

LIFT



THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 22 ISSUE 1 JANUARY/FEBRUARY 2002

INTERVIEW WITH JORGE MANZANO FILMMAKING AND
CENSORSHIP IN CANADA IMAGINATIVE
LIFT ANNUAL STORYBOARD

❄️ THE LIFT STORE ❄️

37 HANNA AVENUE, SUITE 301

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 Although out of date (by 10 or 15 years), the stock is still a great resource.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, estar 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 RADIO HITS THE AIRWAVES!

News, views and reviews on the independent film scene with hosts Michelle Cho and Paddy Gallagher.

Wednesdays from 12 noon to 1 pm

CIUT 89.5 fm

Webcast on www.ciut.fm

Presented in collaboration with campus-community radio station CIUT.

NEW EMAIL ADDRESSES!

Please note that LIFT has new email addresses:

Director: director@lift.on.ca

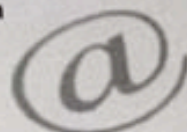
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EXPANDED CINEMA SCREENING

LIFT The Liaison of Independent Filmmakers of Toronto January/February 2002 Volume 22, No. 1

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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.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editor, the Co-op members or the Board of Directors.

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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

JOHNNY GREY EYES:

AN INTERVIEW WITH JORGE MANZANO

BY KATHARINE ASALS



Stills (top and bottom):
Columpa C. Bobb in
Jorge Manzano's **Johnny
Greyeyes**; Jorge
Manzano on location.
Photography by Sven
Frenztl

Jorge Manzano's feature, *Johnny Greyeyes*, is in its second week at the Carlton when I meet Jorge for coffee. We're still standing at the counter and I've just asked how the week has gone, not even having had a chance to pull out my tape recorder, and already Jorge is in full throttle, giving me an earful of numbers—the number of people who showed each night, how many ticket sales you need to sustain your stay each week, what the theatre gets out of it, and particularly, about the need for the independent film community to support independent films when they actually make it into a theatre.

"It's not about my film, it's about independent film generally. If the theatre manager sees enough people showing up, he'll think it might be worth his while to show independent films in the future. If nobody comes, then the next time around, he might think twice about showing an independent Canadian feature. Filmmakers should come out not just to support this film, but to support the ongoing possibility for exhibiting independent works."

Well, he sure makes a strong point.

The long saga of the making of **Johnny Greyeyes** is impressive if not unusual.

"The research for the film was done in '89, and an idea came out of that research. I

started writing in '94. We went to camera in '96, and we finished shooting in '99. We shot on Super 16, and the goal was always to blow it up to 35 and put it in a theatre."

"Three years of shooting..." I calculate.

"Four years of shooting," he corrects me.

"But shooting over such a long period of time—did that affect your story?"

"It was more a question of seeing as we were putting it together that the three stories that make up the film were too even, too balanced, so as we went we concentrated on developing the love story more than the other two stories. Also, as we edited along the way, I developed my writing—moving away from a

purely experimental style to a more dramatic style. I'd worked with most of the actors before, so really the film came out of that collective. The bond was already there, and a trust between us—when it's like that you have a very collaborative experience."

The story is centred around a Native woman, Johnny, who is doing time in Prison for Women, and there falls in love with another Native woman, Lana. Woven in and out of their love story are scenes of Johnny's brother, her mother, and the past that has landed Johnny in prison.

Of the film itself, Jorge says: "It's a sad story. At times it's a hopeful story, but it has a lot of sad moments—violent confrontations with guards, which happens all the time in prison, and Native women in prison slash themselves a lot (the rate is something like a hundred percent for slashing). But when Johnny gets out, it takes courage for her to go home, to face her past—sometimes it's easier to stay where you are."

Concurrent with their run at the Carlton, there's a cover article in **Xtra Magazine** showing the two female leads, and I ask Jorge about the marketing of the film—the appeal to various sectors of the public.

"In one article that was written they said something about quadruple marginalization, and I'd never thought of it that way. But I guess—natives, lesbians, prison, and another one... I can't remember. I mean, sure, you can see it that way, but the film's not about being a victim.

"Ryan, our distributor from Vagrant Films, was really relying on the article in **Xtra**... but that didn't translate into people coming to see the movie. You really have to think about how to promote a film, who's your market. It shouldn't be moved as just a lesbian film, really, because it reflects on many different issues and experiences, and the love story between the women is only one aspect of the film. It is who they are as people. And in terms of a market, lesbians aren't seen as having a lot of economic power. Marketing it as a purely lesbian film has the potential to alienate a lot of people... generally speaking people are very homophobic... But on the

other hand, that's how you sell movies... you ghettoize them, sell them to a particular movie-going public—you try to corner a market. The people who came to see it, though, were a very mixed audience—we got a lot of different kinds of people coming to see the film."

The film has done well at both Native and gay and lesbian festivals, picking up several awards. It began its festival circuit at Sundance 2000—not with the 35mm print they have now, but finished to video, HDV. I ask about the choice to go to Sundance with something that was not finished on 35mm.

"I think that was a mistake. Well, yes and no. The video copy...technically speaking it had a lot of flaws—it was rushed, the sound mix wasn't finished, it had a lot of dropouts—so anybody who's going to buy a film will see that and say, 'Wait a minute, it's on video, it's not on 35mm, and it's a huge investment to take it to 35mm.' The interpositive, the blowup, the titles, remixing the sound, the opticals, all that... it's a huge expense. And, the thing is, buyers look at a film once. They look at it once, and that's what stays in their mind. No matter what I tell them, if they don't see it, then how can you argue with them? You have one shot, and the best thing to do is to show them something that's complete, no more investment needed, it's just a question of making prints and advertising and promotion.

"So, if they'd seen this cut at Sundance, it would have been way different from seeing an incomplete video version of the film, but we just wanted to get it there. Really, the most intelligent thing to do would have been just to work on it for another year and get it finished properly and then take it down to Sundance the following year. And not spend huge amounts of cash half-finishing it the first time.

"For Sundance we needed to transfer the negative to HDV, and that was a huge expense. It almost cost as much as the blowup to 35mm. To get the film ready for its theatrical release I had to remix the sound, and then blow-up the Super 16 interpositive to 35mm. With titles it cost thirty grand. You



Stills (left to right): Gail Maurice and Columpa C. Bobb in Jorge Manzano's **Johnny Greyeyes**; Jorge Manzano on location. Photography by Sven Frenzl.

don't want to double your costs that way on an independent film."

He reflects a moment on the whole long train of the experience.

"But when I came back from Sundance, Telefilm came on with completion funds, I had letters waiting for me from festivals who were interested in the film, and Ryan, the distributor we have now, was interested in taking the film on."

Hard to say then, finally, whether the costs of the video version for Sundance were worth the trouble or not. Now, however, Jorge is speculating on the run at the Carlton, what that effort involves, and what it takes to make it work well.

"The theatre takes 50 per cent of whatever you make. And if you consider your expenses for advertising and so on...I mean, if you take out an ad in NOW magazine for a thousand

dollars, for example, you have to generate two grand just to pay it off. So then you need 200 people paying ten bucks a shot, or 400 people paying five bucks, whatever—and that's just to pay off the one ad.

"The first week you always get press, but in subsequent weeks, it's all word of mouth. And if your numbers aren't good that first week...forget it. The first day, Friday, we did well, we had a hundred people. And we also broke the bar, you know, we drank more in two hours than the whole place usually does in three or four weeks. But the next day we went down to 50, 60 people... Friday night we were the second most popular film, then by Saturday we were the sixth."

The film had a couple of screenings in Toronto prior to this release, so I ask Jorge if he thinks that hurt the theatrical release.

"Well, probably four or five hundred people in the city had already seen the film, either at



the Inside Out Festival, or at Innis. Maybe that's a mistake, in retrospect, to have shown it again at Innis. But I know who has seen the film and who hasn't, and I still think it comes down to the need for people in the independent film community to support each other. How can we expect other people to go see our movies, if we're not even going to see each other's independent releases? The artist co-ops across Canada make up 8,000 members, and those 8,000 members each going with one other person is 16,000 people, and that can snowball. If enough people come out, then the cinema owner will consider taking on these risky projects again in the future. You don't even need that many—if you get a thousand people to come see your movie, at least you can pay for one print."

"And that'll make it all worthwhile?" I ask.

"Oh, it's worthwhile anyway—regardless," he states simply.

INSOMNIA:

CENSORSHIP AND FILMMAKING IN CANADA

BY MALCOLM ROGGE



Still: *À Ma Soeur*
(*Fat Girl*), by
Catherine Breillat

Have you ever lost sleep at night thinking about whether a scene in your latest film or video project transgresses the legal boundaries of decency? Probably not. We like to think that we live and work in a relatively open society, but the recent Ontario ban of French independent filmmaker Catherine Breillat's *À Ma Soeur* (called *Fat Girl* in North America) reminds us that we can't take our freedoms for granted. Every day that we produce work, institutions like the Ontario Film Review Board (OFRB) and Canada Customs scrutinize our visual art, literature and films according to cumbersome and clinical regulations.

Apparently, *Fat Girl* is a poignant and brutally honest portrayal of the wilful blindness of adolescent sexuality. I only know that much because I've read the reviews. Although the film has been critically acclaimed in Europe and the United States and you can see it in Canada in Montréal or Winnipeg, it has been banned in Ontario. That means that the government won't let you see it at your favourite cinema or rent it on video:ape (despite that fact that it screened at the Toronto International Film Festival in the fall). The film does not have explicit sexual content, but the censors want fifteen minutes cut from the film before they will rate it for screening in Ontario.

The OFRB wants to cut a scene in which fifteen-year-old actress Roxane Mesquida appears frontally nude; they also want to cut a non-explicit scene where the teenager has sex for the first time while her thirteen-year-

old sister pretends to be sleeping in the next bed. OFRB Chairman Robert Warren stated that *Fat Girl* was not banned because the film was considered obscene or pornographic. Instead, he says, *Fat Girl* violates two specific clauses in the *Ontario Theatres Act* which prohibit: "any scene where a person who is or is intended to represent a person under the age of eighteen appears (i) nude or partially nude in a sexually suggestive context, or (ii) in a scene of explicit sexual activity." Warren says that *Fat Girl* "crosses the line" in certain scenes, even though according to the same *Act*, the context of the film as a whole work must be taken into account.

The initial decision of the Board was upheld on appeal; however, the two dissenting Board members, Sara Waxman and Roger Currie, took the unprecedented step of publicly criticizing the Board's decision. Waxman stated that *Fat Girl* is an "intelligent handling of a controversial subject" and that the film "does not glorify or glamourize the subject," while Currie noted that the "nudity in question was not gratuitous and was a legitimate choice for the filmmaker to make." Cowboy Pictures, the North American distributor, may challenge the OFRB ruling in the Courts.

The unexpected banning of *Fat Girl* in Ontario has re-ignited the debate about the role of censorship laws in protecting the public from harm, versus a citizen's right to engage in cultural discourse that deals with all manifestations of human sexuality. The last time that the

OFRB banned a feature dramatic film was in the early 1980s with Volker Schlöndorff's **The Tin Drum**. Today, **The Tin Drum** is widely regarded as a classic.

The Criminal Code and Provincial Regulations can be used to prohibit a surprisingly broad range of materials. Every day, government-appointed arbiters make judgements about what is obscene. Every day, Canada Customs officials review books, magazines, and videos that are imported from the United States and other parts of the world. Customs officials are authorized to open packages and to flip through art books, read novels, and view videotapes and films to decide whether the works should be allowed into Canada. At the same time, the OFRB strives to view and classify every film that ever makes its way into Ontario before it is screened publicly. Films that are not approved under the classification system cannot be exhibited legally in Ontario.

The laws are more permissive than a decade ago, but the changes have been slow to come. In the famous **Butler** decision of 1992 (or infamous, depending on your p.o.v.), the Supreme Court of Canada considered whether the definition of obscenity in the Criminal Code was an unjustified infringement of the right to freedom of expression. At the time, the legal status of pornography was uncertain. In fact, many of the pornographic materials that are widely available in Toronto today were considered illegal and were subject to seizure by police. The **Butler** decision confirmed the so called "community standards test." Under this test, Canadian courts must decide whether sexually explicit materials, viewed in the context of the work as a whole, "would be tolerated by the community as a whole." This standard for obscenity has not changed since 1992, though it has been interpreted differently across the country.

The **Little Sisters** decision—released in December 2000—contains the latest Supreme Court word on censorship. The **Little Sisters Book and Emporium** is a Vancouver bookstore that caters primarily to a lesbian and gay clientele. The bookstore challenged Canada Customs' practice of targeting shipments of books and videos that were addressed to

Little Sisters. They argued successfully that Canada Customs was discriminating against gays and lesbians. Unfortunately, **Little Sisters** did not add much clarity to the so-called community standards test that had been articulated in **Butler**. However, the decision was a partial victory for all consumers of art, literary works, films, and just plain smut. In their decision, the Court put the onus on Customs officials to justify why they have seized a specific work. Prior to **Little Sisters**, the onus was on the person importing the material to prove that a work of art (or a simple porno) that the officials had seized was not obscene.

Arguably, **Little Sisters** has set a general standard whereby State censors must justify their actions to the public and not the other way around. Moreover, Canada Customs' practice of singling out packages sent to lesbian and gay bookstores was deemed to be discriminatory, and therefore illegal.

Filmmakers may not be consciously aware of the nuances of Canadian obscenity laws or the **Theatres Act**. Nevertheless, their work is often influenced by a sense of what the boundaries are. The works of Toronto fringe film artists, including Mike Hoolboom, Keith Cole, Kika Thorne and Wrik Mead, often aggressively treat issues of sexual transgression. But is the content of their work shaped by a shared understanding of what is "allowed" and what isn't? Is there a film or literary aesthetic in Canada that responds to the implicit coercion of State censorship? Do these rather arcane laws and regulations really matter to artists? The banning of the French film **Fat Girl** in Ontario reminds us that, despite our assumptions to the contrary, these issues remain as relevant as ever to independent filmmakers.

Malcolm Rogge is the Executive Director of LIFT and a member of the Toronto Video Activist Collective. The OFRB's guidelines for restricted movies can be seen at www.ofrb.gov.on.ca/english/page11.htm. To write a letter of protest regarding the banning of **Fat Girl** in Ontario, contact the Ontario Film Review Board: 1075 Millwood Road, Toronto, Ontario, M4G 1X6. Ph: 416.314.3626 or 1.800.268.6024 Fax: 416.314.3632 **Fat Girl** is co-distributed in North America by Cowboy Pictures and Lions Gate Films. For snippets from reviews of **Fat Girl**, see: www.rottentomatoes.com/movie-1110567/

IMAGINE NATIVE

MEDIA ARTS FESTIVAL

By CECILBERT DUNCAN

The imagineNATIVE Festival was held in various locations in downtown Toronto (The Bloor Cinema, Innis College Town Hall and OISE) from November 21-24, 2001. This was the second year of a festival which is well positioned to become Canada's premiere Aboriginal media arts festival. The festival was a multimedia event featuring international works in films, video, radio, television, new media and live performance by and about Aboriginal peoples.

Over the years I have attended many new or relatively new film festivals. One thing that attracts me to young festivals is discovering if the festival possesses that certain something that all successful festivals seem to possess, a quality or ingredient that drives audiences to return year after year. So when I was given the opportunity to write this article, I eagerly agreed to put this year's serving of imagineNATIVE on my plate and attend a festival I managed to overlook last year.

Isn't it a bittersweet fact of life that the things we enjoy most also deliver a certain degree of pain? The same rule seems to apply to festivals (or is it just small, innovative and challenging film festivals?). In fact, part of the charm of small festivals such as this is a degree of edginess and growing pains experienced by organizers, artists, and audience members alike. And as this is only the second year of this relatively small festival, there certainly were some growing pains to accompany our immense pleasure.

But six weeks have passed since the festival and I still have fantastic images in my head. Images about our land and nature as seen

through Dennis Jackson's **Journey Through Fear**, about its people and culture as seen in Vincent Carelli's **Good Trip Ibantu** and James Luna's poetic **Indian Having Coffee with Kerouac, Ginsberg and Hemingway**, and about the recurring themes of displacement, hope and connection through spirituality as seen in Dennis Allen's **Someplace Better**. We may have an intellectual understanding and unconscious awareness of our history, our society, and our place in it, but not often are we challenged in such a compelling way that we cannot help but stop and really think about these issues, if only for a short while. The imagineNATIVE Media Festival accomplishes this rare feat, and Festival Director Cynthia Lickers, her team and all the participants should be applauded for their success.

On the outside the festival may be a little rough around the edges, but this very character is the essence of its charm. The stories are told out of a sincere need to be heard, seen and understood. There is real honesty and accessibility in this festival for both audiences and filmmakers, allowing passionate works that help us look at things from a different perspective. And, if honesty and passion are keys to presenting successful festivals, then this is certainly not the last we'll hear of imagineNATIVE.

The first year of the festival managed to sneak by me without much notice, the second got me in just in time...next year I'll be the one waiting for it!

For more information on imagineNATIVE call 416.585.2333 or visit www.aboriginalmedia.org



Stills (left to right):
Vincent Carelli's
Journey Through Fear, James Luna's
Indian Having Coffee with Kerouac, Ginsberg and Hemingway

STORYBOARD

2001

Our annual smorgasbord of works completed by LIFT members in the past year, 100 in total. A tasty array of styles and subject matter, with something to please every palate.

Still: **Sahara** by Lisa Hayes

Sarah Abbott & Jeremy Drummond
My Heart the Prophet

Video, 2 min.

Created specifically for a video series conducted by Nelson Henricks. Abbott reflects on her unfortunate experience with childhood love.

Sarah Abbott & Jeremy Drummond
My Heart the Lunchbox

Video, 2 min.

Created specifically for a video series conducted by Nelson Henricks. Drummond reflects on the confusion associated with his childhood understanding of the concept of "love."

Alain Archambault
Daydreams of a Solitary Walker

Drama, 16mm

Roberto Ariganello
Shelter

Experimental Documentary, 16mm, 8 min.

A multi-layered film that cleverly weaves archival social

commentary and recent political activism in a playful analysis of our culture's misplaced priorities. **Shelter** blends a variety of appropriated material with archival footage of circuses, Westerns and Pierre Burton discussing the pros and cons of building a bomb shelter. **Shelter** is also a celebration of the inherent qualities of the film medium, qualities that have become marginalized by the current obsession with digital technology.

Marcos Arriaga
Promised Land

Experimental Documentary, 16mm, 20 min.

Family history and politics intertwine in an examination of how political events shape everyday life.

Geoff Ashenhurst
Garage Dreams

Comedy, DV, 25 min.

A hilarious short film about the post-graduate struggle to keep your Hollywood dreams alive when you're stuck in the

suburban void.

Sarah Bachinski & Patrick Reed
Three-Ring Circus

Documentary, DV, 4 min.

Three-Ring Circus steps into the studio of Walter Bachinski and Janis Butler, as the two rehearse and execute their latest book project, *Circus*. The film explores the dynamic collaborative process between them and attempts to capture the essence of this age-old process, where art is born of craft and craft is imbued with art.

Chandra Bambah
Whithering Buds

Documentary, 35mm, 10 min.



Kara Blake
Plane

Experimental, Super 8, 2 min.

A flight of fancy through a colourful and often chaotic world.

Gil Blas
The Turnabout

DV, 15 min.

A game of death between Henri and John, who are victims of their dark past.



Daniel Cockburn
The Other Shoe

Experimental, 16mm/Video, 5.5 min.

The Other Shoe straddles the line between media, questioning its validity on either side. It attempts to engage its viewers in the conflict between contemplation and multi-tasking, and hopes it doesn't shoot itself in the foot.

(LIFT 20th Anniversary commission)

Daniel Cockburn

monopedal Joy

Music Video, 16mm/Video, 1.5 min.

A short music video composed of outtakes from the shooting of a film, **monopedal Joy** is a 16mm projection captured and edited in-camera on miniDV and mastered to Beta. It is variously interpretable as expressing obsession, exuberance, angst, ecstasy, rage, the need to rock out, and/or utter absurdity.

Daniel Cockburn

Psycho/28x2

Experimental, Super 8, 3 min.

A simultaneous double projection which pits Alfred Hitchcock against Gus van Sant in a battle to the death (of Marion Crane).

Keith Cole & Michael Caines

The Boys Next Door

Experimental/Comedy/Sex Film, Super 8/16mm, 13 min.

A trilogy of three Super 8 films threaded together. Starring Keith Cole and boys from Toronto's sexiest boy band The Deadly Snakes—"the hottest rock stars in Toronto." (Joanne Hulfa, *eye Weekly*).

Julius Comia

Redding

Drama, 16mm, 92 min.

RED-DING: *N.t. /*, 1. Urban slang: the process of getting high (red) through use and consumption of drugs and/or alcohol. 2. The body heat and facial discolouration resulting from this process. A coming of age story in which four college buddies struggle to come to terms with their unsatisfying lives.

Vanessa Crosbie

Exogamy: Interracial Relationships in Canadian Society

Documentary, 16mm, 11 min.

A study of three couples and their experiences in interracial relationships. If skin colour isn't important in a relationship, what is?



Jonathan Culp

How Does It Work?

Experimental, 16mm/DV, 22 min. Found footage from 70s classroom films is used to construct an omnibus indoctrination/psychic history of propaganda.

Jonathan Culp

Maple Grove: An Ontario School

Documentary, Video, 40 min. An alternative school in rural Ontario provides a window on education issues in Tory Ontario.



Jonathan Culp

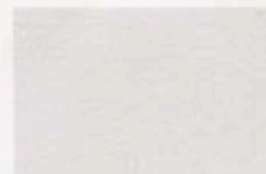
OCAP Strikes Back

Documentary, DV, 22 min. Using archival footage and interviews, this video provides an overview of the works and philosophy of the Ontario Coalition Against Poverty, perhaps the most controversial (and effective) activist group in Canada.

Megan Davison

Spun Out

Drama, 16mm, 25 min. When Alex's van breaks down in the middle of nowhere, he meets Charlotte. Alex isn't what he seems and his problems are nothing Charlotte has ever seen, yet the two somehow manage to communicate and even help each other.



Paul DiStefano

Soul Suitcase

Drama, 16mm, 109 min. The story of radio engineer Gum Belize and his troubled mind. He is bewildered and depressed by the situation of his childhood friend Clayton, who has fallen on hard times. But most of all it's the child in his flat that unnerves Gum: who is the boy, and what is going on inside his head?

Patrick Faubert

Revue

Experimental, 16mm, 5.5 min. At the moment of his death a young man revisits instances of love from his past.

Gillian Frise

Until Everyone Meets

Documentary, Super 8/Other, 20 min. A film about a young woman's experiences with racism.

Ed Gass-Donnelly

Pony

Drama, 35mm, 5 min. Based on an excerpt of the award-winning play "White Biting Dog" by Judith Thompson. A young woman (Karyn Dwyer) kills herself in an attempt to save her emotionally dysfunctional lover. As she is dying, she is transported back to her hometown to say goodbye to her father.

Sue Georgiou

Girl Drama

Drama, 16mm, 20 min.



James Loran Gillespie

About Flight

Experimental, 16mm, 10 min. The collaging of simple

images from everyday life, such as feet and butterflies, birds and flowers, finds them becoming densely symbolic in the context of imagery to which they are contrasted.

James Loran Gillespie

Loon Lights

Experimental, 16mm, 10 min. In the habitat of Loons a dynamic force is discovered. Its rhythmic play shifts and darts amongst the elements that host it, sometimes transposing its form in moods that plumb the amplitude of all that is visible by day or night.



James Loran Gillespie

Towards Everyday Lighting

Experimental, 16mm, 10 min. Contrast itself can be seen as thematic in this work that plays on enlightenment as an elusive but ever present possibility.



John Greyson

Nunca

Video, 7 min. Two tragic queens, Contraria and Negativa, meditate on the phenomenon of negative pop lyrics ("never can say goodbye," "can't buy me love") and their neologistic relation to the future of avant-garde cinema. Quite simply, a manifesto. Or a hissy fit. Or something. (LIFT 20th Anniversary commission)

Sophie Hargest

Sleep To Dream

Drama, 16mm/DV, 10 min. A group of friends contemplate the impact a recently deceased friend had on them.



Lisa Hayes
Sahara

Super 8, 3 min.
A pixilated road movie with a rocking soundtrack. Four friends travelling through the desert, finding bliss in every frame.

David N. Hayman
Becoming Mighty

Drama, 16mm, 17 min.



David N. Hayman
Do Ray and Me

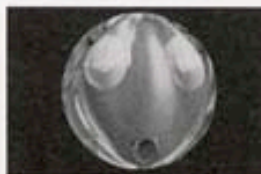
Narrative, 16mm, 22 min.
Doe killed by Ray avenged by Me.

David N. Hayman
Unfurl

Drama, 16mm, 15 min.
An author in the winter of life comes face to face with a character out of his novel.

Carolynne Hew
Blowback

Comedy, 16mm, 4.5 min.
A comedic homage to Richard Fung. Written by Nabu Adilman.



Michael Hoolboom
Secret

Experimental, Video, 2.5 min.
Maya confesses her secret. (LIFT 20th Anniversary commission)

Nigel Hunt
Tho-Boat

Music Video, 16mm, 3.5 min.

A music video for a PEI Jazz band.

Steve Hutton
Fluff

Comedy, DV, 60 Min.
An avant-garde gay theatre group decides to make a porn film.

Chris Jones
Top Agents

16mm, 1 min. X 3
Industrial video.

Roxanne Joseph
Buy Some Life Insurance

Super 8/Video
Purchasing life insurance causes a supernatural moment of projection. Starring Joseph's four-year old daughter.

Roxanne Joseph
SIN

Super 8/Video
What it means to work for and then finally be free from THE MAN (a.k.a. the government).

Niliema Karkhanis
New Shoes

DV, 6 min.
Love and shoes.



Ali Kazimi

I drop...
Documentary, Video, 4 min.
A dialogue with six year old Alaric McKenzie-Boone as he handles a video camera for the first time. (LIFT 20th Anniversary commission)

John Kneller
Sight Under Construction

Experimental, 16mm, 33 min.
An optically printed film that explores the intersection of commercialism, nature and art through increasingly complex layers.



Terrence Kramer
Dimension Malfunction

Experimental, Super 8/16mm, 7 min.
A disaster that might have taken place in the sixties... if it had actually happened. A short film involving ideas from dreams and surrealist representations of personal experience.

Vanessa Lam
Boxed

Experimental, 16mm, 2 min.
A woman tries to reach the world outside her self-enclosed box.

Vanessa Lam
In the Bathroom

Experimental/Documentary
A woman recalls a scary moment in her public school bathroom.



Tobi Lampard
My Beautiful Ugly Sweater

Documentary, 16mm, 4 min.
"My grandma knit me a sweater. I took one look at it and thought to my teenage self: 'I will never ever wear this ugly ugly thing.' My grandma has always knitted and painted in her own unique style... My first impression of the paintings was the same as the sweater: ugly. But as I looked closer, I discovered my first impressions were wrong."—TL (LIFT 20th Anniversary commission)



Helen Lee
The Art of Woo

Comedy, 35mm, Feature
A re-take of the classic Hollywood romantic comedy, this time set in Toronto with an Asian heroine (Sook-Yin Lee) and Native American hero (Adam Beach). Produced through the Canadian Film Centre Feature Film Project.



Helen Lee
Star

Video, 2.5 min.
When you wish upon a star... A girl's plaintive rendition of this childhood classic, evoking celestial longings beyond her imagination. (LIFT 20th Anniversary commission)



Steven Lungley
Hey Kitty

Comedy, 16mm, 5 min.
A light comedic romp that follows the trials and tribulations of a glamourpuss as she meanders through ever odder situations in her hunt for the elusive kitty.

Sheona MacDonald
Judge Intimate Immersion Flow

Experimental, 16mm, 3.5 min.
A journey through the filmmaker's consciousness—starting with her interaction with the audience, then moving towards a world of complete abstraction.

Sheona MacDonald

Wellness

Drama, DV

Meredith finds herself spinning out of control as she tries to find a balance between casual sex and the outdated morals in her head.

Chris MacLean

Semi-Automatic Cohen

Experimental, DV, 5 min.

A music video for bored primates. L. Cohen mediates a stand-off between live ennui and pre-generated excitement.

Chris MacLean

**The 2001 Dedications
Episode One: APE_SPACE**

Experimental, DV, 6 min.

"A simple deconstruction of what is probably the most famous match cut in film history, suggestively positing Kubrick's monolith as the Universal Remote. We have seen the future, and it is the present."

—Spencer Parsons, Cinematexas

Chris MacLean

**The 2001 Dedications
Episode Two: A Sequel
in 1:4:9 parts**

Experimental, DV, 6 min.

Take a ride on the Mystical Monolith through the literal world of the sequel. You, and the movies, will never be the same.

Chris MacLean

**The 2001 Dedications
Episode Three: In Space,
No One Can Hear
(What?)**

Experimental, DV, 6 min.

Space is absolutely silent. Cinema is not. This director-approved cut of **2001: A Space Odyssey** filters Kubrick's vision through a century-old lens.



Sara MacLean

**Machine Machine
Machine Machine**

Drama, 16mm, 5.5 min.

Jules hears the call of the machines and takes a difficult journey into their world. (LIFT 20th Anniversary commission)



Mary MacNaughton & Sue Riedl

Head Stick 'em

Animation, 16mm, 5 min.

One morning, Tallulah Big-head discovers she's out of Head Stick 'em, the sticky goo that holds her watermelon-sized head on her tiny neck. Helped by her twin cats, Tallulah struggles to stop her head from falling off and getting into mischief.

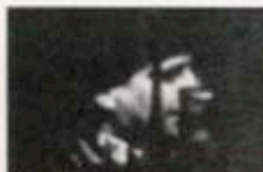


Sonny Malhotra

The Calling

Drama, 16mm, 5 min.

This short piece tells the haunting tale of a man contemplating suicide. When he starts to receive strange calls from someone or something, he begins to further realize his destiny and is prepared to answer the most difficult question of all about the afterlife.



Alexi Manis

Luminous

Experimental, 16mm, 2.5 min.

An homage to the majestic effects of light projected through celluloid. **Luminous** captures the projected image in its altered form: reflected back into the booth; after passing through glass and onto the screen; and bleeding, breaking and flickering on the surfaces of spinning reels, old posters and the projection machinery itself. (LIFT 20th Anniversary commission)

Yale Massey

Present Tense

Drama/Comedy, 16mm, 8 min.

A story of the trials and tribulations between a 21-year-old student living at home and his father.

Kelsey Matheson

Kareful

Mockumentary, Video, 25 min.

A satirical look at how the digital wave has affected the film industry. In this film with-in a film, a group of friends decide to make a movie. How hard can it be? It soon becomes clear that making a movie is not as easy as one might think.

Naomi McCormack

V

35mm/Video, 9 min.

The relationship between faith, beauty and sacrifice is examined in this moving, elegant performance piece. Featuring solo aerial acrobat Vincent Rother.



Chris McKay

One Stop Shopping

Animation, 16mm, 4.5 min.

A Dante's Inferno style descent into a modern-day supermarket.



Wrik Mead

Hand Job

Experimental, 16mm, 3 min.

A man walks through passage after passage to a screening room, where he gets off on the film of the day. What may not be quite so clear is what he is actually excited about. (LIFT 20th Anniversary commission)

Allyson Mitchell

Bon Bon

Animation, 16mm, 5 min.

Roy Mitchell

My Life in Dance

Experimental, Video, 10 min.

Footloose and fancy free, Mitchell takes us down memory lane and across the dance floor of his life in his film of reflection and identification.



Stephanie Morgenstern

Remembrance

Drama, 35mm, 19 min.

Toronto, 1942.

Alfred Graves, a man cursed with a perfect recollection of his every experience, lives a cautious life touring his one-man memory show. One night he

becomes spellbound by an attractive stranger, who has come with a serious proposition.

Cassandra Nicolaou
Interviews With My Next Girlfriend

35mm, 10 min.
The fight to win the title of next girlfriend! Nine women are questioned by an unknown interviewer to see if they measure up.

Ryan J. Nath
Jabberwocky: The Art of Reverse or The Reverse of Art: Jabberwocky

Drama/Experimental



Midi Oncidera
Slightseer

Experimental, Video, 3.5 min.
Some people say that cinema in its present state is on the verge of dying. But film is much more than just the magical chemistry concealed within its format—it is imagination, faith, suspension of belief; it is our collective past. Without the thirst to quench our vision, we are simply sightseers in a "global image economy" (LFT 20th Anniversary commission)

Jeremy Podeswa
Touch

Drama, Video, 29 min.
A disturbing tale of a young man's response to abuse by an older man. Moving and bleak, **Touch** exposes the tightrope walk between pleasure and pain.

Michelle Power
belly

Experimental, Super 8
16mm/Video, 8mm, 5 min.
Utilizing hand processing and tinting, reframings and faithfulness to in-camera edits, **belly** can be conceived as a found poem from sparse

notes in a dream diary. Propelled by a soundscape intermixed from work by the late guitarist and composer John Fahey, it gently harnesses serendipitous meaning around a potent visual subject, growing resonant with themes both celebratory and haunting.

Jonathan Price
Blue

Dance, 16mm, 5 min.
A short dance improvisation.

Jonathan Price
Nine+20

Dance, Super 8/16mm, 10 min.
A welder in Ireland drops his torch and begins dancing with La La La Human Steps in Montréal.



Izabella Pruska-Oldenhof
Light Magic

Experimental, 16mm, 4.5 min.
A luminous dance of forms which, for a fleeting moment, come into contact with both light and celluloid. The images in this film were obtained using the photogram technique, first used in the 1830s by Henry Fox Talbot. This cameraless technique leaves traces of the objects that are placed on the film's emulsion. (LFT 20th Anniversary commission)

Ryan Redford
Murmur

Drama, 16mm, 9 min.
A series of vignettes depicting quiet refusals and quiet laments.

Ryan Redford
Stillness

Action, 16mm, 11 min.
A man involves himself in a sad and absurd quest for companionship.

Marcus Robinson
Dancer

Drama, 16mm, 22 min.

Every year for the last five, a mother and son have met on the anniversary of her husband's and his father's death. Except this year is different...



Malcolm Rogge
Like A Nice Rubber Gas Mask

Documentary, DV, 5 min.
"It seems now that while defence apparel and supplies have become necessary for exercising our right to freedom of expression, they have also become a signal to authorities of our political dissent. The fashion of resistance identifies us as targets even as it is being sold to us." (face value Loka #10).

Malcolm Rogge
Malcolm's Super 8 Missile Defence Shield

Experimental Animation, Super 8, 7 min.
A split screen exhibition on Super 8 with live sound spontaneously composed using signals and static from three short-wave radios. On the left-hand side a montage of images filtered from television and old movies is intercut with beautiful television static—electronic signals (like radio waves) beamed from space and transformed into images on the TV. Scratch animation is combined with nuclear bomb blasts. Inexpensive Super 8 technology will be as effective as the trillion-dollar missile shield in defence of rogue states.



Malcolm Rogge
Scar(E)

Experimental Documentary, Super 8mm, 7 min.
A woman with Crohn's disease has a life saving operation. A scar is left from her navel down. She talks about her new scar, covers it and uncovers it, reflecting on how things have changed.

Malcolm Rogge/TVAC
Videoactive 3 Preview

Documentary, Video, 18.5 min.
Ten video activists traveled to Quebec City to demonstrate against the Free Trade Area of the Americas—this documents some of what they saw.



Julie Saragosa
Parade

Experimental, 16mm, 7 min.
A handmade film exploring a 21st century ritual, Toronto's Gay Pride Parade.

Punam Sawhney
Devi-The Goddess

Experimental, 16mm, 5 min.

Punam Sawhney
The Goddess Method

16mm, 6 min.
East meets West as a man searching for his true self manages to uncover his inner goddess.



Elida Schogt
Silent Song

Experimental, 16mm, 6 min.

The third work in Schogt's trilogy on family history and Holocaust memory. A contemplation of the ephemeral nature of life, images and history through an examination of a remarkable piece of archival footage.

Michael Snow
Corpus Callosum

Experimental, Video/16mm,
92 min.
Transformations.



Michèle Stanley
Fix

Experimental, 16mm, 3.5 min.
Footage is scratched and painted, in a triptych that deconstructs and then reconstructs the surface of the celluloid.

(LIFT 20th Anniversary commission)



Jeff Sterne
Technical Drunk

Experimental, Video, 3 min.
The playful thrills and plunders of a filmmaker in the digital age.

(LIFT 20th Anniversary commission)

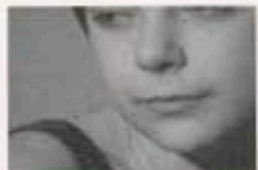


Brian Stockton
Self: [Portrait/Fulfillment]
A Film by the Blob Thing

Animation, 16mm, 3 min.
After starring in several animated shorts for filmmaker Brian Stockton, the perpetually depressed blob thing takes a turn behind the camera to

direct this avant-garde self-portrait. The blob thing tackles issues of identity, existence, and the meaning of life—all in three min. flat.

(LIFT 20th Anniversary commission)



Kika Thorne
The Up + the down

Experimental, Video, 6 min.
A splitscreen didacticism which contrasts an improvised drama of idle youth with footage from the June 15th riot at Queen's Park in Toronto by the Toronto Video Activist Collective (TVAC).

(LIFT 20th Anniversary commission)

Matthew Toffolo
Conscience

16mm, 14 min.
A friend watches his buddy's place for a couple of days and starts to nose through his personal belongings.

Mark Wihak
Autoerotica

Drama, 35mm, 16.5 min.
When you've got your freedom and you get regular sex why mess it up? **Autoerotica** is a story of love, procrastination and automobiles.

Mark Wihak
A World Away: Stories of the Regina 5

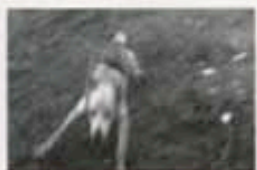
Documentary, DV, 48 min.
A document of the Regina 5.

Jessica Wise
Thirst

Experimental Docudrama, 16mm,
16 min.

Anice Wong
Companion

Drama, 16mm, 5 min.
A man tries to get on with his life after his lover's death, but he longs to be with her again. In the end he does what seems to be the only logical thing.



Christina Zeidler
come here

Experimental, DV, 30 sec.
Apparently, I do not speak the language of dogs.



Christina Zeidler
sssssssss

Experimental, 16mm, 2.5 min.
An homage to the one-man sideshow: written, shot, acted, processed and edited all by one person. What started as a camera test for the LIFT handmade film course ended somewhere in the Hanna street rear parking lot with a Dukes of Hazzard cowboy hat, rubber snakes and a bloody plastic leg.

Still: **The Calling** by
Sonny Malhotra



If your work isn't included here, it's because you didn't send us any info or pics! Be sure to submit for next year's Storyboard, and keep the Newsletter up-to-date on news of your filmmaking activity: newsletter@lift.on.ca



TRUTH, REALITY, FICTION:



A DOCUMENTARY ARTIST TALK

Stills (clockwise from left): Jonathan Culp's **How Does it Work?** Brenda Longfellow's **Tina in Mexico** and Ali Kazimi's **Narmada: A Valley Rises**

The LIFT January Artist Talk on documentary attracted an enthusiastic audience to the cozy CFMDC Screening Room on Thursday, January 10, 2002. Film and video artists Brenda Longfellow, Ali Kazimi, and Jonathan Culp were featured in the informal, moderated presentation.

The evening began with Ali Kazimi's documentaries **Narmada: A Valley Rises**, **Shooting Indians**, and **Documenting Dissent**. One common trait of Kazimi's documentaries is Kazimi himself—he's in all of them in one way or another. Initially I found this preoccupation a bit self-indulgent, but it did create some truly funny moments in the works. Kazimi explained that, in his opinion, documentaries are becoming sterile, cookie-cutter productions. Kazimi's strong presence in his own work counteracts this tendency with a personal and unique touch.

Brenda Longfellow then premiered a 20-minute VHS clip from her 16mm documentary **Tina in Mexico**, about Tina Modotti—the actress, nude model, fine-art photographer, and political radical. Although still a work in progress, the mere twenty minutes I saw convinced me that the finished product would be well worth waiting for. The footage was lyrical and poetic, with some startlingly beautiful black and white images, and enhanced by a

Spanish music soundtrack. The work makes good use of stills, stock footage, and reenactments, combining all three into a hypnotic swirl. With all this and sex, drama, and politics, what more could you ask for?

The last presentation, Jonathan Culp's **How Does it Work?**, was a bit of a mystery to me. Even Culp himself, during his introduction, was strained to explain the connections between documentary filmmaking and his short collage of found images—more Dada than documentary. It did raise the question about what defines so-called 'objectivity,' but it's unfortunate that Culp did not show his OCAP (The Ontario Coalition Against Poverty) videos. They would have fit in nicely with the evening's theme, and what could be more timely than a documentary about the poverty issue?

The evening ended with a barrage of questions from an eager audience. If anything, the **Truth, Reality, Fiction Artist Talk** gave hope that the future of documentary filmmaking will not consist solely of bland, slickly produced assembly line products. Instead, it will be populated by at least a few offerings from true artists with strong personal visions.

By CAMERON A. STRAUGHAN

LIFT NEWS

MESSAGE FROM THE BOARD

With the close of the holiday season, LIFT is back up to speed and abuzz with activity. Beginning with the informative and enlightening Documentary Artist Talk on January 10, to the brand new and very exciting weekly LIFT Radio on CIUT (every Wednesday from 12 noon-1pm on FM 89.5), plus the launch of the winter session of Workshops and The \$99 Film Festival, LIFT is as relevant and as exciting as ever. What I find most inspiring is that all this is made possible by dedicated staff, enthusiastic committees, and members' participation, together with a solid board of directors.

On January 7 the board met for our first meeting of the New Year. It was a full house, with all the board members in attendance, setting the tone for a lively and engaged discussion about our objectives and priorities for the upcoming year. What surfaced was a unanimous desire to do more community outreach, especially within Toronto's diverse communities.

Another key issue is an interest in gaining membership feedback on how the organization is serving you. One of the ways we hope to achieve this is to create a suggestion box where members can drop informal notes and ideas. It will be placed close to the bulletin board along with a questionnaire that will ask specific and general questions about LIFT services and facilities, so please look out for this in the future.

Thank you all for helping out and contributing to the strength of LIFT.

Wishing you a creative year,

TRACY GERMAN
CHAIR
LIFT BOARD OF DIRECTORS

NEW MEMBERS

Jill Baker Paul Campisi Susie Dias
Eduardo Dutra Brendon Foster-Algo
Drew Gauley Sheldon Gillett Gisele
Gordon Muroff Heidi Karen Houe
Thomas Jenkins Paunch Kalia Michelle
Kaminer Dean Langille Darrin Lapointe
Karen Leon Sonia Malfa Jamie Mcdowell
Heidi Muroff John Preketes Mychaylo
Prystupa James Reid Adam Revesz Mark
Ryan Tara Samuel Scott Sawyer John
Schustyk Richard Smilsky Karolina Srotek
Shaan Syed Chris Thompson Justin
Vaillancourt Jeff Watson

VOLUNTEER NOTICE BOARD

LIFT is looking for members with painting and carpentry experience. Call Jesse at the office if you are interested: 416.588.6444

Thanks to all the members who have volunteered recently!

Michael Filice Vitalyi Bulychev Jeff Watson Douglas
Thoms Steven Hutton Samir Al Nadi Michael Chen
James Grist Jochen Detscher Zarghan Ali Scott Sawyer
Michael Henriques Bernie Gauvin Jill Baker Melissa
Berg Patrick McBrearty Ho Tam Chris Thompson Tony
Arnold Paunch Kalia Mila Beaudoin Louise Mercier
Mathew Chromecki Darya Farha Eva Ziemsen Charles
Kassatly Nick H. Hauraz Tyson Erb Mike Richardson
Bruno Marsala Renee Pilgrim Keiran Rayment

ANNOUNCEMENTS

\$25 MILLION IN NEW FUNDING AT CANADA COUNCIL!

\$2.5 million of this new money will allow the Media Arts Section to increase its funding for festivals, projects aimed at reaching new audiences, and international co-presentations. It will increase support to individual media artists in response to the rapid growth in the use of media by young people and experienced artists. According to Section Head David Poole, \$1.1 million will go towards artists' grants, close to a million for media art dissemination projects, and the remaining funds will go to respond to certain needs, for example: a two-year pilot project allowing exhibitors and festivals to commission work from media artists. (COURTESY OF IFVA MEDIA ARTS NEWS)

LIFT RADIO ON THE AIR!

LIFT, in collaboration with campus-community radio station CIUT, presents "LIFT RADIO"...news, views and reviews on the independent film scene. Wednesdays from 12 noon to 1 pm on CIUT 89.5fm (webcast on www.ciut.fm).

"LIFT RADIO" is our newest venture, supporting the co-op's mission to inspire and educate on the topics of filmmaking and the world of independent cinema. Run by a collective of volunteers, the hour is spent talking to film artists from all walks of life about their work and the filmmaking process. You will get tips about film festivals, grants and funding, and learn about cool flicks and screenings that you would never find at the mainstream cinemas.

Please feel free to send and/or forward any materi-

als and announcements that may be of interest to our listeners. Press screening invitations, press releases and announcements can be sent by email to liftradio@hotmail.com, by fax to 416.946.7004, or by mail to LIFT RADIO c/o CIUT, 91 St. George St., Toronto, ON M5S 2E8. For further information, please contact Michelle Cho at 416.597.6674 or Malcolm Rogge at LIFT: 416.588.6444 or director@lift.on.ca.

LIFT'S MEMBERS' FILM LIBRARY

Drop off a VHS copy of your past and present film gems for other LIFT members to view. The library is another great way to show your works to other keen filmmakers in Toronto. Your works are secure in the LIFT office. What are you waiting for? Drop off your copy today!

LIFT ORIENTATION

LIFT's orientation sessions are for individuals who are thinking about joining LIFT and members who haven't yet familiarized themselves with the co-op's facilities and resources. The orientation is a great opportunity to gain more information about LIFT and its policies. Space is limited, so call the office to reserve a spot: 416.588.6444.

Upcoming Orientations: March 20, April 17

CALLS FOR SUBMISSIONS

NEW INITIATIVES FROM THE CANADA COUNCIL FOR THE ARTS

The Canada Council has announced two new partnerships to promote creativity and innovation in the arts and sciences. The initiatives have been developed to encourage research collaboration between artists and scientists or engineers.

1. The New Media Initiative: Under the New Media Initiative, artists, scientists and engineers can make a joint application to the Canada Council and the Natural Sciences and Engineering Research Council. Info sheets and application forms are available at www.canadacouncil.ca or www.nserc.ca. The first application deadline is March 1, 2002.
2. Artist in Residence for Research Fellowships: Established independent artists who wish to undertake research within one of the National Research Councils can apply for a 2-year fellowship through the Canada

Council and the National Research Council of Canada.

For information contact Marilyn Burgess,
1.800.263.5588 x 5251
or marilyn.burgess@canadacouncil.ca.

YORK UNIVERSITY, NEW MEDIA STUDIES

The Department of Visual Arts, Faculty of Fine Arts, invites applications for a 12-month contractually limited appointment at the Assistant Professor level to commence July 1, 2002. This position is subject to budgetary approval by the University.

The successful candidate will be a practicing artist with a MFA in a relevant field, an active exhibition record and expertise in contemporary new media practices, with a thorough working knowledge of contemporary theoretical issues in studio. The successful candidate will teach introductory studio courses in Introduction to Electronic Media (FAVISA 2054 3.0), Time-Based Art (FAVISA 2055 3.0), and an intermediate studio course in Time-Based Explorations (FAVISA 3051 6.0). The successful candidate will also teach contemporary theory courses in Critical Issues in the Studio (FAVISA 1000 3.0), and The Artist in Electronic Culture (FAVISA 3001A 3.0). This position also includes TA supervision and some administrative responsibilities.

Applications should 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 addresses, and work addresses of three referees. Applicants may consult the York Fine Arts web page for program details at: www.yorku.ca/finearts/

York University has an Affirmative Action Program with respect to its faculty and librarian appointments. Details on the Affirmative Action Program can be found on York's website at www.yorku.ca/acadjobs/ or a copy can be obtained by calling the affirmative action office at 416.736.5713.

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: March 1, 2002

ROY H. PARK SCHOOL OF COMMUNICATIONS, ITHACA, NY DEPARTMENT OF CINEMA AND PHOTOGRAPHY

One-Year Sabbatical Replacement in Cinema Studies Assistant Professor in Cinema Studies. Ph.D. or ABD in Cinema Studies or related field. One year, non-renewable appointment in documentary history/theory, American film history, and film industry economics for AY 2002-2003. Ability to teach Non-Fiction Film Theory, Introduction to Film Aesthetic and Analysis, Hollywood and American Cinema and senior seminar in area of specialization. ABD candidates who have made significant progress towards their degree will be considered.

The Cinema and Photography Department at Ithaca College confers both B.S. and B.F.A. degrees. Our degree programs have a strong commitment to integrating production and critical studies. We offer courses in 16mm production and post-production, film sound post-production, directing and screenwriting. Other specialized areas of study include narrative, documentary, experimental, and hybrid form.

Candidates should submit a c.v., three letters of recommendation, and a writing sample to: Dr. Patricia R. Zimmermann, Chair, Cinema Studies Search Committee, Cinema and Photography Department, 350 Roy H. Park School of Communications, Ithaca College, Ithaca, NY 14850. No faxed or electronically transmitted materials will be accepted. Process of review will begin March 18, 2002 and will continue until position is filled.

SPLICE THIS!

Toronto's 5th Annual Super 8 Film Festival is now accepting submissions for the upcoming festival, June 21-23 2002. For entry form + guidelines: www.interlog.com/~coldsore/ or send a VHS preview of your film + \$5 entry fee to: Splice This! 92 Borden Street Toronto Ontario M5S 2N1

Deadline: March 31, 2002

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 meetings: March 5 & May 7, 6:15pm

LIFT RADIO COMMITTEE

Join the LIFT Radio Committee and help develop programming for LIFT's newly initiated radio programme. LIFT Radio is broadcast Wednesdays from noon to 1:00pm on CIUT 89.5fm (webcast on www.ciut.fm). Contact Jesse or Deanna at the office for the next meeting date.

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.

Next meeting: March 21, 6:30pm

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the Spring/Summer 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 workshops@lift.on.ca

Next meetings: March 21 & April 18, 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 (tech@lift.on.ca) 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: April 9, 6pm

EQUIPMENT NEWS

RECENT EQUIPMENT PURCHASES & UPGRADES

NEW PROTOOLS SUITE – 5.1

The upgrade of our ProTools Digital Sound Editing Suite is complete. With the latest version, 5.1.1, this suite is a great resource for filmmakers working on sound designs. The new system includes an upgrade of video slave hardware that reads different types of VITC timecode.

QUICKTIME PRO

All of our Digital Suites are now equipped with the latest Quicktime software. This great tool allows members to compress video and audio to prepare it for both CDs and the web. The software allows basic editing and is ideal for users importing Quicktime movies into ProTools while working on their sound edit.

NEW CAMERA STUFF!

BOLEX INTERVALOMETER

This intervalometer fits our Bolex 16mm cameras and provides continuous power (no need to wind the camera!) for timed exposures and time-lapse filmmaking. It can be powered by either an AC power adapter (included with the rental rate) or by a 14 volt battery belt that can be rented separately. A cable release is available for animation shoots. The intervalometer rents for \$3/day for Full members and \$6/day for Associates.

BOLEX B CAMERA PACKAGE UPGRADE!

We have added 10mm, 16mm & 25mm lenses to the Bolex B package to make it identical to the Bolex A package. Bolex B package (also includes a 75mm & a 18-68mm zoom) will rent for the same rate as the A package: \$11/day for Full members and \$22/day for Associates.

50MM COOK LENS FOR THE BOLEX

The 50mm Cook lens (previously from Bolex B camera package) can now be rented separately for \$2/day for Full members and \$4/day for Associates. This lens is extremely sharp.

BOLEX MATTE BOX

LIFT recently received a mint condition matte box for the Bolex camera. It comes with a number of pre-cut mattes and is excellent for in-camera special effects like precise superimpositions and split screens. The matte box rents separately from the Bolex packages for \$2/day for Full members and \$4/day for Associates.

BOLEX REMOTE CABLE RELEASE

The new cable release for the Bolex camera allows members to operate the camera (at any speed) without engaging the camera trigger. It rents for \$1/day for Full members and \$2/day for Associates.

ANOTHER NEW (USED!) SUPER 8 CAMERA

We have added another superb Super 8 camera to our inventory: a Bolex 551XL Super 8 camera with a built-in macro zoom lens, an intervalometer (for time-lapse filmmaking) and fader. The camera shoots at 1, 18, 24 and 36 fps. The Bolex 551XL rents for \$5/day for Full members and \$10/day for Associates.

COPY STAND

We received this copy stand as part of a donation from Sheridan College. Its sturdiness and portability make it an excellent tool for doing animation at home. The stand has a universal 1/4-inch screw that will fit into any Bolex, Super 8 or 35mm still cameras. It rents for \$1/day for Full members and \$2/day for Associates.

NEW SOUND STUFF!

TASCAM DA-P1 PORTABLE DAT

Our new Portable DAT recorder is a great tool for members wanting to record onto a digital (and stereo) source. The DAT package includes an AC adapter, rechargeable battery, Audio Technica Shotgun mic and mic handgrip. It rents for \$20/day for Full members and \$40/day for Associates.

FOLIO 4-CHANNEL MIXER

LIFT recently purchased a portable 4-channel mixer—an ideal tool for mixing sound at home. The Folio 4-channel mixer includes 4 mic inputs, 2 stereo inputs, high quality mic pre-amp inputs, and so much more! The mixer is available at a rate of \$5/day for Full members and \$10/day for Associates.

PIONEER SPEAKERS

We've picked up a couple of Pioneer speakers with 1/4-inch inputs and lightweight stands. These are ideal for film screenings and can be directly plugged into a 16mm projector. The sound quality is excellent. The 200 watt speakers and stands rent as a set (i.e.: one speaker & one stand) for \$5/day for Full members and \$10/day for Associates.

MARENUS MM-3100 3 CHANNEL MIXER

Designed for both studio and location shoots, the MM-3100 professional microphone mixer offers 3 balanced XLR microphone inputs with separate phantom power switches and low cut filters. A built-in test tone

UPCOMING FUNDING DEADLINES

generator (1kHz @ 0dBu) makes calibration easy. Two 9-volt batteries housed inside the bottom lid provide power for the unit, and a belt clip makes location shoots a breeze. The unit rents for \$8/day for Full members and \$16/day for Associates.

LOWER PRICES AT LIFT

LOWER SOUND TRANSFER RATE IN THE PROTOOLS SUITE

LIFT now has a lower rate for members wanting to use the ProTools Suite for sound transferring only (those which do not involve the ProTools computer). The new transfer rate is \$5/hr for Full members and \$10/hr for Associates.

LOWER RENDERING RATES FOR AFTER EFFECTS

LIFT has a new rendering rate for those working with After Effects in either of our M100 suites. This new rate of \$5/hr for Full members and \$10/hr for Associate members is in effect for those rendering between the hours of 11pm and 10am.

THE \$99 NO EXCUSES FILM FESTIVAL!

There is still time to sign up for The \$99 No Excuses Film Festival. All accessing LIFT members are eligible and film projects can be in either Super 8 or 16mm. For only \$99* we will give you all the tools necessary to make a short B&W film and create a sound track in our newly upgraded ProTools suite. Contact the Equipment Room for details. All films completed by March 23, 2002 will be screened at The \$99 No Excuses Film Festival on April 8, 2002 at Cinecycle. *(Accessing LIFT members only, \$99 for Full members, \$169 for Associates.)

LIFT'S HANDMADE FILM CLASS

We are planning another Handmade Film Class for the late spring of 2002, and would like your input if you are interested in taking this 8-week course. The course celebrates the qualities unique to film: its division into frames, the chemical composition of the image, the manipulation of film by optical means. Topics covered include: 16mm and Super 8 camera operation, flatbed editing, experimental animation, hand-painted films, optical printing, working with collage, found footage films, self-processed films. Please contact Christina or Roberto for more info at workshops@lift.on.ca

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: **Call the Council for deadlines**

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

NFB FILMMAKERS ASSISTANCE PROGRAM

416.973.5653

www.onf.ca/documentary/html/en/4.4.1e-fap.html

April 1, 2002

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**

PRAXIS CENTRE SCREENWRITERS' COMPETITION

604.682.3100, www.praxisfilm.com

June 30, 2002

TELEFILM CANADA

416.973.6436; www.telefilm.gc.ca

CANADIAN FEATURE FILM FUND

English Language Films: **March 4, 2002**
French Language Films: **April 29, 2002; September 16, 2002**

Low Budget Feature Film Assistance Program: **April 15, 2002**

TORONTO ARTS COUNCIL

416.392.6800; www.torontoartscouncil.org

Media Arts: **November 20, 2002**

UPCOMING FESTIVAL DEADLINES

GUIDELINES AND APPLICATION FORMS FOR THIS LIST OF FESTIVALS ARE ON FILE AND AVAILABLE FOR PHOTOCOPIING (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.

TRENTO INTERNATIONAL FILM FESTIVAL OF MOUNTAINS & EXPLORATION

Trento, Italy
Festival Dates: April 26-May 4, 2002
Tel: 39 0461 96.75.55
Email: mail@mountainfilmfestival.trento.it
www.mountainfilmfestival.trento.it
Deadline: February 28, 2002

SEATTLE INTERNATIONAL FILM FESTIVAL

Seattle, USA
Festival Dates: May 24-June 17, 2002
Tel: 206.464.5830
Email: mail@seattlefilm.com
www.seattlefilm.com
Deadline: March 1, 2002

CANADIAN FILM CENTRE'S WORLDWIDE SHORT FILM FESTIVAL

Toronto, ON
Festival Dates: June 4-9, 2002
Tel: 416.445.1446
Email: shortfilmfest@cdfilmcentre.com
www.cdnfilmcentre.com
Deadline: March 4, 2002

HIROSHIMA 2000: THE 9TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN

Hiroshima, Japan
Festival Dates: August 22-26, 2002
Tel: 81 32.245.0245
Web: hroanim@urban.ne.jp
Deadline: March 10, 2002

COLOGNE CONFERENCE: INTERNATIONAL TELEVISION & FILM FESTIVAL

Cologne, 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

IFP/WEST LOS ANGELES FILM FESTIVAL

Los Angeles, CA
Festival Dates: June 21-29, 2002
Tel: 323.951.7090
www.lafilmfest.com
Deadline: March 22, 2002

SHANGHAI INTERNATIONAL FILM FESTIVAL

Shanghai, China
Festival Dates: June 8-16, 2002
Tel: 86 0.21.62537115

Email: siff@public4.sta.net.cn
www.siff.com

Deadline: March 31, 2002

CANNES INTERNATIONAL FILM FESTIVAL

Cannes, France
Festival Dates: May 15-26, 2002
Tel: 33 0 1 45.61.66.00
Email: rdf@festival-cannes.fr
www.festival-cannes.fr
Deadline: April 1, 2002

HUESCA FILM FESTIVAL

Huesca, Spain
Festival Dates: June 6-15, 2002
Tel: 34 974.212.582
Email: huescafest@tsai.es
www.huesca-filmfestival.com
Deadline: April 1, 2002

FAIRY TALES INTERNATIONAL QUEER FILM & VIDEO FESTIVAL

Calgary, AB
Festival Dates: June 13-15, 2002
Tel: 403.205.4747
Email: fairytales@csif.org
Deadline: April 15, 2002

MILANO-BOLOGNA INTERNATIONAL LESBIAN & GAY FESTIVAL

Milan, Italy
Festival Dates: May 29-June 8, 2002
Tel: 39 023.319.118
Email: marzig@energy.it
www.cinemagaylesbico.com
Deadline: April 20, 2002

LEIPZIG FESTIVAL FOR DOCUMENTARY & ANIMATED FILMS

Leipzig, Germany
Festival Dates: October 16-21, 2002
Tel: 49 0 341 980.3921
Email: dok-leipzig@t-online.de
www.dokfestival-leipzig.de
Deadline: August 25, 2002

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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

1/2 PAGE VERTICAL (2 7/8" x 8 1/2") \$180.00

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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

NEW EMAIL!

PLEASE NOTE THAT THE NEWSLETTER HAS A NEW EMAIL ADDRESS:
NEWSLETTER@LIFT.ON.CA

MARCH/APRIL ISSUE

FILMMAKER CARA MORTON IS GUEST EDITING THE NEXT ISSUE OF THE NEWSLETTER. CARA IS PUTTING TOGETHER A SPECIAL ISSUE AROUND HANDMADE FILM. IF YOU ARE INTERESTED IN CONTRIBUTING CONTACT CARA AT GUESTEDITOR@LIFT.ON.CA

NEWSLETTER COMMITTEE

JOIN THE NEWSLETTER COMMITTEE IF YOU ARE INTERESTED IN HELPING WITH THE LIFT NEWSLETTER. THE COMMITTEE DISCUSSES ARTICLE IDEAS, THEME ISSUES, AND OVERALL DIRECTION OF THE NEWSLETTER. COMMITTEE MEETINGS ARE THE FIRST TUESDAY OF EVERY MONTH AT 6:15PM IN THE LIFT OFFICE. UPCOMING MEETINGS: MARCH 5, MAY 7. PLEASE NOTE THAT THE APRIL MEETING HAS BEEN CANCELLED.

SUBMIT

WRITING FOR THE NEWSLETTER IS A GREAT WAY TO GET YOUR VOLUNTEER HOURS. CONTACT LARISSA AT NEWSLETTER@LIFT.ON.CA OR PHONE DEANNA AT THE LIFT OFFICE. WE ALSO WELCOME SUBMISSIONS OF PRODUCTION STILLS, STORYBOARDS AND MEMBER ARTWORK. SUBMIT VISUALS TO THE LIFT OFFICE OR EMAIL TO NEWSLETTER@LIFT.ON.CA. DIGITAL FILES SHOULD BE GRAYSCALE, 300 DPI, TIFF OR JPEG. PLEASE CONTACT FRANCI AT DESIGNER@LIFT.ON.CA FOR SPECIFICATIONS.

UPCOMING DEADLINES: MAY 3, JULY 5