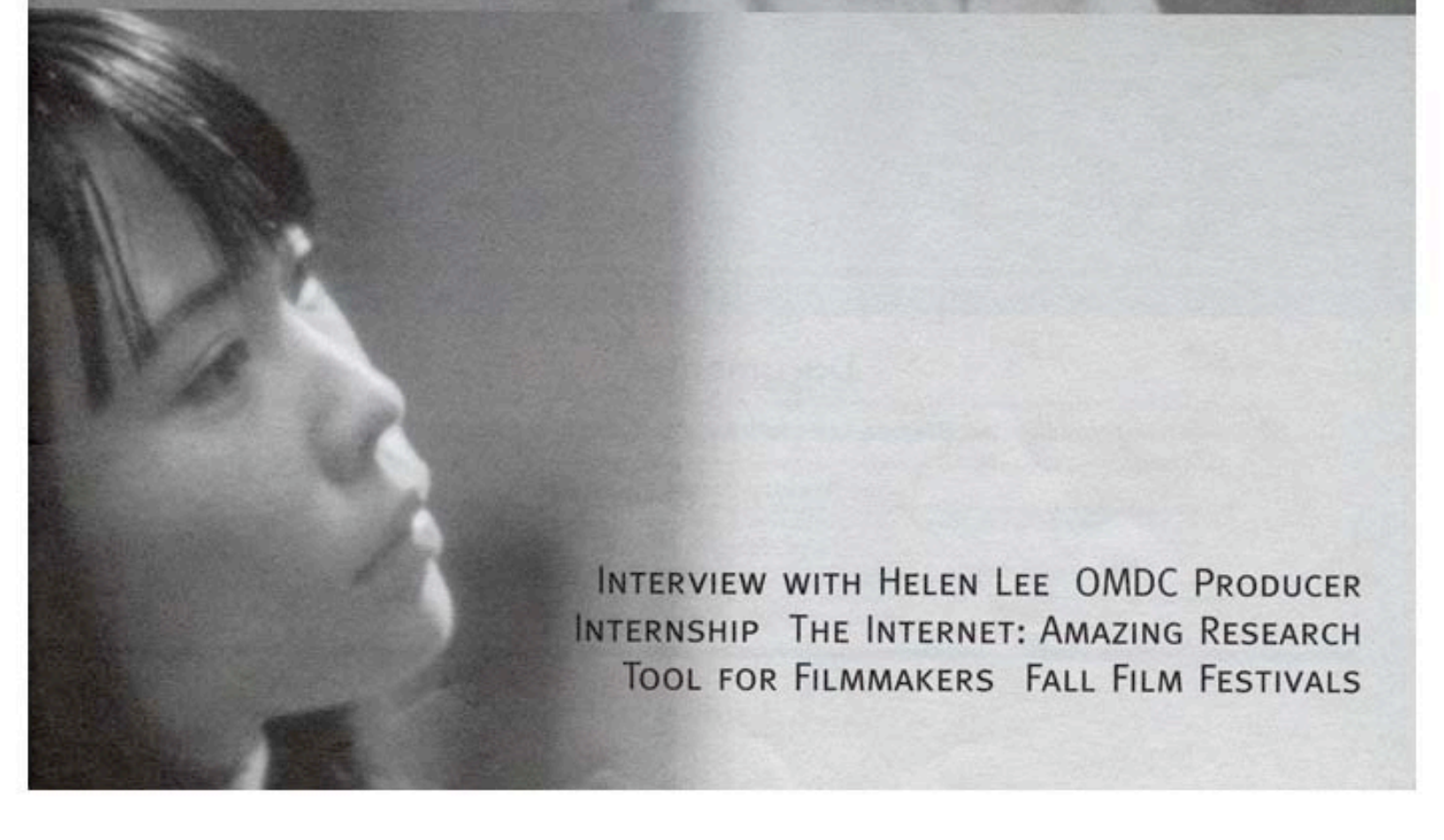




LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 21 ISSUE 6 NOVEMBER/DECEMBER 2001



INTERVIEW WITH HELEN LEE OMDC PRODUCER
INTERNSHIP THE INTERNET: AMAZING RESEARCH
TOOL FOR FILMMAKERS FALL FILM FESTIVALS

❄️ THE LIFT STORE ❄️

Open Monday to Friday, 10am to 6pm.

NEW STUFF!

Super 8 Film Stocks

The LIFT store is now selling Super 8 Stock!

EKTACHROME 50' CARTRIDGE
\$16

KODACHROME 50' CARTRIDGE
\$23 (includes processing with Kodak)

PLUS X 50' CARTRIDGE \$14

TRI X 50' CARTRIDGE \$14

More Super 8 supplies:

SUPER 8 SPLICING TAPE
\$3.50/roll

SUPER 8 WHITE LEADER
(10' rolls) \$0.60/10ft

SUPER 8 400' TAKE UP REEL
\$7/reel

Darkroom Chemistry

LIFT is beginning to keep limited supplies of chemistry available for members processing motion picture film in our darkroom.

Chemicals on hand include those needed for processing both negative and reversal black

& white stocks: DEKTOL DEVELOPER, FIX, HYPOCLEAR & PHOTOFLO (prices TBD). Don't forget, the LIFT store also sells REVERSAL BLEACH (at \$7/1.25 litres of concentrate) for those processing motion picture film as reversal. Please give either Christina or Roberto a call to confirm what items are in stock before heading down to the LIFT store!

16mm Film Stocks for Sale at LIFT

KODAK 7399

LIFT recently received a large donation of colour print stock (7399). Although out of date (by 10 or 15 years), the stock is still a great resource. We will be making this stock available to the LIFT membership at \$0.05/foot (along with a \$5 roll down fee). Give us a call at the office to view samples of this stock.

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 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: there is a roll down fee of \$5 per roll on all of these stocks. All stocks sold in increments of 100' with a minimum order of 100'. Please call in your film stock orders in advance!

Other Stuff Available at the LIFT Store

Production Supplies:

CAMERA TAPE, GAFFER TAPE,
1/4" AUDIO TAPE, PAPER TAPE.

Various Editing Supplies: CORES, SPLICING TAPE (16mm, 35mm & Super 8), SHARPIES, GREASE PENCILS, PAPER TAPE, TRACK FILL, LEADER, ACADEMY LEADER and so much more!

Used Items: DATS, 1/4" AUDIO TAPES, VHS TAPES, BETA SP TAPES, HIGH 8 VIDEOTAPES.

LIFT ARTIST TALK

Documentary

Featuring artists **Brenda Longfellow, Ali Kazimi & Jonathan Culp**

7pm Thursday, January 10, 2002

CFMDC Screening Room
37 Hanna Ave. #220, downstairs from the LIFT office

members pwyc / non-members \$2

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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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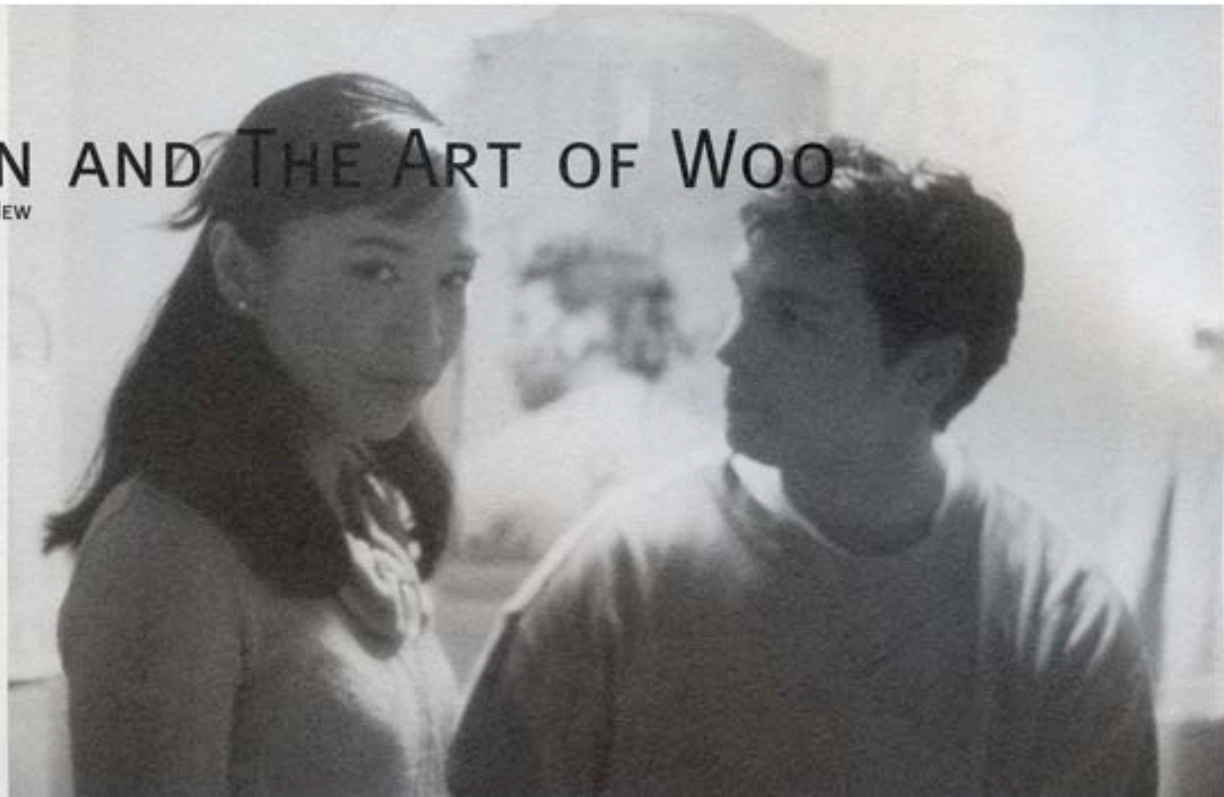
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HELEN AND THE ART OF WOO

BY CAROLYNNE HEW



Longtime LIFT member and independent filmmaker Helen Lee recently premiered her first feature **The Art of Woo** at the Toronto International Film Festival. Produced by Anita Lee, it was made through the Canadian Film Centre's Feature Film Project. **The Art of Woo** opened theatrically in three Canadian cities in mid-December, 2001 (Odeon Films).

CAROLYNNE HEW: The breadth of your body of film work is impressive, from the experimental **Sally's Beauty Spot** to your more interior, reflective dramas like **My Niagara** and **Subrosa**. **Prey** and **The Art of Woo** are very different from the others—looser, laced with comedy, overall more conventional as dramas. They feel like the upbeat, extroverted funny sisters in the group, part of the same family of thematic concerns, but distinctly different. Can you address this diversity of genre and tone and the why/how of it? And generally, how do you describe your artistic intentions and sensibility?

HELEN LEE: I just try to respond to the material. The form finds itself. There hasn't been an overall plan or pattern, although there have been overriding concerns for sure—about race and identity, the conditions of being an Asian woman—and a desire to be formally rigorous. I've always been partial to the melancholy, which in industry terms means more art cinema than commercial movies, I guess. After developing a feature script more along that vein, moodier, with subjective

qualities in the filmmaking (**Priceless**, which never got made), I definitely wanted to do a lighter, more buoyant piece. My life got pretty dark a couple years ago, I was going through a lot of changes, and **Subrosa**, which is downright abject, is a product of that. But really, I think we should all be like John Greyson and go from video art pieces to feature films to episodic tv gigs and back to personal work—what a great model he is. I think the variety must be stimulating. I've never had a "trajectory" towards feature filmmaking—that's not what my short films were about. I grew up in the film community, vs. the film industry. In an ideal world we'd keep crossing those boundaries.

CH: I understand you had been developing a number of feature scripts the last few years, both in Canada and Korea—waiting in "development hell" for that bureaucratic, financial green light from too many sources. How did you retain your determination and focus amidst these trying periods of waiting?

HL: You start with a gut feeling about a film, and there's little choice but to keep going

Still: Sook-Yin Lee and Adam Beach in **The Art of Woo**, photography by Carey Evans

until you hit a major major red light. And then you reassess. This creative kernel you come up with—an idea or a certain character, or it could be a cluster of images, sometimes it starts with a piece of music that perfectly encapsulates the film—it can keep you hooked for years, because it represents some essence of the film itself. It feeds you. Plus I'm fairly persistent. I ran cross-country as a kid, was never a sprinter, so I don't mind the distance. Of course you're constantly plagued by self-doubt. At the start of every project you're asking, is this going to be worth two or three years of my life? In the end there's no choice.

CH: The feature film industry often subscribes to a model of separating the roles of writer and director, although many of Canada's notable filmmakers like Egoyan and Cronenberg remain auteurs. Why have you chosen to work this way? And is there a clear point in the production timeline when you retire the "writer" and activate the "director"?

HL: I never supposed somebody would write a script for me to direct. Now it's starting to happen, several screenwriter friends who I really want to work with, we're starting to develop projects together. I know we share a sensibility and they know my filmmaking, and collaboration from the start is ideal. I find writing so hard. I think any writer would tell you that. A screenplay is, in my mind, such a technical beast—it's the blueprint from which everyone starts their work. I can easily labour over a script for years, that part doesn't bother me, but it is such excruciating work.

If you're the writer/director on a project, you effectively have three chances to write: at the script stage, on set, and in the editing room. So I like that carryover, you have a longer timeline to conceptualize and design the thing. With **The Art of Woo**, which was a 95-page script, I was tweaking until the very last moment. We'd lose a location and it'd be, okay, we go to camera tomorrow and I've got to rewrite this scene, because much of the story was location-dependent. So it was convenient in that respect. And also measuring how actors would want to change or paraphrase their dialogue, although that was

rare on **The Art of Woo**, it's a highly written film. That said, I really welcome the chance to direct someone else's script.

CH: Why did you choose to work in the genre of romantic comedy for your first feature film? It seems like an unexpected choice... I mean, where have you been hiding your comic sensibility all this time?

HL: I hope those films weren't without their humour! I think every piece has its own hilarity, or absurdity, at least those little moments. Although you're right, **The Art of Woo** is an outright comedy, though less hah-hah and more in tone of a classical 50s romantic comedy, more sly and comedy of manners-like. Simply, Anita and I wanted to make an entertaining film of substance. There are "issues" in the movie—it's definitely about something—but we wanted a sleeker touch, we wanted to make a film we would want to go out and see. The thing with comedy is you know if it's working or not. And combine that with subject matter like race and class, and if you're hearing people laugh you know if they're getting it or not. Because laughter's the sound of understanding.

The fact that we had such a ball making it was a bonus. It was so much fun to make. We'd be in script sessions with Ross [Mckie, the story editor], literally falling over with laughter. Even on set there was a really good vibe going. The project's been charmed since the beginning—it's taken a year from conception to premiere, which would have only been possible making it through the Feature Film Project at the Canadian Film Centre. That momentum really worked for us and the film.

CH: **The Art of Woo** looks like it's from another galaxy of low budget filmmaking—the wardrobe is impeccable, the production design thoughtful, beautiful cinematography and glam locations. Seems your co-production designer Rick Gilbert's motto ("Rosedale products at Parkdale prices") worked well. How did you and Anita achieve this, was it Korean Mafia connections?

HL: The funny thing is we conceived it to be a low-budget endeavour. It was written to be



made through the FFP very quickly. Anita thought, "Great, a romantic comedy—two characters in one room." But it turned into a cast of about two dozen speaking roles, a sizeable number of principal characters, several crowd scenes, two bedrooms attached by an adjoining bathroom which we had to build, and locations you can't buy or are usually very expensive (like The Power Plant and the Royal York Hotel). I'll tell Sally [Lee, the costume designer, also former LIFT membership coordinator and Helen's sister] what you said about wardrobe, she'll be so tickled. Sally convinced Canadian designers like David Dixon, Catherine Curtis and Misura to outfit Alessa Woo's glamorous fashion needs. I badly needed Sally's good taste on the film. We were very lucky, everyone pulled in favours. And Anita's a miracle worker.

CH: How did the budget inform your aesthetic choices? For example, in your production notes you use the term "surreal naturalism" to describe the look you were after for the cinematography.

HL: Given the scope of the film (there's a lot of story in the movie) it was essential to get down those beats or dramatic moments, but we couldn't lose the overall arc, either. I was reluctant to cut the script for purely budget reasons, although those choices also have to be made. When it came down to style and do-ability, that's why we went with a kind of minimalist style. The camera barely moves, and when it does it has to count—because we're going to take one or two hours to do that move, so the compositions had to be strong. When you said earlier that the film is "looser," I actually feel like there's a strongly classical sense to the film, it's very tightly structured and edited. We wanted a kind of seamlessness and polish, where the filmmaking craft was understated so the performances would shine. It doesn't just hang loose, we didn't throw a camera around and just use available light. There's a beautiful formalism to Steve Cosens' lighting, the framing. It's not a Dogme film.

CH: The cast is a veritable who's who of Canadian performers...with some unconventional

choices like singer Edwin and Sook-Yin Lee. Sook-Yin is well known as a performer, VJ, even as an indie filmmaker, but less so as an actress. Yet she is so uncharacteristically femme and surprisingly vulnerable in your film. What was the rationale behind your choice to work with an untested actress as the lead?

HL: The rationale was that Sook-Yin is incredibly charismatic and smart, and I knew she could do it. In the past I've really relished working with non-actors, and my films have often been a mix of pros with first-timers. Sook-Yin came in with little dramatic experience, it's true. But she did her homework. She did basic groundwork stuff with Jacqueline McClintock, the Meisner acting coach, learning how to listen to someone in a scene (vs. monologuing to the camera, like her work at MuchMusic). We talked about the character scene-by-scene, she did her own backstory work, venturing north of Bloor Street and haunting the shops where Alessa would splurge her hard-earned dough on fancy lingerie and manicures. She transformed herself. You know, we have some really nice special effects work in the film (performed courtesy of C.O.R.E. Digital Pictures) but in my mind Alessa Woo is one big special effect! I hope Sook-Yin is recognized and rewarded for her work. I think celebrities, even so-called Canadian celebrities, tend to get hard knocks because they're known entities. We should be celebrating the fact that there's such great talent here. Adam [Beach, who plays the male lead, Ben Crowchild], too, though he's doing a lot of work stateside [such as the title role in the upcoming John Woo movie, **Wind-talkers**, opposite Nicholas Cage] is proudly Canadian.

CH: Adam Beach's on-screen intelligence and sexiness are remarkable. Has he changed as an actor since you worked with him on **Prey**?

HL: Adam's a star. Super nova. He is amazing to have on set, his energy's just infectious. He's incredibly hard-working, quite diligent as an actor, and serious about his work. In the past five years he's matured a lot, he's now a father of two very rambunctious boys. You

have to remember he was coming off **Wind-talkers**, with the big Hollywood treatment, on to our little movie and it'd be like, uh, Adam, would you mind changing your wardrobe behind the curtain in the basement? He's the best.

CH: Toronto functions like a central character in the film, showing off its best landmarks and sharing its in-jokes. Making the references so specific and local, were you ever concerned that doing so would limit its appeal, or that the film would feel small or cliquey?

HL: A film like **Annie Hall** is so Manhattan, and how is **Breathless** imaginable without it being set in Paris? I think a big part of the pleasure is sharing with these characters their special haunts and the nooks of the city they live in. I guess the Scarborough bits are a bit mystifying for an outsider. It's true those jokes didn't travel as well in a place like Saskatoon (where we recently showed the film at the digital festival, NextFest), but that doesn't matter, you know the jokes are there. And Simone's remarks about Native reserves and black moods, they're plays on language, and maybe won't fly as well in non-English-speaking places. It's not that we don't care, but it's so much better to be specific than general. Anyway, the insiderish aspect didn't occur to me, maybe I'm too inside! But I don't think the movie's exclusionary, I hope it's the opposite.

CH: I love the songs of Ron Sexsmith—so full of longing and displacement, his music fits the tone of your film so well. How did you get Ron on board, as I've never heard of him scoring films before? And what about the always prolific Kurt Swinghammer?

HL: Am I not the luckiest person in the world? I'm a huge Ron Sexsmith fan—but then, Ron doesn't have casual fans, does he? We had a chance meeting in a café last December, we talked about films (he's a big movie buff) and found we both adored **Rushmore**. I showed him my shorts and gave him the script, he came to our script reading and saw the whole movie unfold with actors. He had a bit of time off before launching *Blue Boy* and it just worked. Knowing he'd be busy touring when

we'd need him, he wrote and recorded the three songs that appear in the film before we even shot a frame. Ron brought Kurt on board, which is amazing because not only is he one of Ron's closest creative collaborators (he trusted him implicitly with his music), Kurt is an amazing instrumentalist and has extensive experience scoring for film. Plus he's a great guy to boot. We had the best of both worlds.


CH: The international premiere of **The Art of Woo** was in mid-November at the Pusan International Film Festival. Was it particularly exciting, with Korea being your cultural homeland, and also where you lived for a few years recently?

HL: Incredibly exciting. Korea's an important place for me. The film industry there is comparable in size and output to Canada, but there is a huge domestic audience for the films they make. And the films are good. Anita and I were hugely excited about being part of Pusan this year. I hope the film finds a home there.

CH: What are you working on now?

HL: Various things: **The Electrical Field**; a Native casino story; bebop jazz and murder in 50s Toronto; **Anna May Wong**; a transnational love story set in contemporary Seoul; and yes, a low-budget Dogme film starring a notable Asian actress, I hope. Also there's a video installation with Mike Hoolboom. In the next little while I'll be spending time in Berlin where I'll be researching and writing a screenplay set during the Korean War based on my aunt In-Sook Kim's memoirs—it's a story about a family divided by the war. It's the story of my family.

THE art of WOO



Stills (left to right): Adam Beach is Ben Crowchild in Helen Lee's **The Art of Woo**, Sook-Yin Lee is Alessa Woo, photography by Carey Evans

PRODUCER INTERNSHIP PROGRAM AT THE OMDC

BY RUBA NADDA

I've been told many times that you're either in or out of the film circle. For most of my career I've been seen as being outside of it and, for the most part, I believed it. I have no formal training in film except for a two-month stint at New York University. But to date, I've made eleven short films and two features. My shorts were all funded by a full time-job, a job I lost as a result of working too much on them. I received small grants for the two features, but I ran into debt finishing my latest film, **Unsettled**. Although the shorts have been accepted in over 200 film festivals and have received critical acclaim, the



two features weren't as successful as I had hoped they would be. I felt burnt out and tired of pouring so much into my habit. So I took a step back, and started thinking what I was doing wrong. I had made these films with the resources that were available to me, but that was no longer enough. I decided that I had to make a movie with some real financing.

So in the spring I applied to a program called The Producer Internship Program, run by the Ontario Media Development Corporation. The Producer Internship Program is an intensive work-study program that places six emerging Ontario producers in active companies in the areas of development, funding,

production and distribution, for a 24-week placement. During their placements the participants are mentored by a Host Company representative, and attend a comprehensive series of master class workshops—organized by the OMDC—on the business and legal issues of producing, with input from an array of industry professionals. The experience offers a practical, hands-on range of producing skills and insights designed to help emerging producers anticipate industry requirements.

At the time I decided to apply to the OMDC program, I had had several job offers,



all in the film business, but all would have taken my time away from making films. So I put my package together for the OMDC, submitted it and waited. The OMDC went through the entries and came up with a shortlist of fourteen people, of which I was one. We interviewed with six production companies, so only six of the fourteen would eventually be placed. At the end of the interview section, the applicants and the production companies each list their top three choices. After my interviews I had several offers and was finally placed with a company called Sarrazin Couture Entertainment. They produce primarily television shows and movies of the week such as **The City**, **The Sheldon**

Kennedy Story and **After the Harvest**. I was very excited and happy to have been accepted into this program; I guess I felt it was a way for me to become more a part of the film industry.

Because it is such an intense program, we, the six producers, immediately bonded. James Broadley is at Kensington Communications, which does documentary style shows. Kirstie Smith is with Nomad Films, who have made some award winning docs. Elissa McBride is with AJE Productions and Rob Esposito is interning with MDF Productions. It just so happened this year that I was the only one placed at a company which produces drama. As a producer intern you work with the production company from Monday to Thursday. On Fridays, you have a whole day



of workshops in which people from the industry come in to discuss all aspects of film. Tina Goldlist, the coordinator, organizes the workshops. The Fridays, we all soon found out, were really the best thing about this program. It introduced us to the top people in distribution, financing, crew and so forth, and made these people aware of who we are.

Participating in this program has been one of the best decisions I've made in the past few years. I got experience working at a production company and it enabled me to meet important people in the industry I'd been harassing for awhile—either through incessant phone calls, or by faxing press releases every few weeks. Just some of the people

who came to see us on Fridays were greats like Charlotte Mickie and Jan Nathanson from Alliance, Carrie Paupst Shaughnessy from the Development House, Marguerite Pigott from Odeon Films, many people from the CBC, Robin Cook, Jim Murphy, Hussein Amarshi and many, many more. Another great advantage to the program was being able to attend all the fun and exciting parties held by the Toronto Film Festival. What's better than good food, free drinks, getting all dressed up and mingling? It was my first time going to events like the Norman Jewison barbeque and City TV shindig.

This is a program all filmmakers should consider if they feel they are ready to move on from making low/no budget films. I wish I could depend and live on Council grants to make my films, but I know how difficult that is. At the moment, I have hooked up with Lisa Hayes, a good friend and a prolific and distinguished filmmaker, who went through the OMDC program last year (and who used to be the beloved Technical Coordinator at LIFT). We both realized that experienced producers were not going to spend time producing newcomers like ourselves, but I believe that both of us possess enough business and creative savvy to make it work in this insanely difficult and competitive industry. Currently, Lisa is acting as producer while I am taking a step back and concentrating on writing and directing. The project we are working on is a feature film called **Coldwater**. So far Telefilm Canada has come on board for Development Funding. With the combination of everything I have learned from this terrific program at OMDC, and the skills that I obtained making my films, I know Lisa and I will be able to make **Coldwater** a success.

Stills (left to right): Tina Goldlist; Elissa McBride, Kirstie Smith, Ruba Nadda, James Broadley, Tina Goldlist; Mirake Emery

THE INTERNET» AN AMAZING RESEARCH TOOL FOR FILMMAKERS



The Internet is a powerful resource for filmmakers. I first began using the Internet for research during film school as a producer, director and cinematographer. Since I've been out of school, I've focused on a career in cinematography, and continue to use the 'net all the time to prepare for jobs or just keep current on what is happening in the film production world. A high bandwidth connection such as cable or ADSL isn't a must, but I recommend it for best use of what I'll be describing here.

There are three main ways to use the 'net for film research:

- Users can view and/or download digital video such as commercials or short films to study and analyze (or simply enjoy).
- Interactive discussion boards and forums provide a virtual "bulletin board" on which to post questions and converse with professionals in the film industry.
- Databases and directories can be used to search for specific information and resources related to film production.

THE 'NET AS A LIBRARY OF SHORT FILMS AND COMMERCIALS:

As high bandwidth has become mainstream over the past year, there have been huge changes in the reality of actually watching

film over the 'net. Quality has become acceptable for viewing media at a reasonable resolution with no loss of colour or frame rate.

There are several file formats for digital video to be transmitted over the Internet; some are better than others for quality. The main video formats you'll run into on the 'net are:

Windows media (.avi, .asf or .mpg);

QuickTime (.mov or .qt); and RealPlayer (.rm)

Windows media will be played by Media Player, which is a windows component. QuickTime and RealPlayer are both third party plug-ins. That means that they are made by companies other than Microsoft and must be specifically downloaded and installed on your computer. These players can be downloaded for free from the following sites:

apple.com/quicktime and realplayer.com

In terms of quality, the onus is on the person who initially compresses a file. If the file has a huge amount of compression, quality will be terrible regardless of the format. Compression of video can be achieved by reducing resolution (number of pixels), decreasing number of colours or by removing frames. Compression is a necessary evil because it reduces file size, making download time shorter. Personally, I find QuickTime (.mov) files compress well—I think they have the best quality and least amount of dropped frames, while maintaining a reasonable file size. A thirty second clip will be around 5

MB—download time may vary from under one minute on a cable connection, to about 20 minutes on a dial-up modem.

Windows media is usually all right as well, but in my experience RealPlayer has horrible sound and bad frame rate. You also generally have to "stream" the file (meaning watch it as it is downloaded), which creates two problems. First, if there is congestion on the 'net during the download, playback will stop and start, or be generally choppy. Second, streamed files cannot usually be saved. Once you close the application you viewed the file with, it is gone; you have to download it again to watch it again. RealPlayer is fine for things like interviews, where you don't care about quality, but is generally useless for something that you want to really see and study, such as a fast-paced spot with quick cuts and snappy camera moves. There are some RealPlayer lovers out there, though—keep in mind that these are just my opinions.

Windows Media and QuickTime files often have the option to stream. I prefer not to watch video as it is streaming. Instead, I leave the player window paused until the file is completely stored in cache (temporary storage on your hard drive). Sometimes I click on the file link and use the "save as" option to download the file to my hard drive. Once the file is saved to my hard drive I can watch it at my leisure, as often as I like, in the best quality the file will allow. I don't mind waiting for a download; I'll generally read articles on another site while I wait for the file to finish downloading. To accomplish this you can open a new window on your Internet browser without disturbing what you are downloading. With QuickTime, you may need to have a registered version of the player in order to access the option to save files; mine is registered so I can't confirm that the unregistered version doesn't allow saving. If this is the case, it is worth registering QuickTime to gain access to this option.

The following are examples of sites for viewing and downloading film:

apple.com/trailers

This site houses major studio film trailers in QuickTime (.mov) format. I've found trailers more than a year old, so they might continue to archive from this point for-

ward. Trailers are a good reference for shot composition and dynamic editing. (Even bad films often have good trailers.)

ifilm.com

"Ifilm" is a huge collection of independent films and shorts from all over the world. This is not only a great resource for reference and inspiration, it is also a way to get your film seen. The site explains how to submit films. Files are in several formats—the user may choose from Windows media, QuickTime or RealPlayer.

adcritic.com

This site provides award-winning ads from all over the world. The files are QuickTime (.mov) format. Commercials are becoming increasingly artistic as the audience becomes more sophisticated. In fact, television commercials often forecast new trends in film style—for example, the now famous "Bullet Time" effect (where the action freezes or ramps down to a stop and the camera dollies around it). Used in **The Matrix** and now being copied by many action and sci-fi films, early examples of this effect were seen in GAP ads.

THE 'NET AS A RESOURCE FOR ADVICE AND COUNSELING:

"Discussion boards" are another great Internet resource. Users may post questions on a virtual bulletin board, and have them answered by others in the industry. You can also read the questions, answers and discussion strings of other users. Whether you have artistic or technical concerns, discussion boards and their archives are an unbeatable source of sound information.

I had a job that entailed shooting in an elevator set; the scene called for the elevator to stop unexpectedly as the power failed. The shot had to be locked on sticks, then shake as the actors reacted to the elevator stopping, then return to a locked tripod shot as the actors looked at each other puzzled. While I was exploring different options for this effect, I posted a question on a cinematography forum. Within twelve hours I had several responses. A cinematographer from L.A. suggested I use a piece of gear called a "vibration isolator," a device used on a car rig to soften the forces on the camera from acceleration. When used "improperly" on a tripod, the camera floats on a rig that allows for a very stable shot... stable until the camera is

suddenly jarred. The "vibration isolator" helped me to create the effect I wanted. This was the first time I ever used an on-line forum, and I had several great responses within hours of posting—I've been hooked ever since!

Two of my favourite cinematography related forums are:

cinematographer.com

This is the main site for **American Cinematographer** magazine. There are many great resources on this site, including an excellent discussion forum which allows anyone to post topics on cinematography.

cinematography.net

This Cinematography Mailing List provides a great forum for camera crews and related professionals to participate in the discussions specific to many issues related to cinematography. You can read archived discussion strings on-line. Registration to enable you to post is free.

FILM-RELATED DATABASES AND DIRECTORIES:

Many film specific databases and directories exist. Everything from where to rent what, and who worked on a certain film can be found using these types of sites. Some examples:

imdb.com

This is the "Internet Movie Database." It is a great tool for checking the resume of anyone and everyone working in film. This database can be used to cross reference cast and crews of almost every film or television series ever made. I'd like to see something like this for commercials and music videos—if it exists, I haven't found it yet.

filmtoronto.com

When I was prepping for a project (as a producer) I used to have several text files open on my desktop. As I made calls, I would cut and paste numbers and info for rental houses and prop houses as I compiled info. Filmtoronto.com is an awesome resource for producers. It has a massive directory for every imaginable thing you might need to shoot a film in Toronto. The directory has info on everything from rental houses, to animal wranglers and catering—there is even a local weather forecast on the main page. You will no longer need to open a phone book when prepping a job.

cyberfilmschool.com

An excellent starting point when using the Internet for film research. This site has articles, links and lots of great instruction on-line. There are several forums and discussion boards to refer to, and you can view interviews with major directors, editors, cinematographers,

etc. in QuickTime (.mov) format.

I have often needed info on the specifications of a certain camera or film stock. This information could probably be ascertained from a discussion forum, but it can be even faster to go straight to a company's web site. Often technical specifications can be downloaded for free from the manufacturer. Rental houses often supply on-line catalogues and specifications of gear available for rent.

If the information is not directly online in HTML format, it is usually a PDF file. You will need Adobe Acrobat to read files in .pdf format. Acrobat Readers for all platforms can be downloaded for free from the Adobe web site at www.adobe.com.

Examples of manufacturers and rental houses with great websites to reference:

whites.com

William F. White is one of the biggest rental houses in Toronto. This site is very comprehensive, with links to manufacturers and specifications for their rental gear.

kodak.com/US/en/motion/products/films.shtml

This is a sub-link on the Kodak page—it takes you straight to the motion picture stock information. I use this site all the time when deciding on a stock to use for a film.

Tiffen.com

As I was writing this article I thought, "what would I do if I was thinking of trying a new filter on a job?" Without even searching in a major Net search engine like yahoo.com or altavista.com, I simply typed Tiffen.com. Sure enough, there is a site with information, links, and photographs demonstrating the effects of various filters.

There is almost no limit to the power of the Internet as a resource, and it is only getting bigger, better, and faster. The links I have provided may change, but the information will always be there and as long as you know how to find it and use it, the Internet will be a great source of information and ideas.

FALL FILM FESTIVALS

BY KATHLEEN MULLEN

Autumn is a great time to go for a walk to the movies; the fall film festivals kick off with the Toronto International Film Festival in September, followed by an eclectic collection of other festivals throughout September, October, and November. Next year get your films and videos ready to submit early!

Planet in Focus: Toronto International Environmental Film & Video Festival is Canada's first annual, international environmental film and video festival directed by Mark Haslam. This year it ran September 28-30 with films, videos, and panel discussions focusing on a variety of issues related to the social and ecological health of the planet. The festival seeks to promote reflection, discussion, and calls for action on environmental issues.

Planet Indie (September 7-15) is a festival of independent films founded in 1998 by a group of filmmakers who share a common belief that small films have an audience. It operates independently without government funding, existing with the assistance of sponsors, volunteers, and audience. It takes place at the Bloor Cinema and has a whole award section, juried and all.

Si-Si-Cine had its 9th annual festival of films from the Spanish speaking world at the Bloor Cinema, October 12-16. Organized by CCIE (Cultural Celebration of the Spanish Language) and programmed by Raul Galvez, Si-Si-Cine was created in 1992 to promote Spanish films from around the world.

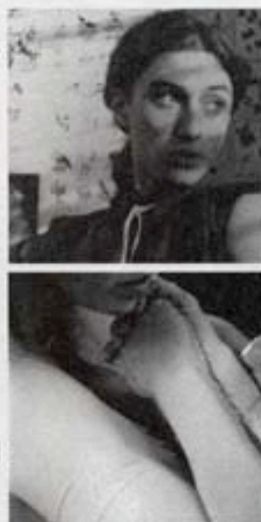
The 10th Moving Pictures Festival of Dance on Film and Video took place October 29-November 3. Started in 1992 by Marc Glassman and Kathleen M. Smith, the festival explores the link between dance and the media arts. Its international touring component brings artists, presenters and audience members together to explore links between dance and media of all kinds, particularly film and video. I went to see the Canadian program of dance on film and video sponsored by Bravo!, which was a diverse collection of shorts from gypsy music and dance to a dance music video from Calgary. The Royal was packed with lots of Canadian bigwigs and filmmakers.

Toronto Reel Asian International Film Festival (November 15-25) explores the diversity of Asian Canadian and diasporic film culture and promotes emerging filmmakers, both Canadian and international. This year the festival featured a spotlight on local filmmaker Midi Onodera and her varied and diverse career. Other highlights included **Heroes in Love** from Hong Kong, which was a hit at this year's Vancouver International Film Festival, and the Canadian-made documentary **Obaachan's Garden** directed by Linda Ohama.

Rendezvous with Madness Film Festival (November 14-18, 2001) presents features and shorts focusing on mental health and addiction. This year for the first time Rendezvous with Madness included a shorts program focusing on queers and mental health. Highlights of this program curated by Cassandra Hanrahan are Thirza Cuthand's **Anhedonia** and Shawn Postoff's **Coming to Terms**. Rendezvous with Madness is produced by the Workman Theatre Project, a non-profit, charitable performing arts company linking people who have experienced the mental health system with training and employment in Toronto's arts community.

The first annual **Female Eye Film Festival** ran November 15-18 at the Bloor Cinema. Founded by Festival Director Leslie Ann Coles, the Female Eye is dedicated to contemporary women filmmakers and works to promote women's independent filmmaking locally and internationally.

Organized by the Centre for Aboriginal Media (CAM) and V tape, **ImagineNATIVE Media Arts Festival** (November 21-25) provides an international forum for Canadian Aboriginal artists. Screening films, videos, and multimedia installations by Aboriginal artists and indigenous people worldwide, ImagineNative seeks to foster both emerging talent and established artists. The Centre for Aboriginal Media (CAM) was formed in November, 1998 and is dedicated to preserving and developing Aboriginally produced film/electronic/digital media. This year's festival included a video bus tour to the Woodland Cultural Centre with historian Tom Hill.



Stills (top to bottom):
Skin Deep by Midi Onodera screened at Toronto Reel Asia International Film Festival;
Thirst by Jessica Joy Wise at Rendezvous with Madness Film Festival

Find them on the web: www.planetinfocus.org; www.reelasian.com; www.planetindie.com; www.femaleeyefilmfestival.com; www.rendezvouswithmadness.com; www.movingpicturesfestival.com; www.aboriginalmedia.org



blah blah blah

(re)
viewing
Québec



With a rousing introduction by "The Radical Cheerleaders," and a closing gas mask gift to screening and tape organiser Gisèle Gordon, there was little doubt that the fourteen films screened at the October 21 "Blah Blah Blah: (re)Viewing Québec" screening and tape release (with proceeds to the Québec Legal Defence Fund) had the sole intent of examining the Summit of the Americas in Québec City in April, 2001 from a personal level of resistance. Fourteen artists (including Ali Kazimi, Kevin McMahon, Charles Officer, Julie Fox and b.h. Yael) travelled to Quebec (or stayed home) and recorded their reaction to the Summit protest, providing an alternative to the mainstream media's coverage.

There were some interesting cinematic and media critiques throughout the projects,

For more information surf to <http://www.urbannation.com/blah.htm>. The "Blah Blah Blah" video compilation is distributed through V tape, with proceeds from sales going to the Québec Legal Defence Collective.

Stills (left to right). (of) fences by b.h.Yael, *Girls with Opinions* by Gisèle Gordon, *Packin'* by John Greyson

namely Gordon's and David Best's revelations of the alarming degree of both pre- and post-summit media influence on the public's sentiment of the protestors and the event, not to mention the coverage of the event as it happened. Two works showcased the entertainingly intellectual potential of the videos:

Malcolm Rogge's *Like a Nice Rubber Gas Mask* creates a striking juxtaposition between lighthearted interviews regarding protestors' protective clothing and an actual serious threat to general safety; and John Greyson's *Packin'* offered a unique, personal, and humorous view of the events through, at its most basic level, an examination of the crotches of law enforcement officers. And while the program may have been uneven overall, the inspired desire to resist and inform often emerges in, at the very least, the undeniably shocking footage of the events ignored by the mainstream media, but caught and displayed by this collective.

By RYAN NOTH

"Blowing the Trumpet Tulips"



October 19–21, 2001
Queen's University, Kingston, Ontario

CAPITALISM AT 10 AM (AN OUTSIDER REPORT)

ing, and the "Money" panel that afternoon, featured panelists who staked out personal territory in the field of social discourse. John Greyson's poem about Pasolini's guilty lust for state police gave nifty context to his video **Packin'** (from the Blah Blah Blah program), an eroticization of Quebec riot squad cop crotch-es. Montieth McCollum, director of the doc feature **Hybrid**, spoke engagingly about how his limited funds stretched production over seven years and gave the film a unique style born of necessity. And Mike Hoolboom delivered a sort of monologue from beyond the grave which both acknowledged and decried the need for artists to act as advertisers and self-branding agents in pursuit of the "success" chimera. At least these speakers admitted to the fact that artists and audiences, enmired in the social web though they may be, are individuals with libidos, bank accounts, and egos. But Greyson committed the unpardonable sin of leaving Jack Smith off a list of leftist filmmakers, and the room exploded in hilarious indignation; the ensuing heated how-left-was-Jack discussion felt like a roomful of closet auteurs justifying their hero-worship with political affiliation.

The truest and most invigoratingly "useless" experimentation came as a footnote to Saturday night, in the form of post-dinner activities (slamdancing in an ATM kiosk, cathartically parodic academiababble) captured by Kika Thorne's ubiquitous video camera. My saying that that night of impromptu shooting with Thorne, Hoolboom, and Steve Reinke contained more play and receptivity than the rest of the weekend must of course be taken with a grain of salt on which are microscopically inscribed the words "apoliticism," "anti-intellectualism," and "cult of celebrity" ("Look at me mommy, I'm making a moooovie with these people!"). Obviously, my reaction to the conference is tempered by my personal tastes, biases, and blinders. But at least, unlike some, I'm willing—what's more, feel obliged—to admit it.

BY DANIEL COCKBURN

Blowing the Trumpet to the Tulips: An Exchange on Experimental Media, Queen's University, Kingston, October 19-21, 2001

The three-day conference on experimental film and video took its title from George Darwin's comment in praise of "purposeless" experiments for the mere sake of seeing what would happen. Too bad, then, that the weekend proceeded according to an implicitly assumed set of parameters; it quickly became apparent that the social/political context was the only worthy context in which to make or discuss films. In the first panel, Abigail Child lamented the continued existence of an experimental film canon, and no one (on the panel or in the audience) suggested that a canon might possibly have some use. Similarly, "art for art's sake," "romantic individualism," and "auteurism" were only ever mentioned (and received) with a figurative wink acknowledging their assumed obsolescence. Though a proponent of all those gloriously old-fashioned camps, I do allow that they may be outmoded; however, I sank further into my seat the more I realized that this was not a topic for debate but a collective assumption.

There were, happily, some attempts to broaden the discourse's scope. Carlton grad student and panelist James Missen suggested that the personal sphere is the first stop on the road to social change, and Chris Kennedy reminded everyone that one of art's fabulous effects is its bringing together of people from all political and apolitical milieus for possible dialogue. I was itching to take it further and pipe up with the idea that, even admitting politics' universal influence, an apolitical artwork or discussion is still valid (and can still be of political relevance, if one wishes to so contextualize it). But I chickened out, certain that my alien viewpoint would get turned back at the discussion's border.

The "Capitalism" panel on Saturday morn-

LIFT NEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Running steady at 24 fps...

The fall has been an exciting time for LIFT. We have acquired new equipment over the last two months (on this, see the reports from our technical coordinators); our workshops continue to sell out and draw large numbers of people to the co-op; we have increased the print run of our newsletter to meet higher demand for the publication; and our special events committee is coordinating a number of special screenings and artist talks for the fall and winter. And... LIFT is on track to come in on budget at year-end.

In October, LIFT hosted a special workshop with five students from Linden School, a Toronto feminist alternative high school for girls. With the special workshop under our belt, LIFT is now in discussions with the Women's Television Network (WTN) Foundation about hosting a two-week Girls Film Camp next year. The Film Camp concept, developed by the WTN, combines education in the technical, creative, and theoretical aspects of filmmaking and media literacy. One of the main goals of the Film Camp program is to celebrate social and cultural diversity. If it flies, the Camp will bring a group of young people to the co-op, and it will provide opportunities for LIFT members to gain experience in training and teaching high school students in filmmaking and media literacy.

In November LIFT reopened negotiations with ACTRA to strike a deal to provide LIFT members with access to ACTRA members at super-discount rates. Under the proposed framework, LIFT members will also be able to access ACTRA's on-line database of thousands of ACTRA members in Toronto. ACTRA members stand to benefit as well, since they will have opportunities to work in fringe and independent Canadian film without compromising their commitment to their union.

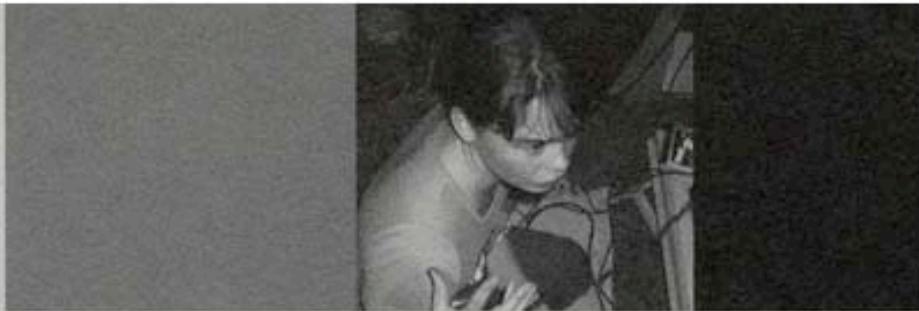
Of special note: The LIFT 2001-2002 Canada Tour Celluloid: Celebrating 20 Years of Independent Filmmaking kicked off on November 30th at the Manitoba Cinematheque (co-presented with the Winnipeg Film Group). From Winnipeg, the tour moves westward to Vancouver Island, before heading to the East Coast in the New Year.

It is safe to say that every member of LIFT wants to see our co-op continue to be a healthy and dynamic artist-run centre. In the summer, the LIFT Board of Directors embarked on an organizational review. So far, the following goals for the next year have been identified: to ensure that our production and post-production facilities continue to meet the needs of our

members; to clarify and improve our core governing policies; to increase and diversify our member base and continue to show appreciation and interest in the work of our volunteers; to create a respectful, supportive, and creatively stimulating environment for all members; to increase our presence in the Toronto film community; to stabilize our finances and increase funding from grants, fundraising activities, and foundations; to share creative and technical resources with other likeminded film organizations and artist-run centres; and to continue to create new opportunities for independent filmmakers to learn new skills and to collaborate with each other.

I'd like to invite our members to share their ideas and views about the co-op at committee meetings, in the newsletter, and simply by calling us to talk about your ideas. If you aren't already an active member at LIFT, I would like to encourage you to become one. LIFT members pool our resources, skills, talents, ideas, aspirations... and occasionally even our neuroses. The co-op is structured democratically: all members may vote at the annual general meeting where the policies that govern the organization are ratified; all members may stand for election to the Board of Directors; all members may join LIFT committees and have a direct voice in the operation of the co-op. You don't get those opportunities with cable TV!

MALCOLM ROGGE



NEW MEMBERS

Cristina Alcivar
 Zargham Ali
 Jordan Allison
 Sarah Armenia
 Billy Austin
 Paulette Bourgeois
 Daniel Brennan
 Sarah Brown
 Jerome Canon
 Chanda Chevannes
 Jayne Courtney
 Amber Dawe
 Robert Deleskie
 Jochen Detscher
 Tyson Erb
 Patrick Faubert
 Rosie Fernandez
 Richard Fitzgerald
 Paxton Francis
 Jason Gileno
 Alvin Griffith
 James Grist
 Peter Gugeler
 Kevin Jakubec
 Stacey Jennings
 Louise King
 Vanessa Lam
 Darrin Lapointe
 Kate Leclerc
 Aidan Leroux
 Greg Loon
 Bruno Marsala
 Kelsey Matheson
 Walter Melrose
 Emmanuel Mutsune
 Antonio Nucaro
 Ayode Ji Oti
 Andrew Oxley
 Charity Pankratz
 Dan Rayment
 Kieran Rayment
 Mike Richardson
 Simone Rioux
 David Sansom
 Kathryn Song
 Nadine St Louis
 Robert Sternberg
 Ho Tam
 Emily Thacker
 Nicole Torok
 Andreas Trauttmansdorff

Paolo Visentin
 Jeff Watson
 Marni Zatzman
 Katherine Zion
 Luigia Zucaro

VOLUNTEER NOTICE BOARD

There are a variety of ways to fulfill your volunteer hours, including helping out in the office and at special events, writing for the newsletter, or sitting on a committee. Call Jesse at 416.588.6444 for more information.

Thanks to all the members that have volunteered recently:

Andrew Chisbov
 Jerome Canon
 Nancy Carlson
 Nathan Moles
 Tyson Erb
 Susana Molinolo
 Michelle Power
 Maria Raponi
 Andrew Lennox
 Iker Compean
 Dougal Thoms
 Peter Cregan
 Richard Fitzgerald
 Ryan J. Noth
 Mike Sieffert
 Jason Gileno
 Vanessa Lam
 James Grist
 Kieran Rayment
 Kieran Wilson
 Zoe Johnson
 Diogo Galhane Jr.
 Emmanuel Mutsune
 Allana Kraayeveld
 Paulette Sinclair
 Robert Deleskie
 Jonas Crawley
 Yale Massey
 Topaz Hasfal
 Paolo Visentin
 Antonio Nucaro
 Emily Thacker
 Daniel Brennan

Stills (left to right): Christina Battle, Christina Zeidler, Roberto Ariganello, Madi Piller at a screening of handmade films at Christina Zeidler's farm.



Terrence Kramer
Laurence Green
Kristiina Szabo
Sarah Beck
John Kneller
Murat Asker
Kim Hamilton
Igor Rados
Mike Richardson
Michael Filice
Sarah Sharkey-Pearce
Angele Morgan

ANNOUNCEMENTS

HOLIDAY CLOSING

Please note that the LIFT office will be closed for the holidays from December 21-January 7. Members wishing to use the facilities during the holidays must book time and sign out keys before December 21.

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.

Next orientation date: January 16.

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!

COMMITTEES

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in contributing to the LIFT Newsletter. Members receive 20 volunteer 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: January 8, 6:15pm

PROGRAMMING & SPECIAL EVENTS COMMITTEE

LIFT's Programming & Special Events Committee is looking for new members! Join the committee if you are interested in shaping the direction of LIFT's Artist Talks and upcoming events. 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 Winter 2002 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 lift_tech@on.aibn.com

Next meetings: January 17 & February 21, 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 (lift_tech@on.aibn.com) 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: February 12, 6pm

EQUIPMENT NEWS

RECENT EQUIPMENT PURCHASES

NEW PROTOOLS SUITE – 5.1.

The upgrade of our Protools Digital Sound Editing Suite is complete. Now, with the latest version, 5.1.1, this suite is a great resource for filmmakers working on sound designs. The new system also includes an upgrade of video slave hardware that reads different types of VITC time-code. A number of plug-ins (EQ/Dynamics/Reverb) are also new to the suite.



NEW STUFF!

SUPER 8 CAMERAS:

We have recently purchased two new Super 8 cameras:

(1) Canon 514XL-S is a sound camera that includes a 9-45 mm macro zoom shoots at 18 or 24 frames per second and single frame as well. The Canon comes with a cable release, lens hood, lens cap and is in mint condition.

(2) Minolta XL 401 8.5-34 macro zoom lens with single frame capability, a built in intervalometer, and self-timer and includes a lens hood and lens cap.

Each camera rents for \$4/day for full members and \$8/day for associates.

SUPER 8 INTERVALOMETER:

Our Canon 814 intervalometer is now available for rental as a stand alone item. The intervalometer rents at a rate of \$1/day & \$2/day for Full and Associate members respectively.

PROCESSING TANK

We have recently acquired a second-hand processing tank which is able to handle regular 8, Super 8, 16mm, and 35mm film. This new tank, ideal for colour handprocessing, rents at the same rate as LIFT's other 3 processing tanks (\$5/day for Full members & \$10/day for Associates).

NOBODY'S FOOL: THE \$99 FILM FESTIVAL!

Have you've ever attended a film festival and thought to yourself "I CAN DO BETTER THAN THAT!" Perhaps you're just tired of getting rejected by festivals that don't appreciate your style! Well, here's your chance to stand up and shout out that you're NOBODY'S FOOL!

For \$99 (accessing LIFT members only: \$99 for Full members; \$169 for Associates) we will give you all the tools necessary to make a short b&w film and create a soundtrack in our newly upgraded Protocols suite. All completed films will screen at the Nobody's Fool Film Festival on April 1st at Cinecycle.

Don't forget, the Nobody's Fool (\$99) Film Festival is only open to Accessing LIFT members—so start getting in those volunteer hours and be sure to upgrade your membership before registration day in January 2002.

LIFT'S WINTER 2002 WORKSHOPS ARE JUST AROUND THE CORNER!

The new year is a perfect time to focus on learning. Our exciting new series of workshops will begin the January 2002. Upcoming classes include: Acting In Front of the Camera; Introduction to Assistant Directing on Independent Films; Everything You Wanted to Know About Filmmaking (But Were Afraid to Ask!); Sound Recording and Transferring; The Shoestring Animator; Traditional 3-D Clay/Object Animation; The Oxberry Animation Camera; Digital Sound Editing with Protocols; and MANY, MANY MORE! See LIFT's Winter Workshop 2002 brochure (along with this mailing) for more details!

JUST A REMINDER...

Equipment returns are from 10am to 12pm.
Equipment pick-ups are from 2 pm to 5 pm.
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.

CALLS FOR SUBMISSIONS

YORK UNIVERSITY, TORONTO: FACULTY OF FINE ARTS, DEPARTMENT OF VISUAL ARTS

York University: The Department of Visual Arts, Faculty of Fine Arts, invites applications for two tenure-track positions at the Assistant Professor level: one in Canadian Art History/Studies and one in Contemporary Painting/Studies to commence July 1, 2002. Positions are subject to budgetary approval by the University.

CANADIAN ART HISTORY/STUDIES

The successful applicant will have teaching and research expertise in historical and contemporary Canadian art history, which may encompass aboriginal and/or First Nations cultures. Additional strengths in curatorial studies are desired.

Applicants will have the capacity to teach at all levels of the undergraduate and graduate programs. The position requires strong commitments to graduate supervision in the M.A. Art History Program and the forthcoming Diploma in Curatorial Studies, and administrative duties and responsibilities including departmental, faculty and university committees. Applicants

must have completed a Ph.D. in a relevant field.

Applications will include a detailed curriculum vitae, a statement of teaching philosophy and recent course outlines, one or two recent publications, the names, email, and addresses of three referees. Applicants may consult the York Fine Arts web page for details of program and course offerings at: www.yorku.ca/finearts/

CONTEMPORARY PAINTING/STUDIES

The successful candidate will be a practicing artist with an active exhibition record and expertise in contemporary painting practices, including knowledge of theoretical issues. The candidate will have a capacity to teach painting and critical studies at all levels of the undergraduate and graduate programs. The position requires a strong commitment to graduate supervision in the M.F.A. Studio Program and administrative duties and responsibilities including departmental, faculty and university committees. Applicants must have completed an M.F.A. in a relevant field.

Applications will include a detailed curriculum vitae, slides or suitable documentation of current work, a statement of teaching philosophy and recent course outlines, one or two recent publications/catalogues, the names, email, and addresses of three referees. Applicants may consult the York Fine Arts web page for details of program and course offerings at: www.yorku.ca/finearts/.

Please address applications to: Yvonne Singer, Chair of Search Committee, Department of Visual Arts, York University, 4700 Keele Street, North York, Ontario, M3J 1P3. Email: ysinger@yorku.ca
Application deadline: **February 15, 2002**

SELECTED IFVA NEWS:

Telefilm Canada launches Pilot Project supporting regional distribution of "Films d'auteur."

Montreal – Telefilm's Quebec office announces the establishment of a new program designed to help accelerate and expand the distribution of "films d'auteur" funded by Telefilm Canada. Telefilm will provide financial assistance to enable exhibitors to purchase film prints and run promotional campaigns tailored to their respective regions.

Details in the Canada Feature Film Fund section of www.teefilm.gc.ca.

REMINDER:

Telefilm Canada has made changes to the Screenwriting Assistance Program for the January 14, 2002 deadline. Now eligible: 1. Writers and writers-directors

credited with two short dramas. 2. Writers and writer-directors with screenwriting credits for one or more POV feature documentaries.

Details: Danielle Dansereau, Director, and Jeanine Basile, Senior Attaché at Basilej@telefilm.gc.ca, 514.283.6363, toll-free 1.800.567.0890.

LAUSANNE UNDERGROUND FILM FESTIVAL (SWITZERLAND)

Some of you heard about the Underground Film Festival which took place in the city of Vevey, Switzerland, last year. Their festival moved to the city of Lausanne, which is bigger, and nicer. The Lausanne Underground Film Festival takes place June 5-9, 2002. Details and entry form available at: www.luff.ch

Deadline for entries: **May 1, 2002**

NOW 2002 CONTEMPORARY FILM & VIDEO AT THE MUSEUM OF THE CITY OF NEW YORK

will survey works from 1995 to the present. Our goal is to get in touch with as many film and video artists as possible to see the broadest spectrum of work produced in, or about, New York City. We will be looking at work in all formats and intend to include, if appropriate, everything from avant-garde and independent films to commercial features and documentaries.

If you have done or know of work that may be appropriate for this series, or for further details, please contact: Stephen Turtell, Manager, Adult & Academic Learning, Museum of the City of New York, 1220 5th Avenue, New York, NY 10029
Tel: 212.534.1672 ext. 207;
Fax: 212.369.8449; Email: sturtell@mcny.org

SNACONTT ARTS

A weekly video art TV program featuring animation, performance, documentaries, moving web art, etc. A non-profit TV art program, focusing mainly on moving pictures, created by young and old emerging artists.

Snacontt Arts was founded in New York City in 1997 by Constant, a multimedia artist in search of an alternative venue. The program is broadcast on Time Warner Cable (public access TV, NYC). It's a weekly show with each episode scheduled to air at least four times. Rating is not our concern, art is. So please, we need your work to keep the show on the air. Submit! And tell a friend.

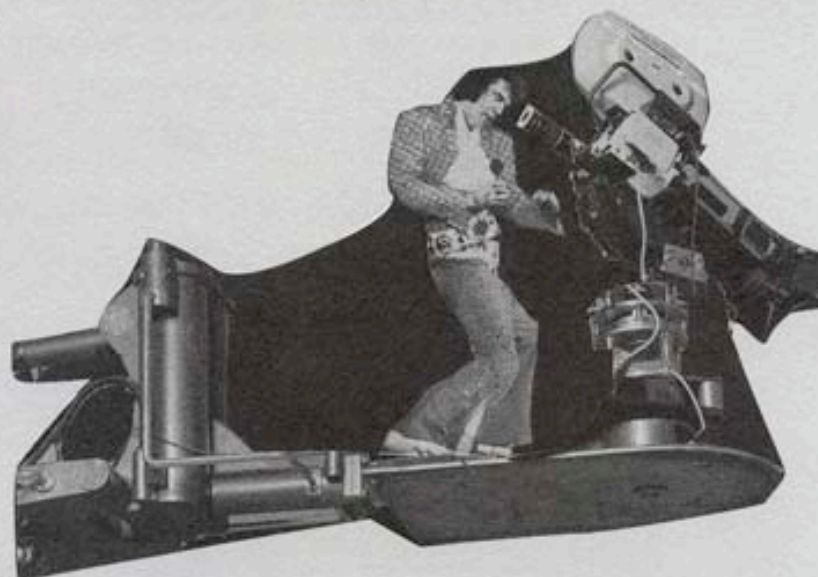
Contact: Snacontt Arts, PO Box 050050, Brooklyn, NY 11205; Email: Snacontt@aol.com; www.mcny.org

INSIDE OUT TORONTO LESBIAN & GAY FILM & VIDEO FESTIVAL

Now in its 12th year, the Inside Out Festival (May 16-26, 2002) is an exciting and important venue for queer filmmakers from around the world. Inside Out hosts the largest queer film festival in Canada and one of the largest in the world. Our 2001 festival screened more than 290 works from 30 countries, with sold-out screenings daily.

For more information and to download a submission form go to www.insideout.on.ca or email programmer@insideout.on.ca

Deadline: **January 15, 2002**



UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; www.canadacouncil.ca

Grants to Film and Video Artists

Creative Development Grants: **March 1, 2002**

Production Grants: **March 1, 2002**

Grants to New Media and Audio Artists

Research and Production Grants: **March 1, 2002**

New Media Residencies: **March 1, 2002**

Aboriginal Media Arts Program: **April 1, 2002**

Travel Grants to Media Artists: **Any time**

ONTARIO ARTS COUNCIL

416.961.1660; www.arts.on.ca

Visual Arts and Media Arts:

Artists' Film and Video: **April 15, 2002**

Aboriginal Arts Projects: **March 1, 2002**

TORONTO ARTS COUNCIL

416.392.6800; www.torontoartscouncil.org

Call the Council for upcoming deadlines

UPCOMING FESTIVAL DEADLINES

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

NARRATIVE FEATURES

San Francisco, CA, USA

Festival Dates: April 18-May 2, 2002

Tel: 415.561.5026

Email: djones@sffs.org

www.sffs.org

Deadline: January 4, 2002

LOS ANGELES ASIAN PACIFIC FILM & VIDEO FESTIVAL

Los Angeles, CA, USA

Festival Dates: May 16-23, 2002

Tel: 213.680.4462 X68

Email: viscom@apanet.org

www.vconline.org/filmfest

Deadline: January 11, 2002

YORK INDEPENDENT FILM FESTIVAL

York, UK

Festival Dates: February 23-24, 2002

Email: info@yorkfilmfestival.org

www.yorkfilmfestival.org

Deadline: January 11, 2002

INTERNATIONAL WILDLIFE MEDIA CENTER AND FILM FESTIVAL

Missoula, Montana, USA
Festival Dates: April 20-27, 2002
Tel: 406.728.9380
Email: ivff@wildlifefilms.org
www.wildlifefilms.org

Deadline: January 15, 2002

INSIDE OUT LESBIAN & GAY FILM AND VIDEO FESTIVAL OF TORONTO

Toronto, Ontario
Festival Dates: May 16-26, 2002
Tel: 416.977.6847
Email: programmer@insideout.on.ca
www.insideout.on.ca

Deadline: January 15, 2002

MEDIAWAVE INTERNATIONAL FESTIVAL OF VISUAL ARTS

Gyor, Hungary
Festival Dates: April 27-May 4, 2002
Tel: +(36-96) 328 888
Email: mail@mediawavefestival.com,
hartyand@arrabonet.gyor.hu
www.mediawavefestival.com

Deadline: January 20, 2002

NASHVILLE INDEPENDENT FILM FESTIVAL

Nashville, TN, USA
Festival Dates: June 5-9, 2002
Tel: 615.742.2500
Email: niffilm@bellsouth.net
www.nashvillefilmfestival.org

Deadline: February 1, 2002

NEW YORK LESBIAN & GAY FILM FESTIVAL

New York, NY, USA
Festival Dates: June 6-June 16, 2002
Tel: 212.254.7228
Email: newfest@idt.net
www.newfestival.org

Deadline: February 18, 2002

CANADIAN FILM CENTRE'S WORLDWIDE SHORT FILM FESTIVAL

Toronto, Ontario
Festival Dates: June 6-9, 2002
Tel: 416.445.1446
Email: shortfilmfest@cdnfilmcentre.com
www.cdnfilmcentre.com

Deadline: March 4, 2002

COLOGNE CONFERENCE: INTERNATIONAL TELEVISION AND FILM FESTIVAL

Koln, Germany
Festival Dates: June 22-27, 2002
Tel: 49-221 454 3280
Email: info@cologne-conference.de
www.cologne-conference.de

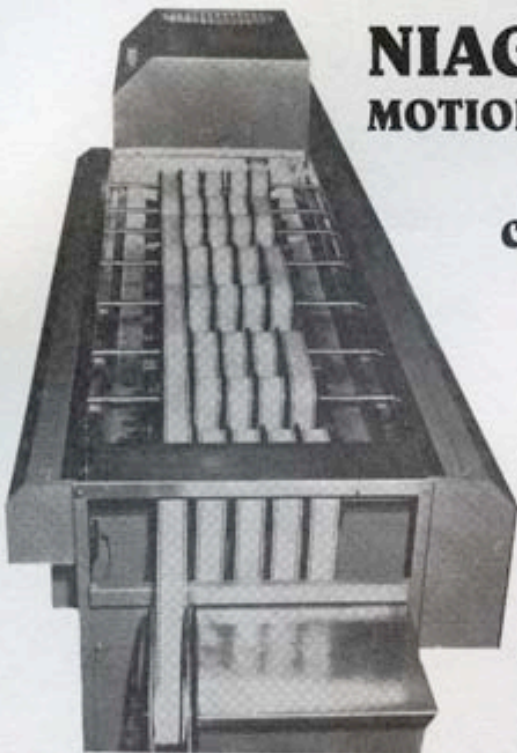
Deadline: March 15, 2002

HIROSHIMA 2000: THE 9TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN

Hiroshima, Japan
Festival Dates: August 22-26, 2002
Tel: 81 82 245 0245
Email: hiroanim@urban.ne.jp

Deadline: April 10, 2002

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.



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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.

CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS	\$ 5.00
NON-MEMBERS	\$ 25.00

ADS:

1/8 PAGE (2 7/8" x 1 15/16")	\$ 60.00
1/4 PAGE (2 7/8" x 4 1/8")	\$110.00
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1/2 PAGE HORIZONTAL (6" x 4 1/8")	\$180.00
FULL PAGE (6" x 8 1/2")	\$240.00
INSIDE BACK COVER (7" x 10")	\$360.00
OUTSIDE BACK COVER (7" x 10")	\$400.00

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.
 CONTACT THE OFFICE FOR DETAILS: 416.588.6444

NEWSLETTER NOTICE BOARD

GUEST EDITOR NEEDED

LIFT IS SEEKING A GUEST EDITOR FOR THE MARCH/APRIL ISSUE OF THE NEWSLETTER. CONTACT MALCOLM AT 416.588.6444 OR LARISSA AT FANBURKE@INTERLOG.COM FOR MORE INFORMATION.

SUBMIT

WRITING FOR THE NEWSLETTER IS A GREAT WAY TO GET YOUR VOLUNTEER HOURS. WE ARE ALSO LOOKING FOR SUBMISSIONS OF PRODUCTION STILLS, STORYBOARDS AND MEMBER ARTWORK. CALL DEANNA AT THE OFFICE OR EMAIL LARISSA AT FANBURKE@INTERLOG.COM

UPCOMING DEADLINES: JANUARY 11, MARCH 8