

LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 21 ISSUE 3 JUNE 2001

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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 provides access to information regarding funding sources, festival and grant deadlines and other related matters.

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EDITORIAL

I'm back from taking a brief hiatus from the Newsletter while the Images Festival was in full gear. While working for the festival I picked up some interesting tips and statistics:

- it is very useful publicity-wise to screen a film with the title **Live Nude Girls Unite!** (Never mind that it is a not-very-titillating documentary about forming a strippers' union.)
- 3 out of 3 major dailies, when given the choice of a wide range of stills including Janie Geiser's beautiful animation and some lovely Japanese works, will choose the stripper shot from **Live Nude Girls Unite!** (see above).
- if you try hard enough you can draw a comparison between Hooters and an indie experimental film and video festival. But you have to try really hard.

The not very original conclusion I have culled from the above is that for the biggest publicity bang when titling your film, always consider using one or all of the following words: sex, nude, girls, live. Just be aware that if you use the particular combination of "live nude girls" you are bound to get puzzled queries about when and where the "live show" is taking place.

(But, all kidding aside, I can't emphasize enough how important it is to have good stills to promote your work. Try to remember to take some still shots in your hectic filming schedule and make lots of copies—you'll be glad you did later. And if you are sending digital stills, make sure you have some good quality ones at a high resolution, 300-350 dpi.)

Some things have happened at the Newsletter since I've been away. Franci Duran has taken over as designer, and we're working together to spice up the format a little. We have big dreams of vellum covers, two-colour printing and perfect binding, but for now we'll have to make due with a slightly different size and the addition of some colour. Thanks to Christina Zeidler for her years of creative design work on the Newsletter, and many hours of fun spent on her computer.

In this issue Malcolm Rogge reports on his experience at the Quebec City summit, Shannon Brownlee takes a look at the conversation around "Film in the Age of Electronic Reproduction" at the LIFT & Images co-presented symposium, Mary MacNaughton profiles the Toronto Animated Image Society, and too many more live nude girls to mention! So look inside, you'll be glad you did!



Still credit: **The Red Book** by Janie Geiser



(UN) REASONABLE SEARCH AND SEIZURE IN QUÉBEC CITY: LESSONS FOR ASPIRING DOCUMENTARY FILMMAKERS

BY MALCOLM ROGGE¹

I travelled to Québec on the weekend of the Summit of the Americas as a member of the Toronto Video Activist Collective, and as part of a group of about fifteen independent Toronto filmmakers. I hadn't been in Québec City for even half an hour when I was roughly apprehended by a burly RCMP officer, searched, interrogated, and treated like a suspected terrorist. I learned some valuable lessons for filmmakers about the theory and practice of reasonable search and seizure.

We arrived in Québec City at 2am, after the nine-hour drive from Toronto. We were only two blocks from the infamous "wall of shame" that surrounded the heart of the city, so I started filming. As our car rolled to a stop at the corner of Côte d'Abraham and Dufferin, I caught my first glimpse of the chain-link fence. There were no police in sight. Cars were driving along like any other night.

We kept driving. As we turned on to Boulevard René Lévesque, I saw a bright electronic sign: "Welcome to the Summit of the Americas!—Bienvenue au Sommet des Ameriques." I jumped out of the car and began videotaping the sign.

While I was taping, two RCMP officers emerged from the shadows and walked quickly towards me. They shouted out:

"Any reason that you're filming?"

They began to hurl questions rapid-fire, hardly giving me enough time to process one question before lobbing another my way. One of the officers pushed my camera down and told me to stop filming. I kept it rolling. The burly officer told me to show him what

I'd been shooting. Somehow I managed to ask the right question at the right time:

"Am I doing anything illegal? Am I free to go?"

They told me that I was in a secure area.

"Oh, I didn't know that. I didn't see any sign or anything," I said, quite honestly.

"Well take a hike," said the burly officer. So I did. I started walking quickly towards the car, my heart racing into my throat. I learned my first lesson in political documentary filmmaking: if you're not part of the corporate media, then carrying a camera is like carrying a gun—you're automatically a suspect. Lesson two was also simple: don't expect the cops to put up signs telling you where you're not allowed to go.

As I got into the back seat of the car, I said to the driver: "Ok, let's get going". But when I tried to close the car door, the burly officer held the door open.

"Get out!" He ordered.

Before I could say anything coherent, he grabbed me by my leather jacket and pulled me out of the car. He pushed me against the side of the car and took my video camera. He looked into the viewfinder for a few seconds and shouted out to the other officers:

"He's been filming all of our secure sites!"

I strenuously denied the accusations of filming secure sites. The burly officer—whom I later learned was named Officer Fedor—confiscated the videotape.

Officers Fedor and Scott began to interrogate me aggressively. I had to make a quick decision about whether to insist on my legal right to remain silent, and almost certainly be

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“LESSON NUMBER FIVE:
DON'T BRING FRENCH-
SITUATIONIST-INSPIRED
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ZONES UNLESS YOU'RE
PLANNING ON EXPLAIN-
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BAIL-HEARING OFFICER.”

arrested, or to answer their questions and hope that they would calm down. The last thing I wanted was to spend the next 24 hours in a police station, or spend five days in jail. I opted to answer their questions.

They demanded to know what I was really doing in Québec. They asked me why I was filming secure sites. When I insisted that I had only filmed the fence, Officer Scott asked me if I was calling them liars. I didn't answer that question. They demanded to know what organizations I was a part of. Legally speaking, I didn't have to answer any of their questions. Strategically, I thought it would help to tell them that I was a member of the Liaison of Independent Filmmakers of Toronto and the YMCA. They called me a liar again. They called me an idiot. They told me I didn't act my age. They were relentless. I learned my third lesson: the cops will call you a liar over and over again. Try your best to ignore the insults, and don't let them get a rise out of you, because that's what they're trying to do.

While I was being interrogated, a third RCMP officer searched my backpack. He found my filmmaking notebook. I explained to him that the notes were for film projects I had worked on a year earlier. One of those films was called **Scar(e)**. He stopped on the page that said **Scar(e)** and started reading very carefully. I learned my fourth lesson for documentary filmmakers: don't carry scripts for surrealist erotic films into potential danger zones that are crawling with cops who are trained to be paranoid.

Meanwhile, the burly officer Fedor frantically searched the entire contents of the trunk. He pulled out one of my friend's bags. He stood upright triumphant when he found a gas mask and goggles buried among the clothes.

"So you're making a documentary, eh?" he asked sarcastically, shaking the gas mask in front of my eyes. Officer Scott turned and shouted at me:

"If you just told us in the first place that you were here to demonstrate, then we wouldn't have had to go through all of this. If you didn't lie to us about why you were here, we wouldn't have to have done this. You can

demonstrate if you want. There's nothing wrong with demonstrations. It's a free country. There are things that I'd like to demonstrate about too. But why did you tell us you were making a documentary, when you're really here to demonstrate?!"

I told him that the two activities aren't mutually exclusive.

He actually stopped talking, for just a second.

Another RCMP officer started to rummage through my bag. He pulled out the copies of my zines that I had brought with me.

"Poetry," I told him.

It worked: after reading a couple of pages of my poetry, he put the zines back in my bag. I was lucky. One of my zines is called **Welcome to the Reagan Years: 2000** and it is dedicated to George Bush and his son George. It's filled with diagrams of ICBMs and advertisements for guns and tanks taken from the **Canadian Military Journal**. If the RCMP had seen that zine, I'm quite sure that they would have taken me to jail. I learned lesson number five: don't bring French-situationist-inspired agitprop into red zones unless you're planning on explaining Dadaism to a bail-hearing officer.

Another officer made me take out my Super-8 film camera and ordered me to play it back for him.

"I can't," I told him, "it's film, it needs to be developed first."

"I think you're lying to me," he said, as he grabbed the camera and examined it. He called one of his supervisors.

"He says that he can't play it back to me,

but I don't believe him," the officer said to his supervisor. They looked at the camera and tried to figure out how it worked.

"What's on the film?" they asked again.

I told them the truth: "Beautiful construction sites in Toronto."

They gave me back my lovely Canon 814 and I breathed a sigh of relief.

After enduring almost an hour and a half of interrogation and searches, the big cheese RCMP officer arrived at the scene. He gave me back the items that his underlings had seized.

"You seem like nice people," he said to me. "The area has not been secured yet, and you haven't been doing anything illegal," he continued. "But we are on full alert here though, it is a very tense situation, so please understand."

What he's saying is that he'll argue in court that it was a reasonable search, I thought to myself.

"Are we free to go?" I asked.

"Yes."

I walked up to officers Scott and Fedor to get their badge numbers. They were polite. There were no more insults. They played good cop and now they were my friends. Now we were "nice" people, and not suspected terrorists.

I got back into the car and we drove off. Just a block away we saw another car surrounded by police. The trunk was open, and people were being searched. I learned lesson number six: This is only the beginning, we are all suspects now.



Malcolm Rogge is a LIFT member based in Toronto. He has published in the **Texas International Law Journal**, New York's **BUST Magazine**, the **Canadian Journal of Development Studies**, Toronto's **KISS MACHINE**, the **University of Manitoba Graduate Students Newspaper**, **Refuge: Canada's Periodical on Refugee Studies**, and **Valparaiso's Journal of Third World Legal Studies**.

FILM: A MEDIUM TO REMEMBER

BY SHANNON BROWNLEE

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On April 14, Chris Gehman introduced the LIFT co-presented symposium at the Images Festival with a question about why we make films, when superficially similar works are simpler to create in other media. For me, Mike Hoolboom's indirect answer resonated most strongly with the variety of creative and theoretical viewpoints presented over the course of the afternoon. Quoting Marguerite Dumas, he said that in the future, memory will be a natural resource that will be much scarcer than gold.

Many of the presenters and audience members expressed a somewhat nostalgic view of film in the digital age, a love of a precious resource capable of engaging, preserving and shaping memory. Not only a document of the past, but a witness to events, a medium whose indexical action creates a nostalgic interest in the passing of the present. But this nostalgia was not identified with a dying class, an aging generation. Bruce Elder pointed out that many of his best students express an enormous enthusiasm for hand-made films, due he believes to the intensified "awareness of the energetics of perception" which the sense of touch bestows on the predominantly visual medium.

One would think that a symposium on "Film in the Age of Electronic Reproduction" might tend towards the technophobic. Not so. In his closing remarks for the second panel on "Unknown Histories," Richard Fung astutely pointed out that video was not presented as "the other against which film is defined"; instead, the speakers spread out in a range of positions presenting film as an aesthetic, political and personal positive. Between memory and tactility, the future of film seems to be healthily rooted, but not stuck, in both the present and past.

In her talk on "Tremors in the Material Ground," Laura Marks made the excellent point that to talk of competition between film


and video is to play into the hands of corporations who would like to see one medium replace or kill the other; that is, that competition between the media, couched in terms of practicality and aesthetic merit, disguises capitalist competition between different suppliers. In rebuttal, she discussed how the introduction of video has actually augmented the significance of film. Film no longer, she said, simply bears an indexical relation to an event which passes before the camera, but increasingly refers to its own materiality, to the history of the medium, and to the changing nature of the industrial process in which both film materials and film art are produced.

Mike Hoolboom identified the difference between the two media as one of weight: film is heavy, while video is as light and impermanent "as a doughnut shop on the highway." His video work, *Imitation of Life* (an exquisite and challenging montage screened in the Lo-fi/Sci-fi program later in the festival), addresses this increasingly voracious plunder of images of the past and present, and the corresponding paucity of memory. No videophobe, Hoolboom's presentation humourously pointed out the heaviness of the responsibility which film takes on through its engagement with and preservation of memory.

Brenda Longfellow's interest in social mediation through imagemaking pointed to a similarly heavy responsibility in a very different historical context. In "Experimental Documentary and the Nostalgia for Film," Longfellow discussed modernist photographer Tina Modotti's political activist work in 1920's Mexico, her images building rather than simply recording history. Modotti's strong aesthetic sense had an immediate political power, bridging the gap between political and aesthetic modernism.

Philip Hoffman's presentation on film "In Process" spoke to the medium's political

Still credits (above, left to right): *Moxon's Mechanick Exercises* by David Gatten, *Moon Streams* by Mary Beth Reed, *Imitation of Life* by Mike Hoolboom



engagement with its audience in a different sense, by breaking down assumptions about the objective authority of the filmmaker. The fluctuating structure of his film **Opening Series 2** (screened on April 15), its reels rearranged by audience members before every screening, is analogous to his interaction with the film image at the earlier stages of production, from shooting to developing to editing.

David Gatten's presentation playfully attacked the writing of linear history, offering instead a series of palimpsestic layers which, like **Opening Series 2**, left a great deal of narrative power in the hands of his listeners. By throwing a reel of film into the auditorium, he set up a form of audience interaction with the medium not even dreamt of in mainstream cinemas, shattering the sanctity of the physical medium and placing its fate and physical safety in the hands, quite literally, of the audience.

Though some of the discussions focused on film as a subject of changing social processes and memory, others focused on the privileged interaction between film and the bodies of filmmakers and spectators. Speaking on "Films: High-tech or Hand-made," Bruce Elder contrasted his own experiments with computer-mediated images with the rising interest in tactile film production expressed by his students. Elder's talk in part denaturalized the act of perceiving and introduced a sense of awe that perception takes place at all; the tactility of the hand-made film, for him, foregrounds the necessity of the body in this act.

In "The Apparatus of Identity," Laiwan looked at the film itself as a "body," describing her installation piece called **The Kiss**. In this work, two film projectors are anthropomorphically figured as beings "leaning" towards each other on either side of a screen in order to "kiss." Each projects a film loop of human profiles facing those which the other projector presents; these faces lean towards each other but never touch. The teasing lack of consummation of the screen kiss seems to encapsulate the semi-real status of film for

Laiwan: a medium neither completely concrete, nor merely, like the binary language of virtual reality, abstract. Instead, the dust and scratches accumulated over time bear witness to the film loops' interaction with their physical environment.

Film artist Janie Geiser complicated the film/video rivalry by discussing the influence of far older forms of performative visual storytelling (such as scrolls and the Stations of the Cross) on her own films. Complementing the retrospective screening of her work on April 13, her talk on "Picture Performance" emphasized the minute detail of both the film frame, and the puppetry which form the basis of much of her film work.

Casting back even further to the prehistoric art of line drawing, Pierre Hébert's work with scratch animation entails both a spontaneous physicality, and a unique intimacy between the artist's body and his medium. His practice of performing this animation for an audience (such as had been seen the previous night) underlines the physical vulnerabilities of the film in relation to its environment. He remarked that changes in film stock over the years have also impacted upon his posture, further extending his physical relationship to the medium.

Scott MacDonald's keynote address offered a final response to Gehman's opening question, by pointing out the absurdity of talking about film as a *passé* medium in the face of video and other digital media, when we have only begun to discover the great variety of film works produced to date. A medium still so undiscovered cannot write off its future. His call to action was aimed at all aspects of film culture: from production to distribution to exhibition to criticism. In keeping with the tone of the day, he pointed out that our care of film culture reflects on our potential to care for any medium: for why, if we do not do anything about film, would we do anything about video work either?

Still credit: **The Secret Story** by Janie Geiser

PROFILE: EVERYTHING YOU'VE EVER WANTED TO KNOW ABOUT TAIS...



TAIS. You've heard of it, but you've wondered... what is it? It's time to find out. The Toronto Animated Image Society (TAIS) is a non-profit group dedicated to exploring the art of animation. Big things are happening at TAIS in 2001. But first, a quick overview of how TAIS got its start.

The Society was formed in 1984 by a group of volunteers made up of Sheridan graduates and independent animators. They originally came together to work on organizing the social events at the 1984 Ottawa Animation Festival being held in Toronto that year. Discussion about creating an animation organization almost took over the festival meetings.

When the festival was over, the group kept going. It was called the Toronto Animation Society. Members dreamed of forming a film co-op, but ran up against several roadblocks, including lack of funding. Instead, they concentrated on joining together to share resources, hold screenings, and bring in speakers. Recalling the early days as the Society's first President, Ellen Besen says, "It produced a flowering of film... The thing I find most personally satisfying is that we did create a community... It turned out there were a lot of people in the city who were either already making independent films, or hovering on the verge of wanting to make them but not having quite enough confidence. I think the group coming into existence and the support they got from that often pushed them over into production."

Over the years, TAIS has gone through various changes (a name change for one) and has experienced a few ups and downs. Three years ago, TAIS went on hiatus for a year. It has since been revived, largely through the efforts of former TAIS President Patrick Jenkins, the Board of Directors, and some very

committed members. During the three years of Patrick's presidency, membership reached 120 and it's still growing. Recent TAIS events have been very successful, with as many as 80 people in attendance.

What does TAIS do? It publishes a quarterly newsletter, offers workshops, hosts guest speakers, presents screenings, and more. In March, I participated in a TAIS Cameraless Animation Workshop with award-winning BC animator Richard Reeves, sponsored by Kodak and CBC. For two days the participants created animated film shorts by scratching, bleaching, painting, and drawing on raw 35mm film stock. It was an excellent workshop which left many participants itching to do more cameraless animation.

Let's dispel a few animation myths. First of all, no, you don't necessarily need a camera to be an animator (as the Reeves workshop showed). And you don't have to be able to draw to be an animator: TAIS members have produced films animating almost anything you can imagine, including puppets, paper cutouts, string, and even fruit. All the beginner needs to get started is a good idea, a bit of patience, and some time alone with LIFT's very own Oxberry animation camera.

Recently, TAIS received grants from the Ontario Arts Council and the Canada Council. The first grant is a project grant to allow TAIS to expand its lectures and hands-on animation workshops. The larger Canada Council grant provides start-up funding for TAIS to set up an artist-run animation production co-op. The co-op will be a physical space to hold workshops, house equipment, and assist independent animators in making their own films.



Still credit: **Blank & Blunk** by Peeter Sepp

IT WERE AFRAID TO ASK BY MARY MACNAUGHTON

To get the inside scoop on the developments at the Toronto Animated Image Society, I posed a few questions to its newly elected President, Barbara Whitmer:

MARY: What is the purpose of TAIS?

BARBARA: TAIS is primarily a social group for animators and those interested in animation to promote the art of animation. Its objectives include providing a forum to exchange ideas, encouraging public awareness of animation, uniting the animation community (including members and other groups across Canada), promoting ethical practice, and maintaining standards within the community. TAIS provides a venue for professional development, screening films, and now with the Co-op, the production of animated films.

MARY: Who are TAIS members?

BARBARA: Members include professionals working in studio environments, independent filmmakers, students, instructors, and people who are curious about animation or have a love affair with the medium of drawing movement.

MARY: What have you gained from being part of TAIS?

BARBARA: I was lured to TAIS by the Charlie Bonifacio event in December 1999. It was an intriguing experience to get an inside view of Charlie's development from student to professional animator at Disney with his stimulating visual presentation of artwork. TAIS has given me the opportunity to see these snapshots of the animation world, and meet great people with its variety of events and workshops. The cameraless workshop with Richard Reeves was a rare wonderful experiment I hadn't been exposed to in classical animation. I've also contributed to the newsletter with visuals and articles. I've been the Editor for the past three issues, bringing many facets of animation together to share with the membership. I never know what someone is going to come up with, and it's a lot of fun. I like the sense of belonging and connecting with people I

otherwise wouldn't get a chance to meet, and being able to give something back.

MARY: What is going to happen within TAIS over the next few months?

BARBARA: We have the 2D to 3D sack animation event on May 28th, then the Picnic in August. We're going to give the membership a summer holiday while the Board tackles the formulation of the Co-op and programming for the 2001-2002 season. We're in a growth phase. We need to carefully plan the new structure of TAIS so that it retains its integrity and diversity, while expanding to meet the creative needs of its membership. We're looking to set up our own space for meetings and production. We have a great Board, and many talented and resourceful members to help us do this.

MARY: What do you think will be the future of TAIS?

BARBARA: TAIS has great potential. It is positioned to play a unique role in the animation community of Toronto while reaching out to animators around the globe. The animation industry has been changing with the advent of computers and the Net. What was once studio-centric production has become outsourcing, whether overseas or freelancing. It's made the industry more unstable in some ways, and in others, more personally challenging. More and more animators have their own studio set-ups, and with that, the opportunity to explore their own ideas. Animators will probably need to change their expectations of what kind of work they will do. Feature studios aren't the option they were five years ago. Now, it's more the Web, gaming, TV, ITV, documentaries, edutainment, personal films for festivals. The options are wider and TAIS will support and encourage its members to share their experiences and develop the imaginative plethora that is the magic medium of animation.

hot docs

PITCH FORUM By JESSICA WISE

I was granted the unique opportunity to watch the Hot Docs pitch forum. In this two-day event, 35 filmmakers pitched projects to a panel of broadcasters. The pitching team consisted of one significant broadcaster and a director and/or a producer. (The broadcaster acts as a commissioning editor and represents at least 25 percent of the film budget.) The panel included representatives from the CBC, PBS, HBO, SORES, and the BBC. The filmmakers who pitched were pre-selected based on a written proposal, a treatment and a budget. In addition, at the end of each day one filmmaker's name was picked out of a hat and s/he was given the chance to pitch. At best, the Hot Docs forum is an opportunity to get the rest of the funding to make your film. If nothing else, it provides the opportunity to propose ideas and to receive feedback.

Presenters were given seven minutes to pitch and eight minutes to field questions. A moderator opened the discussion by directing the option to a broadcaster most suited to

the subject and style of the film. Some films were shut down with little or no comment. Often a film would spur interest, but the broadcasters held off on deciding if it would be suitable for the network until able to see a rough-cut. One film that caught the interest of several broadcasters was questioned based on the fact that the outcome was pending.

(Despite the fact that

the outcome couldn't be predicted—it's a documentary, after all.) A handful of pitches were of interest to not only one but many

broadcasters, causing network battling to occur over who caught hold of the most promising films.

Present at the forum was Mark Johnston, who pitched last year and subsequently completed the film entitled **In the Shadow of a Saint** (which screened in the Canadian Perspective section of this year's Hot Docs festival). I asked Mark, "What makes a successful pitch?" He advised participants to come to the forum with at least two or three broadcasters already in place. And while paper pitches are acceptable, it is best to have a film clip to truly convey how you intend to represent the subject matter. At this year's forum, films that told personal stories received the most attention, while investigative journalist films were relegated to the "let me see it in the rough cut stage then we'll talk" response. Mark says, "follow your vision no matter what, make the film and then sell it to them anyway." Keep in mind that each broadcaster has a set target best suited for the programming of the channel; incompatibility does not mean you don't have a strong idea.

Though you may not come away from a pitch forum with new broadcasters, at least you'll have a better understanding of network tastes. Overall, it was both interesting and surprising what received attention and what did not. It mattered neither what conviction the filmmaker had, nor with what persuasive theatrics he/she presented a project. Original ideas were most important and personal stories favoured.

**"FOLLOW YOUR
VISION NO MATTER
WHAT, MAKE THE
FILM AND THEN
SELL IT TO THEM
ANYWAY."**

REVIEWS

LANDSCAPE WITH SHIPWRECK: FIRST PERSON CINEMA AND THE FILMS OF PHILIP HOFFMAN
SUBSTITUTE CITY (POWER PLANT GALLERY, MARCH 28–MAY 27, 2001) VARIOUS ARTISTS
YI YI (A-ONE-AND-A-TWO) EDWARD YANG



Landscape with Shipwreck is edited by Mike Hoolboom and Karyn Sandlos and published by the Images Festival and Insomniac Press. Contributors include LIFT members Gary Popovich, Mike Hoolboom, Chris Gehman, Cara Morton, Sarah Abbott, Chris Kennedy, Roy Mitchell, Karyn Sandlos and Brenda Longfellow.

LANDSCAPE WITH SHIPWRECK

In her essay on Philip Hoffman's film **On the Pond**, Karyn Sandlos writes: "It is possible that the process of making a personal film relies more on memory lapses than on memory." This and the many other essays, fragments, and images which make up **Landscape With Shipwreck: First Person Cinema and the Films of Philip Hoffman** appear as a series of memories punctuated by lapses. Some of these gaps are left gaping; others are creatively filled in. I do not know how often the words "I remember" are written or implied in the pages of this book, but they form the chorus which brings the variety of voices together.

Landscape With Shipwreck is, for the archivally minded, a wealth of documents; for the lateral thinker, a set of ideas poetically juxtaposed. In spite of the documents' recurring confrontation with death and disappearance, the dark space flickering between each projected film frame, **Landscape With Shipwreck** presents a vividly living history. The celebration of memory (and memory lapse) makes the reader keenly aware of these writers and artists in dialogue with Hoffman as rememberers, subjects of memory, or figures in a landscape of experiences.

Citing Mike Hoolboom, Peter Harcourt encapsulates the fusion of memory and landscape characteristic of the third generation of

Still credit: **Sweep** by Philip Hoffman

Canadian experimental filmmakers, or the Escarpment School. Influenced by the craggy Canadian Shield, and using a mode of production similar to home-movie making, the films take on the sensual immediacy of extended space. The camera situates the viewer in the landscape, rather than presenting the landscape to the viewer. It is this immediacy of experience which both buoys and informs the essays which comprise **Landscape With Shipwreck**.

Along the smooth, meandering path from one essay to the next, the wanderer is treated to the shifting shapes of many minds. Family relationships protrude, grand-scale historical events crackle underfoot, and scores of other films and works of art rise overhead. The vast array of people, places and impressions found in Hoffman's own films seem, like a coral reef, to have multiplied and developed characteristics only embryonic in the films themselves.

The reader will not find Hoffman or his films dissected in these pages; the objectivity of the microscope is happily lacking. On the contrary, in the most specific and scholarly theoretical essay or in that which seems to be only obliquely related to his interests, the impression is one of dialogue with a fellow rememberer. There is far more of Hoffman in this book than simply the repetition of his name—judging from his habit of asking as many questions at a screening Q&A as he answers, the contributors' confessions honour his work's interest with a multitude of landscapes both internal and external.

BY SHANNON BROWNLEE

SUBSTITUTE CITY

Toronto can be a hard city to love. A cultural inferiority complex, some misguided urban planning and a 2am last call hardly add up to a bustling metropolis. **Substitute City**, the latest exhibit at the Power Plant Gallery, offers a stunning example of how artists can shape our perception as citizens and chart the evolution of an urban landscape. LIFTERS Mike Hoolboom, Rose Kallal and Kika Thorne are among those exhibited, and their perspectives

on Toronto range from personal narrative to political resistance to aesthetic portrayal.

Mike Hoolboom's **In the City** draws a cartography of heartbreak as the narrator wryly recounts the stories of relationships which ended in Toronto restaurants. Rose Kallal's collection of Cibachrome prints are haunting night time portraits of industrial sites on the waterfront. Kika Thorne's **October 25th & 26th** and **Mattress City** (co-created with Adrian Blackwell) use Super-8 film to document active resistance to provincial government cutbacks. The former chronicles the citizens' protest to the megacity, while the latter portrays the February Group's creation of temporary guerilla constructions in Nathan Phillips Square.

All the work featured in **Substitute City** offers a new route through our urban milieu, as we look to the future of Toronto the Good.

BY KATE MILES

YI YI (A-ONE-AND-A-TWO)

Edward Yang's **Yi Yi** is a film I curse myself for not having seen sooner. Beginning with a wedding and ending at a funeral, Edward Yang constructs a lyrical portrait of a middle-class contemporary Taiwanese family through a series of vignettes. Yang has a heart-wrenchingly personal style that brought back distant memories of the Hong Kong of my youth, a place where my memory and imagination blend into one another.

The author's voice is poignantly felt through the camera-eye of an 8-year-old boy. He wanders through the film, and, like Yang, captures life in the beautifully banal perspectives that others are too busy to notice. Only when we step away from the tightly knit dramas of our own lives, and see the world from the child's eye, do we really sense the true magic of everyday life and everyday death.

BY VICTOR FAN



Photo credit: **Sirius** by Rose Kallal

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.) Next deadline: July 13.

LIFT NEWS

EXECUTIVE DIRECTOR'S REPORT

Once again the seasons are shifting gears, as are we here at LIFT.

With the 20th Anniversary screenings at Cinematheque and the Symposium and Distribution Panel at Images now under our belt, we take a moment to bask in their success, then move steadily forward to prepare for the cross-province LIFT Celluloid tour. The 20th Anniversary commissioned works and a combination of past and recent works will be showcased in six different cities across Ontario this summer. I would like to thank several artist-run centres, the CFMDC and Ontario Arts Council for their support of this tour. Stay tuned for details in the coming weeks.

The office is buzzing with activity, with the spring workshops in full bloom, the AGM/Open House/Silent Auction just over, and our regular artist talks, Island Screening, and LIFT grants soon to be upon us. This month we are proud to introduce the first presentation of LIFT's new Directors' Series; we will host an evening with director Bruce McDonald, who will talk about the creative choices he makes in his work. Watch for directors Clement Virgo, John Greyson and Michael Snow in the coming months.

We are also witnessing changes in the newsletter. For the last five years, Christina Zeidler has been designing this newsletter, and has now decided to move on to focus on her filmmaking and installation art. We wish her all the very best and thank her for her years of creative work with LIFT. In turn, we would like to welcome Franci Duran as LIFT's new newsletter designer. We look forward to a fantastic and funky redesign on this newsletter and on-going creativity in her presentation of LIFT's information.

One last thank you goes out to Sam Lee, who has not yet received the recognition he deserves for designing LIFT's 20th Anniversary logo. It has now been incorporated onto virtually everything LIFT presents and has helped us to usher in our third decade at LIFT in style.

BARB SNIDERMAN

NEW MEMBERS

Jeanettea Antonio
Donald (Donnie) Armstrong
Temple Bates
Harold Bellsmith
Jermaine Billingsy
Joel Black-Beatty
Mike Buchal
Vitalyi Bulychev
Gayle Chapryk
Michael Chen
Andrew Chybisov
Omie Craden
Peter Cregan
Emmanuel Daniel
Heather Davis
Megan Davison
Scott Duncan
Christina Eichman
Che Erasmus
Darko Filipovic
Lee Frank
Liane Gregory
Kerry Haigh
Kim Hamilton
Nicholas M. Harauz
Sophie Hargest
John Hodgins
Julie Hong
Matthew Hunt
Steve Hutton
Frankline John Bebondas
Zoe Johnson
Kathleen Kelly
Mike Leandro
Andrew Lennox
Quintain Martin
Mac McGill
Marikka Meipoom
Malcolm Parker
Paula Potts
Ryan Rigby
Jean-Jacques Rousseau
Irene Rozsa
Brier Sanderson
Max Stefanelli
Kyle Stewart
Cameron Straughan
Tamara Ulisko
John Anton Waldmann
Kirk Weppler
Robert Wheeler
Tara Ziemba

IN PRODUCTION



MIDI ONODERA's most current project is called **Simulacra**. This is a new media prototype being produced with Blair MacKinnon and David Oppenheim through the Bell H@bitat New Media Design Program. The launch is scheduled for July. Format: digital video, web, flash animation, QTVR, & other media.

POST PRODUCTION

MIKE FILIPPOV, primarily a sound designer, is now working on a short video that was shot about the Brazilian Ball in Toronto. It's basically 30 minutes of the best costume making you'll ever see, flown straight from the Samba School that won this year's Carnaval in Rio de Janeiro. He happened to be doing an audio recording of the gig, but managed to sneak around with a digital video camera during the main parade.

ED GASS-DONNELLY's **Pony** is a five-minute film adapted from a passage of the Governor General's Award winning play **White Biting Dog**, by Judith Thompson. The film was shot on 35mm, directed and adapted by Ed Gass-Donnelly, and stars Karyn Dwyer (star of the hit indie film **Better Than Chocolate**). The film has been cut and is in the final stages of post-production. Gass-Donnelly's next film, **Polished**, will be shot on DV in June and will star Karyn Dwyer and R.H. Thomson.

COMPLETED

ROXANNE JOSEPH recently completed two short films. The first, **Buy Some Life Insurance**, stars Joseph's four-year-old daughter and is about how purchasing insurance caused a super-natural moment of projection. **SIN**, initially completed as a gift for someone retiring from the Ministry of Corrections, explores what it means to work for then finally be free from THE MAN, a.k.a. the government. Both were shot on Super-8 and completed on Beta.

JOHN PRICE's **nine+20** is a short dance film, 10 minutes, hand-processed Super-8 film blown up to 16mm. It's a walkabout with a good friend who was a welder in Ireland who decided that it was dancing that moved him. He dropped the torch and began dancing with La La La Human steps in Montreal. **Blue** is another dance film, 5 minutes in length, shot on 16mm colour and hand-processed. This piece is a short improvisation by a friend who lives in New York.

JULIUS COMIA's **Redding** is a 92-minute piece shot on 16mm B&W. The rough cut has been completed and Comia is currently remixing the score with original music from local independent talent. Synopsis: RED-DING: /v.t. /; 1. Urban Slang: the process of getting high (red) through use and consumption of drugs and/or alcohol. 2. The body heat and facial discolouration resulting from this process. This coming-of-age story focuses on four college buddies struggling to come to terms with their naive, unsatisfying lives. Julius plans to submit the rough cut to TIFF and to other festivals.

MARCUS ROBINSON's **Dancer** is a 16mm, B&W, 22-minute film edited at LIFT on a flatbed. Shot with an Arri BL and an Eclair NPR, it was written, directed and edited by Robinson. Synopsis: Every year for the last five a mother and son have met on the anniversary of her husband's/ his father's death. Except this year is different...



TERRENCE KRAMER's film is called **Dimension Malfunction**—a disaster that might have taken place in the sixties or later... if it had actually happened. Shot on 16mm colour with a musical score.

Stills (left to right): **Simulacra** by Midi Onodera, **Dancer** by Marcus Robinson

AWARDS & SCREENINGS

Congratulations to Images Festival award-winners: Philip Hoffman, subject of a two-program profile and winner of the Telefilm Canada Prize for his new film **What these ashes wanted**; Chris Chong, who received the Homebrew of Award for Best Work by an Emerging Local Artist for **Let Me Start By Saying**; and Elida Schogt, who was awarded the Marian McMahon Award for **The Walnut Tree**.

Other LIFT-ers works at Images: **Fighting to Win** by Toronto Video Activist Collective; **Murmur** by Ryan Redford; **Imitation of Life** by Mike Hoolboom; **Hamartia** by Michael Caines & Louise Liliefeldt; **Rug** by Sarah Abbott; **Ecstasy** by Paulette Phillips; and **Video Killed the Rodeo Star** by Allyson Mitchell.

Elida Schogt's **The Walnut Tree** (2000, 16mm, 11 min.) also screened recently in Toronto at the Jewish Film Festival and Hot Docs. It has screened internationally at such festivals as the Margaret Mead Film & Video Festival in NYC, the Ann Arbor Film Festival, Tampere Short Film Festival in Finland, and the European Media Arts Festival in Osnabrück, Germany. **Zyklon Portrait** (1999, 16mm, 13 min.) and **The Walnut Tree** will air on CBC's Canadian Reflections on June 24, and both were recently acquired by the National Archives of Canada.

The Houston International Film Festival awarded Mohamed Ragheb's film **Out There** the coveted Bronze Remi Award. The festival had over 4,300 entries from over 30 countries.

Eva Ziemsen's film, **Mama & Papa** (16mm, 6 min, b/w) screened at the Montreal Student Jewish Film Festival where it won the "Best Drama" award on April 29th. It went on to the Montreal Jewish Film Festival in May and also won "Best Direction" at the York University year-end screening.

Tracy German's new video **Rowdy Ropin' Granny** premiered at the Inside Out Lesbian and Gay Film Festival in a program called "Stroke". It was shot over four days during March and April using Mini DV as well as Super-8 and 16mm film. This video celebrates

a woman's free spirit, strength, tenacity, and gruff kindness and her life-long relationship with horses against the backdrop of her new adventure as a rodeo calf roper.

Foxy Lady, Wild Cherry, written and produced by Marlene Rodgers and directed by Ines Buchli, has been playing the festival circuit and has won a number of awards. Most recently it took the prize for Best Screen-writing, Short Drama, at the BC Leo Awards and a Bronze Award at the Houston Worldfest. The film screened at the Pacific Cinematheque in Vancouver in June, has been broadcast on Showcase and WTN, and has been acquired by the Sundance Channel and PBS in the US.

Carolyn Hurren's **The Plumber** was made specifically for the 'Art Dyke' competition at the Images Festival this year. Contestants had to shoot 3 minutes of film on Super-8, edited in-camera. **The Plumber** is about a cranky woman in need of sex. She weighs her options: postwoman?? librarian?? Nah, she calls Plumber Dykes.

Lots of LIFT-ers works screened at the Inside Out Festival in May: **The Boys Next Door** by Michael Caines and Keith Cole; **Hair Pie** by Allyson Mitchell and Lex Vaughn; **The Basement Girl** and **Slightseer** by Mide Onodera; **Camp** by Wrik Mead; **The River Tale** by Judith Doyle (with Christy Cameron and Berenice Octavio Tong); **Tracing Soul** and **Coconut/Cane and Cutlass** by Michelle Mohabeer; **Interviews with My Next Girlfriend** by Cassandra Nicolaou; **Pussy Palace Panty Picket Protest** by Jonathan Culp & Siue Moffat; and **Traces** by Christina Zeidler.

Congratulations to LIFT-ers Ryan Feldman, Christy Garland, Lisa Hayes, Wrik Mead, Mide Onodera, and Punam Sawhney, whose films screened in the Canadian Film Centre's World-wide Short Film Festival, June 6-June 10.



ANNOUNCEMENTS

NEW FEDERAL CULTURAL FUNDS

On May 2nd the federal government announced more than \$500 million in news funds for the arts, over the next three years. The government will invest \$288 million to encourage the growth, development and diversity of creative work in Canada. \$75 million of those funds will go to the Canada Council for the Arts, or \$25 million per year for the next three years. Also, the federal government will invest \$108 million to increase the production of Canadian content for the Internet, and promote the development of the new media industry. Those programs will be administered by the Department of Canadian Heritage. To encourage the export of cultural products and services in partnership with the Department of Foreign Affairs and International Trade and explore new markets for our artists, the government will invest \$32 million. (Further information is available at www.tomorrowstartstoday.ca) COURTESY OF THE IFVA MEDIA ARTS NEWS WWW.CULTURENET.CA/IFVA

OMDC DOCUMENTARY CALLING CARD PROGRAM

In partnership with TVOntario, this initiative provides an opportunity for emerging producers to create a half-hour "calling card" documentary which will premiere on TVOntario's **The View From Here**. Proposed projects must be suitable for primetime broadcast. Deadlines: July 9 & November 5, 2001. For full details: www.omdc.on.ca or 416.314.6858

GIBRALTAR POINT ARTIST RESIDENCY PROGRAM (ONE MONTH)

October 1-31, 2001 term
Deadline for applications: June 28, 2001
For further details: www.torontoartscape.on.ca

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 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.

The next two orientations will be held on Wednesday July 18 and Wednesday August 15.

COMMITTEE MEETINGS

SPECIAL EVENTS COMMITTEE

The special events committee helps to organize and run the various events LIFT hosts each year. Members receive 20 volunteer hours for working on this committee. Serving on the committee is a great way to gather volunteer hours and get more involved in the co-op. Contact Jesse or Deanna at the office for the next meeting date.

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in contributing to the LIFT Newsletter. Members receive 20 volunteer hours for committee service. The committee meets the first Tuesday of every month at 6:15pm in the LIFT office; call Deanna to RSVP.

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 interesting ideas or suggestions for any kind of workshop, let us know by email at rariganello@hotmail.com
Next meeting: July 19, 6pm at the LIFT office

EQUIPMENT RESOURCE COMMITTEE

Members are strongly encouraged to participate in the decision-making process concerning LIFT's equipment acquisitions and facility 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 of you 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 the meeting. Next meeting: August 14, 6pm at the LIFT office

EQUIPMENT NEWS

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

EXTENSION TUBES FOR THE BOLEX CAMERA!
LIFT has acquired a series of extension tubes for the Bolex Camera, which effectively con-

vert any lens into a macro or close up lens. For example, a member recently used the extension tubes to film an extreme close up of an actor's eye. The visual quality is excellent, however there are a few tricks to determining the proper exposure. Ask Christina or Roberto for more details. The extension tubes rent for \$1/day for full members and \$2/day for associates.

NEW TELEPHOTO LENS FOR THE ÉCLAIR NPR!

LIFT has also acquired a Pan Tele Kilar f-1:4 300mm telephoto lens that is compatible with the Éclair NPR camera. This is the longest lens in LIFT's possession and can focus on objects as close as 6 ft. and as far away as 165 ft. with extreme accuracy. The lens has excellent resolution and is in mint condition; come in and check out the tests. The 300mm telephoto lens rents separately for \$5/day for full members and \$10/day for associates.

RECENT EQUIPMENT UPGRADES

THE SATCHLER & WOLFE 150MM tripod was recently overhauled and now provides incredibly smooth pans and tilts. The tripod rents for only \$6/day for full members and \$12/day for associates.

THE PETROV LIGHT WEIGHT FOLLOW FOCUS has been fitted with an extra tightening screw which prevents it from loosening during use. The Petrov Follow Focus can be used with either the Arri SR11 or the Aaton XTR Plus. This Follow Focus rents for \$15/day for full members and \$30/day for associates.

FOR SALE AT THE LIFT STORE

NEW

The LIFT Store has added large rolls of **BASF 468 1/4 inch tape** (1250 ft. on 7 inch reels) that can be used for either the Time Code Nagra or the 4.2 Nagras at LIFT. These large rolls sell for only \$12.00 each. The smaller 600 ft. rolls sell for \$7.50.

UPCOMING FUNDING DEADLINES

16MM FILM STOCKS FOR SALE AT LIFT

Kodak 7378 sells for \$0.11/ft.

This stock was originally designed as an optical stock but also has excellent contrast latitude and can be hand processed as either a negative or as a reversal stock. Available while supplies last.

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

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**

LIFT

tel: 416.588.6444; www.lift.on.ca

Production/Post-Production Grants:

July 1, 2001

UPCOMING FESTIVAL DEADLINES

INTERNATIONAL EMMY AWARDS

New York, New York, USA
Date of Festival: November 22, 2001
Tel: 212.489.6969
www.intlemmys.org
Deadline: June 15, 2001

CANADIAN INTERNATIONAL ANNUAL FILM/VIDEO FESTIVAL

Barrie, Ontario
Date of Festival: October 7-10, 2001
Tel: 705 733 8232
Email: ciaff@iname.com or ciaff@canada.com
www.ciaff.org
Deadline: June 15, 2001

UPPSALA INTERNATIONAL SHORT FILM FESTIVAL

Uppsala, Sweden
Date of Festival: October 22–October 28, 2001
Tel: +46.18.12.00.25
Email: info@shortfilmfestival.com
www.shortfilmfestival.com
Deadline: June 29, 2001

VENICE MOSTRA INTERNAZIONALE D'ARTE CINEMATOGRAFICA, BIENNALE DE VENEZIA

Venezia, Italy
Date of Festival: August 29–September 8, 2001
Tel: +39.041.5218711
Email: das@labiennale.com
www.labiennale.org
Deadline: June 30, 2001

VALLADOLID INTERNATIONAL FILM FESTIVAL

Valladolid, Spain
Date Of Festival: October 26–November 3, 2001
Tel: 983.305700.77/88–305899–302044
Email: festvalladolid@seminci.com
www.seminci.com
Deadline: June 30, 2001

FESTIVAL INTERNATIONAL DU COURT-METRAGE

D'OBJECTIF IMAGE
Saint Gely du Fesc.
Date of Festival: October 4–October 7, 2001
Tel: 04.67.66.69.690
Deadline: June 30, 2001

8TH BIENNIAL OF MOVING IMAGES

Geneva, Switzerland
Date Of Festival: November 2–November 11, 2001
Tel: +41.22.908.20.00
Email: cic@sgg.ch
www.sgg.ch/bim
Deadline: July 1, 2001

AGROFILM INTERNATIONAL FILM FESTIVAL

Praha 3, Czech Republic
Date of Festival: October 1–10, 2001
Tel: 00.4202.673 128 65
Email: agrofilm@volny.cz
Deadline: July 10, 2001

DENVER INTERNATIONAL FILM FESTIVAL

Denver, Colorado, USA
Date of Festival: October 11–20, 2001
Tel: 303.595.3456
Email: dfs@denverfilm.org
www.denverfilm.org
Deadline: July 15, 2001

BERLIN INTERFILM FESTIVAL

Berlin, Germany
Date of Festival: November 6-11, 2001
Tel: +49.30.6.93.29.59 / 25.29.13.22
Email: interfilmberlin@snafu.de
www.interfilmberlin.de
Deadline: July 15, 2001

INTERNATIONAL FREE FLIGHT FILM FESTIVAL

St-Hilaire-du-Touvet, France
Date Of Festival: September 20–23, 2001
Tel: 00 33 (0)4 76 08 33 99
Email: info@coupe-icare.org
Deadline: July 15, 2001

AFI LOS ANGELES INTERNATIONAL FILM FESTIVAL

Los Angeles, Ca, USA
Date of Festival: November 1–11, 2001
Tel: 323.856.7707
Email: afifest@afionline.org
www.afifest.com
Deadline: July 16, 2001

BRIEF ENCOUNTERS—THE BRISTOL SHORT FILM FESTIVAL

Harbourside, Bristol, England
Date of Festival: November 14–18, 2001
Tel: +44.0.117.922.4628
Email: brief.encounters@genie.co.uk
www.brief-encounters.org.uk
Deadline: July 16, 2001

FESTIVAL DE CINEMA INDEPENDENT DE BARCELONA

Barcelona, Spain
Date of Festival: 11/16/2001-11/24/2001
Tel: +34 93 306 41 00
Email: alternativa@cccb.org
www.ifn.cccb.org
Deadline: July 30, 2001

CINANIMA—INTERNATIONAL ANIMATED FILM FESTIVAL OF ESPINHO

Espinho Codex, Portugal
Date of festival: November 5–11, 2001
Tel: 00.351.22.733.13.50/1
Email: cnanima@mail.telepac.pt
www.cinanima.pt
Deadline: August 1, 2001

FLANDERS INTERNATIONAL FILM FESTIVAL

Ghent, Belgium
Date of festival: October 9–20, 2001
Tel: +32.9.242.80.60
Email: info@filmfestival.be
www.filmfestival.be
Deadline: August 10, 2001

MANNHEIM-HEIDELBERG INTERNATIONAL FILM FESTIVAL

Mannheim, Germany
Date of festival: November 8–20, 2001
Tel: +49.0.621.102943
Email: ifmh@mannheim-filmfestival.com
www.mannheim-filmfestival.com
Deadline: August 25, 2001

FIGUEIRA DA FOZ INTERNATIONAL FILM FESTIVAL

Lisboa, Portugal
Date Of festival: September 6–16, 2001
Tel: 00351.218.687.479
Email: ficff@hotmail.com
Deadline: August 25, 2001

INTERNATIONAL LEIPZIG FESTIVAL FOR DOCUMENTARY AND ANIMATED FILMS

Leipzig, Germany
Date of festival: October 16–21, 2001
Tel: +341.9.80.39.21
Email: dok-leipzig@t-online.de
www.docfestival-leipzig.de
Deadline: August 25, 2001

AIX-EN-PROVENCE FESTIVAL TOUS COURTS

Aix-en-Provence, France
Date of festival: November 26–December 1, 2001
Tel: 33.0.4.42.27.08.64
Email: axfilms@club-internet.fr
Deadline: August 31, 2001

32ND INTERNATIONAL FILM FESTIVAL OF INDIA

New Delhi —110 003, India
Date of festival: 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
Date Of Festival: 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
Date Of Festival: 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
Date of Festival: November 8–18, 2001
Tel: +46.8.677.50.00
Email: program@cinema.se
www.filmfestivalen.se
Deadline: September 7, 2001

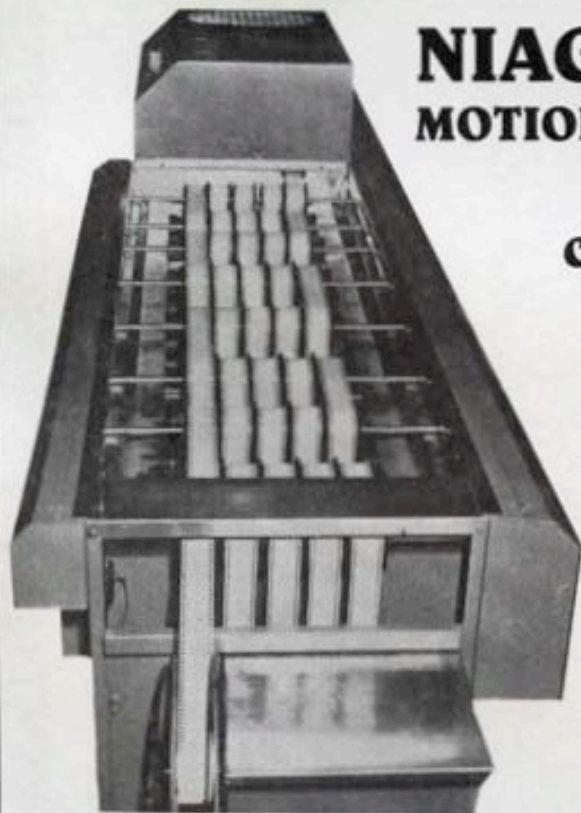
INTERNATIONAL FILM FESTIVAL, BRATISLAVA

Location: Bratislava, Slovak Republic
Date of Festival: 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
Date of Festival: November 29–December 9, 2001
Tel: 55.21.553.8918
Email: producao@arproducoes.com.br
Deadline: September 15, 2001

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