

LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 21 ISSUE 4 JULY/AUGUST 2001

FAULTLINES: DIARY OF A DOCUMENTARY JOURNEY
DIGITAL EDITING SYSTEMS THE SPLICE OF LIFE
FESTIVAL FACELIFT: WWSFF 2001 MONEY VALUE ART

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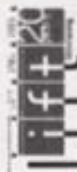
The Liaison of Independent Filmmakers of Toronto is a non-profit co-operative which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and screenings and provides access to information regarding funding sources, festival and grant deadlines and other related matters.

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FAULTLINES:

DIARY OF A DOCUMENTARY JOURNEY

BY EYLEM KAFTAN



Stills: Eylem Kaftan and Erol Aral

Two years ago, I was planning to make a film in Eastern Turkey. The day I was about to leave Ankara for this project, one of the biggest earthquakes hit Western Turkey, where my hometown is. All the railroads were closed, bus trips were cancelled. I made a decision to go west, to my hometown, to volunteer in the earthquake zones. **Faultlines**

came out of this experience. Shot on DV, it is a personal and political documentary of the earthquake victims who were left alone not only during the quake, but also in the aftermath, when they needed proper shelter, food, healthcare and moral support. This is a diary of its making:

AUGUST 17, 1999, 3:15AM

The deafening howling of dogs wakes me; it feels like there are thousands of them. I am in Ankara, the capital city of Turkey. The bed shakes like a cradle for what feels like an eternity. I know that it is an earthquake. It is pitch dark. In those 47 seconds, I think about many things: our helplessness before nature, our closeness to nature, our solitude and togetherness.

AUGUST 18, 1999

A friend wakes me up to tell me there was an earthquake in Istanbul. At least one hundred people have died so far. I leap from the bed in tears. I keep calling Istanbul. All the electricity and telephone lines are down; the only device that works is the radio. I learn that the epicenter is my hometown, Cinarcik, a few hours from Istanbul. I learn that my family is okay. The death toll increases to 4,500.

AUGUST 19, 1999

Turkey is shaken by constant aftershocks. Thousands of people are stranded under the rubble. The government is dysfunctional; there is a lack of sufficient equipment and manpower. Later I learn that for Istanbul, a city of 15 million people, the number of rescue workers is only thirty-six.

AUGUST 20, 1999

All the roads are closed, and the bridges have collapsed. I reach my hometown after a long journey. My family wears the same amazed expression on their faces as I have seen on everyone: it is the expression of survival, of being alive. Everyone talks to each other in the earthquake zones. Everyone feels the sentiment of brotherhood and sisterhood. Everyone wants to share his or her story.

AUGUST 21, 1999

There are still people stranded under the rubble. The death toll is said to range between 17 and 45 thousand. Everyone wants to help. We join the rescue efforts, collecting blankets and food and helping the rescue workers. I sleep in tent cities and speak with victims, trying to console them.

AUGUST 22, 1999

An 11-story building right behind our own collapses, killing a friend and twenty-eight members of a family. A 19-year-old is the only family member who survives. My father mentions his name, Bora. He later becomes the main character of my film.

AUGUST 31, 1999

I have to leave Turkey because my school will start soon in Toronto. I am saddened to leave my hometown, I feel like I am leaving my roots there. I feel that I am part of a kind of a revolution and by leaving I am abandoning it. Volunteer support from all over Turkey successfully helps victims build tent cities, receive food, rebuild their infrastructure and deal with their trauma.

SEPTEMBER 1999

Back in Toronto I tell my stories to my Canadian friends and show them pictures. I made many friends while volunteering who are still helping in the tent cities; I miss them terribly.

One night while I am out at a bar with friends, something clicks. I want to go back, to be a part of this memory. I start looking for funding. I call all the airline companies frantically, but tickets are expensive. In the end, my volunteer friends from Turkey collect money and provide the flight ticket. My supervisor allows me to leave my teaching position at York University for one week. A digital camera is provided from Turkey, and a professional cinematographer from national Turkish TV agrees to be the cinematographer for free.

We shoot for one week. We stay in the zones. Nothing seems to have changed since the quake. There is frantic rubble removal everywhere. Everyone we meet in the zones seems to have lost someone; they all accuse the government and contractors. Some blame the quake on homosexuals, prostitutes and transvestites—they say that God punished them for being so "immoral." Yet their prejudices are defied by the support they receive from those "immorals." Longhaired young men with piercings and urban transvestites volunteer for the victims.

The aftershocks never stop. People are in a constant state of fear. The tent cities are chaotic: everywhere there are long line-ups for food, toilets, rental aid, etc. I can't help but feel that nothing can adequately represent what I see in these days.

OCTOBER 1999

On my return to Toronto I am robbed in the Chicago airport. I lose all my money and my tickets and passport, and am stranded in Chicago for two days. But somehow I managed to switch my tapes to another bag just before losing everything else—tiny little digital tapes where the memory of a special one-week is registered forever.

One block is gone—namely shooting the raw footage. Now another struggle starts. I shot on pal; I have to transfer to NTSC. It costs close to a thousand dollars. A Turkish-Canadian filmmaker living in Montreal covers the expenses and lets me use his Avid studio. Then my constant journey between Montreal and Toronto starts.

FEBRUARY 2000

I examine my footage. I follow the news. Earthquake victims are still homeless, living in bad conditions. I want to take a break from the video and fly back to Turkey again, to follow up on the aftermath.

AUGUST 2000

I finally get the chance to return to Turkey. My boyfriend Craig comes with me as the cinematographer. I arrange our tickets so that we will be there at the anniversary of the earthquake.

AUGUST 17, 2000

People gather in squares to commemorate the victims of the quake. They want to remember the solidarity they felt during the quake, they want to feel like brothers and sisters again. There is a campaign running all over the country, organized by a leftist newspaper, which says, "We did not forget, We won't forget." People turn on their house lights at 3am to remember! But at urban centers far from the earthquake zones, there is a



certain apathy. Survivors feel hurt that they are being forgotten. I learn that more than 10,000 people are still living in tent cities.

AUGUST 18, 2000

In the earthquake zones, there are meetings and demonstrations. At the epicenter, over 5,000 people, angry and disappointed, gather in the squares. Craig and I go up to the top of a wrecked building to shoot the meeting from above. We speak to people whose children were lost during the quake. Some people suspect the medical Mafia have stolen injured children from the hospitals and sold their organs.

AUGUST 20, 2000

I visit Bora and others who are still living in prefabricated houses. There is a government campaign all over the country boasting that they have accomplished a lot since the quake. The victims disagree. I visit homeless people in the zones and discover the government is forcing the inhabitants of tent cities to pay for



the electricity. Unemployment has risen to 150,000 people since the quake.

I speak to government officials, but they are in complete denial of their failure. I meet a girl who was abducted from the tent city, raped by four men and shot. A volunteer group provides her treatment.

WINTER 2000

Back in Montreal, I am anxious to finish the project but cannot use the studio as often as I would like. I also face a lot of technical problems. Initially I was hoping to finish the video in a few months, now it has been almost a year and a half.

WINTER 2001

I need feedback, but the video is made in Turkish and I don't know many Turkish people. It all takes time. I make a few rough-cuts. Since I am the only one looking at the project, it is really difficult to step back. It takes a long time to come up with a structure that I am totally satisfied with. When I was shooting

I wasn't thinking about structure; I like to listen to people's testimonies, I like an improvised way of shooting. But in the editing suite, I feel like I am creating a whole different piece. It is so difficult to cut shots because there is so much meaning attached to them. Sometimes you need to be cruel about your work. There are an infinite number of options, but somehow I have to follow my intuition.

I work with a variety of footage: daily life in the tent cities, political demonstrations and meetings, interviews with the victims, as well as archival material. The story starts to take shape. It opens with the victims chronicling the night of the quake, the rescue process, and their desperate attempts to find their lost ones. Then it moves to issues of housing in the cold winters, health problems, and resistance and organizing against the government. Bora and Aslan, who lost many family members in the quake, emerge as its main characters. Huseyin becomes another important character; he quit school to volunteer in the aftermath and has saved many lives.

I work with musicians and we complete an original soundtrack. Unfortunately, the studio I have been working in is starting three new productions and I have to leave before finishing the edit.

SUMMER 2001

Right now I am looking for a new studio to finish my documentary. It is finished in my mind. I read **Sculpting in Time** a lot by Tarkovski. I know that I have to sculpt a lot. The more work I put in, the better it is going to be.

I have learned a few important things. Independent film and video making requires rigorous determination; it takes courage to make people believe in your project. It is a lot of asking for help. More than that, it needs a lot of patience. It is not for impatient people. You have a dream and you need to carry that dream vibrantly all the way along.

DIGITAL EDITING SYSTEMS:

A BASIC GUIDE BY GLEN WYLIE

Let me begin by saying that I am what you might call a "techno-spaz" and a novice filmmaker. I know what you're thinking: digital editing systems are technical. However, my intention is to shed a little light on the subject for anyone who might be looking into purchasing a consumer digital editing system—novice and experienced filmmaker alike.

More specifically, what are some questions you might want to ask yourself, and the person you are buying from, that will help you purchase the system that is right for you?

There are a myriad of variables when looking at these systems. But perhaps the best way to begin is to give you a basic definition of a digital editing system:

Digital Editing System (DES): a combination of hardware and software that allows one to "capture" (or digitize) analogue or digital footage into a computer, edit the picture and sound using editing software, and output the final cut back to an analogue or digital form so that it may be viewed.

The editing process with these systems differs depending upon the media that you originally shot on and the media you wish to finish on. Exhibit 1 illustrates the process if you are dealing with digital inputs and outputs. Exhibit 2 illustrates the process if you are working with analogue inputs and outputs.

As Exhibit 1 shows, if your raw footage is in digital form (i.e. digital video, or DV), you transfer it from your DV camcorder to your computer directly via firewire—a specialized cable and port designed for the purpose (i.e.

an IEEE 1394 Firewire port). Once the footage is imported into your computer, editing software (such as Apple's Final Cut Pro 2.0 or Adobe Premiere 6.0) is then used to edit picture and sound, as well as to add titles and effects. When the editing is completed, it can be exported back to DV tape or DVD for viewing.

Exhibit 2 illustrates the basic process when your raw footage is in analogue form (such as VHS, SVHS or Beta SP). Consumer DES's are normally geared for digital inputs and outputs (i.e. shooting on DV and finishing in a digital format, whether it be DVD or for distribution on the Web), so if you have video footage shot on traditional analogue tape or have

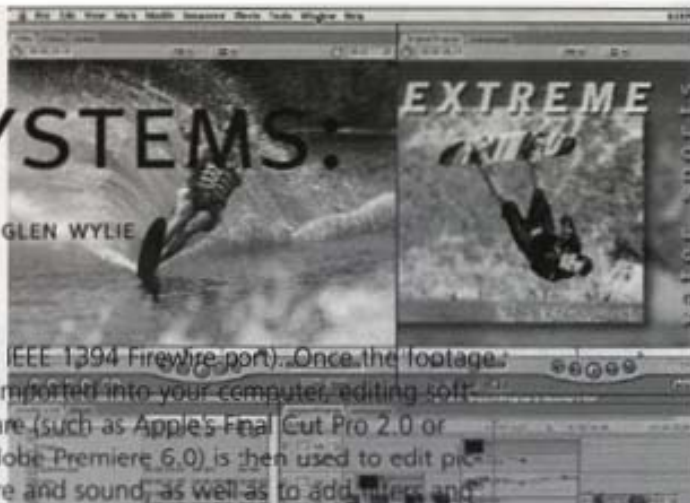
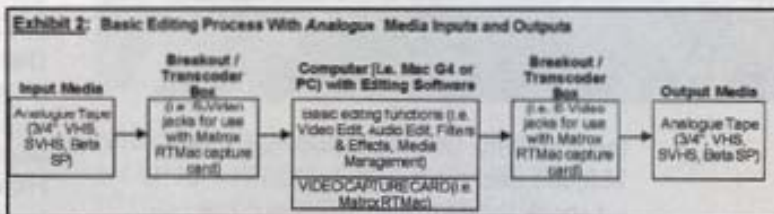


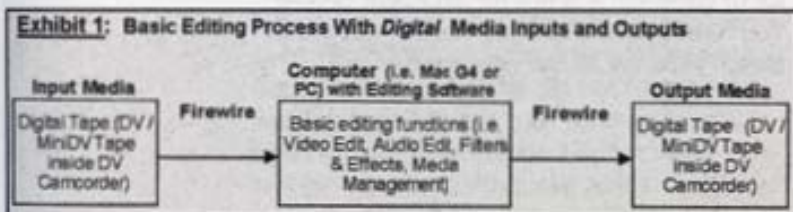
Exhibit 2



transferred your film footage to video, you will need a "video capture card" (the Matrox RTMac, for instance) and possibly a "breakout/transcoder box" to import your footage into your computer (called "digitizing" your footage). The video capture card is inside your computer and the breakout box is a piece of hardware that has an "S-Video" jack that allows footage to be imported into your computer at a higher resolution than a standard RCA jack. Once your analogue footage has been "digitized" into your computer, you can then edit picture and sound in the same manner discussed above, using the same edit software. When editing is completed, you perform the same procedure in reverse (using the breakout box) to export your digital final cut to the desired type of analogue tape.

So what are your options for digital editing software? There are many editing software

Exhibit 1



packages out there and many different ways to edit footage, depending on your needs and what you are using the footage for (i.e. do you just want to show your Wally World footage to your Uncle Zeke, or do you want to submit a film print to some festival in Peru?). Here are some of the options:

1. Editing software that is included when you buy a computer. For example, iMacs come with a product called iMovie. These software packages provide limited editing options (i.e. number of video/audio tracks and limited filters and effects).
2. In-camera editing on DV camcorders. This option offers even fewer editing options than something like iMovie.
3. Software for your computer that comes with your DV camcorder purchase. For example, the Canon GL-1 camcorder comes with Media 100's CineStream editing software. Two notes of caution here: (1) you may not have the proper hardware to support the software (either in terms of power or compatibility), and (2) some camcorders do not allow you to "digitize" analogue footage directly into your computer—in other words, you have to transfer your VHS tape to DV tape, and THEN import into your computer using the camcorder (with possible generation loss).
4. Consumer software that you purchase for your home computer. For example, Final Cut Pro 2.0 or Adobe Premiere 6.0. Again, make sure your computer can support the software and all of its components before you buy.
5. "Turnkey" systems for the software packages mentioned in (4) above. These are systems that include the computer with the editing software. You may pay a little more for the hardware components, but you are guaranteed to get the most compatible hardware for optimum performance of the software. If you already own a computer, this is probably not the best option for you.
6. Lower-end professional software geared for

the consumer market. For example, Avid's Xpress DV v2. Better in some ways (superior media management tools) and not so good in others (higher cost and "real-time" editing not available). "Turnkey" systems are also available for these packages.

Each of these options, some more recent than others, are far cheaper than professional systems (Avid professional systems, for example, typically cost anywhere from \$130,000 to \$160,000). Furthermore, consumer DES's are developing new features all the time. For example, some of the most recent new features are "real time editing" (where you do not have to wait for the DES to render effects—you get to view them immediately after you create them), "digital delivery on DVD" (for an added cost, usually), and "web streaming" (where, according to Adobe, you can "output multiple files optimized for streaming"). You can consult the web for specifics on other options that might be available. Sites for what are widely deemed to be the industry leaders in consumer DES's are as follows: www.apple.com, www.adobe.com, and www.avid.com. A useful general web site which includes comparisons between systems is www.digitalvideoediting.com.

Perhaps the biggest consideration when purchasing a system is if you need a broadcast quality image, in which case you will probably have to purchase additional software (such as CineWave from Pinnacle Systems) that allows you to have zero compression when you digitize. Typically, when you digitize your footage the information is compressed to save both hard drive space and processing time when you edit (known as an off-line edit). However, compression causes a loss of image quality, so once you have locked the edit, you would redigitize only the footage you are using at a much lower, preferably zero, compression rate (an on-line edit). If you need a broadcast quality image and you do not have the zero compression software, you may need to move to a professional system to finish your edit ("broadcast quality" is a

DIGITAL EDITING SYSTEMS

somewhat nebulous term which varies depending on who you are talking to; it's possible that if you shot on DV originally the image quality may be good enough without zero compression). Two words of caution about zero compression software: (1) the software can cost upwards of \$12,000, and (2) you will need much more hard drive space available to hold component/zero compression footage.

Another consideration is if you have shot on film and want to finish on film. In this case you will need to set up your system to handle analogue inputs and outputs (see Exhibit 2) and you will also need to purchase neg cut software, such as Film Trakker. The software generates negative cutting instructions to enable your neg cutter to conform the film negative to your digital edit, and you can then strike a film print. Neg cut software can cost anywhere from \$3,000 to \$4,000.

Exhibit 3 shows a comparison chart of three industry-leading DES's geared for the consumer market: Apple's Final Cut Pro 2.0, Adobe Premiere 6.0, and Avid Xpress DV v2. This chart reflects turnkey DES's (with certain assumptions, as noted). The prices on the chart are for "turnkey" systems, but do not include the following: (1) software for zero compression; (2) neg cut software; (3) DVD burner; (4) DV camcorder; and (5) VHS, S-VHS, Beta SP or any other decks for input or output of analogue images (keep in mind that these decks can also be rented). Generally speaking, you get what you pay for.

For instance, Avid is known for having exceptional media management tools. And if

you are using the Avid Xpress DV v2, it will be easier for you to transfer to a professional Avid system to do an on-line edit if you need to. You will be able to transfer not only your Edit Decision List (EDL) but your filters and effects as well—so you won't lose all those cool effects you worked on in the off-line edit. Additionally, if your intention is to become a professional editor for feature films, you will have the benefit of being able to say you have a working knowledge of Avid (an industry standard for bigger budget Canadian and U.S. productions). On the down side of the Avid system is that zero compression digitizing is not possible, so you might not get broadcast quality if you digitize your film footage that was transferred to video.

Apple's Final Cut Pro 2.0 is becoming more and more popular with professional editors because it offers so many add-ons that give you much of what a lower-end professional system has. For example, it has more video tracks than Adobe Premiere 6.0 and the media management tools are slightly better as well (for example, deleting digitized footage from your hard drive can be done in one step as opposed to two steps, as is the case with Adobe). Furthermore, Final Cut Pro 2.0 has the ability to work in HDTV (with added costs, of course) and can accommodate zero compression software.

Adobe Premiere 6.0 (the least expensive of the three) does all of the basic functions that one might need for one's own projects or corporate projects. It even has an advantage over Avid Xpress DV v2 in that it can do "real time editing." While it may not have the same

Exhibit 3

Turnkey Digital Editing System:	PC, MAC or BOTH?	Real-time editing	Web-streaming	CD Burner	DVD Burner	Approx. turnkey price (see note below)
Avid Xpress DV v2	PC	No	Yes	Possible	Possible	\$ 8,700.00
Apple Final Cut Pro 2.0	MAC	Yes	Yes	Yes	Possible	6,720.00
Adobe Premiere 6.0	BOTH	Yes	Yes	Possible	Possible	5,490.00

NOTE:

"Possible" means available for additional charge. Prices will vary depending upon where you buy and which options you select. Turnkey price includes only "Yes" items above and excludes "Possible" or "No" items (as these would either be extra charges, or not possible at all, respectively). The price for Adobe Premiere 6.0 assumes you purchase a PC. The price for Final Cut Pro 2.0 assumes you purchase the Power Mac G4. Assumes systems are set up for analogue input as well. Prices include estimated monitor costs.

degree of media management flexibility that the other two DES's have, the differences are minor (depending on the purpose of your work, of course). Furthermore, you are not locked into buying Mac hardware, which is always more expensive than PC hardware. Premiere is also capable of zero compression digitization.

One final note about the consumer DES's discussed above: there are many more options out there. I have picked these three because, according to several sources, they appear to be the industry leaders. However, I would strongly recommend doing your own research carefully and comparing each system against your particular needs before you buy. To help you in this task, here are a few questions that you may want to ask yourself:



What is my budget? As we have seen, prices vary (not only from system to system, but from retailer to retailer).

What am I going to use these films or videos for? Are they for broadcast on television, submission to a film festival, corporate video clients, or just home movies? If your production is for broadcast or for finishing on film but your budget does not allow for the added cost of zero compression or neg cut software, you might be advised to rent a professional system at a rental facility (i.e. Media 100 at LIFT or Avid at Charles Street Video).

Am I planning to make many films/videos? This might be an argument for getting a higher-end consumer DES (especially if you are getting paid for the films/videos you are producing, and/or your budget allows for it).

How many filters and visual effects will I need? The more different types of specialized visual effects and filters that you require, the more powerful a system you will need. Once again, if your budget cannot support a higher-end consumer DES that has the functions you need (or the cost of additional software to get the effects you need), you might want to consider renting a professional system.

Am I under time pressure for each production that I create? For example, corporate clients sometimes want many changes done very quickly—this would argue for a consumer DES that supports real time editing (so you do not have to wait for rendering).

Do I already own a computer? If you are thinking of purchasing editing software and you already own a computer, take extra care that all the components are compatible—there are some components in your computer that you may not even know exist that could cause problems when you go to run your software (i.e. a graphics card). The manufacturer will probably have a web site and you can usually get "system requirements" specified so that you can confirm that you have all the necessary hardware. Many retailers spend hours configuring "turnkey" systems for their customers before delivery.

Am I a novice or an experienced filmmaker? If you are a novice and have no plans of becoming an experienced filmmaker, perhaps a lower-end consumer DES would suit your needs (or maybe the in-camera editing functions of many DV camcorders is enough for you). If you are an experienced filmmaker or plan to become one, you might want to opt for a higher-end consumer DES or rent the professional systems as discussed above.

One final note (I promise): for this article I have relied upon information provided by manufacturers (Avid, Adobe and Apple), and resellers (Vistek and the Computer Systems Centre). I urge anyone thinking of purchasing a consumer DES to do their research and ask as many questions as they can. With that said, I hope this article has shed a little light on consumer digital editing system options, and that it will help you if you decide to purchase one.

THE SPLICE OF LIFE

BY SHANNON BROWNLEE

From June 22 to 24, the fourth annual Splice This! Super-8 film festival resoundingly proclaimed the importance of small gauge filmmaking. The festival included a retrospective of work by Toronto filmmaker Robert Kennedy, live performances incorporating Super-8, a panel discussion about the medium, and screenings which ran a wide gamut of tones, techniques, and subject matter. For those of us who melt at the sight of that grainy, somewhat surreal medium, the weekend was very hot indeed.

Spectators were welcomed by an exhibition of photographs which were made from blow-ups of Super-8 frames. These little hardened moments acted as a counterpoint to the fleeting and often fanciful images of the films themselves. Allyson Mitchell's still was a compassionate and haunting picture of a lone figure, the raw, retro subject matter complemented by the graininess of the medium. John Porter's image of an approaching car had a remarkable depth of perspective and contrast, as if the kinetic energy of the film had been extracted and packed into a single frame. And the dappled light in Christina Zeidler's photo of a street corner gave the urban scene an exquisite, fantastical atmosphere (featured on front cover).

The technique for taking photos of Super-8 frames is described by John Porter in a book launched at Splice This! **Recipes For Disaster: A Handcrafted Film Cookbook** is a collection of articles, tips and ideas on hand-made filmmaking from across the continent, compiled by filmmaker Helen Hill and including contributions from various LIFT members. This book can be found in the LIFT library.

Daniel Cockburn's two-screen work kicked off the Saturday night slate, setting the bar high for the evening. **Psycho/28 x 2** is an intriguing comparison of the top left 28th of the screens of the Hitchcock (1960) and Van Sant (1998) versions of **Psycho**. The mathematical approach to this canonical thriller scene was a witty deconstruction of the vast,

industrial Goliath of 35mm. Also that night, Christina Zeidler's **Tantrum** was a quirky, well-paced slice-of-life of a very bad day in a whiny rollerblader's life. **Malcolm's Super-8 Defence Missile Shield** by Malcolm Rogge was a challenging collage of plundered and abstract footage. It succinctly created a series of shocks to the system with a combination of innocuous and devastating images. Keith Cole and Michael Caines's **Piñata** depicted the ersatz Latin-flavoured encounter of a threesome with clever humour and a loose, luscious cinematic style.

The heterogeneity of LIFT members' contributions to Splice This! suggests some of the diversity of Super-8 applications and culture so wonderfully supported by the festival. In a panel discussion on ways in which Super-8 penetrates our lives and art, enthusiasts of small gauge film emerged as a resilient group, perhaps the more so for the habits of spontaneity and lateral thinking engendered by the practice of a tiny but affordable medium. The internal, artistic, and political experiences of panelists Jonathan Culp, Steve Sanguedolce, Helen Hill, and Louise Liliefeldt point to a healthy and open future for Super-8 culture. Look out for Culp's **Stupid Journey 3**, a zine which will include information about a possible grassroots exhibition circuit.

May the cameras keep rolling towards January 8, 2002, the next annual Global Super-8 Day.

(Apologies to those LIFT artists whose films I was not able to see.)



Still: Doorperson extraordinaire, Milada Kovacova, photo taken by Pamila Matharu

FESTIVAL FACELIFT: WWSFF

BY DANIEL COCKBURN

The question: How would Toronto's Worldwide Short Film Festival ("WWSFF" to its friends) be different this year, having been taken over by the CFC? The answer: For the first time, it felt like a festival, an event with the sense that films are made by living, speaking beings, rather than emerging from the faceless realm of distribution. Images, Splice This!, and the TIFF all have this sense, but in past years the WWSFF has felt more like an accident than an event, as if one of the Eaton Centre cinemas just happened to be showing short films. The new WWSFF, however, had a definitive, "here-we-are tone" right from the beginning.

The opening gala screening packed the Uptown 1 with a program of Oscar winners and nominees which proved the Academy's taste in shorts to be congruent with its taste in features: impeccably crafted narratives of wafer-thin amusement, sentimental fables, or de Sican tragedy with a palatable sheen. However, there were two welcome anomalies, both animated: **The Periwig-Maker** gave the Black Plague a distanced, terrifying beauty, and **Rejected** was crudely drawn, reprehensible, and the funniest fucking movie of 2000. The evening was introduced with genuine zeal by new Festival Director Shane Smith, and the days of under-appreciated Eaton Centre screenings seemed far behind.

The festival organizers didn't blow all of their energy on the opening either; programmer Barbara Goslawski in particular brought a giddy energy and a deft moderator's tongue to the Q&As in the Canadian programs, which included a strong LIFT contingent: Ryan Feldman's self-referential, self-loathing **Eulogy/Obverse**, Midi Onodera's LIFT 20th Anniversary film **Slightseer**, and Lisa Hayes' audience-winning **My Grandma's Boyfriend**, among others.

Festival founder Brenda Sherwood's international programs were the most consistently strong. Suffice it to say that within one hour I saw three mini-masterworks: **Je t'Aime John Wayne** claimed the French New Wave for the UK (or at least its protagonist tried to), Field articulated youthful boredom with a rhythm slightly unlike anything I've ever seen, and

Ring of Fire was a jaw-dropping animated stampede through the inferno of cowboy carnality.

The special programming was more hit-and-miss. A full hour of the Brothers Quay's moodily impenetrable animation raises their love-'em-or-hate-'em quotient exponentially—I, caffeine-permeated, was transfixed. "Inspired by Hitchcock," unfortunately, felt like a desperate grab-bag of anything Hitch-related (Matthias Müller, where are you?)—some pointless "homages" mercifully offset by a couple of playful reinterpretations: **My Name Is Grant** cut-and-pasted a certain celebrity into a witty void of existential pathos, and **4 Vertigo** catered to retinal fetishists with a frame-stuttering speed re-reading of a certain Hitchcock classic. The Midnight Mania program was, as in previous years, a tasty mix of abhorrence both tired and inspired.

The closing screening of award winners was a return to the easy digestibility of the Uptown's opening. The Best Documentary winner, **Et Cetera...**, while superficially disturbing, was ultimately complacent, nullifying the horror of battle with its vision of war as an ineffable link in the chain of being. **Copy Shop**, though my pick for best of the bunch, was an odd choice for Best Experimental, being a straight narrative gussied up with some kick-ass digital-photocopy effects. A satisfying fest-finale, LIFTer Christy Garland's ubiquitous **Dual Citizen** took the Audience Award; all the hype aside, it is modestly gregarious and very funny.

Underground purists can grouse if they wish about the WWSFF's supposed preference for the industry over the marginal (which, to the festival's credit, was the implicit focus of their symposium, "Does Size Matter?"), but Toronto as a festival city has a middle ground between the extremes of Images and TIFF which deserves to be occupied. The WWSFF has held this ground for a while; now, happily, it's injecting some fervour into its occupation.

I AM A
CONSUMER
WHORE!



AND
HOW!

Still: **Rejected** by
Don Hertzfeldt

REVIEWS

MONEY VALUE ART: STATE FUNDING FREE MARKETS BIG PICTURES WHISPERING ROOM

MONEY VALUE ART: STATE FUNDING FREE MARKETS BIG PICTURES

Money Value Art, edited by Sally McKay and Andrew J. Paterson and published by YYZ Books, is a thoughtful contribution to the discussion behind the age-old question "Where does the money come from?"

Consisting of case studies, opinion pieces and artists' projects, the book reviews the history of the Canadian granting system and

explores its many changes in philosophy and practise. While **Money Value Art** does not deal with specific issues surrounding funding for films, it does provide a lot of insight into the greater granting umbrella that film funding falls into. Gorgeously designed and edited to flow easily from piece to piece, this book is as enticing accumulation of knowledge and ideas about Canadian art funding.

Canadian filmmakers should feel a certain historical obligation to explore some of the ideas within this book. Funding for films in Canada has always been a curious mixture of government and free market interests; film has often been cited as the most significant artistic tool for nation-building—whether it is through NFB propaganda, the millions of dollars that are imported by Hollywood production in our cities, or ubiquitous hockey references in Canadian calling-card films. A good read-through of this book, especially articles such as Kevin Dowler's "In the Bedrooms of the Nation: State Scrutiny and the Funding of Dirty Art," should encourage further thought about what it means to be involved in a popular art. For those filmmakers who strive towards making film a progressive art, this book also supplies ideas around "how one can be against the state and for the state" and what will happen as the state continues to rid itself of the responsibility of funding art without corporate interference.

As LIFT members, we are beneficiaries of

In the spirit of **LOLA**, we invite readers to submit short reviews (100-200 words) of independent films and related exhibits and events. Have you seen something that moved/exhilarated/inspired you? Jot it down and email it to the Newsletter at fanburke@interlog.com. Published reviews will net you five volunteer hours, easy as pie! (We'll publish as many as possible, subject to space constraints.) Upcoming deadlines: September 7, November 2.

the granting system. Moreover, as practitioners of a very expensive art form, we are often likely to find ourselves straddling the line between publicly and privately funded work. This book will serve as a good companion to those who want to explore the implications of such a position in today's odd mixture of marketplace and cultural fair.

BY CHRIS KENNEDY

WHISPERING ROOM

You can hear Janet Cardiff's **Whispering Room** (1991) (installed recently at the AGO) from several rooms away—an eerie, murmuring multitude of voices. Enter the room, and you are confronted with a space full of flat round audio speakers mounted on black metal stands, their forms reminiscent of people standing around at a cocktail party. You can't yet understand what they are saying, but step closer to one, with your ear practically right up to the speaker, and you can make out the words—a short snippet of narrative. As you move from speaker to speaker, you get different bits of different stories—or perhaps it is just one story, although the details are blurry, like a half-remembered dream. Some speakers are solo, some grouped in twos, their words passing back and forth in conversation. Intermittently, a 16mm film loop of girl in a red dress dancing among some trees starts and then stops, projected against one wall. The image seems to connect in different ways to several of the narratives, a thread running through them.

For a filmmaker, it is interesting to see/hear work that it is audio-based, with the film image playing a secondary role. It is all too easy in filmmaking to give primacy to the image, the soundtrack added as an afterthought. In her walking tours and audio-based installations, Cardiff explores sound as both a sculptural and narrative element, opening our ears to its possibilities.

BY LARISSA FAN

LIFT NEWS

EXECUTIVE DIRECTOR'S REPORT

This summer, LIFT's programs have been focusing on tried and true events. The Garage Sale and Silent Auction both garnered more funds this year than in the past, thanks to the hard work of tens of volunteers, staff members Jesse, Christina, Roberto, and Deanna, and the enormous support of over 70 organizations who donated services and goods toward our greatly-needed fundraising events!

The Island Screening is shaping up to be an exciting one, and is being held on Ward's Island right off the ferry docks. The Salon des Refusés is also getting into gear, and we anticipate another packed evening of short indie films. Stay tuned for details.

As you may have guessed, we have re-scheduled our directors series for this fall. This will ensure that more people will be able to attend, as often people are away or shooting during the summer months.

LIFT grants will also be awarded in the coming month. Kudos in advance to all those who applied, and as ever stay tuned to other available funding sources through this newsletter, our website and emails.

BARB SNIDERMAN

NEW MEMBERS

Sofia Akrami Max Armstrong David
Bajurny Chris Bent Elena Bojilova
Andrew Burrows-Trotman Maria Calleja
Steve Carey Patrick Carnegie Julia
Chantry Joseph Cohen Steve Dallal
Vince De Marinis Bobby Del Rio Lan
Djang Francisca Duran Jason Elson
John Ertel James Loran Gillespie Dana
Gornitzki Romy Goulem Jordan Gross
Jim Hayman Kristina Hegyes Joram Holtz
Al Joynes Timothy Kennedy Norman
Kester Dawn Leger Mike Lobel Terry
MacDonald Nancy MacDougall Arthur
Marcinek Ian McInnis David McKane
Michelle Micuda Glen Miller Nathan
Moles Eva Nikitova Jeff Norton Richard
Palmer Kire Papatuts Michelle Power
David Pulker Yogendran Ramesh Rodney
Reid Meghan Roberts Jan Stobernack
Lindsay Terris Ross Todorovic Damodaran
Nair Ullaskumar Ronald Weihs

LIFT ANNUAL GENERAL MEETING

It was a sweltering night, but LIFT's hardy membership toughed it out to attend our AGM on June 15, 2001 in the CFMDC screening room. The meeting started out with approval of the 2000 AGM Minutes and a report from the Board of Directors. Board Chair Jeff Sterne outlined a few changes that have occurred in board personnel since the last AGM: Aggie Sliwka stepped down due to other commitments, and Malcolm Rogge and Jonathan Culp joined the board as interim members. Long-time members Carolyn Wong and Christy Garland are at the end of their terms and are leaving the board after years of dedicated service.

LIFT's financial auditor, Donna Mehta from Cowperthwaite Mehta, presented the recently completed 2000 audit and was reappointed as auditor for 2001. Staff and committee reports were presented by the Office Coordinator (Jesse van der Schaaf), the Membership Coordinator (Deanna Bowen), the Technical Coordinators (Christina Battle and Roberto Ariganello), the Newsletter Editor (Larissa Fan), and the Executive Director (Barbra Sniderman).

Deanna presented membership figures, outlined developments in LIFT's communication strategy (notably the website, daily emails, monthly mailings) and reported on the changes in direction in the Programming Committee. The Technical Coordinators gave an overview of everything that is happening in the equipment world at LIFT, including equipment purchases, planned purchases, donations and workshops. Barb outlined events of the past year and how they fit in with LIFT's original goals; 2001 has been a particularly exciting year for LIFT with its 20th Anniversary events and screenings.

The membership voted on a slate of resolutions primarily dealing with equipment rental pricing, and ratified a Declaration of Non-Discrimination for the co-op. Board elections followed, with Daniel Cockburn and Arthur Conway nominated and elected as new members, and interim member Malcolm Rogge officially voted in (Jonathan Culp decided not

to run due to other commitments). Current board members David Nancoff and Maj Quereshi were at the end of term and were re-elected to the board.

Thanks to all those who came out on such a hot evening. If you are interested in how the co-op is run and would like the chance to vote on resolutions affecting the membership, be sure to attend next year's AGM in June.

NEWS FROM THE IFVA AGM

The Independent Film & Video Alliance member delegates voted unanimously at their Annual General Meeting in Ottawa, June 8th, 2001, to set up a 6th region in the IFVA organizational structure for aboriginal media arts centres. This will add two members representing aboriginal media artists to the Board of Directors of the IFVA. Attending the IFVA conference as guests were representatives from aboriginal centres: Sakewewake in Regina, Okalakatiget Society in Labrador, Native Indian/Inuit Photographers Association in Hamilton, the Association for Native Development in the Arts (ANDPVA) in Toronto, and the Indigenous Media Arts Group in Vancouver. On Saturday June 9th, there was an Aboriginal Film & Video Market at Arts Court, with distributors presenting native media art work from across Canada, including the Centre for Aboriginal Media.

The IFVA delegates approved over a dozen motions during their Annual General Meeting, dealing with issues affecting media artists: the need for more dissemination funding; access to archiving resources; research into censorship and the creation of a statement of principle against censorship; access to funding for subtitles; the establishment of a standard scale for artists fees and research into a collective rights society; recommendations on improving current artist-in-residence funding programs; an inventory of presentation and exhibition venues across Canada; a lobby of the CRTC regarding channels respecting their license conditions for the presentation of independent programming; the need for capital acquisition funding and technical support, and finally that the IFVA undertake a survey of the media arts across

Canada.

The five-day conference, called Out of Control and held from June 5th to the 9th, presented screenings and performances every evening, organized by Saw Video, Independent Filmmakers' Co-op of Ottawa, Daimon, Making Scenes Queer Film & Video Festival, Artengine and the House of Toast. Screening programmes included: Gay in Ottawa, Future Celluloid, Out of Control in Media City, Bordello Video, Christopher Columbus I'm Coming Home. Exhibitions and performances included **Couple** by Michael Snow, **Scanning** by John Porter, **Take Two** at the Ottawa Art Gallery, **Al Asnaam**, **Vidéo-Cité**, **Ambulafractionary Sense**, **Eltractor**, **Liminal Bodies**, **Indians in Cyberspace**, **In Control Luminous Gravity**, and **New Media**. For more information on the events during the conference check out the Saw Video website: www.sawvideo.com. Summarized reports on the conference roundtables will be published soon on the IFVA website: www.culturenet.ca/ifva.

LIFT IS A MEMBER OF THE IFVA, A LOBBY GROUP FOR INDEPENDENT FILM AND VIDEO GROUPS ACROSS CANADA. BARB SNIDERMAN ATTENDED THE CONFERENCE IN JUNE AS LIFT'S REPRESENTATIVE.

Who/What August 2001

COMPILED BY REGAN MACAULAY

IN PRODUCTION

Christina Battle is in the midst of work on her next project—a short, 16mm, hand-processed film shot primarily in the Southwest US desert.

POST-PRODUCTION

Scott Albert is currently producing **White Candle, Red Water**. Written and directed by Garnet Giesbretch, it is in post-production and scheduled for a fall completion. Shot on 8mm stock, which was cut down from Kodak 35mm stock, it's a lush hallucination of what happens when someone gives up on life... and slips away. Scott has co-written a novel about working in the film industry in Canada, a number of short films, a play, and a feature film script.

Carolynne Hew is currently in post with **Big-Foot Savage Women**, a one-hour documentary. She is editing on a Final Cut Pro system, working with editor Anna Pafomow (Editor-in-Residence at the Canadian Film Centre) and is beginning to work on the score and soundtrack.

Bayo Akinfemi recently completed picture editing on his 25-minute digital video **Eye & I** and is posting the sound in the Pro Tools Suite at LIFT. The video is about Kester, an African student who, out of necessity, lives under two sets of legitimate identities in Canada, and keeps the truth of his situation from Robin, the love of his life. This is the first video for Bayo, who has seven years experience in professional theatre directing and acting.

Michael Appleton is in post-production on **After I Go**, a short 15-minute film which he wrote the script for. It is a surreal story which explores issues of sibling rivalry, ego, and emotional control.

COMPLETED

Niliema Karkhanis has completed **New Shoes**, a 6-minute digital video about love and shoes. It is non-narrative and rainy, shot on a mini DV camera and edited in the Azure Media 100 suite at LIFT. This is Niliema's first edited video project, and she would like to thank Christina for all of her quick-as-a-wink technical support.

Gil Blas just finished his 15-minute digital video entitled **The Turnabout**, shot on Digital Hi-8 and post edited on the Media 100. Actors include Actra members Joey Purpura, Peter Evans and Michael Chin and Max Giardina. **The Turnabout** is a game of death between two characters, Henri and John, who are victims of their dark past.

Andrés Beiger's new short film, a compilation of some work he did on his travels over the past two years, can be seen online at: <http://www.amerocommunications.com/system/nss-folder/video/>. It was shot on both 16 and 8mm, and Andrés composed the soundtrack with some help from a few loops and sound-editing software. Andrés is presently reviewing scripts for future production under the umbrella of the Ipso Facto Film Factory.

ON THE SCREEN

Kara Blake's short hand-toned Super-8 film **Plane** was recently screened at the Museum of Modern Art, New York, as part of their "Big As Life" series, and at the Yerba Buena Center for the Arts, San Francisco, as part of the San Francisco Art Institute's "Small Windows Festival."

Daniel Cockburn's film(s) **Psycho / 28 x 2** (shot in the spring of 2001 with a LIFT Super-8 camera) was screened at this June's Splice This! festival. It's a simultaneous double projection which pits A. Hitchcock against G. van Sant in a battle to the death (of Marion Crane). See page 13 of this issue for a review of the festival.

Rehab returned on June 17 for its third year running, with another great screening of films and videos by Parkdale artists. Curated by the Parkdale Beauty Pageant Society (a collective of Parkdale filmmakers comprised of Beth Easton, Carolynne Hew, Roy Mitchell, Chris Romeike and Karyn Sandlos), the evening featured three programs which included works by LIFTers Elida Schogt, Christina Zeidler, TVAC, Allyson Mitchell and Jessica Joy Wise.



Still: **Plane** by Kara Blake

CALLS FOR SUBMISSIONS

CANADA-FRANCE FORUM ON THE CREATIVE DOCUMENTARY

The Canada-France Forum will take place January 18-23, 2002 in Paris and Biarritz. Twenty Canadian independent documentary producers will be selected to participate in this unique event. In partnership with FIPA (Festival International des Programmes Audiovisuels), the forum will bring together French and Canadian professionals through a program of meetings and workshops. Applications are due September 21, 2001. For more information, contact: Julie Bergeron, Telefilm Canada/Europe, 5 rue de Constantine, 75007 Paris, Tel: (33)1-44-18-35-30, Fax: (33)1-47-05-72-76 or E-mail: julie.bergeron@attglobal.net.

28TH JAPAN PRIZE INTERNATIONAL EDUCATIONAL PROGRAM CONTEST

28th Japan Prize International Educational Program Contest will be held in Tokyo by the Japan Broadcasting Corporation (NHK) from November 7-14, 2001. The purpose of the Japan Prize International Educational Program Contest is to assist in the advancement of educational broadcast programs in all countries, and to contribute to the promotion of understanding and cooperation among nations. For information about the contest, visit: <http://www.nhk.or.jp/jp-prize>. Entry applications are due August 31, 2001 and observers' applications are due October 12, 2001. Application forms are available from Tani Miki, Program Officer, The Japan Foundation Toronto, Tel: 416-066-1600, ext. 230 or E-mail: tmiki@jfor.org.

THE WRITER'S WORKSHOP

The Writer's Workshop is a non-profit organization that was formed to offer playwrights, poets, novelists, and screenwriters a forum where their work could be developed and given a public reading. The Writer's Workshop will begin a new series under the auspices of The Arts Project. Along with manuscripts we are looking for readers and directors who will work with us to choose the plays that will receive workshop readings. Actors will be invited to perform the readings and to work

with the playwright and director, and audience members are welcome to participate in a discussion of the play with the playwright and the director after each reading. Fall reading series: October 25, November 29, and January 31. Spring reading series: March 28, April 25, and May 30.

Deadline for manuscripts: August 25, 2001 (fall), January 20, 2002 (spring). For more information and the forwarding address for manuscripts, please contact: John White, Executive Director, The Arts Project, 203 Dundas Street, London, Ontario N6A 1G4

ANNOUNCEMENTS

LIFT ORIENTATION

LIFT's orientation sessions are an introduction to the co-op for those wishing to familiarize themselves with LIFT's facilities and resources. The orientation will cover rental procedures and policies as well as membership structure. The Office Coordinator will give a short tour of the LIFT facilities and answer any questions new members may have about the co-op. Orientations are held the third Wednesday of each month at 11:30am. Call the office at 416.588.6444 for more information.

Upcoming orientation dates: September 19 and October 17.

LIFT'S MEMBERS' LIBRARY

Drop off a copy of your latest opus for your fellow LIFT filmmakers to view. This is a great way to get your name and your vision out there for the rest of us to see. What are you waiting for?! Drop off your VHS copy today! LIFT's Committees are a great way to get your

COMMITTEE MEETINGS

volunteer hours, meet other LIFT members and get more involved in the co-op. Contact Jesse or Deanna for more information on any of the committees.

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in contributing to the LIFT Newsletter. Members receive 20 volunteer

EQUIPMENT NEWS

hours for cumulative committee service. The committee meets the first Tuesday of every month at 6:15pm in the LIFT office; call Deanna to RSVP.

Next meeting: September 4, 6:15pm

PROGRAMMING COMMITTEE

LIFT's Programming Committee is looking for new members! Join the committee if you are interested in shaping the direction of LIFT's Artist Talks. Members receive volunteer hours for each meeting they attend. Contact Jesse or Deanna at the office for the next meeting date.

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the Fall 2001 workshops hosted by LIFT. Committee members receive 20 volunteer hours for participating in this endeavour. If you are interested in joining the committee or want more information, call Roberto at 416.588.6444. If you have any ideas or suggestions for any kind of workshop, let us know by email at rariganello@hotmail.com

Next meeting: September 20, 6pm (Please call before heading down to the office!)

EQUIPMENT RESOURCE COMMITTEE

Members are strongly encouraged to participate in the decision-making process concerning LIFT's equipment acquisitions and facilities upgrades. The Equipment resource meetings directly affect the direction that LIFT will take in the coming years. All members are welcome to express their views. For those unable to attend a meeting, please put your suggestions in writing and send them to Roberto by e-mail (rariganello@hotmail) or by fax 416.588.7017. This way they can be presented to the group and discussed. Volunteer hours will be given for the time spent at meetings.

Next meeting: October 9, 6pm

JUST A REMINDER...

Equipment Returns are from 10am to 12pm.
Equipment Pick-ups are from 2pm to 5pm.

Keys and Swipe Cards can be signed out between 10am and 5pm. This schedule is in place to ensure that Roberto & Christina have ample time to deal with their many other responsibilities.

RECENT EQUIPMENT PURCHASES

CD BURNER IN THE PINK MEDIA 100 SUITE!
Now both M100 suites are equipped with both zip drives and CD burners, making it easier for members to back up project and media files.

AFTER EFFECTS 5.0 UPGRADE

After Effects is an essential tool for motion graphics and visual effects. New features of 5.0 include: the ability to animate layers hierarchically by defining a parent-child relationship between any two layers; exciting new effects such as Shatter, Radio Waves, and Vegas; the ability to define relationships between parameters so that you can create procedural-type animations without using keyframes; masking enhancements (including edit masks in the Composition window, the ability to assign mask colors, apply Motion Blur to masks) and much more.

Accessing LIFT members can do a free tutorial on the new After Effects any weekday between 10am and 6pm. Please contact either Christina or Roberto to arrange for a session.

Stay tuned for a new and exciting Intermediate After Effects Workshop this Fall!

PHOTOSHOP 6.0 UPGRADE

Both Media 100 suites now also have the most recent Adobe Photoshop software. Photoshop is a great design tool and can be used in conjunction with After Effects to create special effects, titles, and more.

650 WATT DIMMERS

Thanks to both a generous donation by Erik Jacobson and the hard work of Quin Martin, we have recently acquired two 650 Watt dimmers. The dimmers rent for \$2/day for Full members and \$4/day for Associate members.

Both can be used on lights 650 watts or less and are a great tool for those wanting precise control over lighting conditions.

FOR SALE AT THE LIFT STORE

16MM FILM STOCKS FOR SALE AT LIFT **Kodak 3374**

Unfortunately, Kodak is no longer making 7378 (a recording stock often used for hand-processing). The LIFT store is now selling Kodak's replacement, ester based stock, 3374 at the same rates as 7378 (\$0.11/ft for members & \$0.13/ft for non-members). If you have questions about this new stock please contact either Christina or Roberto at the LIFT office.

Kodak 7234 sells for \$0.27/ft.

This 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.

Kodak 7272 sells for \$0.49/ft.

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

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

OTHER STUFF FOR SALE IN THE LIFT STORE

Used DATs (60 minutes one pass): \$3

Used 1/4 inch recording tape 7 inch reels (one pass) ideal for Nagra use: \$1/roll

Used High 8 videotapes (one pass) also usable on a DA-88 sound system: \$1/tape

Used VHS tapes (various lengths-one pass): \$0.50/tape.

16mm Magnetic Stock (unused accumulated short ends) 1200 ft: \$15

Used Beta SP tapes (various lengths one pass): \$5

Various Editing Supplies: Splicing tape (16mm, 35mm & Super-8), Sharpies, grease pencils, paper tape in 7 different colours, and so much more!

UPCOMING FUNDING DEADLINES

ONTARIO ARTS COUNCIL

tel: 416.961.1660; www.arts.on.ca

Artists' Film & Video: **October 15, 2001**

First Projects: **December 15, 2001**

CANADA COUNCIL

tel: 1.800.263.5588; www.canadacouncil.ca

Creative Development Grants: **October 1, 2001 & March 1, 2002**

Production Grants: **October 1, 2001 & March 1, 2002**

Travel Grants: **Anytime**

TORONTO ARTS COUNCIL

tel: 416.392.6802 xt208;
www.torontoartscouncil.org

Grants to Visual Artists: **September 17, 2001**

CANADIAN INDEPENDENT FILM AND VIDEO FUND

tel: 1.888.386.5555; www.cifv.ca

September 21, 2001

HAROLD GREENBERG FUND

tel: 416.956.5431; www.tmn.ca

(go to corporate info)

Quarterly Deadlines

TELEFILM

tel: 416.973.6436; www.telefilm.gc.ca

Feature Film Fund: **Various Deadlines**

UPCOMING FESTIVAL DEADLINES

TORINO FILM FESTIVAL—SHORTS

Torino, Italy
Festival Dates: November 11–November 23, 2001
Tel: 39.011.562.3309
Email: info@torinofilmfest.org
www.torinofilmfest.org
Deadline: August 31, 2001

AIX-EN-PROVENCE FESTIVAL TOUS COURTS

Aix-en-Provence, France
Festival Dates: November 26–December 1, 2001
Tel: 33.0.4.42.27.08.64
Email: aixfilms@club-internet.fr
Deadline: August 31, 2001

32ND INTERNATIONAL FILM FESTIVAL OF INDIA

New Delhi —110 003, India
Festival Dates: October 10–20, 2001
Tel: +91.11.4615953 / 4694920/ 4697.167
Deadline: August 31, 2001

FESTIVAL DEI POPOLI—INTERNATIONAL REVIEW OF SOCIAL DOCUMENTARY FILM

Florence, Italy
Festival Dates: November 9–15, 2001
Tel: +39.055.244778
Email: fespopol@dada.it
Deadline: September 1, 2001

FESTIVAL DU CINEMA INTERNATIONAL EN ABITIBI-TEMISCAMINGUE

Rouyn-Noranda (Quebec), Canada
Festival Dates: October 27–November 1, 2001
Tel: 819.762.6212
Email: fciat@sympatico.ca
www.telebec.qc.ca/fciat
Deadline: September 1, 2001

STOCKHOLM INTERNATIONAL FILM FESTIVAL

Stockholm, Sweden
Festival Dates: November 8–18, 2001
Tel: +46.8.677.50.00
Email: program@cinema.se
www.filmfestivalen.se
Deadline: September 7, 2001

INTERNATIONAL FILM FESTIVAL, BRATISLAVA

Location: Bratislava, Slovak Republic
Festival Dates: November 30–December 8, 2001
Tel: +421.7.5441.0673 or +421.7.5441.5310
Email: iffbratislava@ba.sunnet.sk
www.iffbratislava.sk
Deadline: September 15, 2001

MOSTRA CURTAC CINEMA

Rio De Janeiro, Brazil
Festival Dates: November 25–December 9, 2001
Tel: 55.21.553.8918
Email: producao@arproducoes.com.br
Deadline: September 15, 2001

ZINEBI INTERNATIONAL DOCUMENTARY & SHORT FILM FESTIVAL

Bilbao, Spain
Festival Dates: November 26–December 1, 2001
Tel: 34.94.424.86.98
Email: info@zinebi.com
www.zinebi.com
Deadline: September 15, 2001

INTERNATIONAL FILM FESTIVAL, BRATISLAVA

Bratislava, Slovak Republic
Festival Dates: November 30–December 8, 2001
Tel: +421-7-5441-0673 or +421-7-5441-5310
Email: iffbratislava@ba.sunnet.sk
www.iffbratislava.sk
Deadline: September 15, 2001

MOSTRA CURTAC CINEMA

Rio De Janeiro, Brazil
Festival Dates: November 29–December 9, 2001
Tel: 55.21.553.8918
Email: producao@arproducoes.com.br
Deadline: September 15, 2001

FESTIVAL INTERNACIONAL DE CINEMA DE MUNTANYA/AVENTURA

Torello (Barcelona), Spain
Festival Dates: November 16–25, 2001
Tel: 93 850 43 21 - 93 859 28 99
Email: info@torellomountainfilm.com
Deadline: September 20, 2001

TORINO FILM FESTIVAL—FEATURES

Torino, Italy
Festival Dates: November 15–23, 2001
Tel: 39 011 5623309
Email: info@torinofilmfest.org
www.torinofilmfest.org
Deadline: September 30, 2001

CSIF \$100 FILM FESTIVAL

Calgary, Alberta
Festival Dates: November 15–18, 2001
Tel: (403) 205 4747
Email: 100filmfest@csif.org
www.csif.org/100filmfest
Deadline: October 1, 2001

7TH INTERNATIONAL SHORT & INDEPENDENT FILM FESTIVAL—DHAKA 2001

Shahbag, Dhaka, India
Festival Dates: December 22–30, 2001
Tel: 88-02-9664760
Email: bsff@bdonline.com
bangladeshonline.com/shortfest
Deadline: November 7, 2001

GUIDELINES AND APPLICATION FORMS FOR THIS LIST OF FESTIVALS ARE ON FILE AND AVAILABLE FOR PHOTOCOPYING (10 CENTS 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 AND 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 TO ALL LIFT MEMBERS.

NEW ADVERTISING RATES (PER ISSUE)

Advertising in the LIFT Newsletter is an excellent way to target-market to independent filmmakers, writers, actors, artists and arts organizations. The Newsletter goes out six times a year to approximately 1,000 members and member organizations including film production centres, galleries, media festivals, schools, and libraries, both local and national. Your ad will reach active filmmakers who are technologically-savvy and involved in all aspects of film production, from writing to marketing.

CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS	\$ 5.00
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CONTACT THE OFFICE FOR DETAILS: 416.588.6444

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416-916-1311

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