

LIFT



THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 21 ISSUE NUMBER 1 FALL/WINTER 2001

TIFF 2001 INTERVIEW: STEPHANIE MORGENSTERN
MUSIC RIGHTS ON THE WEB PLANET IN FOCUS FESTIVAL
MAKING MOVIES WITH MY VERY OWN HANDS

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ON THE COVER: CONTEMPERANCE BY STEPHANIE MORGENSTERN

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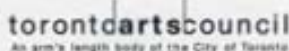
The Liaison of Independent Filmmakers of Toronto is a non-profit co-operative which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and screenings and provides access to information regarding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

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AN INTERVIEW WITH STEPHANIE MORGANSTERN

BY TINA HAHN

STEPHANIE MORGENSTERN is well-known for her work as an actor, having made many appearances on both stage and screen, including roles in the feature films **Maelström**, **The Sweet Hereafter** and **Revoir Julie**. But she is also making a name for herself as a writer and director, first with the short **Curtains**, and most recently with **Remembrance**. Set in 1942, **Remembrance** tells the tale of Alfred Graves, a man cursed with a perfect recollection of his every experience, who lives a cautious life touring his one-man memory show. One night he becomes spellbound by an attractive stranger in the audience, who has come with a serious proposition for him. **Remembrance** was made with the support of the OMDC Calling Card program, and premiered this fall at the Toronto International Film Festival. Tina Hahn interviewed Stephanie in September just prior to the festival.

TINA HAHN: Let's talk about **Curtains** first, which was in many ways a calling card film too, except that it wasn't done through a calling card program. It was completely self-financed?

STEPHANIE MORGENSTERN: Completely.

TH: And that was you and your brother...

SM: Yes, I wrote it and he story-edited it, which was excellent because it wouldn't have had this structure that it desperately needed

without his help. I financed it as far as cash investment went, but he had been building up a whole lot of equipment. He had his own studio in old Montreal. That's where all the editing happened, so it saved us a whole lot of money. Things evened out that way. He had the materials and I had probably more cash on hand, such as it was.

And we co-directed **Curtains**. That was another labour of love. But you can't do that twice. You can splurge once on something that has to come off your chest, if you're

Stills: (above) Stephanie Morganstern and Mark Ellis, (on page 6) Mark Ellis; photography by Joy von Tiedermann

going to stay sane. That was a therapeutic necessity at the time. Back in '95 I was in a very different state than now. [laughs] But that was entirely independent ... I think even if we had wanted to apply for money, by the time the request would have been processed, months would have passed. And the urgent need would have simmered down into something more sensible. But it wasn't about being sensible, it was about staying sane at the time. We could have been turned down and then what would have happened to that impulse? I don't know. I have no regrets. It was a huge investment but I consider that still my film school.

TH: But it was a huge success.

SM: It did go very well. It taught us ... that obsession can pay off.

TH: It won a Genie?

SM: No, it didn't win, but it got nominated.

TH: And it's been to a lot of festivals...

SM: We stopped counting after twenty five, but it went to a lot of festivals. It helped that we had a French version as well, so that covered some of the French festivals, and Belgium and others... It was beyond the success we were hoping for. It gave me a very encouraging first taste. Mark had been making films before, but it was my first—my first time making major creative decisions instead of just acting.

TH: You sold it to a broadcaster too, so you got some of your investment back?

SM: Well, there would no way to get it all back. But we got it on Canadian Reflections, Open Wide also on CBC, WTN, Knowledge Network... so it did okay. But you don't get yourself paid back.

TH: **Remembrance** is the film you have in this year's Toronto International Film Festival. It was made as a Drama Calling Card, funded

by the Ontario Media Development Corporation, Showcase and many industry sponsors. How did the success of **Curtains** affect your application?

SM: As successful as **Curtains** was, it was a co-directed project. It's not something I can point to and say this was my baby... I can't say this shot was my idea and that shot was his idea. You need something more.

TH: So was this your baby then?

SM: I directed it on my own, and this is my first. But I can't call it my baby alone, because it was from the beginning Mark Ellis' (my husband) and mine—we wrote it together.

TH: Did your brother shoot it?

SM: Oh yeah, he did a gorgeous job. But, Paula Fleck our producer is the one who made it possible. If Mark and I are the parents of this baby, she's the goddess, midwife, maker of things possible, because it was her faith that made it go from just this idea that haunted us. She took it from that to what it became, which is a project to which a lot of people, a lot of whom had been strangers, gave their talent and time to. I can't look at that and say look at what I did. I can point to it and say look what Paula made possible. Look at the wonderful people who got drawn into this for whatever reason. And I really hope it will boost their careers as well.

TH: And how did that fit into the baby-making? [During this interview Stephanie's newborn daughter Lucy has been sleeping on her lap.]

SM: [Laughs] She was conceived during the madness of pre-production. I was pregnant while we were shooting. Though early enough that it was too early to tell everybody. Of course, Paula knew and so did my brother. It made some things much harder. I wasn't able to sleep as much as I needed to at that point of the pregnancy. You desperately need coffee [laughs] during pre-production and

during the shoot, and I wasn't having any. Sometimes you desperately need a shot of tequila after a long day and that was not an option.

Paula and both Marks [her husband and brother] were very considerate to me: "Do you want to sit down?"; "Can I get you something to drink?". So I've got no complaints there. But it made me feel a little more vulnerable during the shoot that there's this thing happening. This amazing thing, that I can't talk about, that I really hope is not impeding any of my process. I have no way of knowing.

The day we had to lock picture... we were watching it in the edit suite and Mark was sitting next to me with his hand on my belly, and that was the first time that he actually felt [the baby] kick. I'd been feeling kicks for a while, but they had never been significant enough. So in the middle of this screening, she started to wriggle and kick and he was so [surprised]. But we couldn't stop, so we kind of kept it to ourselves until the film ended and then "It kicked, it kicked!" I didn't know how to interpret that, but of course I like to think of it as a sign of approval. And then she was born very shortly after we heard we had been selected for the Toronto Festival.

TH: So what do you think the biggest challenges for you are going to be? Are you seeing yourself as a filmmaker now, an actress or a mother?

SM: All three. I wouldn't want to abandon one for the other, and if I try to be creative and philosophical about it, I could probably find ways of saying that each one contributes to the other. The "being a mom" business is grounding in that...basically nothing's more important than this new life. And it's hard to be as obsessed by your art as you would ordinarily be when you've got this little creature the size of a loaf of crusty bread that becomes your new boss basically. You have no choice, you can't come first. If you're in the middle of some schmoozing event and you realize you'd much rather be home playing with your newborn, then you just go, and

you're happy... and it sort of teaches you to ask, is this worth it right now, when otherwise you might get swept up. It's hard not to get swept up, especially now with the festival coming. You could spend all night designing yourself a new press release or a new postcard or new business card or something, but you simply don't have time for any of the nonsense!

So I think it makes you focus, and that can't hurt. It's just that as focused as you want to be, it's hard to be when you can't sleep [laughs]. I think that any new parent will feel the same thing. There are some things, there is some information that you can't process when you haven't slept. There are some decisions that are very hard to make rationally, and that's when you have to call in all the support that has been offered.

Stephanie and the creative team from **Remembrance** are currently developing a feature version of the film.



TIFF 2001

Every year the Toronto International Film Festival boggles my mind; it shows so many different types of films and so many films period that there is no way to categorize the festival as a whole. And it's easy to forget with all the hooplah around stars and parties and industry shenanigans that TIFF is really just a great opportunity to see interesting films from around the globe—from small personal artists' shorts to American blockbuster features, and everything in between.

Looking back over the 2001 program book, I wondered if selecting films based solely on their titles wouldn't have been a bad way to go. I lament the fact that I didn't see, for example, **Electric Dragon 80,000 V**, **Angry Insect**, or **Chicken Rice War**. But alas, you can't see everything. So, being a patriotic Canadian, I concentrated on the Perspective Canada shorts programs and a few Canadian features, and enlisted the aid of newsletter writers Ryan Noth and Kathleen Mullen to report back on what they saw.



OH CANADA!

Zacharias Kunuk's **Atarnajuat (The Fast Runner)** is the director's first foray into feature-length filmmaking (and in fact the first feature film made in the Inuktitut language), after having made a number of shorts which explore and re-enact Inuit oral history.

Atarnajuat is a three-hour epic tale of love, revenge, family and community that spans

generations, weaving together both the fantastical and incredible realism. Kunuk works with established and non-actors to achieve a naturalism that is documentary in its feel, and sets an unhurried pace that will either draw you in or make you squirm. Norman Cohn's cinematography is gorgeous, shot on video and blown up to 35mm, capturing equally well both the wide expanses of sea and sky and the intimacies of home and hearth. Try to see it on the big screen; the scene of Atarnajuat running naked over the ice floes just won't be the same on video.

Helen Lee's **The Art of Woo** is a fun and frothy re-take of the classic Hollywood romantic comedy, this time set in Toronto with an Asian heroine (Sook Yin-Lee as the Holly-Go-Lightly-esque Alessa Woo) and Native American hero (Adam Beach, playing a hunky and soulful artist). Naturally there are mix-ups, secrets, and hidden identities, but of course everything must and will turn out in the end. Helen Lee injects some heartfelt issues around race, identity, and learning to accept oneself into the genre—but without ever weighing down the bubbly and feather-light feel of the whole thing.

deco dawson's **FILM(dzama)** is an absurd and totally kooky biography (of a sorts) of artist Marcel Dzama, done in dawson's now trademark B&W, Soviet silent era style. **Dzama** works feverishly on drawings in his own isolated world, and the drawings' characters threaten to take over. The film is too long by half, but it is hard to deny its charm and inimitable style.

Elida Schogt's **Silent Song** is a thoughtful and elegant rumination on remembrance and the ephemerality of what is recorded in history. The third in Schogt's Holocaust trilogy, **Silent Song** focuses on a snippet of archival footage which shows a young boy playing the accordion in a concentration camp. Poignant in its contrast to the familiar Holocaust footage, it offers a small moment of hope, somehow saved and unearthed for us to watch more than 55 years later.

John Kneller's **Sight Under Construction** is an incredibly beautiful and thoughtful film which combines new and found footage in

Stills: (above, clockwise) deco dawson's **FILM(dzama)**, **The Fluffer** and Elida Schogt's **Silent Song**
Thanks to the Toronto International Film Festival Group for providing us with stills

increasingly complex layers through optical printing. Musical in its construction, it is mesmerizing to watch, contrasting natural and built environments and touching on issues of commercialism, female representation, and our very ways of seeing.

Stephanie Morgenstern returns with her second short, **Remembrance**. Shot by Stephanie's brother Mark in gorgeous cinematoscope, **Remembrance** tells the story of Alfred Graves, a man cursed with perfect recall, and an encounter one night that may change his life. It is practically note-perfect in all its elements, with great acting by the two leads (Stephanie herself and husband Mark Ellis, who also co-wrote the script—is there anything these two can't do?), a satisfying and affecting story, and an assured and accomplished visual style. (See Tina Hahn's interview with Stephanie on page 4.)

Jean Laliberté: A Man, His Vision and a Whole Lot of Concrete by Philippe Falardeau is a hilarious and biting mock-documentary about a businessman whose latest scheme is to build the world's largest parking lot in Gatineau Park.

Sarah Polley's **I Shout Love** follows the depressing last day of a couple breaking up. Kristen Thomson gives a terrific performance as Tessa, who convinces her departing boyfriend to stay one last day and re-enact their happiest moments on videotape. The film could have easily gotten weighed down in issues of memory and media and the like (imagine that same scenario in the hands of Atom Egoyan), but Polly instead focuses on the emotional core of what it means to break up and move on.

BY LARISSA FAN



SURFING THE QUEER FLICKS AT TIFF

Last year I missed the Toronto International Film Festival, as I had just moved here to assume my new job as Director of Programming for the Inside Out Lesbian and Gay Film and Video Festival. Attending TIFF this year was a mixture of choosing which films to go to, trying to get to them, and struggling to understand a world crisis. I survived it all and managed to see quite a few films.

At the beginning of TIFF I was told that there weren't any lesbian-oriented films, but I beg to differ. So here I have mostly focused on the films that were lesbian-oriented. Two films that I stumbled upon by chance were **Karmen** and **La Ciénaga**, neither of which would be called queer by most people, but which definitely contained underlying elements of lesbian sexuality.

La Ciénaga (The Swamp) is the debut feature film by director Lucrecia Martel of Argentina. Only 35 years old, she has constructed a gripping tale of two related families brought together by two separate events. The adults in the story are struggling with secrets, alcoholism and disillusionment; the children are left on their own to deal with teenage angst and burgeoning sexuality. Underlying sexual tensions rage everywhere; sex is never spelled out but is always present. **La Cienaga** evokes a feeling of ennui in which the audience becomes observer to the conflicts and passions of this group during a very hot summer.

Joseph Gai Ramaka's **Karmen** (which has

been banned in its home country of Senegal) is based on a retelling of the opera "Carmen." Full of dancing and singing and with an amazing West African soundtrack, **Karmen** is the story of one woman's fight for sexual freedom and love. Karmen escapes from an all-woman prison, where she had a passionate affair with the female warden, to lead a band of men to challenge the law. **Karmen** is remarkable in its portrayal of a strong woman who is willing to fight all for her freedom. It is also one of the rare films from Africa which attempts to look at female sexuality and lesbian desire.

Director Rose Troche, of **Go Fish** and **Bedrooms and Hallways** fame, brings us her latest feature, **The Safety of Objects**. With this film, Troche moves from her independent roots into a bigger, more polished feature, complete with Hollywood actors, Glenn Close and Dermot Mulroney. Set in the suburbs, **Objects** focuses on four connected families in the wake of a tragedy. We've seen these suburban stories many times before, but Troche brings to them a unique humour and feminist perspective which give the characters life. While not a specifically gay or lesbian film like her previous works, subversive elements of queerness do surface in some of the characters (like when one of the kids suddenly finds himself liking Ken instead of Barbie...).

Kissing Jessica Stein by Charles Herman-Wurmfeld is one of the funniest and more original romantic comedies I have seen in quite awhile. Winner of the Audience Award and Special Jury Critics Prize at the Los Angeles Film Festival, this American independent follows two "straight" women who decide to have a go at being lesbian. Lesbianism is not brushed off as being the flavour of the month, but rather is explored in a sensitive, humorous, and insightful manner.

Jeremy Podeswa's (**The Five Senses**) new short, **Touch**, is a gripping, disturbing tale of a young boy's response to abuse by an older man. Moving and bleak, this tale exposes the thin, tightrope walk between pleasure and pain.

Stanley Kwan filmed **Lan Yu** in secret in mainland China, without official permits. Based on a gay novel, **Beijing Story**, which was published anonymously on the Internet, **Lan Yu** compellingly tells of the love affair between an experienced city man and a student country boy.

Other gay-oriented films included **Hush!**, **The Fluffer**, **Markova: Comfort Gay**, and **The Waterboys**, most of which will be coming to a theatre near you or will screen at The Inside Out Toronto Lesbian and Gay Film and Video Festival in May.

BY KATHLEEN MULLEN



A SMATTERING OF FEATURES

The Universal Clock: The Resistance of Peter Watkins (Geoff Bowie)

Toronto filmmaker Geoff Bowie's 77 (or so) minute NFB-funded film examines the most recent trials and tribulations of renowned filmmaker Peter Watkins. Watkins is attempting to film **La Commune**, eventually a six (or so) hour war film set in the Commune's revolution in France in 1871. Bowie's film takes a side-road approach to its subject, probing the artistic integrity, effort and uniqueness of Watkins, rather than simply showing him in action. The basis of the documentary involves Watkins' revolutionary (for TV, at least) comments juxtaposed with standard media mogul interviews, repeatedly emphasizing the ridiculousness of the TV programmers attitudes—all in an attempt to prove Watkins' genius and denounce the public's intelligence, or apathy. While Bowie's side-road is interesting and

Stills: (page 8) **La Cienega** by Lucrecia Martel and **American Astronaut** by Cory McAbee
Thanks to the Toronto International Film Festival Group for providing us with stills

reveals the most basic point Watkins actually made with his film—helping the real people involved in the project reconsider their relationship with media, and particularly TV—the documentary goes back to it far too often. Both Watkins and Bowie might claim that such a critique is simply a clear indication of this viewer's general apathy and short attention span, but the reality is that *The Universal Clock* just doesn't know when its time is up.

Après la réconciliation (Anne-Marie Miéville) is a study of an infinite number of topics through a strong focus on dialogue, a reaction-based editing style and a French New Wave / Kubrick-ian feel overall. This refreshingly melancholic tale from Miéville (Jean-Luc Godard's long-time companion) stars both Godard and Miéville, and a small cast comprised of Claude Perron, Jacques Spiesser and Xavier Marchand. Relegated mostly to a large apartment in France, the film analyses a group of friends and their manipulation of and reliance on the power of language. Moving Godard to the complete extremes of both sadness and happiness, language also provides his character Robert with a problematic escape from the real world, eventually dooming him to a life lived only in his mind. Miéville waxes philosophic on the function of language not only in everyday life, but also on its awkward relationship with cinema and literature—questioning whether our use of language has become so over-saturated and abused that it is no longer capable of moving individuals to truly live and love.

France's answer to a Woody Allen mainstream USA romantic comedy, **Ma Femme est une Actrice** (Yvan Attal) reflects on stardom and its all too often wilfully ignored constructive basis, focusing on the real life marriage of French actors Charlotte Gainsbourg and Yvan Attal (also the director and writer of the film). A fictional documentary in many ways, Attal's second feature touches not only on the surface issues of male insecurity and jealousy, but adds a strong cinematic angle to its story through its questioning of cinema's fictionalization of real life. Comical action moments straight out of Chaplin or Keaton add humour to the mix,

creating a film that beautifully and consistently reminds the viewer that every scene is a construct, yet also manages to suggest that it's okay to forget such a fact—before hitting the viewer over the head again (subtly, though) with a reminder that movies are not real life.

Featuring a superb soundtrack by The Billy Nayer Show, and starring its director and BNS's lead singer and songwriter, Cory McAbee, **American Astronaut** is a tour-de-force space musical that, like its bad guy, openly admits it needs no reason to exist in the first place (and, while viewing, seems to need no real reason to end anytime soon). McAbee's stilted direction allows scenes to play out longer than necessary, providing a space that forces philosophical questioning of the most extreme (in terms of the film's genre bending) as well as basic (for example, what the hell did the characters just say or do, and why?). A film that becomes even more interesting outside of the theatre as a topic of conversation, **American Astronaut** is the most splendid version of an art and entertainment mixture that seems to have forgotten to include the eggs, but also seems to know it tastes better without them.

BY RYAN NOTH

PRODUCTION MUSIC ON THE

BY STEVE HUTTON

WEB

Getting the rights that you need for your film soundtrack can be a long and frustrating experience. You need a synchronization license (the right to combine a particular song with pictures) from the composer and music publisher, and also a master recording license (the right to reproduce a particular recording of the song) from the performer and record label. How much will this cost? Well, since every situation is different, "it all depends."

I've seen this answer many times and I just hate it. Should I write "it all depends" beside "music rights" in my film budget? When I negotiate with the music publisher and record label, how good a deal will I get if they know everything about the price and I know nothing? Imagine buying a car (OK, I've never owned one either, but just imagine) without having a clue as to what the list price is. Fortunately, the price doesn't always just depend and, even when it does depend, you can get useful information including real numbers before you start negotiating. Just learn a bit about production music and head for the world wide web.

Each production music company has a library of songs to sell you. They own the rights to both the song (unless it is in the public domain) and the performance. They don't care overmuch what your film contains, so no need to pitch your satanic vampire cult movie as "a feel-good story about people and relationships." They want to say "yes," because that's the only way they get paid, and they can give you a firm price pretty much on the spot.

If cash is tight, you can start with buy-out music libraries. These companies will sell you a CD full of music along with the right to do pretty much anything with it for about \$100 Canadian. You can find a list of buy-out libraries by going to www.yahoo.com and selecting: Business and Economy > Business to Business > Entertainment and Media Production > Audio and Sound > Music > Buy-Out Music. If you follow the link to a company's web site, you can get a description of their CDs. In most cases, you can also listen to music samples and order the CDs online.

Before you order a CD, be sure you check out the fine print about the rights you will get. Everybody has some restrictions on what you can do with the music (for example, you can't make 100 copies of their CD and resell them). Most buy-out libraries require you to negotiate a special price if you want to use their music in a film. Here are some that (as far as I can tell, but be sure to check for yourself) do not have this restriction:

www.freshmusic.com
www.accentmusicccds.com
www.britishaudio.com
www.flyinghands.com
www.gwilsonbuyoutmusic.com
www.mokalmusic.com
www.sopersound.com

Buy-out libraries are definitely the low end of the market, and to some extent you get what you pay for. To find a broader mix of production music companies, go to

www.google.com and enter + "production music" in the search field. At the high end of the market, you will find companies that have their own classical or jazz labels. For example, Manhattan Production Music (www.mpm-music.com) owns Chesky Records, which vice president Ron Goldberg describes as "a full-scale Grammy winning independent audiophile record label specializing in jazz, classical, world & singer/songwriters."

I asked Mr. Goldberg how his company can be useful to independent filmmakers (I'm such a tough interviewer!). He said: "Many independent filmmakers are unfamiliar with the process of music licensing and have a hard time finding affordable 'existing' or 'source' music that fits certain scenes. Our company serves as both an educator of music rights and a one-stop shop of licensing virtually every musical genre."

Production music companies have been around for a long time. Two years ago, there was a major new development the launch of the LicenseMusic.com web site. LicenseMusic.com currently has over 50,000 tracks of music from over 200 record labels, music publishers, and production libraries. (In time, they will probably face competitors, but

for now they seem to be the only company that offers automated licensing and pricing over the Internet.)

You can search for songs by genre, style, subject, instrument, tempo, mood, region, language, or any combination of these. For example, LicenseMusic.com has twelve tracks that feature a trumpet (and possibly other instruments) with a fast tempo and joyful mood.

For classical music, you can also search according to composer, time period, and so on. Classical music is very popular with filmmakers, and not just the ones who think they are Stanley Kubrick. Because the composer is long dead, the music itself is in the public domain; you only need to worry about the rights to the specific performance. The more popular pieces have been recorded by many different orchestras, so you can probably find a first-rate recording at a reasonable price.

For any track, you can do a keyword search on the song title or composer/artist name. You can also ask for tracks whose style is similar to a prominent composer/artist. These are not sound-alikes, just performers with more-or-less the same style. As for the degree of resemblance, "your mileage may vary."

Each track has a price indicator, from \$ to \$\$\$\$\$. To see the exact price, you just have to register with LicenseMusic.com (don't worry, it's free) and answer some questions about how you will use the music. For example, below are some prices (US dollars) for two tracks chosen at random.

The film prices assume a production with a budget of less than \$250,000, music in the background, not in the credits. The direct-to-video prices assume a video with 5,000 copies. The short video price assumes a budget of less than \$100,000 and a length less

than 30 minutes. You can change any of these values and see how the price changes.

LicenseMusic tracks can't be used in porn films or films that would get an NC-17 rating. Some of their publishers and labels impose additional restrictions (for example, one label prohibits "unethical, political, or immoral uses" of their music). If you want an exception to these rules, just ask. According to Executive Vice President Steve Corn, "We have the right to negotiate on behalf of the content holder for unusual licensing situations. These often do require us going back to the content holder for their sign off. Since we have a unique relationship with them, we are able to process most requests in only one day."

So, is production music right for your project? Well, it all depends. You won't find many "name" performers and composers (unless they are long since dead). You might not get a hit soundtrack CD to help market your movie. But, you can find a wide variety of interesting music—some of it very good—for some or all of your music needs.

Whether or not you end up using production music, you should check out the resources that are available. You can learn a lot about music rights, and enjoy the unexpected pleasure of being treated with respect as a valued potential customer. I mean, where else am I going to find vice presidents to answer my questions?

Sample price ranges from LicenseMusic.com:

PRICE INDICATOR	\$	\$\$\$\$
film, worldwide rights	1019.00	2584.00
film, US and Canada only	612.00	1551.00
direct-to-video feature	158.00	595.00
direct-to-video short	119.00	447.00

FOCUS ON THE PLANET IN FOCUS: TORONTO INTERNATIONAL ENVIRONMENTAL FILM AND VIDEO FESTIVAL

BY CAMERON A. STRAUGHAN



September is a busy month for Ontario-based film festivals. The Toronto International Film Festival, Planet Indie, and Sudbury's International Film Festival (Cinefest), all vie for attention. However, one festival—the Planet in Focus: Toronto International Environmental Film and Video Festival—stands apart, in that it has a central theme, a specific mandate, and unique goals.

The annual Planet in Focus Festival is a non-profit festival which was founded in August, 1999. The first festival ran from September 28 to October 1, 2000 and included screenings of 46 films and videos from around the world. The festival provides an opportunity for post-screening discussions with filmmakers and environmentalists, and facilitates panel discussions directly related to the festival's central theme—the environment. The festival's mandate is "to promote the use of films and videos as catalysts for reflection, discussion, and appropriate action on the social and ecological health of the planet." The goals of the festival range from presenting educational, thought provoking, and entertaining films and videos on ecological themes, to establishing an international marketplace for ecological films and videos. But don't get the idea

that the festival is all science, straightforward documentaries, doomsday warnings, or preaching environmentalists!

"Not all environmental films need to be documentaries," says Mark Haslam, the founder of the festival. "I'd like to see more dramas based on environmental themes. I like to see entertainment and the environment mixed together—dispelling the myth of what environmental film is about. Art has a unique role to play [in this process]. I like to see the use of artistic media for entertainment and education—not to preach. The environmental movement must not fear-monger, or be self-righteous. [As an alternative to this] film and video can entertain and suggest solutions."

Prior to starting up Planet in Focus, Mark worked in television production for eight years, and then completed simultaneous Masters Degrees in film and environmental studies at York University. During his Masters research, he was shocked to discover that Canada did not have an environmental film and video festival, even though Canada has a strong background in this field. This spurred Mark to start Canada's first environmental film and video festival. A dedicated group of volunteers quickly came together to organize

Still: **Nuclear Dynamite** by Gary Marcuse

the festival—obtaining funding and support, locating venues, and soliciting submissions that adhere to the festival's theme and mandate.

"One hundred and ten submissions came last year," Mark says. "One hundred and fifty this year. [To date] we've never turned work away because it went against our mandate, but we will not program anthropological works—traditional 'look at the tribe' in an anthropological way. The respect for environmental consciousness must be there." As an alternative to the anthropological approach, Planet in Focus strives to present the perspective of the subjects being documented, in accordance with the festival mandate to "include diverse perspectives (e.g.: multicultural, international, gender, sexual orientation, physical ability, racial, spiritual, and economic status)."

Speaking of "diverse perspectives," the 2001 festival included a retrospective of Canadian female experimental filmmakers, curated by Barbara Goslawski and co-sponsored by WTN's Shameless Shorts. The retrospective focused on women's views of the environment, featuring films and videos from the past three or four decades, effectively tracing the flow and patterns of environment-themed work in the experimental genre. "Experimental films are more accessible for me," Mark says. "There's no expectations, therefore they don't get in the way of the film watching experience. [The festival would like] to demystify experimental films. They aren't artsy, but open to a wider audience."

This year's line-up also featured the world premiere of Ottawa-based director Calvin Climie's **Hyperhelion**, an environment-themed claymation "sci-fi drama" that will appeal to adults and children alike. The 40-minute, 16mm, colour film took an incredible 10 years to complete. Like all film and video makers whose work appears in the festival, it was a labour of love. "[These film and video makers] are not the next Spielbergs," Mark explains. "They work on projects they are committed to. A lot of their own money goes into these films—I'd say the majority are funded out-of-pocket. That's why this festival

exists—to provide a venue for their efforts."

"[At Planet in Focus,] filmmakers get a lot of interaction with the audience," Mark continues. "They can present their work in an environmental context and discuss environmental issues. The audience asks them environmental questions! It's refreshing for the [makers]—it's not a lot of talk about budgets or their next film project." Mark goes on to explain that many directors whose work appeared in last year's festival mentioned that venues and avenues for their environment-themed work were few and far between. One filmmaker said that Planet in Focus gave him a reason to make his films in the first place.

If press coverage is any indication, the festival is a success on a variety of levels. "We had amazing coverage last year—thoughtful coverage from all major publications," Mark enthuses. "This year we are featuring 'Breakfast with Broadcasters.' Film and video makers can pitch their broadcast quality projects to a broadcaster [Canadian networks]. Submission guidelines and criteria will be provided [from each broadcaster]."

Planet in Focus has come to occupy a unique niche in the Canadian festival circuit and is showing strong signs of growth. With recent increased coverage of environmental issues in the news, the timing of the festival seems perfect—the general public may very well be ready for more environment-themed entertainment. When pressed for a good example, Mark laughs and yields his favourite environment-themed film of all time. "It's kind of corny," he says, "but it's **The Milagro Bean Field War**. It's entertaining, with a big budget, yet it's an environmental film about water resources, and it moved people—it raised awareness." Let's hope that the films and videos showing in this year's festival do the same!

Next issue:

Reviews from the 2001 Planet in Focus Festival.

The call for submissions for the 2002 Planet in Focus Festival begins January 1, 2002. For more information, contact the festival at: 79 Hallam Street, Toronto, Ontario M6H 1W7; www.planetinfocus.org

MAKING MOVIES WITH MY VERY OWN HANDS

BY NILIEMA KARKHANIS

A camera is an arm with an eye, a thing extending out of my head, my tummy and my fingers. Sometimes it feels like sewing, even—finding patterns, putting strange things together. The fabric is that base and emulsion, and away we dye. Stitching things together, that I never knew I could: ideas, colours, sound and light...

When I came to the hand-made film class at LIFT I already knew what I wanted: to build an independent filmmaking practice in which I could have full conceptual pull around the technological as well as creative process. What's really cool about workshop learning is that students have the opportunity to gather and share information with a diverse group of peers and professionals. Different fun people taught us different tricks, including fellow classmates themselves who were at varying levels of experience in the visual arts, film, video, academic and commercial worlds.

Throughout the 8-week course (Saturdays from July 7 to August 25, 2001), designed by LIFT's Roberto Ariganello, the eleven class members were given instruction on a variety of machines, including full-featured super-8 cameras and Bolexes (the most versatile and inexpensive of all possible cameras). My class-

mates and I also learned the ins and outs of the co-ops various mechanical devices. Chris Gehman led us patiently through the machinations of the Oxberry animation camera. John Kneller courteously and carefully demonstrated the elegant features of that clickety-clackety optical printer, the JK. Michèle Stanley showed us the lovely bits of clear leader that she had hand-painted with vibrant India inks, and talked of other pieces she had decorated with wildflowers and cat hair. Cara Morton toured us through the darkroom's chemistry. Many of us acted as loud, excited little kids in the presence of these new and versatile colours and toys.



The work of all of these artists is unique and beautiful. Thanks to the proximity of the Canadian Filmmakers' Distribution Centre, participants had the opportunity to view their work and work that had influenced their practice. It was amazing to see the films of all of the instructors I have mentioned above, as well as work by Deirdre Logue, Sarah Abbott and Bruce Baillie.

It is interesting to note that this kind of DIY film practice is becoming more attractive during a time when resources are limited. Filmmakers want to keep making work outside of rigid institutional bounds that are now less accessible than ever before, such as the National Film Board and the commercial film industry. The teachers and facilities in Canada that support hand-made movie making are unique and interesting. For example, Phil Hoffman's yearly film farm, upon which the LIFT workshop was partly modeled, has mentored many moving picture artists who have an interdisciplinary focus. The farm's visitors are encouraged to work in highly personal ways by collecting images and finding (non)narrative out of what they pull together. The work that comes out of it is poetic and sublime.

These are places where women, queer people, and people whose aesthetic, intellectual and cultural practices might otherwise be marginalized can be at home. Here we have a community available to us that makes technology, both mechanical and chemical, accessible to us—providing the opportunity to tell our stories in unique and powerfully constructed ways.



Stills: (above, clockwise) handmade film frames by Madi Piller, Nathan Molles, Madi Piller and Niliema Karkhanis

LIFT NEWS

MESSAGE FROM THE BOARD

Our Executive Director, Barb Sniderman, has moved on to pursue other endeavours in the film community. During her year here as Executive Director, she increased our core funding from granting agencies, and developed initiatives which have fostered new relationships and partnerships within the film community in Toronto and across Canada.

Barb's leadership in facilitating our 20th Anniversary events has resulted in a higher public profile for LIFT and our members. Her energy and vision succeeded in presenting large public screenings of dozens of new and old works which paid LIFT artists, gave them and their films higher public exposure, and sparked public discourse on issues related to independent filmmaking. Programs initiated by Barb will continue to benefit LIFT. Barb, we wish you the best of luck in all of your future work. Thank you, and keep in touch.

LIFT BOARD OF DIRECTORS

NEW MEMBERS

Bruce Bellinger
Jason Best
Linda Brokenshire
Catherine Bruhier
Kam Chee
Anya Chibisova
Michelle Cho
Alan Code
Roberto Costa
Fred Crawford
Jonas Crawley
Michelle Daides
Menhere Gabreselassie
Diogo Jr. Galhanone
Paddy Gallagher
Brenda Goldstein
Moses Hamza
Patricia Hartery
Topaz Hasfal
Dara Heath
Shelley Hobbs
Jim Johnston Jr
Joshua Kraemer
Walter Lawlor
Billy Liang
Shana MacDonald
Chris Meraw
Alain Mercieca
Seville Mohsenzadeh
Angele Morgan
Kathleen Mullen
Ryan J. Noth
Jurek S. Osterfeld
Bita Pejman Moghaddam
Elvis Podvorac
Maria Raponi
Su Rynard
Emmanuel Shirinian
Michael Sieffert
Kim Slaughter
Tanya Subic
Mary Takacs
Thomas Tharakan
Robert Van Rhijn
Christine Wackermann

WHO/WHAT OCTOBER 2001

COMPILED BY REGAN MACAULAY

IN DEVELOPMENT

Frances-Anne Solomon, president of Leda Serene Films, is gearing up to produce and direct a pilot for a series she currently has in development called **Lord Have Mercy!** this November. **Lord Have Mercy!** takes place in a storefront church in the heart of downtown Toronto. Friction ensues between the ambitious but inept young Pastor Gooding and his pragmatic but easygoing father-in-law, Pastor Stevens.

IN PRODUCTION

Karyn Sandlos is hard at work on three shorts: **Appetite** (16mm, 10 min); **Amnesia** (16mm, 8 min); and **Still Here** (16mm, 7 min).

Ed Gass-Donnelly is busy trying to shoot or complete a number of films over the next few months for his company 3LD Films (3 Legged Dog Films). Projects include: **Pony**, a 35mm short based on the play *White Biting Dog* by Judith Thompson; **Polished**, a 20-minute DV work based on the play by James Harkness; and **Pink**, a 35mm short based on Judith Thompson's award-winning radio play. 3LD Films is also developing a feature-length adaptation of Judith Thompson's **The Crackwalker**.

Nate Fedorchuk just finished shooting his short 16mm B&W film entitled **Corned**, and plans to begin editing in November. What the film is about will be left up each individual viewer or non-viewer.

POST-PRODUCTION

Regan Macaulay, Triple Take Productions, has just completed production on her sketch comedy pilot entitled **Sketch TV**. The 30-minute piece was shot on digital video and Super-8 and is being edited on Adobe Premiere. Sketches include Mastermind Theatre episodes "Attila the Hun" and "Sir John A. & Louis Riel," "Bloodbath Detergent," "The Hockey Bench" (a computer-animated piece), "Real Men Don't Cry," "The Cat Clinic," and "Crust Toothpaste."

Susana Molinolo co-produced a music video

for "If you Believe in Love," performed by artist Lazah Current. Funded in part by a grant from VideoFACT, the video was shot on pro 8mm, colour 16mm, and DV, and is expected to start rotating on MuchMusic in December 2001.

Terrence Kramer is in post on **Dimension Malfunction**, a short 16mm experimental collage film with technological nightmares and transcendental bliss. Keep an eye out for his live musical improv with film later this year. (Terrence is seeking cool footage from members for the evening, ask Roberto at LIFT for details.)

COMPLETED

Dave Hayman's **Doe, Ray, Me** is a modern fable of tragedy and enchantment about Buck, a deer whose true love was killed by hunters. Devastated by grief, he enlists animal friends such as Bear and Raccoon for a trek into the city in order to exact vengeance. Unfurl follows an elderly author as he writes his last story, and the gift that he bestows on his creation. Executive Producer, Location Manager, Assistant Director, Story Editor, and Prop Master were just a few of Dave's jobs!

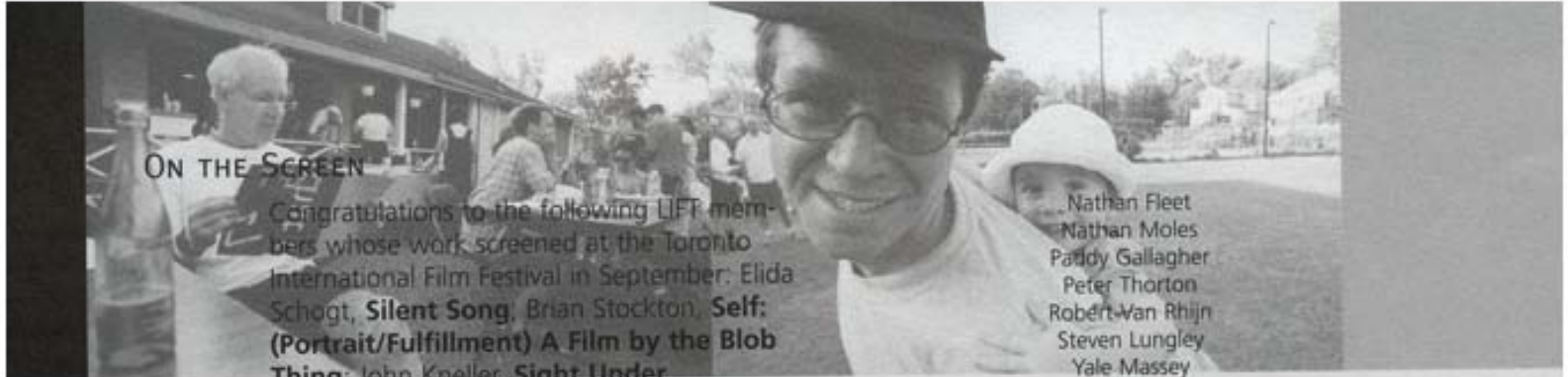
Julie Saragosa's **Parade** is a hand-made film that explores a 21st century ritual celebration—Toronto's Gay Pride Parade. The image's archival quality, with its use of high contrast B&W film, contrasts sharply with the 90s dance music that weaves through the film. Julie is currently in production on **POV Toronto**, a hand-made, optically printed film which uses audio excerpts from interviews and street noises to recreate perceptions of Toronto.

Michael A. Appleton has completed his short **After I Go**, a surreal 15-minute story which explores issues of sibling rivalry, ego, and emotional control.



Michael A. Appleton's "After I Go", starring Glenn Cherny (& Glenn Cherny)

Stills: **Doe, Ray, Me** by Dave Hayman, **Parade** by Julie Saragosa, **After I Go** by Michael A. Appleton



ON THE SCREEN

Congratulations to the following LIFT members whose work screened at the Toronto International Film Festival in September: Elida Schogt, **Silent Song**; Brian Stockton, **Self: (Portrait/Fulfillment) A Film by the Blob Thing**; John Kneller, **Sight Under Construction**; Stephanie Morgenstern, **Remembrance**; Helen Lee, **The Art of Woo**; Jeremy Podeswa, **Touch**; and Bruce McDonald, **Picture Claire**.

Nathan Fleet
Nathan Moles
Paddy Gallagher
Peter Thorton
Robert Van Rhijn
Steven Lungley
Yale Massey
Alexi Manis
Marcos Arriaga
Rik Strobel
Phil Hoffman
Cara Morton
John Kneller
Guillermo Marin
Serhat Yakinkaya
Quin Martin
Jeff Ballantyne
Tyson Erb
Jerome Canon
Abhay Lakhnopal

VOLUNTEER NOTICE BOARD

Possible upcoming volunteer jobs:

Mend the curtains in the mezzanine, build a sandwich board for LIFT to be used at special events, repaint the doors.

If you are interested in doing any of these jobs or if you just want to help out at the office, call Jesse at 416.588.6444. Thank you to all those members who have helped out recently:

Alain Mercieca
Alan Code
Andrew Burrows-Trotman
Andrew Lennox
Bernie Gauvin
Bobby Del Rio
Carolyn Hurren
Chandra Bambah
Dara Heath
David Hayman
Diogo Galhanone Jr.
Elena Bojilova
Eliana Frederick
Gord Burkell
Graham Tucker
Ian McInnis
Jacqui Gajewski
Jermaine Billings
John Bebondas
Joseph Cohen
Jurek Osterfeld
Justin Snaith
Kristina Heyges
Lindsay Terris
Madi Pillar
Maria Raponi
Megan Roberts
Michèle Stanley
Michelle Chen
Michelle Cho
Michelle Power
Mila Beaudoin

CALLS FOR SUBMISSIONS

GIBRALTAR POINT ARTIST RESIDENCY PROGRAM

For May 2002 Term on Toronto Islands
The Gibraltar Point Residency Program provides professional artists with a fully subsidized opportunity to live and work on Toronto Islands for one month. The program is open to artists who are engaged in the research or creation of work and is designed to provide participants with uninterrupted time to think, create and experiment in the diverse community at The Gibraltar Point Centre for the Arts. Participants receive accommodation, a private or semi-private work studio and all meals at no cost. Artists are responsible for their own travel, materials and all personal expenses. For more information contact: Susan Serran, Director of Arts Programs & Services, Toronto Artscape. Email: susan@torontoartscape.on.ca; Tel: 416 392-1038, ext. 26; www.torontoartscape.on.ca
Deadline for applications: 5pm, Monday, December 10, 2001

THE KANSAS CITY FILMMAKERS JUBILEE

Anyone of any age is welcome to enter any subdivision below. All entries must be 30 minutes or less. Work may originate in any film,



video or digital medium, unless otherwise noted. You may enter a single work in multiple divisions with separate entry forms and screener tapes (VHS NTSC). Divisions: Open: Narrative, experimental, animation, documentary genres; 8mm: Originally shot on 8mm or S8mm film, or 8mm video-any genre; Underground: Works that are innovative, subversive, adventurous, or controversial. For more information contact: Kansas City Filmmakers Jubilee, 4826 W. 77th Terrace, Prairie Village, KS 66208-4321; Tel: 913.649.0244; Email: KCJub@kcjubilee.org; www.kcjubilee.org
Deadline for entries: December 1, 2001 (early); January 15, 2002 (final)

THE TRILOGY THEATRE, NEW YORK

The Trilogy Theatre is the place for new and unreleased films. From college films to independent works, The Trilogy Theatre is now accepting films for Filmmakers Night. This is your chance to expose yourself and show your films.

For more info:

www.thetriotheatre.com/film_maker.htm

VISUALIZED! MESSAGES IN MOTION

Visualized! Messages in Motion (Denver, CO) will showcase current and past media activism that explores and exposes what's wrong with "the system," raises questions, shows us past and ongoing struggles and offers glimpses of a different future. From anti-corporate domination of the world to building creative communities, from the Zapatista march through Mexico to campus marches against sweatshops, the films and videos in Visualized! will show activists working together to transform the world. Documentary and fictional works of any length are welcome (NTSC format only please). For more information contact Andrew. Email: andrew@digitrek.com; Tel: 303.792.9190

THE IMAGES FESTIVAL OF INDEPENDENT FILM & VIDEO

Canada's most challenging and comprehensive international media arts festival seeks submissions for its 15th annual festival, April

11-21, 2002. Images is committed to an expanded concept of film and video practice alongside the Beta SP tapes and 35mm films, the festival includes "non-professional" formats such as Super-8 film; performances involving film, video, and new media; and related installation works. Independent films, videos, or related new media/installation works completed on or after January 1, 2000 are eligible for entry. Artists must maintain final edit and copyright control.

Full guidelines and a downloadable entry form are available on-line at

www.imagesfestival.com

or email submissions@imagesfestival.com

Deadline for entries: November 9, 2001

ANNOUNCEMENTS

LIFT ORIENTATION

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


Next orientation date: November 21.

LIFT'S MEMBERS' LIBRARY

Drop off a copy of your latest opus for your fellow LIFT filmmakers to view. This is a great way to get your name and your vision out there for the rest of us to see. What are you waiting for?! Drop off your VHS copy today! LIFT's Committees are a great way to get your volunteer hours, meet other LIFT members and get more involved in the co-op. Contact Jesse or Deanna for more information on any of the committees.

NEW DONATION

Bill Payton, a former LIFT member, has generously donated his collection of over 100 film-related books to the LIFT Library. The donation includes a large number of books dealing



with the technical aspects of filmmaking, film scriptwriting, and film theory. Titles include Abel's French Cinema, The Bloomsbury Foreign Film Guide, Berger's Ways of Seeing, and books on Truffaut, Welles, Chaplin, Bergman and many others. Members are welcome to peruse the LIFT Library and to sign out books.

COMMITTEE MEETINGS

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: November 6, 6:15pm

PROGRAMMING COMMITTEE

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

WORKSHOP COMMITTEE

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

Next meeting: November 22, 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 (rarganello@hotmail.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: December 11, 6pm

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

NEW PROTOOLS SUITE 5.1.1

LIFT is in the process of upgrading our Protools Digital Sound Editing Suite. Now, with the latest version (5.1.1) this suite is a great resource for filmmakers working on sound designs. The new system should be in place by October 2001, just in time for LIFT's Fall Workshop Session!

16MM REWINDS, 16MM, S8 & 35MM SPLICERS

We are now renting out film splicers & rewinds individually. Both splicers (Super-8, 16mm & 35mm) and 16mm rewinds are available for rental at \$1/day for Full members and \$2/day for Associates. Rewinds & splicers can also be rented as part of take-home kits (16mm or Super-8). The 16mm Portable Editing Set includes: rewinds, a 16mm viewer, synchronizer and 16mm splicer (\$3/day for Full members, \$6/day for Associates). The Super-8 Edit Set also rents for \$3/day for Full & \$6/day for Associates and includes a Super-8 viewer & splicer.



POWER SUPPLY FOR MICROPHONE

LIFT's microphone power supply has new rental rates. The power supply rents at a rate of \$1/day for all accessing members. This new rental fee is meant to cover the costs of replacement batteries for this popular item.

OTHER NEWS FROM THE EQUIPMENT ROOM

LIFT'S FALL WORKSHOP SERIES

There is still space available in the following upcoming workshops: Intermediate Digital Animation in After Effects & Photoshop; The Oxberry Animation Camera. Check out LIFT's website for more detailed information: www.lift.on.ca

FOR SALE AT THE LIFT STORE

NEW! 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, and 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 also has a supply of this low contrast colour interneg available to the membership. This stock is specifically designed for colour optical printing.

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

OTHER STUFF FOR SALE IN THE LIFT STORE

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

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

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

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

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

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

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

UPCOMING FUNDING DEADLINES

ONTARIO ARTS COUNCIL

Tel: 416.961.1660; www.arts.on.ca

First Projects: **December 15, 2001**

Artists' Film and Video Program Change:

OAC has raised the budget ceiling from \$200,000 to \$300,000 for projects in the Artists' Film and Video program. This change reflects the reality of the costs around independent film and video production and brings the OAC's program into line with other funding programs. The AFV program supports a wide variety of genres including drama, documentary, experimental and hybrid creations. Next deadline: **April 15, 2001**.

CANADA COUNCIL FOR THE ARTS

Tel: 1.800.263.5588; www.canadacouncil.ca

Research & Creation Grants: **March 1, 2002**

Scriptwriting Grants: **March 1, 2002**

Production Grants: **March 1, 2002**

Travel Grants: **Anytime**

HAROLD GREENBERG FUND:

Tel: 416.956.5431; www.tmn.ca

(go to corporate info)

Quarterly Deadlines

TELEFILM CANADA

Tel: 416.973.6436; www.telefilm.gc.ca

Feature Film Fund: **Various Deadlines**

TORONTO ARTS COUNCIL

Tel: 416.392.6802 ext 208; www.torontoartscouncil.org

Grants to Media Artists: **November 20, 2001**

GUIDELINES AND APPLICATION FORMS FOR THIS LIST OF FESTIVALS ARE ON FILE AND AVAILABLE FOR PHOTOCOPYING (10 CENTS A PAGE) AT THE LIFT OFFICE. AS MUCH AS WE'D LIKE TO, LIFT STAFF CANNOT TAKE THE TIME OUT TO FAX FORMS TO MEMBERS. PLEASE DO NOT ASK. IF YOU ARE UNABLE TO MAKE IT INTO THE LIFT OFFICE, YOU WILL HAVE TO CALL THE FESTIVAL DIRECTLY TO REQUEST AN APPLICATION FORM. THE 1996 EDITION OF THE AIVF GUIDE TO INTERNATIONAL FILM AND VIDEO FESTIVALS IS AN INVALUABLE RESOURCE FOR PLANNING YOUR FESTIVAL ENTRIES FOR THE UPCOMING YEAR. IT'S AVAILABLE AT THE OFFICE AS AN IN-HOUSE RESOURCE TO ALL LIFT MEMBERS.

UPCOMING FESTIVAL DEADLINES

CINEQUEST 2000

San Jose, CA, USA

Festival Dates: February 21-March 3, 2002

Email: cineqst@vnet.net

www.cinequest.org

Deadline: October 26, 2001

VICTORIA INDEPENDENT SHORT FILM AND VIDEO FESTIVAL

Victoria, B.C. Canada

Festival Dates: February 1-10, 2002

Tel: 250.389.0444

Email: vivf@direct.ca

www.vivf.com

Deadline: October 26, 2001

7th INTERNATIONAL SHORT & INDEPENDENT FILM FESTIVAL DHAKA

Shahbag, Dhaka Bangladesh

Festival Dates: December 12-30, 2001

Tel: 88.02.9664760

Email: bsff@bdonline.com

<http://bangladeshonline.com/shortfest>

Deadline: November 7, 2001

IMAGES FESTIVAL OF INDEPENDENT FILM & VIDEO

Toronto, ON Canada

Festival Dates: April 11-21, 2002

Tel: 416.971.8405

Email: submissions@imagesfestival.com

www.imagesfestival.com

Deadline: November 9, 2001

MEDIA CITY

Windsor, ON Canada

Festival Dates: February 13-16, 2002

Tel: 519.977.6564

Email: artcite@netcore.ca

www.netcore.ca/~hot

Deadline: November 16, 2001

NATIONAL SCREEN INSTITUTE - FILM EXCHANGE (FORMERLY "LOCAL HEROES")

Winnipeg, MB Canada

Festival Dates: February 23-March 2, 2002

Tel: 204.956.7800 or 800.952.9307

Email: bill.evans@nsi-canada.ca

www.nsi-canada.ca/filmexchange

Deadline: November 23, 2001

FILMS DE FEMMES DE CRETEIL ET DU VAL DE MARNE

Creteil, France

Festival Dates: March 15-24, 2002

Tel: 33.1.49.80.38.98

Email: filmsfemmes@wannadoo.fr

www.gdebussac.fr/filmfem

Deadline: December 15, 2001



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NEXT DEADLINE: NOVEMBER 2