

LFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO MAY/JUNE 2000 VOL. 20 NO.3

Festival City



PHOTOGRAPHS BY [unreadable]



THE LIAISON OF INDEPENDENT FILMMAKERS OF
TORONTO

May/June, 2000
Volume 20, No. 3

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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.lift.on.ca>

e-mail: lift@inforamp.net

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

Canada Post Publication Mail Agreement #1463969

A special thank-you to those organizations who donated items to the auction for their continued support of LIFT and independent filmmaking in Toronto!

The Sponsors of the Silent Auction 2000:

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FILM & TELEVISION IN CANADA



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Art Gallery of Ontario
Australian Boot Company
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Canadian Opera Company
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Factory Theatre
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Fuji
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Mix Magazine
Moving Pictures Festival of Dance on Film & Video
Numbers Film Supply
Panavision Canada
Playback
Polaroid Camera
Precision Camera Inc.
Sutherland-Chan Clinic
Tarragon Theatre
The Fearless Film & Video Corp.
The Lab
Toronto International Film Festival
Toronto Symphony Orchestra
Trinity Square Video

LIFT's Silent Auction 2000 follows the Annual General Meeting, Friday June 23.



THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

Larissa Fan

editorial

Forget about spring fever, festival fever's had T.O. in its grip and we are only now emerging, dazed, from its spell. While most Torontonians were pulling out their shades and heading into the sunshine, dedicated filmmakers and goers were retreating, mole like, into the dark -- to hunker down for hours, days and even weeks watching those elusive flickering images, hoping for the moment or two of pure inspiration which makes it all worth while. Is it an illness, an obsession, an addiction? Maybe, but for indie filmmakers it can only be a good thing. With Images, Hot Docs, Inside Out, the Toronto Worldwide Short Film Festival and Splice This! all unreeling in the space of three months, what other time of year do so many short flicks hit the big screen?

Festival fever - or at least some kind of fever - hit its peak amongst the throngs on College St. in May, out for the Hot Docs Canadian International Documentary Festival. If you're a documentary filmmaker, Hot Docs was the place to be -- I mean, if you weren't there with a cell phone and industry pass, hanging out on the hippest stretch of College, just where the heck were you? Documentary makers came out in droves for the day-long Symposium and the 2-day Toronto Documentary Forum, and they stayed for screenings ranging from small personal docs (not many) to glossy television co-productions. A word to the ambitious for next year: get your passes early.

Wherever you find a film festival you're sure to find a LIFT member or two, whether as a participating filmmaker, audience member, programmer or organizer. Check out the Who/What column in this issue for a list of LIFT films screened in these recent Toronto fests. We also have coverage of the Images Festival by Cara Morton, who chats with festival Artistic Director and long-time LIFTer Mike Hoolboom. And congratulations to Chris Gehman, who assumes the mantle of Images AD for 2001!

Festival fever's passed for now, but take some time to rest your eyes and enjoy the summer, because there's another onslaught coming in the fall!

Jeff Sterne

boardreport

There are three things that stuck in my memory from last month's board meeting, the first being an early draft of what LIFT is doing for its 20th Anniversary. Screenings, parties, grants to make films are all being talked about; we might even go way, way back, to the very beginning of LIFT's existence. The AGM for the Film & Video Alliance is approaching (it will actually have passed by the time you read this) and this year is the first time LIFT will have three representatives present. Deborah, our Executive Director will be attending as the President of the Alliance and Lisa, one of our Tech. Coordinators will be representing LIFT's staff. Maj Qureshi, Board Secretary will be joining them, heading west to Edmonton, just in time for mosquito season. Look for a report on their adventures in the next issue of the Newsletter. The new dolly is here! The new dolly is here! For all you drama-shooting, hot headed music video directors, now you can ride a doorway dolly 'til your budget's run dry. Roberto and Lisa are giving free rides around the office this month only so drop in and check it out!

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Steve Sanguedolce and Jan Bird, Chris Chong and guest,
Mike Hoolboom

upcoming festival deadlines:

DEADLINE: FESTIVAL /DATE/LOCATION : TELEPHONE: E-MAIL & WEBSITE:

AIX-EN-PROVENCE FESTIVAL

Tous Courts 12/02-09/2000 08/31/2000 (33) 0 4 42 27 08 64 aixfilms@club-internet.fr

BILBAO INTERNATIONAL DOCUMENTARY & SHORT FILM FESTIVAL

11/27-12/02/2000 9/15/2000 34.94 424 86 98 filmfest@infonegocio.com www.fic-bilbao.com

MANNHEIM-HEIDELBERG INTERNATIONAL FILM FESTIVAL

11/09-18/2000 09/25/2000 +49 (0) 621-102943 ifmh@mannheim-filmfestival.com www.mannheim-filmfestival.com

SAINT HILAIRE DU TOUVET INTERNATIONAL HANG GLIDING FILM FESTIVAL

09/21-24/2000 7/15/2000 33 (0)4 76 08 33 99 infor@coupe-icare.org

VENICE MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA, BIENNALE DE VENEZIA

08/30-09/09/2000 6/30/2000 39 041/5218711 das@labiennale.com www.labiennale..org

JAPAN PRIZE INT'L EDUCATIONAL PROGRAM CONTEST

11/17-24/2000 09/08/2000 81- 3-3465-6199 japan-prize@media.nhk.or.jp www.nhk.or.jp/jp-prize

THE NEW YORK FESTIVALS

january 2000 8/1/2000 (914) 238-4481 info@nyfests.com http://www.nyfests.com

TOULON MARITIME & EXPLORATION INTERNATIONAL FILM FESTIVAL

10/11-17/2000 08/13/2000 (33) 94 92 99 22 / 98 20 festi.film@wanadoo.fr

VALLADOLID INTERNATIONAL FILM FESTIVAL

10/20-28/2000 06/30/2000 (983)-305700/77/88 - 305899 - 302044 festvalladolid@seminci.com www.seminci.com

CANADIAN INTERNATIONAL ANNUAL FILM/VIDEO FESTIVAL

10/2-7/2000 06/15/2000 705 733 8232 ciaff@iname.com or ciaff@canada.com http://ciaff.org

COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL

10/25-27/2000 7/01/2000 (614) 841-1666 info@chrisawards.org www.chrisawards.org

INTERNATIONAL LEIPZIG FESTIVAL FOR DOCUMENTARY AND ANIMATED FILMS

10/17-22/2000 09/01/2000 + 341 9 80 39 21 dok-leipzig@t-online.de www.dokfestival-leipzig.de

FESTIVAL DU CINEMA INTERNATIONAL EN ABITIBI-TEMISCAMINGUE

10/28-11/02/2000 09/01/2000 819-762-6212 fciat@sympatico.ca www.telebec.qc.ca/fciat

REELING: The CHICAGO LESBIAN & GAY INTERNATIONAL FILM FESTIVAL

11/03-16/2000 07/01/2000 773 293-1447 reeling@chicagofilmakers.org //www.chicagofilmakers.org/reeling

AMSTERDAM INTERNATIONAL DOCUMENTARY FILM FESTIVAL (IDFA)

11/22-30/2000 09/25/2000 31 20 6273329 info@idfa.nl www.idfa.nl

BRNO SIXTEEN

10/19-22/2000 08/25/2000 +42 05 42214625 welcome.to/b16

CASA DE LAS CIENCIAS AWARDS

tba 8/31/2000 34 981 271828 domus@casaciencias-ic.es

FESTIVAL INTERNATIONAL DE PARIS DU FILM D'EXPLORATION JULES VERNE

11/17-28/2000 07/30/2000 33 (0)1 56 24 30 30 jva@club-internet.fr

FESTIVAL INTERNATOINAL DU FILM FRANCOPHONE DE NAMUR

09/22-30/2000 07/15/2000 32 81 24 12 36 dany.martin.fiff@skynet.be www.fiff.namur.be

SHORT CUTS COLOGNE - KOLNER KURZFILM FESTIVAL

09/13-17/2000 06/15/2000 +49 221 222 710 27 scc@k-filmhaus.de www.k-filmhaus.de

UPPSALA INTERNATIONAL SHORT FILM FESTIVAL

10/16-22/2000 06/30/2000 +46 18 12 00 25 uppsala@shortfilmfestival.com www.shortfilmfestival.com

TOKYO INTERNATIONAL FILM FESTIVAL

10/28-11/05/2000 07/14/2000 81 3 3563-6305 www.tokyo-filmfest.or.jp

SHANGHAI TELEVISION FESTIVAL

10/25-27/2000 07/31/2000 86-21-62537115 stvf@public.sta.net.cn www.stvf.com

BOGATA FILM FESTIVAL

10/10-18/2000 08/1/2000 (57) (1) 282 5196 cidc@coll.telecom.com.co

VANCOUVER VIDEOPOEM FESTIVAL

7/31/2000 604-904-9362 cl_hamshaw@telus.net www.edgewisecafe.org

AMATEUR WILDLIFE FILM & VIDEO FESTIVAL

10/2-7/2000 06/15/2000 705-733-8232 ciaff@iname.com ciaff.org

OTTAWA 00 INTERNATIONAL ANIMATION FESTIVAL

09/19-24/2000 07/01/2000 (613)232-8769 oiaf@ottawa.com www.awn.com/ottawa

KURZ & SCHON JUNIOR SPEZIAL 2000

09/22/2000 08/10/2000 +49 (0)221-2 01 89 - 278 boeder@kfm.de www.kfm.de

FESTIVAL INTERNAZIONALE DEL CORTMETRAGGIO

11/03-11/2000 07/31/2000 +39 06 4745585 filmclub@pronet.it www.comune.siena.it/film/corto.htm

INTERNATIONAL FILM FESTIVAL FOR YOUNG PEOPLE

11/30-12/10/2000 7/30/2000 +44 028 90311900 info@cinemagic.org.uk www.cinemagic.org.uk

RIO DE JANEIRO INTERNATIONAL FILM FESTIVAL

11/30-12/10/2000 09/30/2000 55 21 553 8918 producao@arproducoes.com.br www.curtacinema.com.br

upcoming festival deadlines (cont.):

DE NEVERS A L'AUBE SHORT FILMS AND SHOWS FESTIVAL

12/12-16/00 10/7/2000 33 3 86 21 46 46 nevers.cinema@wanadoo.fr

INTERNATIONAL FILM FESTIVAL OF SANTE

01/25-27/2001 9/30/2000 33 04 71 43 30 30 cinesante@net15.fr www.cinesante.com

AUSTRALIAN INTERNATIONAL SHORT FILM FESTIVAL

01/2001 10/02/2000 +61 (0)2 9365 6877 flickerfest.com.au www.flickerfest.com.au

INTERNATIONAL FREE FLIGHT FILM FESTIVAL

09/21-24/2000 7/15/2000 33 (0)4 76 08 33 99 info@coupe-icare.org

LEEDS INTERNATIONAL FILM FESTIVAL

10/05-20/2000 06/23/2000 +44(0)113 247 8397 filmfestival@leeds.gov.uk www.leedsfilm.com

MOONDANCE INTERNATIONAL FILM FESTIVAL

01/19-21/2001 10/01/2000 moondanceff@aol.com www.moondancefilmfestival.com

STOCKHOLM INTERNATIONAL FILM FESTIVAL

11/9-19/2000 09/08/2000 +46 8 677 50 00 program@cinema.se

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 festi-

announcements:

Congratulations to **Louis Taylor**, winner of the Best Video "Filmothek" award for his short film "Esther, Baby and Me" at this year's Oberhausen Film Festival. And to **Alexander Galant**, who's short thriller "The Jigsaw Puzzle" has been accepted into the New York International Independent Film & Video Festival.

Do you have news you'd like to pass on to the Membership? Email Deanna at lift@inforamp.net

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. . . . so, keep us up to date!
email: lift@inforamp.net, <http://www.lift.on.ca> fax: 588 7017, ph.: 588 6444

LIFT Artist Talks - Are you interested in talking to other filmmakers? Interested in learning about how other filmmakers trouble shoot technical and artistic dilemmas? The LIFT Monthly Screening is shifting its focus, and we're looking for filmmakers who are interested in doing a 20 minute presentation about their works. . . either in progress or completed. Over the year LIFT will host 6 Artist Talks. Each evening will include 1 LIFT filmmaker/ animator and 3 other LIFT filmmakers who will present a segment (or whole short) of their film and talk about their filmmaking process. Contact Deanna if you are interested in presenting or attending.

Join the **NEWSLETTER COMMITTEE** if you are interested in the direction of LIFT's Newsletter or in writing for the Newsletter. Members receive 20 volunteer hours for committee service. Call Deanna at the office to RSVP. Upcoming meetings (6:15pm @ LIFT): Tues., August 1.

LIFT's MEMBERS' FILMS LIBRARY - We're at 135!!! and still growing. Drop off a copy of your past & present film gems for other LIFT members to view. The library is another great way to show your works to other keen filmmakers in Toronto. Your works are secure in the LIFT office. . . What are you waiting for? Drop off your copy today!

LIFT'S PROGRAMMING COMMITTEE is looking for new members! Looking for a way to make up your volunteer hours? Members receive 20 volunteer hours for attending Committee meetings and the Artist Talk series. Come to the next meeting to discuss all the new changes that are happening at LIFT. NOW HELD ON THE LAST THURSDAY OF EVERY MONTH!! Next meetings: July 27, August 31, & September 28 (6:15pm @ LIFT). Call Deanna to RSVP.

www.lift.on.ca Yes, we know, it's been a long time with our old cumbersome web address, but finally LIFT has a new domain name. The old site design is currently uploaded and updated, but watch for an all new design later this month.

LIFT ARTIST TALK:

Thursday, June 27th, 7pm @ LIFT
in the Mezzanine
Refreshments will be served

Animator:
Elida Schogt

FILMMAKERS/PANELISTS:
Ruba Nadda

Ruba is slated to screen a segment of her independent feature I always come to you. The project is about three days in the lives of three sisters. Sister Fadia spends 3 days looking for her lost sister.

Scott Clevely

LIFT's "How to Make a Film" workshop alumni Clevely will come to discuss his short dramatic film Seizing Thunder. Thunder is about Charlie, Molly & Ben -- all trapped in an emotionally and physically abusive relationship. Both Molly & Charlie have plans on how to fix things up. . .

Sue Georgiou

Sue will screen and discuss her experimental film, The Light Fantastic -- The Light Fantastic is an erotic satire about fetishes, facades, and the nuclear family. It portrays the loss of innocence and questions our sexuality. It reveals the sexual impulses and strange desires of a seemingly perfect family.

new members:

Welcome new members since last November:

Murat Akser
Jonathan Anderson
Renilda Andrade
Darryl Augustine
Sarah Bachinski
Amir Bakhshaie
Ray Baun
Patrick Bennett
Simone Browne
Derek Bruce
Gord Burkell
Nancy Carison
Brian Cook
John Cordeiro
Colin Correia
Maria Johannah De Groot
Alberto Diamante
Firoza Elavia
Baron Evans
Nathaniel Fedorchuk
Gillian Frise
Joe Gallo
Travis Gledhill
Kelly Hartshorne
Michael Henriques
Francesca Hirschak
Liz Hysen
Manny Kargov
John Kelly
Tim Kilby
Stephen Lan
Matthew Lemche
Ben Lichty
Irene Lopez Ku-Chilan
Alexi Manis
Elvira Martinovic
Hilkka Mccallum
Kira Mccord
Dylan Mcdonald
Anthony Mcelhinney
Christina Meynell
Mounsiif Nazeji
Stephen Perry
Kaz Rahman
Brian Rice
Francois Samson
Kevin Scrimshaw
Erin Shaw
Robert Shields
Aaron Tearne
Collin Thompson
Matthew Vallee
Angela Vassel
Benjamin Vlietstra
Alistair Vogan
Jorge Weisz
Tony West
Kevin C.W. Wong
Sarah Zammit
Gwendolyn Zezulka

funding & grant deadlines:

CANADA COUNCIL
1 800 263 5588 X5060
www.canadacouncil.ca

Travel Grants

Anytime

Artist Film/Video

November 1, 2000

New Media

November 1, 2000

InterArts Program Creation Grants

December 1, 2000

ONTARIO ARTS COUNCIL

961-1660

www.arts.on.ca

Artists' Film and Video

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

Oct. 5

INDEPENDENT PRODUCTION FUND

977 8966

www.ipf.ca

Aug. 1

BRAVO!FACT

(416) 591 7400x2734

June 29, September 29,

& Dec. 21, 2000

TORONTO ARTS COUNCIL

(416) 392-6800

www.torontoartscouncil.org

Media Arts

November 20, 2000

BELL BROADCAST AND NEW MEDIA FUND

(416) 977-8154

www.bell.ca/fund

October 1

LIFT orientation:

LIFT's orientation session will be on **Wednesday, July 19, 11:30 am to 1 pm** for members who haven't yet familiarized themselves with the co-op. Call 588-6444 for more info.

equipment news!

POST PRODUCTION NEWS:

NEW MEDIA 100 SYSTEM AT LIFT – the Azure room now boasts a super fast G4 Mac with a 500 Mhz processor, 256 MB RAM, 36 GB of external hard drive space, 27 GB internal drive space, CD ROM, DVD RAM (read and write), and the Media 100 DV 6.0 xs software and hardware. The suite is complimented with a BetacamSP deck and VHS deck, and is compatible for any DV hook-up. Additional software includes Boris Effects 4.0, Photoshop 4.0, AfterEffects 4.0 and Media Cleaner Pro 4.0.2. The advantage that this system has over other DV editors is that you can capture your DV footage at any resolution, saving valuable drive space. For example, at an off-line rate you can capture one hour of footage on 1 GB compared to other systems that don't "res down", which only allow you to capture 4.6 minutes per GB.

This great new suite rents for only \$12/ hour for full members and \$24/hour for associate members. And the midnight to 8 a.m. rates are \$8.50/hour for full members and \$17/hour for associate members. Members can use up to 2 GB without an extra charge and beyond the 2 GB, members will be charged \$1/GB per day for full members and \$2/GB per day for associate members. To book the new suite, give us a call or stop by to check it out.

And for you fans of the Azure room, have no fear. LIFT is still keeping all that great analog editing equipment. The sound bench has been relocated to the 35mm/darkroom suite. The Steenbeck from the Azure room will be moved in with the Intercine in the Green room, and the Super 8 Steenbeck will be a floater which can be used in any suite, and will remain in the Azure room for now.

Good news for users of the original Media 100 Suite. There is no longer an additional charge for the Betacam SP deck!! The system was recently upgraded to version 6.0 software, which keeps it on par with the new suite. This suite is required for members who are making a neg cut list, since it has the matchback software. This suite remains the best price in town: only \$10/ hour for full members and \$20/hour for associate members. And the midnight to 8 a.m. rates are \$7/hour for full members and \$14/hour for associate members. The hard drive policy is the same: beyond 2 GB, members will be charged \$1/GB per day for full members and \$2/GB per day for associate members.

(If members are intent on using the new suite and are making a neg cut list, you will need to make your import logs etc. in the pink suite and move them by zip to the other suite, and digitize from BetaSP with a key-code and timecode burn-in, and return to the pink suite to make the final cut list.)

AFTER EFFECTS UPGRADE TO VERSION 4.1

Good news, for those who love layering effects. The software upgrades allow members to quickly and easily move between AfterEffects 4.1 and Media 100 6.0. This software is available in both suites.

DARKROOM: The LIFT darkroom is available for rent: only \$2.50/hour for full members and \$5/hour for associate members. 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 a rewind bench for breaking down film stock. We have recently purchased a number of still photography items including easels, contrast filters, grain focusers and safety lights for our members to print B&W photos.

NEW PRODUCTION EQUIPMENT:

ORIGIN C FOR AATON CAMERA: We have just purchased an Origin C for use with the Aaton XTR Plus. This allows you to record time code directly on the film, making slating unnecessary. The Origin C reads the time code generated by either a Time Code Nagra or Time Code DAT and feeds it into the Aaton Camera, recording directly onto the negative (between the sprocket holes). The lab can then simply synch all your rushes for you (for a fee). LIFT member Toby Proctor used an Origin C with LIFT's Aaton on his short film, Jazzman, last year -- with excellent results. The Origin C will be included in the Aaton camera package at no extra charge to those who wish to rent it.

DOORWAY DOLLY -- measures 28" by 48" and removable side boards that extend the width to 42", pneumatic wheels, compatible with other types of wheels and can be used on track (available at rental houses). It rents for only \$25/day for full members and \$50/day for associate members.

LIGHTING EQUIPMENT -- Our newest additions are: 2-420 W Peppers, 2 - 100 W Peppers, 1 - 100W stick-up light, 1 magic arm, 1 base plate, and a new Clydsdale case. The lights rent for \$5/day for full members and \$10/day for associate members, and each light comes with a stand and barndoors. As with all LIFT production equipment, a weekend is charged as one day and a week is charged as four days.

MAGIC ARM— LIFT now has a magic arm available to its members. The magic arm rents for \$3/day to full members and \$6/day for associates!

WORKSHOP COMMITTEE MEETING

The workshop committee helps to design the workshop series hosted by LIFT. Committee members receive 20 volunteer hours for participating in this endeavor. The next meeting is Thursday July 20, 6 p.m. at the LIFT office. If you are interested in joining the committee or want more information, call Roberto at 588-6444. If you have any interesting ideas or suggestions for any kind of workshop, let us know by email at tech@lift.on.ca

NEXT EQUIPMENT RESOURCE MEETING - AUGUST 10

The second Thursday 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 (tech@lift.on.ca) 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.

CALL FOR ACTORS FOR SCRIPT READING AT LIFT!

LIFT is currently organizing another public reading of member's 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.

16MM HAND PROCESSING STOCK FOR SALE AT LIFT

Kodak 7378 (the one we have been petitioning Kodak to retain!) is available at the LIFT Store 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.

Kodak 7234 is an excellent b&w internegative ideally suited for the optical printers at LIFT. It can be used to blow up super 8 to 16mm or create B&W 16mm optical effects. 7234 is available at the LIFT Store and sells for \$0.27/ft.

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 any of these stocks, please ask Roberto or Lisa. Please note: there is a roll down fee of \$5 per roll on all of these stocks. Orders must be placed in advance and are subject to availability.

FOR SALE: B&W REVERSAL BLEACH FOR HAND PROCESSING!

LIFT recently purchased a large quantity of reversal bleach which is ideal for processing Kodak 7378 stock. The diluted bleach is available for \$6 a gallon and is reusable up to 10 times.

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

DAT tapes (60 minutes 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 DA-88 sound system: \$1/tape
VHS tapes (various lengths-one pass): \$0.50/tape.
16mm Magnetic Stock (unused accumulated short ends)
1200 ft.: \$15

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? Then join the club! Our mandate is simple: to encourage use of LIFT's optical printers and animation camera and bring members together to support each others projects and make filmmaking more economical. Roberto is beginning a database of members and their skills. Please email Roberto with your info at tech@lift.on.ca

WHO/WHAT

June 2000

CONGRATULATIONS:

Sarah Abbott has been awarded a fellowship to pursue her MFA in Media Arts at the University of Syracuse. She'll begin in the fall of 2000. She's in production on *The Ascension of Billy* with co-director Andrew Hunter. Funded partially by the Banff Centre for the Arts, this film retraces the sudden disappearance of a man named Billy in 1940's Banff, Alberta. She is also in post-production on the recently retitled *Recipe for Stinging Nettle Soup*. Sarah Abbott will be teaching a LIFT workshop on hand processing this June.

Allyson Mitchell whose animated film *Candy Kisses* was chosen in Plant Out's short film contest

Pre-Production

Cassandra Nicolaou is currently in pre-production on *Congratulations Daisy Mitchell*, a 20-minute short which will be shot on digital video and 35mm. She has also completed directing the 19-minute short *When She Comes Back* for the Canadian Film Centre's short film programme. As if that isn't enough, she also has two features in development: *March Break*, for which she has received support from Canada Council, and *Arcade*.

Jazz Virk plans to start shooting *The Flute and the Sword* in June 2000. He plans to shoot on 35mm and it will be approximately 22 minutes. It is the modern-day tale of an ancient Hindu battle. Jazz is also shooting two videos for broadcast in Bombay.

Punam Sawhney has *Devi* as a working title for her 6-minute, 16mm film about a man searching for the God Krishna. *Devi* means "goddess" and the film deals with the internal struggles with self. Production is scheduled to begin this summer.

Production

Tina Ianni is in production on her short experimental documentary entitled *My Little Eye*. The 15-minute piece is being shot on 16mm and Super 8. Editing is expected to be completed by the end of the summer.

Ryan Rigby recently shot the last scene of *She Said*, a 15-minute dark comedy about naivete gone wrong. Shot in digital video and 8 mm, post-production will be completed in time for the Montreal Film Festival this fall.

Post-Production

Karyn Sandlos is working on a 5-minute film called *Appetite*, shot on 16mm and hand-processed. She describes herself as being in the midst of a rough cut and expects to have the film completed by August 2000.

Rob Rowatt has his hands full right now with several films in post-production. He is editing a 25-minute travelogue shot on Super-8 while on vacation in Thailand, Indonesia, and India called *Asian Trip*. He is editing a short untitled art film, and is in post-production on the 25-minute documentary called *Doug Henning and the Natural Law Party*, which follows his crew of "yogic flyers" on the campaign trail in Rosedale.

Chris Power and his co-creator Nathan Haynes have only the sound left to edit for their film called *The Shitty Apartment*. Jerry Mendoza shot the 22-minute film on digital video with a wide screen format. The film is expected to be screened this summer.

Dave Tebby is also a fan of digital video, and has completed his 27-minute film called *A Two Line Pass*. A multi-director format, the plot involves a surreal beer commercial gone wrong. Screenings are expected to begin in July 2000. Dave's student film *The Gift* played in Germany's *Sehsuchte 2000 International Festival* this past April.

Bryan Roy is about to begin post-production on *Tim's Apartment*, which is a 20-minute film shot on mini-dv. Screenings are expected to begin in Fall 2000.

Ed Makuch is currently editing the music for his 4-minute 16mm black and white piece entitled *The Cleansing of the Soul*. Ed hopes to have it ready for submission to the Toronto International Film Festival.

Krisiina Szabo is in post-production on her 4th-year film project called *Dragonfly*. She hopes to have the 10-minute, 16mm piece ready for the Montreal Film Festival.

On the screen:

Sue Riedl's been busy lately. Her latest film *Salami Heaven* was just at The Yorkton Short Film Festival, where it was nominated for Best Comedy, Writing and Editing. It also screened

WebColumn

www.websitereviews.com

Due to a weird technological blip some of the web addresses from last issue's animation web travelogue by Vanda Schmoekel were lost in space. Here are the missing addresses with a brief description of each site:

Quick Draw Animation Society: www.awn.com/qas
The website for Quick Draw, a Calgary-based animators' co-op.

Animation World Network: www.awn.com
A comprehensive site with industry news and great links to related sites.

The Animated Cartoon Factory: www.brianlemay.com
A useful site with "how-to" info and FAQs.

Stop Motion Animation.com: www.stopmotionanimation.com
A fantastic site dedicated to stop motion, with resources, chat sessions, and great links.

Centennial College of Digital Animation: www.animation.bccc.com
Info on Centennial's eight month training program in digital animation.

Vancouver Institute of Media Arts: www.vanarts.com/front.htm
Info on Van Arts' programs in classical and computer animation.

Regine Anime: www.reginanime.homepage.com
One-stop shopping for Japanimation enthusiasts.

York University Anime and Marga Association: www.yucc.ca/~yama
Listings of upcoming events, links and a gallery for fans of Japanese animation.

University of Toronto Japanese Animation Club: www.utarpa.org
Another good site for Japanimation buffs.

Linker Systems Animation Stand: www.linker.com
A 2D software company with free software downloads.

Chromacolour International Limited: www.chromacolour.com
Supplying animation paints and equipment with on-line ordering.

recently at the Women Make Waves Festival in Tokyo, and at the Winnipeg Film Group. Sue and Mary MacNaughton have just finished a stop-motion animation project shot on the Oxberry at LIFT. Called *Head Stick'm*, it's about a woman whose head won't stay on her shoulders. And Sue currently has a feature in development, with the first draft of the script just completed.

The latest awards for **Paul Lee's** *The Offering*: Best Dramatic Short, 2000 Muskoka Film Festival, Silver Conch Award (Fiction Film), 6th Mumbai/Bombay International Film Festival and Honorable Mention, 42nd Rochester International Film Festival. *The Offering* screened recently at several local festivals (see below).

Elida Schogt's carefully crafted *Zyklon Portrait* and **Louis Taylor's** funny and honest take on impending fatherhood, *Esther, Baby and Me*, both screened at The Hot Docs Festival in May, where Elida picked up two awards.

Hope Thompson's *Switch*, **Siobhan Devine's** *Rape*, **Paul Lee's** *The Offering*, and **Elise Beauvais's** *Full Moon in the Forest* were part of the lineup at The Toronto Worldwide Short Film Festival which ran June 5 - 11 at the Uptown and Eaton Centre cinemas.

Lots of LIFT-ers work both new and old screened at the Inside Out Gay and Lesbian Film Festival, including: **Paul Lee's** *The Offering* and *Thick Lips*, **Thin Lips**, **Mike Hoolboom's** *Frank's Cock*, **Wrik Mead's** *Closet Case*, **Allyson Mitchell's** *Chow Down* and *Itchy Ya-Ya* (made with **Alexis Vaughn**), **Greg Woodbury** and **Leif Harmsen's** *Electrical Discharge*, **Alina Martiros's** *Snailfingers*, **Michelle Mohabeer's** *Two/Doh*, **Siobhan Devine's** *Breakfast with Gus*, **Hope Thompson's** *Switch*, **Lisa Hayes's** *Dike*, **Gloria Kim's** *Enza Supermodel*, **Christopher Chong's** *Minus*, **Jorge Manzano's** *Johnnie Greyeyes*, and **Janine Fung's** *Leftovers*. Hope you had a chance to check some of them out!

Congratulations to **Chris Gehman** and **Roberto Ariganello**, who picked up The Overkill Award for their film *Contrafacta* at the Images Festival in April. This award is presented annually to a work "which approaches extremes of incorrigibility through form and/or content." And **Kika Thorne** was awarded the WIFT-T Award for Best Canadian Female Direction for her piece *Work*, described by jurors as "exuberantly intelligent, smartly crafted, conceptually sound and emotionally rich."

Other LIFT works screened at Images were **Deanna Bowen's** *Deutschland*, **Chris Chong's** *Music Might Have Deceived Us*, **Sue Georgiou's** *The Light Fantastic*, **Lisa Hayes's** *My Grandma's Boyfriend*, **Ryan Feldman's** *Eulogy Obverse* and **Ruba Nadda's** *blue turning grey over you*. Armed with smart and funny razor-sharp super-8 films, **Chris Chong** and **Keith Cole** valiantly battled with eight other contestants to try to capture the Art Fag 2000 crown at Images' closing night screening, co-curated by **Roy Mitchell**. But alas, the title went to art-world sweetheart **Benny Nemerofsky Ramsay**. Ready for a re-match?

IFFCON 2000: My Adventures in the Strange, Wonderful World of Feature Film Finance

By Cassandra Nicolaou

I applied on a lark, received notification that I'd been accepted with shock, boarded the plane filled with fear, and - in the end - returned from IFFCON inspired and energized.

IFFCON - the Jetson-esque sounding acronym stands for International Film Financing Conference. I had the privilege of attending IFFCON 2000 - an annual, three-day event - this past January in San Francisco.

The tagline on the IFFCON website is "Linking Independent Producers with International Dollars." I'm not sure how many of us got hooked up with international dollars, but my guess is not many. Which is not to say that the conference is a waste of time, by any means. What IFFCON does do is provide an intimate and informal way for 60 invited filmmakers to meet each other and, more crucially, meet a bevy of international industry players.

It's a cool concept, modeled on the more established Rotterdam Cinemart: select a bunch of independent producers, throw them into a room with a bunch of willing industry heavyweights and see what happens. The IFFCON organizers seem to go out of their way to choose projects that are adventurous and risky; a sampling of previous IFFCON projects includes *Beefcake*, *Better Than Chocolate*, *The Delta*, *Conceiving Ada* and *Next Stop, Wonderland*. On the industry side, IFFCON puts together a varied slate of financiers, sales agents, distributors, producers and development executives from across the US and such faraway places as Germany, Hong Kong, the UK, France and Canada (!!). This year the Canadian contingent included Charlotte Mickie (Alliance Atlantis) and Jan Rofekamp (Films Transit).

I attended with my feature film project *Arcade*. When I applied on the afore-

mentioned lark, all I had in hand was a just-completed first draft of the script. But even that was more than I needed; the IFFCON application requires only a synopsis of your project, bios of the people involved to date, and details about the length, format and budget of your film. Oh yeah, and a fee of US\$45 slapped onto your credit card.

The conference is technically for bona fide 'producers' - and I'm not one. But a friend suggested I apply anyway, citing Noam Gonick as someone whom had attended the previous year, wearing all three hats of writer/director/producer. When I arrived and checked out the other 'producers', I realized that there were many other filmmakers like me in attendance. What everyone had in common was that they were there to pitch a feature-length drama or documentary that was in development, production or post-production.

IFFCON facilitates the pitching process through a series of panels, roundtables, screenings, receptions and private meetings. Day One of the conference is open to anybody who wants to pay a substantial fee to attend (i.e., a whole bunch of California-based keeners) while the next two days are exclusively for those who have been invited.

Day One started out with a 'set-the-tone' keynote address by Jack Lechner, who, until recently, was Executive VP of Production and Development at Miramax. His CV also includes a stint at Film on Four, the feature film division of UK's Channel 4. His production and development credits include *The Crying Game*, *Good Will Hunting*, *Four Weddings and a Funeral* and *Little Voice*. The phrase ringing through everyone's ears for the rest of the conference was "the nice little movie is dead," along with a reference to Cocteau's plea, "Astonish me."

So I spent the next three days trying to "astonish" people, in a nice, understated, Canadian way, while getting as much out of the panels - which ranged from 'A Walking Tour through Film Financing' to

'Funding the Future - The Digital Wave' - as I could. Which wasn't a lot, to be honest. Scheduling private meetings, chatting with potential producers, attending pitch roundtables and getting nervous inevitably took precedence.

It turned out that the getting nervous part wasn't really necessary. My pitch roundtable went well, in part due to a scheduling fluke that put someone who had already read my script and really liked it at the table. It certainly didn't hurt my pitch to have her chime in and add all the good stuff that I'd left out. I also had some good private meetings and most importantly, met a fabulous bunch of producers. There was a contingent attending from New Zealand and I became fast friends with Trevor and Phillipa, sharing whispered observations about the peculiarities of Americans throughout the weekend. After many drinks at The Red Onion, we're well on our way to some sort of New Zealand/Canada co-production. (Anna Paquin - if you're reading this - you'll be getting a call from me shortly.)

In addition to the New Zealanders, I met a bunch of great Canadian west-coasters: Blake Corbet with Andrew Currie's *Mile Zero*, Glace Lawrence with Selina R. Williams' *Jimmy Luvs Sherri*, Shan Tam with Michael Parker's *Lunch With Charles*, Teri Woods-McArter with John Smith's *Florence* and Shirley Vercruyse with Gary Burns' *Way Downtown*. And then there were the Americans, too many to mention.

The conference wrapped up on Sunday at the San Francisco Museum of Modern Art (SFMOMA) with a screening of Jeremy Podeswa's *The Five Senses* and a reception afterwards. *The Five Senses* actually got its start at IFFCON many years ago and Jeremy was in attendance, having participated in a case study panel offered on Saturday.

If I came away from the weekend with any new understanding of the business of feature filmmaking, it would be this: no one's going to give me, a first-time fea-



ture filmmaker, two or three million dollars to make a feature film, unless I have Tom Cruise or maybe that Canadian guy in Ally McBeal attached. They're not even going to help me develop it, regardless of how fabulous the script is. Where five or ten years ago 'independent' studios such as Miramax or Fox Searchlight or Fine Line might have taken a chance on a first-time filmmaker, things have changed. The other thing I came away with is that struggling independent American filmmakers are really, really, really envious of the government support in Canada. Sure our funding system may be a flawed mass of red tape, but at least it exists. (Getting your feature film distributed/seen is another story, but I won't go there right now.) In the US, they have nothing, with the exception of a handful of companies looking to fund micro-budget digital video features.

The only thing I can compare IFFCON to is attending a film festival such as TIFF and attempting to participate in whatever industry-oriented activity that might be going on. And the two situations are like night and day. Unlike a film festival, which has an inherently frenzied edge to it, the producers and the industry participants at IFFCON were all relatively relaxed. People who wouldn't have the time of day for me in Toronto were not only available, but identifiable and accommodating. There were only 60 of us, and we were all endorsed by some higher force

called the IFFCON Selection Committee, so it made for a very 'safe' environment.

The cagey, subtly competitive feeling that can sometimes exist amongst filmmakers at a festival was also absent at IFFCON. At an early stage we were all forced to eat and drink excessively together, which helped break the ice. Plus, there are no public displays of your work - no screenings - where you'll be revealed as the sham you know you are and where you'll realize that the nice, innocuous guy you've been getting to know is in fact the next Paul Thomas Anderson except way more brilliant. Meetings and pitches are, for the most part, a private affair, so your accomplishments and failures can be kept to yourself.

The whole conference ran super-smoothly, due to über-organizer Wendy Braitman, her diligent staff and a constantly bustling contingent of the most helpful volunteers I've ever encountered. Wendy's specialty, in true Jewish mother form (a reference she herself made) is making sure everybody gets fed and watered. As she tells it, the worst thing about conferences and festivals is needing food, never having time to find food and surviving on a diet of over-priced muffins and coffee. At IFFCON, breakfasts, lunches and end-of-day receptions all satisfied our basic needs so that we could concentrate on what was going on

and milk the various opportunities for all they were worth.

To distill my experience down to a few words: it was a real learning experience, and I'd go again in a flash. IFFCON in the end was about meeting people, forming friendships and establishing relationships that will hopefully lead to something productive in the future. Other opportunities presented themselves - a potential broadcast license for one of my shorts, and a chance to shoot a digital short for an anthology project. Whether in two or three years I can look back to the conference as the place where Arcade got its start remains to be seen.

The only downside is that IFFCON costs money - more than the \$45 registration fee. Once you're selected, you have to cough up another US\$475 to attend. And then there's the airfare and hotel accommodation. Needless to say, it's not cheap. However, the OFDC is very supportive of Ontario-based producers attending the event, and that support is manifest in a \$1000 grant that certainly helps to offset costs.

The application deadline for IFFCON 2001 is sometime in October. For more info, check out the IFFCON website (www.iffcon.com) and Indiewire for a report on this year's event (www.indiewire.com/film/biz/biz_000119_1_FFCOnwrap.html).

Sounds Good: by Colin Frizell an inte

Daniel Pellerin -- you may not have heard his name, but you have certainly heard his work. He's the director of Mixing Services for Independent Features at Deluxe Laboratories. Daniel has worked on Canadian films from Peter Lynch's *Project Grizzly* to Atom Egoyan's *The Sweet Hereafter*, which won him a Genie for Best Overall Sound. In fact, Daniel has worked on all of Egoyan's films including *Felicia's Journey*, which, alongside Istvan Szabo's *Sunshine*, saw him competing against himself for another Genie. Daniel is part of a team that is helping Canadian films to be heard clearly around the Globe.

It is obvious when talking to Daniel that he has a great passion for his work, along with a great knowledge of it and concern for it. That is why he took time off from Mary Harron's *American Psycho* to talk to me about the importance of sound in film.

Colin Frizell: How can you get the most out of your soundtrack on an independent's budget?

Daniel Pellerin: To maximize your sound budget, begin by investing properly on the recording of your production. Every experienced director would agree that it is essential to obtain the services of a dependable sound recordist. This

assures that you are able to faithfully capture the performances on the day without fear of it being unusable at the point of post-production. Even if you are paying \$100, \$200 or even more on the day, it is well worth the assurance of knowing that the sound you are capturing with the images will not have to be replaced because the recordings are too poor in quality. This is money well spent because if you have a solid dialogue track, it becomes the backbone of your film.

What happens with bad sound in independent film, is that you end up trying to fix a lot of the dialogue which could and should have easily been picked up on the set while you are shooting the picture. Why save \$200, \$300, even \$400 dollars a day,

when you end up paying \$3000, \$4000, per character for dialogue replacement down the road? The experienced directors that we work with record alternates while the camera is rolling or between takes at the same location, so if there is something wrong with the chosen take, the sound can easily be replaced at the dialogue edit stage. Sound done properly on the set on the day of shooting will save you time, money and frustration.

Essential elements to your post-production and its budgetary requirements are the music and effects. Clearly, music and effects have a crucial role to play in movie making. Not music over effects or effects over music -- they should go hand in hand. When your track is well designed, music shouldn't need to push your effects to really do something effectively and vice versa. Both music and effects should weave and mesh in layers that complement each other as well as the story being told or the emotions being explored. Be it from the mind or the heart/soul, these elements in sound can add such rich texture to the picture they are complementing, exposing internal complex elements within a story impossible for the image alone to divulge.

[The soundscape] can even go

with Daniel Pellerin

VIEW

against the visuals and narrative, since you might want to express something counter to them at the time. This is where sound becomes very interesting. It is not imperative for sound to follow the picture and the words within the narrative blindly, automatically. If this moment is representing something that's uncomfortable or that's not clear in the narrative or dialogue it can be interesting if the sound is doing something exactly to the contrary of what is being shown and said. For example, there is a scene between two people who are laughing and seem very friendly and open on a sunny day. The birds are very chirpy, children [can be heard] playing in the background, but there is another element, like a pile driver...or perhaps something in the soundtrack that is even more sinister, to prelude something that is about to happen or remind us of something that might have been in a previous part of the story. This can be interesting because you become slightly unsettled, though everything seems to be very clean cut and clear in the visuals, the sound design renders something quite different. Much of the effect of this juxtaposition depends on how it is handled at the time of the mix. It can add energy to the flow of your film or take away ener-

gy. Sound becomes a very, very effective tool to this end. It is no longer an adjunct to the picture and to the narrative, it becomes something that works against it, yet very much integral to those two elements.

Or, if you integrate sound elements to the images, in conjunction with the ideas being projected on the screen, it can bring poetic focus to the material, lifting it off the screen and infusing it with deeper meaning. The overall effect is very liberating. It can add so much to the telling of the story, enrich the psychological profile of the characters within that story, and engage the audience on a level that would be impossible without the use of sound. Sound does not necessarily have to reflect what is in front of us on the screen. When it is supporting the narrative it does this, and it does it well, without drawing attention to itself. It can be what is in your mind, as well as what you are feeling. If you remove the dialogue and just listen to the soundtrack with the visuals, you could tell very, very clearly what's going on in the story, as well as what occurs "inside" the story, "beyond" the story line. It has to be so complementary in certain ways that you can get immersed in the mood/atmosphere of the scene without ever hearing the words or

understanding the meaning of what they're saying.

The superb Hungarian director Istvan Szabo once told me while we were in the middle of mixing his intimate epic *Sunshine* that there is one thing that separates filmmaking from all the other art forms that it so eagerly borrows from (i.e. photography, painting, theatre, music, etc.). It is the human face in close-up on the screen, continuously changing. You are always compelled to look at the face, because that is what the art of film making embraces, unique and vital: the human face in flux, expressing inner emotions and thoughts. A successful soundtrack will only add to the value of this experience, in emotional depth and in helping us understand the unseen details of the narrative/story, without drawing any unnecessary attention to itself. Like a clear glass cool clean water offered to the audience, you see right through it and it refreshes you when you drink it in.

CF: What is the best, cost effective way for a small independent filmmaker to get good sound?

DP: Get a really good recordist who's used to working on smaller budgets. Pay them like you would pay a cinematographer, like you'd pay an actor. Not the same amount,

an Interview with Daniel Pellerin cont.

but you have to consider what it costs to get the sound on the set properly. If you get a great documentary sound recordist who is trying to get into feature film or episodic that doesn't have a portfolio of drama, that would be the ideal person because they're great at taking sound right off the cuff on virtually everything they shoot. They're used to smaller budgets and there are a lot of them out in the field who do that really well.

Everyone wants to shoot on film and finish on film. But digital video is coming to fill a void that 16mm film can no longer cover. A lot of young filmmakers, especially in Europe, are shooting drama and documentaries on digital video. When High Definition comes in, they're going to be able to transfer that wholesale. Within the next couple of years you'll be able to project that digital picture onto the screen and it'll be very difficult to justify having a mono degraded sound track. A digital soundtrack is the same quality as the highest American film release. I don't mean it will have the same amount of sound effects or production values, but it will have the same playback quality in a large theatre.

CF: What about cost effective post sound?

DP: Get someone who's sympathetic to the project and very creative. Someone who will make good creative decisions on the limited budget that you have... You have to have a soundtrack that's layered and that's good quality, regardless of what format you're going to finish it on. Plan it out so you know what you want as a soundtrack. Have it visualized in your mind so you can let the person who's working on it know where you stand on the soundtrack. Participate in that whole process. Be present for everything in that process and always be prepared when you get to the next stage of your post-production. Don't go to a mixing theatre not knowing exactly what you're going in with -- always be making the decision before you arrive at the next stage of post-production. The best directors do that. They're the most organized. Once you get to that stage you can change your mind, but it costs you money to change your mind. Always have options in mind if you're not sure. Have the option well in hand at the time you get to the final stage. You can try one thing very quickly, try the other and make your mind up at that point. That's not a sin, it's done even by the best directors, but be prepared with it. Don't stop the process or delay the process and come back and do something that you could have done at that point. Mixing is very immediate, it has to be right off the cuff all the time.

If your sound is unusable when you get to the mixing stage, it's too late. If it's not too late then it's going

to be costing you more. Make sure the performance is what you want. Make sure that your music, story points and effects are all in the right position. That everything feels right. That everything is at the quality you want it to be. Get as much advice as you can before jumping into a stage you are not sure about. Advice is usually free of charge, mistakes are costly in post-production.

Deluxe offers special student rates and young filmmaker rates, where we will do things off hours, in our own time with the junior mixers. You mix with them and we (the senior mixers) supervise. For a very low rate you end up getting the highest quality for the budget that you have. We work with independents all the time and make deals according to their needs. You can talk to any of the salesmen there. They'll set something up for you in a reasonable amount of time.

CF: What advice would you offer to a young filmmaker?

DP: Don't follow anyone else when it comes to your vision. Follow everything that you truly believe. Defiantly do it your own way. Don't ever think that because you're doing it differently that it won't be accepted. The more individualistic, the more it has vision, the more people want to see it. Follow it all the way through and you'll never be dissatisfied, you'll always be happy in the end. And take everyone else's advice with a grain of salt. Do what you think you should be doing. If someone's trying to get you to change your mind don't, or you'll be very unhappy and you'll never be satisfied.

Journey To

ANOTHER PLANET

article by Roxanne Joseph

A New Film By Christene Browne

The Great Planetary Alignment (or 5-5-2000)

came and went without the earth shifting on its axis. A week later I was partaking in another milestone, an interview with Christene Browne, the first Black woman to write, produce and direct a dramatic feature film in Canada.

Browne's debut feature *Another Planet* was recently screened at Get Reel, a Toronto festival designed to showcase and celebrate films by black people and to expand the definition of what black films are about. Completely self-financed, the Get Reel festival is into its third year and already commanding a larger audience than Planet Africa, the black-focused section of the Toronto Film Festival. Organizer Lennox Cadore created Get Reel to inspire emerging filmmakers and help trigger their exploration of identity and representation instead of continuing to perpetuate the myths about people of colour shown on screen. Cadore, who holds a degree in political science from Carleton University, is interested in assisting to defy mainstream perceptions of black people and has always been somewhat of an activist. His ambition for the festival is recognized with films by filmmakers like Christene Browne.

Another Planet has been receiving accolades from abroad and will hopefully be seen on big screens this fall. Browne decided to go with a U.S. distributor instead of relying on the Canadian one she previously used.

Several disservices led to dismissing them from her project. *Another Planet* is a unique, eloquent and often humorous dramatization of Cassandra Jones' journey in self-discovery. It is also a semi-autobiographical film. As director Browne comments, "this is the type of cinema that I want to make...thought-provoking films that enlighten and amuse." The film gave her a chance to

explore the experiences she had as a participant of a cultural exchange program on a pig farm in rural Quebec. Journals that she kept throughout the duration of the exchange in 1984 became the starting point for the film.

After studying film at Ryerson for two years, Browne began making films in 1988, focusing primarily on documentaries. Her award-winning film, *Them That's Not*, was the fourth film in the National Film Board's Feminization of Poverty series. Her many credits include being a founding member of The Black Film and Video Network in 1989, and a LIFT member for a brief period around 1995-96. Her accomplishments also include raising three children (Daley, Maya and Jonah) with her partner, photographer David Zapparoli. Her decision to move from documentary filmmaking to fiction is a result of her desire to share more of herself with others. She believes everyone's view of the world is valid and would like to see more of "who we are as a species being reflected in today's cinema." For her, the characters do not always have to be positive, but they should reflect the full spectrum of realities that are out there.

Finally reaching its completion in 1999, the shooting for her debut 35mm project took place in 18 days during the summer of '96 using 5 different locations in and around Toronto. Browne notes, "the city and rural scenes are shot differently in terms of types and sizes of shots and the use of filters. In paying attention to the framing and the mise-en-scene, I've tried to make this film somewhat cinematic. We don't see a lot of independent low budget films that are cinematic today. **I believe that you don't need money to make your films cinematic or beautiful, you just need a good DOP and**

some imagination".

The cast and crew were comprised of a culturally diverse, talented and dedicated group of individuals who worked long hard hours for little or no pay. Browne, like many first-time independent filmmakers, struggled to make her film a reality. The entire process from the beginning to post-production was manifested by the good will of many people who donated their time or materials in order for the film to be put in the can. Browne mentions in particular the months of unpaid work editor Lee Michael Searles put in to find the right balance for the film.

The result is magnificent! Some of *Another Planet's* highlights are its profound imagery; for instance a rare representation of God as a black female elder dressed in traditional Afrocentric attire, and reflective dialogue like

"Noir, le couleur de tous les jours" which when translated

means, **black the colour of always.**

The film's distinctiveness is enhanced by the use of English sub-titles when the characters are speaking French. The filmmaker achieves her desire to transport viewers somewhere else for the duration of the screening, while the film's universal motif of insightfulness should evoke a sense of awareness in its audiences. If not, the viewer has some self-reflective work to do. Browne's film can be their launching pad, since the title isn't about another planet, but really another plane of existence where God, the ancestors, our dreams and true self exist.

Et il y a beaucoup de cochons...oink, oink!!

PRE-PRODUCTION 101: THE KEY TO MAKING a Successful Independent Feature

by Steven Radonjic

"Lights, Camera...What do you mean we have no film left?" Now to any new, educated and ambitious independent filmmaker, this may seem like a ridiculous mistake or an unlikely occurrence. But the ugly truth is that it is usually the most unlikely and unexpected things that occur when someone sets out to produce their first independent film. A film production on any level is typically chaotic and unpredictable, and even the most organized and controlled project can be disrupted by unforeseeable events or overlooked details. For this reason, having an effective and well-planned pre-production stage is vital. In fact, as in any film endeavor, the success or failure of the finished film can be traced back to the effectiveness of pre-production efforts.

For a new independent filmmaker, working with a limited budget and limited resources, the burden of success or failure becomes even more critical. Unlike big studio-financed projects, the independent filmmaker must be more methodical and precise during the pre-production phase of his/her film production. Typically working with limited funds and resources, the independent filmmaker does not have capital to waste on things like delays, multiple takes or prolonged shooting schedules. There are many steps involved in pre-production, which encompass the whole scope of ingredients needed to produce a successful and cost effective film. For that reason, it is best to break up the many parts of the pre-production phase into sections, however keep in mind that many of these steps will overlap one another and occur simultaneously.

CHOOSING OR CREATING AN ORIGINAL STORY/CONCEPT

The first thing you must have is a story or screenplay. Whether or not the filmmaker options an existing story or s/he decides to produce an original piece of work, choices made at this stage are vital. The first consideration in selecting a story is whether or not it can appeal to a somewhat broad audience, for unfortunately, in most cases an independent filmmaker cannot afford to make a full-length film simply for artistic purposes. The topic, plot, and characters must all be considered for their appeal. Another equally important consideration when choosing a story is how feasible it is to produce. A novice independent filmmaker with limited financial resources might want to think twice before attempting to produce a historical, epic war film. For the purposes of practicality, a story should only be considered if it would be logistically possible to make given limited funds and experience.

Having a completed and well-structured screenplay will play an equally important role in the success of the film. Many stories are too long to tell in a typical 90-minute or 2 hour film, so they must be evaluated and

stripped of certain details. It is important that the screenplay tells the story but at the same time tells it in an interesting and original manner. A screenplay should also focus on moving and advancing the story as opposed to finding ways to simply fill time. In addition to dialogue, the screenplay should include some basic screen directions and character facial gestures and movements. This will give the screenplay more life and make it easier to work with in the production stage. A well-structured and visual screenplay will assist you in determining locations and camera set-ups later on.

DEVELOPING A BUSINESS PLAN/BUDGET FOR THE PRODUCTION

After developing an interesting and well-structured screenplay, it is a wise next step to begin creating a plan and budget for the proposed project. This step in the pre-production phase is just as impor-



tant, because without a well-planned and realistic business plan and budget, a feature film project will not take off. If there is any hope of an independent feature being successful it must be considered a business venture just as much as an artistic form of expression.

The budget in many ways serves as a guideline for the production of a film project, and if followed can ensure that the independent filmmaker doesn't end up in a financial hole from attempting to produce their film. An independent filmmaker must consider a couple of important factors when developing a film project budget: the first is to ensure that you include every possible cost that could be encountered, and the second is to try and balance this with a sense of how much capital you believe you will realistically be able to raise. The typical budget will include expenses such as: camera equipment rental fees, sound equipment rental, lighting equipment, support equipment (dollies, cranes etc.), film stock and lab costs, location and permit fees, editing suite expense, actor/actress salary, crew salary, construction costs, transportation expense and prop expenses, to name a few. It is also important that you include a miscellaneous expense, as there are always a number of little expenses that arise during a production. This is just a general example of the expense portion of your budget. You will need to be very specific in your description of each expense when creating your film budget.

DETERMINING LOCATIONS

This step should be performed before you attempt to create your

camera set-up and shot lists, and plays a big role during the budget development process. If thought out and planned with the goal of efficiency in mind, you can limit its impact on your budget dramatically. Assuming you have written your visual screenplay with locations in mind, it will make this step much easier. The two main goals should be to minimize the number of different locations you will use, and to shoot all of your scenes for each location together.

By minimizing the different number of locations, you will cut down on travel and set-up time, transportation costs and various permit fees. Keep in mind that a greater number of different locations will result in higher costs. Visit the potential locations and think of ways that you can use each one differently. For instance, say you are planning to use the outside of a university for a number of scenes and also need the interior of a sales office for another scene. You may be able to utilize an existing office inside the university location that could be dressed up to look like a business sales office. By doing this sort of thing you might be able to cut down the number of different places you will have to find and travel to for your film.

Shooting all of the scenes for each location together will also make your production a lot smoother and efficient. Shooting sequences and scenes out of order may seem confusing to a novice filmmaker, but necessary considering budget costs and time factors. For most film projects, the majority of scenes shot in a particular location are completed before moving to another location. Then, when editing in the post-production phase, the scenes are separated and put in the appropriate order and sequences.

RAISING FUNDS/FINANCING THE PROJECT

As in most aspects of life, money makes the world go 'round and this could not be more true than when trying to make a full-length independent feature film. This step may actually begin as soon as you have developed your budget. In many cases the issue of financing and raising funds for a film project is the biggest roadblock an independent filmmaker is faced with. The size of that roadblock is determined by two things: the estimated budget and the availability of existing resources. Even a short film shot on standard 16mm film can exceed \$15,000 or \$20,000, and for many struggling filmmakers that is too much money to dish out on a project which has little chance of offering a return. There are some options one has when attempting to fund a film project. Short of begging relatives and friends to invest in your movie, there are government-financed institutions that are in place to assist in the overwhelming costs of film production. You could also try to find private investors.

It is important to remember that whatever route is taken in trying to raise funds, you will need to be able to sell your idea to the potential investors. This is why the business plan and budget from the earlier stage are so important. There are different reasons why individuals or institutions might be willing to invest in a film project. For some, it is simply attaching their name to the glamour and excitement of the movie industry. For others, it is strictly a business investment. If it is these types of potential investors you choose to target, then



you must ensure that your business plan incorporates some level of potential return. Although nothing is guaranteed, you may be able to convince an investor to help out if you can prove that you are well-organized, ambitious and confident that there will be a potential to market your film.

In many cases, as an independent filmmaker you may have to begin a production on partial funding with the hopes of enticing more investors as you go along. With a determined attitude and a little luck, you may be able to entice a distribution company to finance your project either during production or post-production phases.

CREATING A SHOOTING SCHEDULE

You may already have begun this step earlier if you were confident in your chances of raising the necessary funds for your film. In creating your shooting schedule you will want to break up the script into individual scenes. The next step is to take all of those scenes that could realistically be shot in the same block of time, or same day. For instance, you will have

three scenes throughout the film that take place in the main character's kitchen. In this case you could utilize one or two-shooting days to do all three of the scenes that take place in the kitchen. Then you can move to your next location and shoot all of your scenes for that location and repeat this sequence throughout. This is simply the most economical and efficient way to stay within your budget and time frame. Keep in mind, if you are working with union actors you will have to abide by various rules and regulations as far as hours and lunches etc. A typical film shoot day begins at 7 am and ends at 8 pm, but you may want to modify this depending on your budget and limitations.

CAMERA SET-UPS AND SHOT LISTS

Depending on the size of your project, you may undertake the task of creating camera set-up and shot lists on your own. However, if you plan to work with a director of photography or cinematographer, s/he should be included in the development process as well. Whether you choose to do your camera set-up lists and shot lists the night before each shooting day, or you choose to create all of the lists before you begin production, it is a vital step.

Determining a practical camera set-up for each scene is important for two main reasons: it can cut down on set-up time, and it will allow for all of the desired shots to be captured as you envisioned. The shot lists will determine the specific shots that are needed for each camera set-up. These will include master shots, medium shots and close-ups, and will help bring the shooting script to life. In addition, it will provide adequate coverage of each scene, which will prove useful in the post-production phase. When developing both the shot and camera set-up lists, it is important to actually visit the specific locations for each scene to determine whether or

not the set-ups will be logistically possible. It is also a good idea to have a few shots in mind that could be cut if you are going overtime, as this will almost inevitably happen. Ensuring that you have explicit and well-structured camera set-ups and shot lists will provide you with a step-by-step process for shooting your scenes when production actually begins.

ASSEMBLING CREW AND EQUIPMENT

For practical purposes, all aspects of the crew and equipment should have been determined during the budget phase. You will be aware of the number of individuals you will be able to contract and the type of equipment you will need for the project. Most equipment houses will give you package deals for the duration of your shoot. In addition, if you have the opportunity to get your equipment a few days prior to your shoot, make sure you run tests to ensure that everything is in proper working order.

Now the time has come and your production begins. There is no guarantee that everything will go as planned, but by following the necessary steps you will have minimized the potential for major problems and delays. While the stages of pre-production may seem like a headache, it is important to keep in mind that by emphasizing the importance of your pre-production, you will have a better chance of reaching your goal.



The 13th Annual Images Festival, the end of a millennium, the birth of a new century - **WOW!**

A magical confluence of Forces: Past, Present, Future and the Almighty Imagination. Times like these can change a person - this river just might heal you after all.

This year's Images Fest opened the flood-gates between past and present, film and video, art and audiences. Ten glorious nights of programming that shimmered with passion for life - asking questions, pushing boundaries, always exemplifying the reasons art exists - to remind us of where we came from, who we are, and where we are going. The art of the moving image - showing its roots in documentation and its urge towards exploring frontiers, unearthing convention - has not been lost in the desert of mainstream commercial mediocrity. Yes, Toronto has its own oasis (an underground river called Images) - fringe film and video makers and lovers can bathe in its waters.

April 13th, opening night of the 13th Annual Images Festival. Lucky thirteen! The gate into the future. The first programme-extravaganza was an amazing combination of provocative (pass me a towel to chew on!) and entertaining (time for a smoke!) movie art. Pelechian's *In the Beginning* rolled out the red carpet for all the 20th century poetry you can handle without reins! From the *Freaked out Kingdom of Humans and Beasts*, to the hair pulling (nipple pinching!) shadow world of demons, tricksters and angels - the screen seethed and glistened with spirit and life. The graceful humour of *Creature Comforts* was perfectly set off against the mesmerizingly fine yet meaty *Martyrdom Vocation*.

The finale of the first evening: a tender embrace of stories, pictures and people of the 20th century, *Here We Are Waiting for You* - a comforting message on the gate to a cemetery. Necessary illusion of freedom, hello! A gorgeously seductive soundtrack set to the stunning visual symphony of a century of memory images - the photos of time only the dying can see. Discussion after the screening (at the very fun opening night party) illustrated the power and problems inherent in using such public, historical images, but it's great to hear others per-

sonal responses to where we came from, who we've been, and voila - the final destination! Yes, perhaps we do all know these images - it's amazing how personal these public archives can seem - and lots of folks say they would approach them differently. But I don't tire of these images ever - I'm hooked on the past like a fish. The film was so well-crafted and compelling that I can now recognize faces I don't even know, I'm able to breathe in their stories as my own - I have been consoled: one day I will shake hands with them again. Hello! Sorry to keep you waiting.

Many beautifully crafted and compelling films and videos drenched Images this year, with lots of our own Toronto and LIFT artists programmed. It's greatly affirming to see makers pushing the limits of craft and culture, the personal and the collective. Video and film have finally embraced each other, and the personal and documentary genres have been deftly woven into the fabric of fringe art.

I asked Mike Hoolboom, the Artistic Director of the 13th Annual Images Festival, a few questions about his experience.

Question 1: What an amazingly complex yet cohesive community of films and videos you've created. I appreciated the fact that each program contained a mix of media and visions. You didn't isolate the programs in terms of medium (film/video), or voice - gay/straight, personal/external, structural/narrative/poetic - it was so refreshing and so entertaining, each piece playing off the other, enhancing the whole experience. What made you decide to program in this way? Is it political to group distinct and diverse makers and their works together in this way?

Question 2: Most programs came together to feel like a whole, greater than its parts, even when the works were thematically or texturally distinct from each other. How do you approach the grouping of the individual films and videos together? Is it like editing a film? You seem to be able to create a connected body that can encompass more than one film might be able to.

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Mike: When I started watching movies/vids in Hogtown a couple of decades

IMAGES 2000

BY CARA MORTON

work by Kikka Thorrie



back there was a place for every kind of making. A series of increasingly small holes, and in the smallest of those small holes was experimental film, though the truly discerning could make out even here, in the land of microscopia, a series of border guards and divisions, micro-empires with self-appointed rulers. Things changed because they had to. Some places died, many makers quit, got real jobs, moved on. But all the while this incredible appetite for motion pictures endured, of all sorts. And if it's true what Godard says, that every fiction with heart begins in documentary, and that all documentary is necessarily drama, what better place to anoint this hybridization than in the many image kingdoms that have sprouted out of the concrete here? As a fringe maker I routinely watched the exotic delicacies brought in from abroad, but also feature films, docs, animations. These were usually staged with a zookeeper's mentality: **we'll put all the ones that fly over here, the crawlers over there, and beasts of prey out front.**

Too often it seems the role of curator is taken on with convictions that mirror those present in the last judgment - you know, that final day when we're all brought before the tribunal, and the good ones go to heaven while the rest of us are sent down to the other place. Most curators, in most short film/vid fests round the globe, feel their task is to decide who will live and who will die. What is worthy of visibility, what isn't. What seems less considered is the order of heaven, the way one work renders the next visible, or invisible.

It's true, you can take six great movies, and put them together in a program that sucks. Though you can't take six bad movies and make

them good no matter how much you shuffle. But let's take an example: I wanted to close out Friday night's Shouting From the Hips program with Ian Jarvis/David Collins' *You Say Maria! I Say Maria!* It's a four minute queer porn romp with soaring diva vocals. In some contexts, a light touch, a kitschy camp frolic filled with buff boys and Disneyland. But the work is about more than this, lurking behind the cum shots is a lament for a pre-AIDS, post-Stonewall queer nation where fuck freedom and identity seemed forever tied. While Carey croons "I can't live without you" a buff bevy boffs - and we are made to wonder how many are still alive. To stack the odds a little, to insist that this frolic is a tragedy, I put Khmasea Hoa Bristol's work just ahead of it. Entitled *Industrial Bodies*, it begins as serial abstraction, photographed inside the body, then opens up in its second half to show the maker's grandfather, dying in Vietnam. As the film closes, and the heavy synth sits us deeper into this tragedy, we have been taken to a place of mourning, and that's where Ian and Doug kick in. Because we've run from the inside of the body to the outside, and now we're asked to imagine the inside again. And both these pieces are still wearing the echo of the first film in the program, *Blight* by John Smith, which shows the ripping apart of a housing project in order to make way for highways, with old voices sounding off on the track. And these old folks, no longer necessary, perhaps no longer alive, have become this old man in Vietnam, and are now re-morphed into anonymous twenty year olds jacking off onto each other's faces, their bodies drenched in fluids so like the houses we watched earlier being torn up.

The film that haunted me during the fest was Owen Land's *Wide Angle Saxon*, which follows a man to a screening at the Walker Arts Center. There, he watches a Hollis Frampton

parody, *Remedial Redding Condescension*, is completely bored and falls asleep, then is suddenly woken by the audience's polite clapping. When he wakes he's undergone a complete conversion experience to some kind of new religious order. These conversion experiences stalk all of Land's work, and here he uses it to suggest that a film's failure might be more important than its success, that influence impossible to measure finally. **What do we remember and why? How do pictures work?** So here's my confession: the film that rang clearest for me during the Images Fest could be seen as a failure. It was printed so dark that few of its images were legible; so it passed, flickering, scratching and inscrutable, with a poppy track, and when question time came no one had a word to say. It was Chris Chong's *Music Might Have Deceived Us*. For me, this film was a revelation. Chris had photographed a very abstract kind of love story through a series of mattes, holes he'd placed before the lens, and he'd rewind the Bolex after one pass and shoot again through another hole. These holes, these apertures of light, are our personality. They are the sum of our hopes and dreams, the way we talk and dress, and we are holding onto our little hole with everything we've got. **When we push light through our hole we produce cinema, so for a few flickering moments we're able to share our view with others.** Most of the time, it's true, what people have to share is not very interesting. It's too thin, too long, lacks time or balance or unity, it's banal. Most movies made, regardless of genre, are banal and mediocre. But sometimes it's different. Sometimes someone is shaken somehow, because something happens, because of something they don't have, all of a sudden the world as we

cont'd on page 22



Fast Light

by Andrew Enache

On all kinds of sets - student, independent, professional - it would be a safe assumption to say that about 25% of the time is spent waiting for the lighting to be adjusted - for meter readings to be taken, and for lights to be spotted, flooded, gelled, scrimmed, and moved. Some of that time is spent for artistic effect - to get a nice shadow, a pleasing contrast, or a sense of atmosphere. What I want to talk about is how to make light look good in the least amount of time and with the least amount of moving around.

The first thing to keep in mind is that, in the real world, light comes from three sources:

- 1) the sun (including the light reflected off the moon at night)
- 2) a man-made light
- 3) a reflection off of an object or surface of one of the previous two sources

This is pretty straightforward, but what it means is that all light has a predictable source and a predictable behaviour, and your lighting set-up will use this as a starting point. I will outline a few ways that this can affect your lighting scheme for different scenarios.

If you have a window in your shot, and it is a bright sunny day, you probably won't be using a key light from inside - but it is easy to sneak in a fill using a foam core or flexfill from the side opposite the window to reduce the contrast and make a moody atmosphere. If it is nighttime, guaranteed the light in the room will be mainly from a light source and

NOT from the moon. Blue moonlight is a beautiful effect but it looks odd because moonlight is not really that powerful. You can sneak moonlight in as a blue fill with a contrast ratio of about 4:1 or more, but usually it is quite distracting when used as a key light in a room where there is a lamp nearby.

When it's sunny outside and you're shooting a long talking scene, you have to shoot the long shots first. The sun is moving, so the shadows off the background and the surrounding objects give the mood of the scene and imply the time of day. So, if you want to capture a time of day, you have to do it with the long shots, which usually show everything in strong detail. In the close-ups you can sneak in a light and even block the sun with an overhead scrim or silk if you have to, and put in a light at the position that the sun SHOULD have been in. If you can't bring in lights, it is usually a safe bet that in strong direct sunlight you will need a good amount of fill because the contrast ratio will be humungous: extreme highlights with deep shadows. In the long shot you can get away without the fill if you don't have lights or a generator. In the medium shots and close-ups you can direct a lot of light onto the face with a white card or a flex fill and it looks great. A lot of d.o.ps like to put the light behind the actor's head and not from a front angle, but I think this ruins the point of sunlight, which is to create a strong dynamic on the face.

When you're inside and you want to set up light really fast, put your lights in the

positions where the real lights would be and there's nothing else to think about. If you have overhead pipes or a polecat or two to hang up, you can put your lights above the frame line and then you don't have to move your lights every time you change the camera angle. It saves time to shoot all your angles in one direction and then reverse. It saves even more time if the lights are above the shot and out of the way from the beginning so you don't have to move the lights when you reverse angles. It is also a quick fix to use practicals. All indoor dwellings have lights, so why not use them in the shot? Besides, you can position a 650 or a 420 pepper behind them with a little black wrap and that's instant light that you can always hide from the camera.

Remember that light behind the camera is usually a bad move unless it is flagged and high. It needs to be kept off the camera because it can flare the film through the eyepiece. And it needs to be high because otherwise the camera operator and whoever else is standing behind the camera will cast shadows forward onto the scene - and if a shadow moves across the actor's face while you're shooting... well, it'll probably ruin the shot. This becomes a "big issue" when you've been rolling on this shot for 8-9 minutes in long take or the actor has been doing something so emotional that they won't be able to recreate it for one more take. So stand still or flag the lights. I always flag the lights off the camera because that means no hassles.

These are tips that should help you with basic and speedy lighting set-ups and reduce some of that waiting time. So get out your lighting kits and light away!



Here We Are Waiting For You by Marcelo Masagao



Deutschland by Deanna Bowen

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imagine it really is, the way we see it from our small hole, is moved, and this person sees things from someone else's small place in the world, or from two places at once. And that's when art is possible.

When invention is possible. That's what Chris Chong's film taught me and that, for me, is what programming is all about.

Kelly Langgard's opening statements at the 13th Annual Images Festival struck a chord with me. The new Executive Director of the fest said this city's media art community has been open, friendly and generous with her as a newcomer. Recently I've been living outside of Toronto and I've experienced enough Toronto-slammung. But indeed, the community here is open and authentically engaged with culture, both personal and collective. This year's fest was testament to that fact. Thanks to everyone at Images for continuing the Festival's commitment to boundary-busting and providing relief from the mainstream desert of mediocrity. You heralded in for me what I hope will be a century of paradox accepted, opposites integrated, challenges embraced. Here we are on that (oh so symbolic) bridge spanning the chasm between audience and art, past and future, culture and the individual. Let's go!

under image from My Granda's Boyfriend by Lisa Hayes

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