a small Ontario town wins a big contest? Shot over the course of a weekend, this film captures both the spirit and the atmosphere of a "quiet little town" when a big-eared visitor comes calling.

Dominique Cardona and Laurie Colbert

Below the Belt
Drama, 35mm, 12 min.
Mother and daughter face off when they accidentally and simultaneously discover each has a secret.

Siobhan Devine

Rape
Drama, 16mm, 14 min.
A drama about a devastating police interview.

Garret Ehrle

Fates and Fortune
Drama, 16mm, 14 min.
A middle-aged couple in the midst of a horrific argument are forced to pull together when faced with circumstances beyond their control.

Tory Falkenberg

Dreamscape
Documentary, 16mm, Betacam SP, 4 min.
A look at the creative process as a sculptor, Edward Falkenberg goes from the idea stage to the installed piece.



Ryan Feldman

Eulogy Obverse

Experimental/Documentary, 16mm, 7 min.
A film about the paradox between filming and exploiting subject matter, with voice over and optical effects.

Michael Filice

Between Blinks

Experimental, VHS video, 7 min.

George Filtsos

The Church Of Cosmo-tology

Comedy, 16mm, 9 min.

A girl's obsessive administration of Cosmopolitan magazine as a bible towards true love. When she thinks she's found it, does the magazine live up to its biblical expectations?

Conor Forkan

Underground, By Strange Ways

Music Video, Super 8, 4:30 min

Tina Hahn

It's As Easy As Breathing

Video, 6:30 min.

A personal journey back to December 6, 1989, a night when breath and time stopped. That night fourteen women engineering students at L'Ecole Polytechnique in Montreal were killed for fulfilling their potential, for pursuing a path that made them trailblazers in the male-dominated field of engineering. Ten years later, I realize it was the first moment I thought of myself as a feminist. The first component of Fourteen, a video installation.

Leif Harmsen

Cruising

Experimental, Super 8, 7 min.

A hand developed hybrid between a film and a slide show, which at only 6 fps may still be the fastest you've ever had to

check out the action.

Leif Harmsen & Greg Woodbury

Electrical Discharge

Comedy, Super 8, 1:30 min.

The shocking short out film that Leif Harmsen & Greg Woodbury made for the Splice this! Fest. It involves grown men shuffling up an electrical charge on an acrylic carpet.

Lisa Hayes

The Colonel

Comedy, Super-8, 4 min.

A short film inspired by the flawed love of fried chicken. You can smell the chicken. You want the chicken. But you can't admit it to the rest of the world.

My Grandma's Boyfriend

Documentary, 16mm, 11 min.

A short documentary that explores love after 80. When Verna met Patrick, she was a 70 year old widow and he was a 73 year old separated Irish man. All it took was a spot dance, a bottle of wine, and one year to bring them together.

Christopher Hills-Wright

The Butcher

Music Video

The Mandate

Music Video

Erik Jacobsen

Painting The Mindscape

Experimental

Svetlana Jaklenec

Bones In The Throat

Documentary, 16mm, 17 min.

A mentally challenged young man tries to break free from his oppressive father.

Chris Jones

Cherished Moments

Drama, 16mm & Super-8, Colour & B&W

A true story about a wonderful relationship between a girl and her dog. A girl is faced with the heart wrenching task of taking her best friend to the vet to be put down. There is nothing else that can be done to help ease the discomfort for this old and loving canine. En route, she decides to turn around, pick-up his favorite food, and spend one more sunny afternoon in the park with him. We watch our story unfold and intimately get to learn more about this couple as the director also takes us into their past through wonderful and bright memories. It's a simple and touching story that most people have gone through and can understand.

Chris Kennedy

Faultlines

Experimental, 16mm, 11 min.

Associative images form the backdrop to this exploration of the interaction of memory and geography. A childhood blasphemy, an aborted screen test and the ballad of John & Yoko all serve to illuminate the faultlines between cultures - faultlines that are solidified by history and the boundaries of experience.

Deborah Kirkland

Slip

16mm, 7:42 min

An isolated, intense moment of synchronicity in the lives of two women - a therapist and her client have the same dream.

Brenda Kovrig

Amateur Night

Two women check out a strip bar, with unexpected results. Co-produced with Barb Sniderman for "On the Fly."

Paul Lee

The Offering

Drama, 35mm

A beautifully crafted short which explores the relationship between two monks across the four seasons.

Shelly Lindsay

My Vow

Music Video, 35mm, 4 min.

A dramatic story lined music video for an R&B artist named Rayon.

The Pet

Drama, Digital Beta, 18 min.

A young boy is haunted by his pet fish (after neglecting it). He soon finds out he is a pet himself.

Philip Loo

Dry Run

Christian Luciani*Spinetingler*

Horror, Digital Beta, 34 min.

A film student, a script-stealing teacher, a jealous dead ex-girlfriend and a band of friends test the bounds of reality.

Peter Madore*Calvin*

16mm, 7 min.

Chris McKay*Fries With That*

Animation, 16mm

The story of one boy's heroic triumph over the fear and awkwardness Western culture often associates with death, as explained through the eyes of his sister.

Tani Miki*Untitled*

Experimental, 16mm, 1 min.

A woman at a café - shot outside in the snow.

Untitled

Drama, 16mm, 2 min.

A vacuum cleaner salesman demonstrates machinery at the home of a woman. He is knocked out cold by the woman and awakes to find himself tied up in the carpet and the woman transformed as a warrior princess.

Allyson Mitchell*Candy Kisses*

Animation, 16mm, 2.5 min.

Candy Kisses is so sweet it makes you want to cry and tries to figure out why non-monogamy sucks so badly.

Roadside Attraction

Video, 3 min.

A super-sexy boy chick surveys surreal roadside surroundings.

T.V. Did This to Me

Animation, 16mm, 3 min.

T.V. can do this to you too.

Roy Mitchell*I Know A Place*

Documentary, Super-8, Betacam SP, 29 min.

A tribute to the gay community in Sault Ste. Marie and its unofficial leader, "Mother" Goderre.

Boris Mojsovski*Dreams Of Red*

Drama, 16mm, 25 min.

Whose Hot Dog Is It Anyway?

16mm, 15 min.

A character is put in a real life situation. He is searching for hot dog mafia.

Ruba Nadda*Black september*

1999, Drama, 16mm, B&W, 5 mins

After learning of her father's death, an Arab woman takes her anger out on her young daughter.

Blue turning grey over you

Drama, 16mm, B&W, 5 mins.

3 short stories of unrequited love.

I always come to you

1999, Drama, 16mm, B&W, Feature

Fadia spends 3 days searching for her lost sister.

I would suffer cold hands for you

Drama, 16mm, B&W, 3 mins

Lisa waits at the bus stop to change her life

Laila

Drama, 16mm, B&W, 5 mins

laila stops in a middle of a busy street to belly dance.

Slut

Drama, 16mm, B&W, 5 mins.

A young girl graffiti's "James Tomkoy rapes woman" in bathroom stalls.

Rick Palidwor*Amazing Specials*

Comedy, mini DV, colour, 2 min.

An unusual diner with amazing specials. A musical treat.

Bonsai: Short Videos to the Music of GUH

Experimental/doc/music video, super-8 to Beta, colour & B&W.

A 52-minute compilation of 20 shorts to music by GUH, features 10 new items created in 1999.

Guy's Morning Coffee

Comedy, 16mm, colour, 3:40 min.

Michael cannot see the treasures around him. A pirate tale.

Taste Test

Comedy, Super-8, :50 min.

A Small group of birds are the unwitting subjects of a silly experiment.

Paul Patullo*Yagga Yaw Yow (Music Video)*

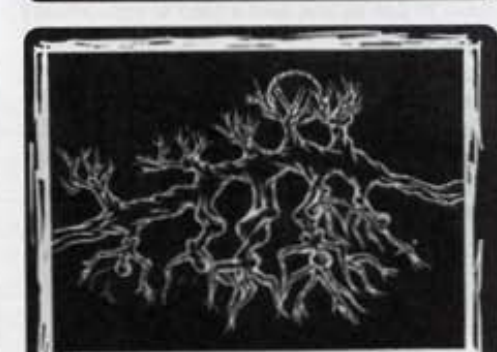
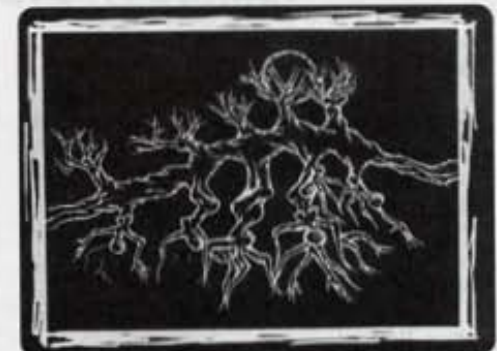
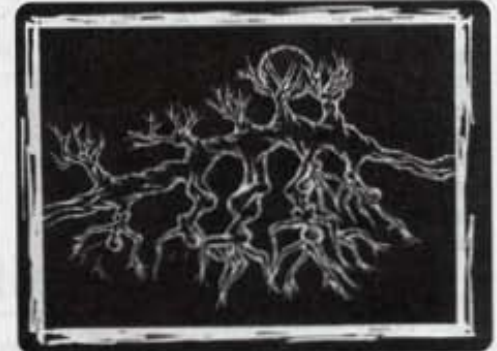
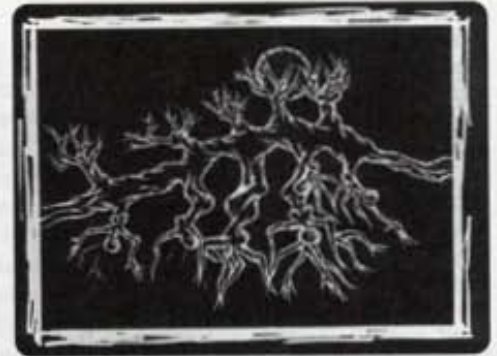
4/1/1999, Music Video, 35mm, 4 min.

A performance video featuring a room on wheels and a rapper hung upside down.

Toby Proctor*Jazzman*

Dark Comedy, Super 16mm, 9:30 min.

A German jazz performer appearing in North America for the first time finds out he has been mis-booked.



Jeremy Podeswa (director), Camelia Frieberg (producer)

The Five Senses

Drama, 35mm, 100 min.

In this film about love, five overlapping stories are suggested by the five senses.

Igor Rados

Deja Vu Deja Vu

Drama, 16mm, 26 min.

A drama about a woman suffering from Alzheimer's. The film explores notions of grief, nostalgia and the absurdity of a fast-passing life.

Alyson Richards

Untitled

Noir, 16mm, 10 min.

Co-workers go to an art exhibit after work one day. One of the women returns to the gallery alone to pick up her gloves which she forgot. She does not show up for work the next day. Her friend tries to find her.

Simply The Best

Music Video, 16mm, 4 min.

A twenty something guy has a Barbie for a best friend. In the end he makes a friend with similar interests. To Tina Turner's "Simply the Best."

Miguel Rocha

Lost Heroes

Drama/Experimental, 35mm, 85 min.

This romance/road movie follows the adventures of Francisco and Catarina as they discover Portugal 25 years after the Portuguese revolution.

Jeffrey Round

My Heart Belongs to Daddy

Dramatic comedy, 16mm, 25 min.

A young gay outcast comes to the big city seeking love and affections, but ends up discovering that revenge is a dish best served by blondes.

Julie Saragosa

The Bead Wall

Narrative, 16mm, 10 min.

This film explores the emotional barriers we build to protect ourselves. Our fear of being hurt can cause these barriers to shut out the one person we need the most.

Dave Scott

Clay Wish

Noir, 16mm, 5 min.

A young woman is haunted by inanimate objects - particularly the clay statue of a baby that she has sculpted - that seem to lead her to the ultimate darkness.

Elida Schogt

Zyklon Portrait

Documentary, 16mm, 13 min.

Zyklon Portrait is a Holocaust film without Holocaust imagery: family photographs, underwater photography and hand-painted imagery draw a personal story out of historical minutiae.

Kristiina Seabo

From The Window

Drama, 16mm, 18 min.

After her children are killed in a terrible accident, a woman struggles to come to terms with her guilt and the fact that her children are gone. She communicates with them through memories and hallucinations until she is finally ready to let go.

Brad Smith

Zombies

Comedy, 16mm, Betacam SP, 6:30 min.

Ummm... Zombies attack. A cheesy horror tribute flick

Thomas Tapley

Various Student Films 4

Drama/Comedy & Experimental, 16mm, between 30 sec. & 3 min.

I completed 4 short films while studying production at Ryerson. One of these films *The Package* has been nominated for the filmmakers achievement award.

Louis Taylor

Esther, Baby & Me

Socio-comedic docudrama, 16mm & Super-8, 22 min.

Esther, Baby & Me tracks my thoughts on the pregnancy of my partner Esther from the weeks preceding the birth of our child (our first) through to its early infancy. The film begins with my discovery of my partner's pregnancy and my anxieties around fatherhood (fatherhood a word linked to I'm too young to die). It moves on to my fears around issues of race (I am Black, she is White), community and identity and ends with my eventual exhilaration and bliss in the papa role and a renewed hope for the future of the species...

Dennis Tsamis

Trapped

Suspense-drama, 16mm, 9:30 min.

Hope Thompson

Switch

Thriller, 16mm, 22 min.

Set in Toronto in 1949 and invoking the 40's gangster film genre, *Switch* tells the story of two telephone operators as they struggle to realize their love for each other against various social, personal and violent obstacles.

Kelly Thornton

Ash Monday

Drama/Comedy, Other, 8 min.

A man whose wife has committed suicide by throwing herself off their apartment building decides to finally give up the grieving. Waking beside the urn, he pulls himself out of bed, has a sort of last meal with her, then climbs to the roof to finish the job, pouring her ashes to the city street where she first fell.

Karitsa Tye

Beware the Mutant

Drama, 16mm, 5 min.

A group of children declared as mutants in a futuristic society must escape before they are caught by the government.

Fairy Bizness

Comedy, 16mm", Hi8, 4 min.

2 young girls start a fairy catching business using the fairies hiding in her basement.

Nadine Valcin

Black, Bold, And Beautiful

Documentary, Other, 40 min.

A documentary about the social, political, and historical importance of hair in the Black community.

Mark Wihak

Ecstasy

Drama, 16mm, 28 min.

Ecstasy is the story of a Rave Girl and God in end-of-millennium suburbia.

Tom Woyzbun

Peter And The Pope

Drama, Other, 40 min.

This drama is centered around St. Peter (founder of the Catholic church) and the Pope. Peter has been imprisoned below his basilica for 2000 years. In this drama, Peter challenges the Pope on the way he is running the church. It ends with a surprise that will bring the end of the world.

Reanimator

Experimental, Super-8, Betacam SP, 7:30 min.

This experimental music video/film features the dances of three dancers, edited and played with to create a simple yet stimulating visual extravaganza. The story? It's about a ninja (Reanimator) who goes around making sure everyone continues to dance.

Eva Ziemsen

Air Cadet

Documentary, Super-8, VHS, 7 min.

This film tracks the filmmaker's brother's involvement with the Royal Canadian Air Cadets.

Computer-laced technology, digital editing, digital sound, and the future of technology. These terms, along with scores of others, have become more and more familiar to film enthusiasts around the world within the last decade, and continue to play a growing part in modern-day filmmaking. The truth is that, as a traditional art form, filmmaking has undergone radical changes due to the vast advancement of technology and digital processes. Audiences today demand far more from the movies they see because there is such an abundance of options in the theatres for them to choose from. Digital technology has been increasingly relied on over the last few years to satisfy the high expectations of the audiences and to develop "easier" methods across different facets in the production of film. In many ways the inventive technologies have also been very beneficial in adding excitement and realism to today's films, through the creation of special visual and sound effects. Films like *Jurassic Park* and *The Matrix* are examples of movies utilizing top-line special effects and both films were top box office draws. However, before any emerging filmmaker gets lost in all of this technological wonderment and digital craziness, s/he must take caution. There are a number of potential pitfalls that exist when one relies too heavily on computer-based technology in the production of film. The result, sadly, can be a loss of the tradition that is still so important in making an effective and meaningful film.

a **C**autiary Note for the Millennium

by Steve Radonjic

As many arguments as there are that one could make for the increasing use of technology in film today, there are still enough important reasons to be wary of it. Film "traditionalists" or "old-school" film purists argue that too much technology has had a negative effect on the overall quality of films being made. The increasing use of technology in films today often takes over as the main element and often, many of the other important details are overlooked. The danger is that the story and plot will be sacrificed in a film, in favour of computer-generated special effects. It is apparent that on certain recent productions, the main concern has become focused on the effects, and less on the other elements of a good film. It has even been suggested that the need for real, human actors and actresses may become obsolete in the future, due to the technological ability to create computer-generated characters. This has already been seen in blockbusters like *Star Wars - Episode I* and the *Jurassic Park* films. Although these movies may be entertaining and do revolve around strong stories, the threat of losing real actors and actresses is a shame, because what makes a powerful and strong film is the people in it. We shouldn't forget that all of the emotions, the moving and touching stories and powerful conflicts found in everyday life,

stem from people. These are things that simply cannot be accurately recreated by a computer or machine. A film seems to generate the strongest reaction when it is personal and touching and when it revolves around real characters. Many filmmakers like Martin Scorsese and Quentin Tarantino still prefer to create films that are based around interesting stories and real people as opposed to films that are simply filled with hollow and meaningless effects.

As far as production matters, there is no adequate substitute for traditional methods and often too much technology can in effect make a production too complicated. Although Steven Spielberg is no stranger to the use of computer-generated special effects, he still remains somewhat of a traditional style filmmaker. *Schindler's List* was produced for a just under \$30 million, which is considered moderately low-budget in Hollywood terms, and the film relied primarily on dramatic acting and traditional camera techniques as opposed to elaborate effects. In addition, a very few producer/directors still do all of their post-production work utilizing traditional tools and methods. Steven Spielberg still favours his old Moviola editing table and viewer to edit his films because he feels that video editing is too quick and easy, and can lead to decisions that have not been well thought out and planned. Spielberg

argues, and many editors would agree with him, that editing a film requires time, patience and planned-out thought, not the fast and impulsive capability that on-line editing provides. Although a growing number of independent filmmakers are now editing their work digitally and the practice of editing on film is quickly disappearing, there is no substitute for the physical feel of working with actual film stock. This is just one example of how certain technological advancements that were intended to improve film techniques, can actually end up damaging the overall quality of those films instead.

This is not to imply that the use of improving technology in today's films is a bad thing; it would be hard to argue against the benefits that can be gained from new technologies in terms of flexibility, convenience and accessibility. However, as filmmakers we should always remember that technology is only a tool, not an end in itself. If films in the new millennium are to be powerful and touching we need to remember what got filmmaking where it is - creative thinking, deep stories, and dramatic acting are the most important elements that a film can offer. Only when these elements exist, can the benefits of computer-based effects enrich the quality of films of the future.

Resolutions

Katharine Asals

Just my luck, I thought, as I was given the assignment of putting together this piece on members' New Year's resolutions. New Year's resolutions? What can you say about that? I mean I've never quit smoking or gone on a diet or even set any kind of personal goal, let alone made a New Year's resolution. Who am I to call people up and ask them what resolutions they're gonna make for the new millennium with regards their work in film? Of course I soon realized I had a great excuse to chat up all kinds of nice and interesting people and hear their diversity of experiences, mindsets, senses of humour. I was amazed that so many people were able to respond so meaningfully to the question, and it took me weeks to find any glimmering of something I could contribute myself.

But one day I was standing in front of a patch bay watching several (far more technically-minded) fellow editors snapping at each other as they sank irrevocably into a quagmire of mysterious mislabeled cables, trying to correct floating feedback and bleeding colour bars when it occurred to me: cave painting. My New Year's resolution is to forget filmmaking and explore the world of cave painting. I mean, what ever happened to that anyway? Why did we leave it behind? Who was the smartass who came up with this whole notion of progress and technological advancement?

Aw, just joshin'...Happy Y2K everyone!

- Katharine Asals

Michelle Mohabeer (Anarchistic-Dreamer):

Resolutions...well for starters I don't really believe in them but I do believe in staying (lasting) power...so at the close of this century and with the promise of a new century nipping at our heels I remain committed to staying open to the technological shifts in filmmaking while retaining a continually evolving sensibility of film as a truly magical art form (whatever mutation it may take). In a fin de siecle Post-Modern era where "substance" may be an illusive thing I remain optimistic that art, film and culture will sustain and transform our ways of living, thinking and being in the world.

Kathleen Cummins: There are soooo many things!

Number One: I will never again sell the rights to my screenplay to someone who says "fabulous" a lot. Very bad things happen, I discovered. Number Two: I will never cast amateur actors, and be so egotistical to believe I can "pull out a great performance" from them. Number Three: I will never again get drunk in a truck stop at the Yorkton Short Film and Video Festival. Number Four: I will never again shoot exteriors in the winter at night on location at a pioneer village with no generator and no thermal underwear.

Marcos Arriaga: For many years I've been trying to get film cameras for my work as a filmmaker - I had an OK still camera and a Super-8 camera. So now I'm ready for a 16mm camera, a complete Bolex kit with a 10mm, 16mm, 25mm, 50mm, and a zoom lens, etc. (Ed. Note - hmmm, sounds more like a letter to Santa than a resolution.) Basically, I think it's good to have your own equipment, you know how it works, it's a part of you, the complement of your eye. Also I will revise an old resolution that I made 5 years ago - when I finished my studies I decided to work in film as much as possible for 5 years and then to make a personal evaluation of my work in those 5 years - that will be at the end of the summer of 2000.

Mike Hoolboom: have been mulling it over, this new year's resolution thang, and it has something to do with trying to bend myself back into shape for the digital revolution, the one arriving via modem and e-mail, the inter-face between bill gates and human beings. the digital world, as i very imperfectly understand it, is based on patterns of zero and one, no and yes. in order to feel this new wind as something that could put wind into sails, as opposed to hurricanes of the soul (why are windstorms named always after women? most blow hards i know are men), have tried to imagine, like a computer, a few simple axioms based on yes/no, on/off, zero/one.

no: i will try to go to no more meetings.

no: i will not sit on the committee

no: as the artistic director at the images fest, i am being paid to say no. cuz most work is refused from the fest. while some lucky winners get to show their labours most do not, so hard to feel that i am not at the controls of the unhappiness machine. perhaps next year i can find employment at a place which pays me to say only yes.

yes: i will wear more than one pair of pants, and one pair of shoes for the year. cuz my memory is so bad, had decided many moons ago that i would wear always the same clothes. as a mnemonic device. now that i have a tv and a channel changer i see the error of my ways. our personalities are not network television, they are a series of specialty channels: cooking, sports, entertainment, and for anyone giving us a hard time: the test pattern stare.

yes: it's okay to follow a thought, no matter how perverse or obscure, until it becomes a movie. but it's also okay not to have to show that movie to anyone. this is a mistake i've made many times in the past. most films deserve an audience of one. though something about its expense, the size of the picture, leads me always to imagine others will be interested. without this pressure, fabulous mistakes can be made, incredible errors constructed,

piled one on top of another, until, who knows, something fabulous, or even better, something new might emerge.

yes: to invention, no to copying. for copying we have television, they do it so much better than i ever could. every genre, every formula, every tired cliché of motion image practice is there, live, twenty four hours a day. yes to something new, as unique and individual as your thumbprint. or your personality.

Mark Wihak: I don't really think about it at all, to quote Lea, a character from my film *Ecstasy*, "it's just an arbitrary

bunch of numbers, they don't mean anything. I mean a dog lives seven years for every one we live so they had their millennium ages ago and they're doing OK." I'm with Lea.

Hope Thompson: To spend more time on storyboarding.

Mario Tenorio: To make a feature!

Sarah Abbott: 1. To always strive for the best in sound quality. 2. To never get upset about things going wrong in the process: everything that appears to be bad luck strengthens the film in the end. 3. To listen to the film and to my intuition - perhaps they are the same, but I'm currently not sure of this.

Keith Cole: Have animals on set! A lot of people want to have animals, but they're afraid they don't have the experience to deal with them safely. Also, more nudity! Just generally. More good-looking hunky crew guys on set. And after 12 noon everyone has to take their tops off.

Lisa Hayes: Awhile ago I worked on a project where I resolved never to work with found footage again - I got distracted, started watching a lot of films and not making my own. But I predict that I will break that resolution.

Gerry Mendoza: I never shoot a project that I don't like, i.e. the script is poorly written. I don't think the producer, director have the ability to finish their project. So if you call me and you've never seen my reel and you sound desperate... chances are I'm not going to be interested. So I've never nor will I ever shoot for anyone in that scenario. I go by vibes and usually I'm right. If you don't like the script and you don't feel right when you're with the director/producer, why get involved? Hmm. I used to travel a fair bit when I worked strictly on corporates. I'd like to travel more again - if anything just to remind myself of what I have and what I've done and what I've yet to do. Hmm. I taught an advanced cinematography workshop in Ottawa for IFCO. I'd like to teach more workshops. I really enjoy teaching - to be around a group of enthusiastic people aspiring to make films just rejuvenates your own passions for the art.

Paul Lee: After finishing each film I always promise myself never to do it again, and that even if I were to make another film I would never let it go over-budget and eat up my savings again. And surely the next time around the film ends up being even more grossly over-budgeted than the previous one. My resolution is to never let that happen again. Let's hope...

Ruba Nadda: To take risks and be crazy. At the start of my career two years ago, I was just starting out and I had nothing to make a film, no grant, no support, nothing and I was called naive and insane because I thought I could make a film with no money and a lot of experience. Eleven short films later and a feature in post-production, I think I'm the last person laughing. You need to take risks and be crazy if you want your dreams and goals realized. You are the only person who needs to have faith, everything else eventually falls into place.

for the Millennium -weary

LIFT
filmmakers
contribute their
New Year's
resolutions for
the year 2000.

Cairo, Egypt



By Ruba Nadda

I received a Creative Development grant from the Canada Council to write a feature-length script and do research in the Middle East. The script is tentatively titled *Promised Land* and it is to be about a young Arab-Canadian woman who returns to her parents' home town in order to look into the disappearance of one of her relatives. During her investigation, she listens to the stories of the women in her family and those around them. I received the grant in order to travel to the Middle East and try to gather the stories and information that will be necessary for me to write my script. Initially, I had intended to go to Syria to interview women for my script, because that is where my family is from. Also, on two occasions, when I was younger, I had lived in Damascus with my family for a year each time. In the end, however, I decided against going to Syria. I have citizenship there and I was concerned that if there were any problems, I might have difficulty leaving the country. So I decided to go to Cairo, Egypt. My sister, Laila, decided she would come with me to help me out. We knew it would be very easy for us to get around - we speak Arabic fluently, and we had traveled to Cairo six years ago. In retrospect, I don't know what I would have done without her there.

We flew into Cairo around midnight. The first night there we took a cab to the hotel at which we had made reservations. It had received a good review in the Cairo guide put out by Lonely Planet Publications and had a reasonable price. It turned out to be a dingy, seedy hotel where the entrance was through a narrow alleyway in the back and the elevator going up had no lights. We kept Laila's cigarette burning just in case the conductor decided to get frisky.

We stayed there one night.

We spent most of the next day looking for a low star hotel. We found one that wasn't bad, right downtown. From there, we did everything. We went to Giza, the pyramids and Saqqara, the markets and everywhere we went, we talked to people. We talked to women and children from all walks of life and got their stories.

One of the places we visited was a textile factory just outside of Memphis. Inside, young girls - pre-teens and teens - worked at the loom producing hand-woven rugs. The tour guide told us that these were young girls who went to school during the day and worked only part time in preparation for the time when they would be married. I was skeptical and broke away from the group to talk to some of them. It turned out that everything the guide had told us was false. The girls did not go to school and they made a fraction of what the guide had claimed was their salary. When I started talking to them the guide started yelling at me and clapping his hands, and the tourists started laughing. He was demanding that I listen to him and join the group again. I told him off in Arabic and kept on talking to the girls. One of them, Nisreen, who was nine, asked me to help her. She broke my heart. I asked her what she wanted me to do. She didn't have an answer. I asked them if I gave them money, would their boss take it and they said yes. So I ran out and got my knapsack and took all the makeup and pens and paper that I had and gave it to them along with some money that they stuffed in their shirts. Those are girls I won't ever forget.

One of things that really pissed us off was the way the tourists treated Egyptians.

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Niagara Custom Lab

When I first got into filmmaking, about two years ago now, I was lucky to call up the Black and White Film Factory and even luckier to talk to Sebastjan Henrickson, co-owner at the time. I was beginning to shoot my first film and I didn't know much about anything. He spent the time patiently explaining everything I needed to know. For some reason, many people in film are reluctant to give out any kind of information lest they give away some important secret, but Sebastjan was free and open to helping me and he is one of the reasons why I made so many films. He is a true believer in independent film. After making 12 shorts films and trusting him with the answer prints, he has helped to produce my first feature film entitled I always come to you.

At the time, the Film Factory was co-owned with his partner Dragon. Sebastjan was responsible for all the processing of film and the release prints, taking a special interest in custom work, special effects and techniques, as well as working with the filmmaker one on one to provide them with exactly what they need. Confined by the limits of the Film Factory in terms of services offered, Sebastjan decided to open his own lab in an effort to meet the demanding needs of filmmakers. He is particularly knowledgeable in the area of black and white film. Due to some problems with the way the business was going, he felt that he no longer wanted to be a part of the Film Factory. He understands

that a lab has to be a business, but at the same time he wanted to be a part of something that would help the film community. Ever since I've known Sebastjan, he has been extremely helpful. If you're a starving filmmaker, he really is the guy top go to when you want a break.

For the past four months, he has been working on his new lab, which will be downtown at 254 Niagara St. just south of Queen, conveniently located within walking distance of LIFT. It will be called Niagara Custom Lab.

The business should be open to the public in February. This new lab is independently owned and operated by Sebastjan. It has been designed to give the film community the support and respect it deserves. Niagara Custom Lab is a full-service motion picture laboratory able to meet the needs of commercial projects as well as independent ventures. Not only will Sebastjan be offering lab services but also community services, such as private and public screenings and workshops. If a customer is interested in processing their film a certain way, then they can come in and use one of the machines. And of course co-ops and independent film groups will be eligible for a discount.

Sebastjan wants to continue and expand what he was doing over at Black and White Film Factory, and that is supporting independent film.

For more information, don't hesitate to contact Sebastjan Henrickson at (416) 504 3927.

By Ruba Nadda



THE IMAGES
FESTIVAL OR
ETHICS ARE THE
AESTHETICS OF THE
FUTURE
DIARY OF A FEST
PROGRAMMER

BY MIKE HOOLBOOM

Blind leading the Blind

Germany in May. Beer for breakfast, cigs for lunch. Misery and bad weather are points of pride here, part of the national character. I arrived after an invite from the European Media Arts Fest. At the first screening a tall woman - looks like one of those East German steroid queens who hasn't stopped growing since the last Olympics - does a spectacular free fall across my lap. Whoever said that physical comedy in the theatre's died since Buster Keaton just hasn't been keeping their eye on the audience. She slips in beside with a pair of wraparounds firmly in place, and through the cloud of apologies it turns out she's stone blind. Why come to a fringe film fest then I ask, wondering if it was me, if I was the one who didn't belong here. It's the rhythm of the light she says, I can feel the cutting on my eyelids, the changing shapes. And that's enough. The stars in Hollywood are too regular, too overlit, too uniform. Being here is like sharing the dream. The dream of us.

Lonely Ghosts

All afternoon and into the night I watch programs of short films and vids from round the world. Jon Jost extols the wonders of DV camcorders after presenting work which has turned his usual 35mm rigour into shit. The German jury is supposed to pick the honcho Deutsch fringe work of the year, but because the work is so dim, they settle on a composer instead: Dirk Shaffer, who makes tracks for Matthias Müller, amongst others. A sign of things to come. Or not to come. In the end, after watching more than two hundred films and videos, not one will end up at Images.

The whole time I am thinking of Klaus Telscher, best German fringe maker of the eighties. One day, while chatting up his class, he had an aneurysm and fell to the floor. Forty years old. After lying almost paralyzed in a hospital bed for the better part of a year he's slowly learned to say a few words. Still needs help feeding himself. Can't walk. This fest a second home to him, but he can't make it out now. I ask Stephan, his best friend, whether I could go see

him, but when he calls the word is negative, he's not feeling up to it. The ghosts are lonely tonight.

Impakt

After Osnabruck it's on to a fest in Utrecht called Impakt, which instantly feels younger, hipper, less tired somehow. But it's clear that the avant work, once the heart of the matter, has taken second billing to the late nite performance/dance thangs. Feed dat youth cult baby. Attendance at screenings is modest, but hundreds come to dance the nite away. DJs rule okay? I'm interviewed for a local newscast on the portapotty outside fest HQ. While I reduce my life to a soundbyte, newly bald Arjon, the fest director, steps inside the adjacent stall and accompanies me with an excruciating series of excremental rhythms. If only TV was scratch n sniff. By week's end, after watching another couple hundred fringe omelettes, not one is chosen for Images.

Ann Arbor

As close to a wetdream as an avant fest is likely to offer in Amerika.

They take only 16mm movies, preview each frame of every film submitted - and if you know anything about fest previews you'll appreciate how rare, how downright nutty this is. Nobody, I mean nobody, looks at everything that's submitted in its entirety. Programmers skim through videos at highspeed while making dinner, or shooting cocaine, or divorcing their spouse, one tape watched after another in rapidfire succession, generally close to some looming catalogue deadline. After dosing through hundreds of tapes, programs are hastily assembled out of barely remembered titles and the show goes on. In Ann Arbor, a group led by Vicki Honeyman gather for weeks carefully pouring over each submission in the back of her hairdressing salon. Hey, a girl's got to make a living, right?

The fest is held in a 1200 seat art deco extravaganza, and though there's no film community in Ann Arbor, everybody comes

cuz it's the only show in town. The work looks magnificent, on the biggest screen the fringe could ever hope for, and while the usual amount of smellorama fills the white light, there are marvels: Robert Fenz's staggering b/w silent *Meditations on Revolution: Part 1*, shot in the streets of Havana, showing the old dream still alive, and new ones sprouted. Leighton Pierce's meticulous camera attentions in *Glass* - transforming views of the everyday, he's a formalist who makes home movies, except home never looked like this to anyone but Leighton. *Speak* by Robert Todd which shows a family from a child's point-of-view deploying every technique in the book and somehow managing to find unity in all that painted, scratched, hand-processed beauty. And then there's *The Andre Show* - a stunning bit of verité as a social worker adopts one of her charge, the charmaholic teen Andre whose dad's off in jail, and mom dies of AIDS, and then he learns he has it too, and his classmates tell us what a prick he can be, and he sings to us and makes his own videos and hangs out with other kids who've lost their mother before he dies too. We wipe off the tears and head out for more smoke. Seven movies from this fest will eventually make it into Images.

The Decision

When I get back, three fests under my belt and brewing, I wonder how some of these fabulosos could be seen in Toronto. Call up some folks at Images and ask if I could apply for a job that doesn't exist yet.

What I pitch is a first-person version of the fest. Shorter programs (90 min good for a feature, sucks for shorts), slides between each work (like lovely ann arbor), one venue (instead of spreading the fest all over the city), running old work and new (we ain't making media r we? why not rub up against some old bit of perfect along with new shapes of happiness?), fewer programs (running programs at same time means we're competing with ourselves), lots of local work, and an end to those cut theme shows programmers seem so fond

of. The pink dog show. The animation program. The little girls with kites show.

The point was not to illustrate an idea, nor to group work according to type so one blends into another. Why not mix queer work with straight? Formal emulsion bends with straight-up docs? Running six found footage porn pieces together lends a predictability to the program which undermines the personal seeing and intervention in each piece. I wanted to run programs that would tell stories, sort of, mix up genres and styles. Begin a show with Reinke's *Little Faggot* which shows a babe's experience strained through language, then Robert Todd's beautiful *Speak*, which shows a child's wild visions of his family, rendered in multi-techniques of hand-processed wonders, then skip along the time line to Kate Thomas's *Francesca Woodman*, necrologue for dead teen artist, then using same b/w s8 into MM Serra and Jen Reeves city of dyke *Darling International*, then onto Ruba Nadda's new *blue turning grey over you*, a three-headed flick showing couples separating, like the dispersed couples of *Darling*, and bring the curtain down with *Fruit of Thy Womb*, very sex and death Austrian style starring a young girl at the heart of an uncaring family. This would be a program with a loose story structure, oriented according to chronology, not to genre, entitled Punishment when deserved is love.

After we talk they don't say yes to everything, not by a long shot, but they don't say no either. We decide to keep talking. In a weak moment they hire me. I'm the new artistic director of Images.

Refusals or The Law of Negative Gravity

The law of negative gravity states: each refusal is equal to ten acceptances. Sure you showed at the fest last year and the year before. But before that they turned you down, and this single rejection outweighs any amends they might have made by accepting you later. These acceptances prove only that the fest is fickle, waiting to turn on you, the truth is, they might not love u after all.

I sat on a panel a couple years back, and the lead off speaker, the panel was in his honour, it was his night, he had a big cranking show at a gallery downtown, the lead off speaker started going through a history of his work, showing slides, talking the talk, but when he hits his video stuff he can't help saying Images refused him. This was offered as a career highlight. The divine right of makers thwarted. This was a demonstration of the law of negative gravity. And a reminder that when the fest was over, many people, many I'd never met, would spit whenever my name was mentioned.

Life in the Present

The currency each fest provides is a showcase for the now. Each fest provides a snapshot of the present. Tiny problem with this smoke. Most work, done most of the time, regardless of budget, genre, subject matter or where you shack in the world - is just okay. Now in some instances, okay is enough. It's one thing to watch an OK doc. At least you've learned something. It moved you. Or an OK animation. At least it was beautiful. Or even an OK drama. It moved along, didn't it? But an OK experimental film or video? Ouch. This is the kind of thing that can bring out the inner serial killer. But what if you ran a fest whose criteria wasn't the use before date? Why not show some context-making wunderbars to show how we got to where we're going? Let some of that old DNA juice drip into the latest fling.

Fringe MVP

Hoping to raise the bar - both people's expectations of the fest and of their own work (perhaps even, could it be said? of each other), began by inviting the mensch some had been whispering was the fringe's MVP for the nineties. Because of his exquisitely crafted, finely edited shorts, because he looks great in polyester, because - as Courtney Love said of Kurt Cobain, grunge king of the noise guitar - he chews bubblegum in his soul, so no matter

how much feedback you could always hum it to yourself in the shower - and likewise no matter that this filmer re-photographed his images off the bedroom wall, and preferred to shoot in super-8, off the cuff, on the cheap, but he chewed narrative in his soul, gathered his pictures with the nervy velocity of a born storyteller. So I called Matthias Müller, who was just finishing up a commission from the Museum of Modern in Oxford, they were having a Hitchcock bash avec Cindy Sherman and Douglas Gordon and Atom Egoyan and would Matthias be interested? I blew in to see him in Germany and he showed me a six-part vid called *Phoenix Tapes*, entirely comprised of Hitchcock moments, and was floored. Never cared for the paunchy maestro of suspense myself, but this was beyond happiness, an elegant deconstruction of Hollywood mores, packed with stars, fun to watch and filled with a non-stop editing that told stories of their own, from his wicked piece about all things maternal he called *Why Don't You Love Me?* to the train dream reveries of *Derailed*.

Distributors

In response to the open call, distributors from across the land sent work in, boxes of it, hundreds of titles. Current trends? Found footage is big, along with super-8 home movies, which have come to represent some last moment of the real, as if movies could ever be real, but somehow these arrive from a simpler image universe, where meaning and experience could still be tied together, and this aura of presence culled time and again. Also: serial production. Many young vid artists are making work like beer or hot dogs: they arrive four, six, twelve at a time. Cued for short attention spans, this television generation is hipper, smarter, and more ironic than their forbears.

Roy Mitchell

Had been pitching an emphasis on local work from the beginning. Roy Mitchell, gay

avatar of the super-8 film fling, signed on to look after a couple of programs: a theme show called *Revenge*, and a closing nite extravaganza called *Art Fag 2000* - half beauty pageant, half screening, where applicants would show off their wares in a short flick, take embarrassing questions from a panel, the audience would judge, and some pre-millennial art fag would tearfully hand over his crown to the new beauty.

Hello Ingmar

R U the kinda person who feels like you haven't had a good day unless you've ripped something off? Charles Street Video paves the way with a show called *Plunder*. They put out an open call for artists who lived to steal pictures and were looking for a hi-tech hideaway to put together the pieces. Neoism king Istvan Kantor, smart as a whip Judith Doyle, Canada's best-kept secret Robert Lee and paint spitter turned vidkid Jubal Brown get the nod. Along with Gunilla Josephson. Seems she had a bit part in a Bergman flick thirty years ago, and wants to show herself travelling through the maestro's corpus looking for herself, asking various of the angst driven along the way for directions. Three decades ago she even had a speaking part, a single line: "Hello Ingmar, all my tanks were knocked out and the roads were impassable."

Inside the Pleasure Dome

Pleasure Dome ran up the flag for a two nite look at Barbara Sternberg who was just finishing up her latest *Like a Dream that Vanishes* - a dreamy, biblically inspired movie that opens with a flickering and evanescent emulsion which becomes 'the world', then shows us children at play, hosers smoking docs on a porch (?!?!), downtowners on the march while Herr Davis raps about miracles and uncertainty principles in sync sound interludes. Beautiful.

Super-8

Wanting the fest to strut some funky no-budgets along with the big ticket items I asked local s8 fave Nadia Sistonen if she might. And she could. One of the key players in Toronto's brief lived super-8 renaissance in the early 90s, she has continued to produce no-budget flicks with one painted eyebrow raised to the avalanche of sexual possibility waiting inside everyday objects at home. These are info-mercials for the inner deviant.

To close off her show (called Welcome to the Underground), I asked Alex Mackenzie if he'd serve up a s8 performance. Best known as honcho programmer of The Blinding Light, Vancouver's underground cinema, he also does beautiful double screen performances using these old education-type cassette loaded s8 projectors which run loops. He thrilled us at Kelly and Laura's Splice This! fest a couple years back and has worked up a new gig called *The Escape Artist* which took a hard look at Houdini, using archival flicks along with some hand processed, re-scanned and pumped up pictures.

New York

Zoe Beloff calls with a 3D ghost performance, projecting slides of ruined New Jersey funfronts, then firing pictures into the works, flickering Kodachrome memories and old science bobs while Gen Ken Montgomery cranks up the live sound. A seance for the machines of hearing and seeing, designed to raise the dead.

Tooled down to the Filmmaker's Co-op, another 60s utopia still hitting stride, and watch incredible things by Lana Lin, Emily Breer, the new city of dyke flick by MM Serra and Jen Reeves which will premiere at Berlin, Sundance then make its way to Images. Piled through hours of work by founding maestro Jonas Mekas. The co-op had been his mad dream thirty years back, and a touch of his anarchic old world grace still reigns. I finally find what i'm after with his *Zefiro Torno or Scenes from the life of George Maciunas*, it had copped all the big prizes at Oberhausen in 92 when Steve and

I blew into town too late to see it, or too hung over to get up off the bed, and now here it was again, a perfect, beautiful diary lament for a dead friend.

Montreal

Got an invite to show *Panic Bodies* at the Nouveau Cinema Fest and cuz I'd never been, and was still on the image safari, decided to run down and have a look. And hit the motherlode. Incredible retro of Armenian avant maestro Pelechian, his work shakes me until it hurts, all in wordless b/w 35mm, taking on the big themes: revolution, death, the rural poor. Catch the wildest transgressive number from Mexico called *Martyrdom Vocation* which features a lost convent and sewing scenes you won't want to try at home. A heartbreaking vid poem from Brazil called *If*. Hodgson's animated tour de farce *Feeling My Way*. Pelletier's explosive *Die Dyer*, one of the first formal vids which really works - its bodies transformed into ebbs of light with a crushing musique concrete soundtrack. Alex Grimanis's touching *Mothers of Me* and Inger Hansen's *Hus*, a frame-by-frame take down of an abandoned shack, round out the score. It all happens in Daniel Langlois' brand spanking new 33 million dollar three-plex with sound like you've never heard before and pictures so bright (yep, even in 16mm) you could get sunburn from hanging out too long.

Korea

What is it about wars that make people want to fuck? WW2 gave us the boomers/hippies/yuppies, a generation of nostalgia merchants we're still abiding. In Korea the boom happened after, you guessed it, the Korean war. The result? Half the pop is under 30, and along with the lifting of censor bans and a storm of global media, they're starting to put serious numbers on the indie film board, upwards of 20 shorts flicks per month churning out of the labs. Helen Lee explains this to me, having spent the better part of the last two years

there in search of her new feature, and she's seen and met most of the honchettes responsible, agrees to put together a four-pack program of what will turn out to be the most exquisite, gem-like emulsion creatures to grace the fest.

Amsterdam

Marc Glassman comes back from Amsterdam cranked about a Brazilian found footage feature he's watched. Its title cribbed from a cemetery gate in Rio: *Here we are waiting for you*. And what a film. 2,000 hours in an AVID suite, clips from the past century storm past, monster mixdown of 20th century picture culture sweetened by Wim Merten's (Belly of an Architect) sad strings. A killer.

Closing Note

In the oft tedious, bureaucracy-ridden microworld of alt culture, was struck by this passage in Wm Gibson's new book. Gibson's the one that coined the term "cyber space," wrote about VR and the internet before either existed. He writes: "Alternative subcultures. They were a crucial aspect of industrial civilization in the two previous centuries. They were where industrial civilization went to dream. A sort of unconscious R&D, exploring alternate societal strategies. Each one would have a dress code, characteristic forms of artistic expression, a substance or substances of choice, and a set of sexual values at odds with those of the culture at large. And they did, frequently, have locales with which they became associated. But they became extinct."

"Extinct?"

"We started picking them before they could ripen. A certain crucial growing period was lost, as marketing evolved and the mechanisms of recommodification became quicker, more rapacious. Authentic subcultures required backwaters, and time, and there are no more backwaters. They went the way of geography in general. Autonomous zones do offer a certain insulation from the monoculture, and they seem not to lend themselves to recommodification, not in the same way. We don't know why exactly."



Cairo, Egypt cont. from pg 16

To live in Egypt is very cheap. You can feed a starving child for less than a pound (40 cents Canadian). In Cairo, there are no homeless shelters, no orphanages. You constantly see six and seven year olds sleeping on the street with nowhere to go, while tourists walk by them refusing to help at all. Some of the kids sell tissue paper to the tourists in order to make some money.

One of the most difficult things about our visit were the men. They wouldn't leave us alone. It was difficult. We were dressed conservatively as to not to draw any attention to ourselves, but it didn't seem to help. We would walk down the street and be constantly harassed. Every time we got into a cab, we thought it would be our last time. We came back to Canada with over 100 marriage proposals. For some reason, because we are Arabic and Muslim, we seemed to get more attention than the other tourists. Near the end, we began to feel threatened because some of the men following us had figured out where we were staying.

I came back with quite a number of stories that I can build into the script. I also came back with an acute awareness, one that I had forgotten, of how difficult it is to live as a woman in the Middle East. I came back with both the information I need to write my script and a real sense of what it would be like for my character to go there in search of her family's history.



ADVERTISING RATES (PER ISSUE)

Classified ads (approx. 30 words):

LIFT members

\$ 5.00

Non-members

\$ 25.00

Ads:

1/8 page (3 1/2" x 2") \$ 60.00

1/4 page (3 5/8" x 4 5/8") \$110.00

1/3 page (2 1/2" x 9 1/2") \$120.00

1/2 page vertical (3 1/4" x 9 1/2") \$180.00

1/2 page horizontal (7" x 4 3/4") \$180.00

full page (7" x 9 1/2") \$240.00

inside back cover (7" x 9 1/2") \$360.00

outside back cover (7" x 9 1/2") \$400.00

Discounted rates for more than 1 issue.

Upcoming deadlines: Mar. 18, May 12.

Contact the office for details. 588-6444.

Community Calendar

Compiled by Barbara Mainguy. Send listings to
Barbara_Mainguy@tvo.org

Screenings in nice warm venues over the next couple of months:

February 16th, 6:30 pm: The Independents Fourth Annual Student Showcase, the AGO, Jackman Hall.

Friday, February 18, 8 pm & Saturday, February 19, 8 pm: Live Improvisational Cinema:
Two Nights of Film Projections by Bill Davison, John Porter, Luis Recoder and Joost Rekveld @ Latvian House, 491 College St. From the earliest era of magic lanterns and musical/voice accompaniment of silent films, there has always been an improv cinema.

Friday, February 18, 8 pm: Scanning by John Porter (super 8, live projection). With projector in hand and films made for the occasion, Porter moves the moving images and dances with them around the room.

Saturday, February 19, 8 pm Light Matters by Joost Rekveld
Dutch filmmaker/ kinetic sculptor Joost Rekveld will present a selection of recent films that explore the abstract in the moving image. All movements in the film are caused by the interference of the stamped grid patterns and the perforation of the film material.

Luis Recoder will perform Magenta (1997, 9 min), Light Sensitive (1999, 7.5 min), Ballad Of... (1997, 25 min), Untitled (1999, 16 min), Color Slides (1998-99, 6 min), Moebius Strip (1998, 13 min).

February 23rd, 6:30 pm: The Independents presents Jennifer Baichwal, with her film Let it Come Down: The Life of Paul Bowles. Jackman Hall, AGO.

March 2: The Cultural Diversity Initiative of the NFB will hold an open house, March 2 at 150 John St. Winners of the Reel Diversity

Film competition, guest speakers, reception to follow. New and experienced filmmakers of colour welcome. For information contact Nadine Simunic 973-9606.

Thursday, March 9, 8 pm: Chromatic Articulation: Recent Films by Arthur and Corinne Cantrill. In Person: Arthur and Corinne Cantrill from Melbourne @ Cinecycle, 129 Spadina Ave. (down the alley). A wide selection of their recent films, including optical printing and rotoscoping, 3-colour separation experiments, single-frame structuring, and filming of interior spaces.

Friday, March 17, 8 pm: Fine Pain: A Film by Carl Brown, Sound by John Kamevaar
In Person: Carl Brown and John Kamevaar @ Cinecycle, 129 Spadina Ave. (down the alley). Join us for a CD release party after the screening for John Kamevaar's Staring in the Dark: From the Soundtracks of Carl Brown's Films.

Saturday, March 18, 1 pm - 6 pm & Saturday, March 25, 1 pm - 10 pm: A Two Day Film Processing Workshop @ the new Niagara Custom Lab, 254 Niagara St. \$100 per person + \$35 minimum for materials. Call 656-5577 to enroll by March 10th. Instructor: Carl Brown.

On the first Saturday from 1 to 6 pm Brown will begin with an introductory discussion on the nature of chemical processing. On the following Saturday from 1 to 10 pm Brown will demonstrate and lead an intensive hands-on processing workshop. Between the two dates participants are encouraged to shoot a short film (16mm or super-8) in order to process, tone, and otherwise degrade the image to your heart's content.

March 29th, 6:30 pm: Jokes and Conceptual Conceits:
British/Canadian Video Exchange 2000 Part I (see below). Jackman Hall, AGO (Free!)

Friday, March 31, 8 pm: Out of Bounds, Defining the Body
British/Canadian Video Exchange 2000 Part II. Guest curated by Catherine Elwes & Maggie Warwick, London. In Person: Catherine Elwes @ Cinecycle, 129 Spadina Ave. (down the alley).

The curators have selected from close to 30 years of independent work represented at the Lux Centre for Film, Video and Digital Arts in London.

ads & classifieds:

NEWSLETTER NOTICE BOARD:

The Newsletter accepts story ideas on an ongoing basis. Need volunteer hours? Want to write?
Phone/fax LIFT or e-mail Larissa at: fanburke@interlog.com

UPCOMING ISSUES

March/April 2000

Attention all LIFT animators! The next issue of the Newsletter will be a special animation issue guest-edited by Allyson Mitchell. If you are interested in contributing contact Allyson through LIFT at 588-6444 or email allysonmitchell@hotmail.com

Submission deadline: March 3, 2000

The Images Fest is looking for volunteers!

Looking for thrills, chills and excitement? Volunteer for Images, April 13 - 22, and have unbelievable amounts of fun, plus get tickets to the fest! For more info call Larissa at 971-8405 or email images@interlog.com

**Volunteer Media100
editor available for
small projects.
Adam (416) 588-5907.**

Predictions of an Unnatural State

by Michael Filice.



I find you very attractive. Really. I've never been asked to summon my precognitive powers before. Maybe if this works I can start a psychic network or nifty little cult to call my own. Anyway, here we go. For better or for worse. I thank you for reading this far.



Number 1. Those who get ice cream headaches will be freed of this burden. A Tylenol cloud will float over everyone and bring a little relief to this snack food pain.

Number 2. Your shadow will leave you. It is tired of sniffing your butt.

Number 3. Visits to the zoo will reveal a crucial kernel of knowledge that should strengthen your mind for a hokey Oscar dance.

Number 4. Believing in a fairy godmother and all that silly stuff from your youth shall give you the courage to film your soft-core porn epic that has been sitting on your hard drive since your high school days.



Number 5. Relatives shall flock to you and ask where you buried the robots you were given as a child. You will point them to the place but they will not find anything. The robots you buried were invisible. Be wary of any future family gatherings.

Number 6. The chocolate Utopia you have created has spoiled. All there is left to build with is broccoli.

Number 7. You will find that mysterious lost twenty balled up at the bottom of an old pair of stonewashed jeans from the eighties. Instead of investing it you blow it on a huge pack of extra soft toilet paper. Your hemorrhoids will thank you.



Number 8. Your voice mail will reveal hidden messages from the devil. Apparently the devil has mellowed out a bit and as settled down on a farm in Ireland where he occasionally possesses sheep for kicks.

Number 9. People will still make bread the old fashioned way. Bless them.

Number 10. No more predictions from me. I have better things to do than reminisce about the time gone by and the Christmas yet to come.

Nine out of ten doctors recommend these predictions to their patients. I doubt if they believe it themselves but I am not writing for them. I am writing these for you.