

LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 22 ISSUE 6 NOVEMBER/DECEMBER 2002



CAROLYN WONG IZABELLA PRUSKA-OLDENHOF IMAGINENATIVE TEN YEARS OF
RENDEZVOUS WITH MADNESS JACK CHAMBERS BRUCE ELDER

HOLIDAY CLOSING

The LIFT office will close for the holidays on Friday, December 20 at 6pm and re-open on Monday, January 6 at 10am. Members planning to book equipment or facilities for that time period should make arrangements with the technical coordinators in advance.

ATTENTION ALL ACCESSING MEMBERS

The building management has decided to lock all entrance doors to 37 Hanna Ave. at 6pm during the week and on weekends. This means that all LIFT members who wish to use the facilities outside of regular business hours must sign out a key to the building with the technical coordinators in advance of their booking. For ALL members who have signed out keys to the edit suites, you must return the key sets, so that we can add a building key to your set.

LIFT MEMBERSHIP

The Liaison of Independent Filmmakers of Toronto (LIFT) is a not-for-profit, artist-run film co-op which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. Membership is open to anyone interested in the co-op and its activities.

LIFT has a three-level membership structure. All new members start at the Affiliate level.

AFFILIATE MEMBERSHIP: \$50/year (no rental privileges)

ASSOCIATE MEMBERSHIP: \$60/year + volunteer hours

FULL MEMBERSHIP: \$120/year + volunteer hours

For more information or to become a member, contact the office at 416.588.6444 or visit www.lift.on.ca.

CONTENTS

- 05 YIN YIN/JADE LOVE: AN INTERVIEW WITH CAROLYN WONG
GLEN MILLER
- 08 PHOTOGRAMS AND FIREFLIES:
AN INTERVIEW WITH IZABELLA PRUSKA-OLDENHOF
LARISSA FAN
- 11 IMAGINATIVE LEADS THE WAY
CUTHBERT DUNCAN
- 12 TEN YEARS OF RENDEZVOUS WITH MADNESS
SHANNON BROWNLEE
- 14 REVIEWS: THE FILMS OF JACK CHAMBERS, BRUCE ELDER

16 LIFT NEWS
21 FESTIVAL DEADLINES
22 FUNDING DEADLINES

ON THE COVER: YIN YIN/JADE LOVE BY CAROLYN WONG BELOW: HART OF LONDON BY JACK CHAMBERS BACK COVER: ILLUMINATED TEXTS BY BRUCE ELDER
PAGE 20/21: SONG OF THE FIREFLY BY IZABELLA PRUSKA-OLDENHOF

LIFT The Liaison of Independent Filmmakers of Toronto November/December 2002 Volume 22, No. 6

EDITOR: Larissa Fan

DESIGN: F Duran Productions, Francis Duran

WRITERS THIS ISSUE: Sarah Armenia, Shannon Brownlee, Cuthbert Duncan, Larissa Fan, Chris Kennedy, Glen Miller

NEWSLETTER COMMITTEE: Sarah Armenia, Shannon Brownlee, Vicky Chainey Gagnon, Daniel Cockburn (board rep.), Andrew Hamilton, Maria Kochari, Jason MacDermott (chair), Kate Miles (vice-chair), Glen Miller, Glen Wylie (secretary)

LIFT STAFF: Malcolm Rogge (executive director), Deanna Bowen (communications coordinator), Vanessa Lam (technical coordinator), Roberto Ariganello (technical coordinator), Jeff Watson (office coordinator)

BOARD OF DIRECTORS: Scott Berry, Daniel Cockburn (vice-chair), Arthur Conway, Eliana Frederick, Sara Maclean (secretary), Alex Manis, David Nancoff, John Price (treasurer), Izabella Pruska-Oldenhof, Majid Qureshi, Julie Saragosa (chair)

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.

Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W5; tel: 416.588.6444; fax: 416.588.7017; www.lift.on.ca; email: office@lift.on.ca
Anyone with suggestions or ideas, please call the LIFT office or email: newsletter@lift.on.ca



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DO YOU DREAM IN 35MM?



The other night I had a dream that I was flying—I flew over the rooftops and past the highways, past the farmland that formed a patchwork of yellows and greens below me. I kept heading north, over woods and rocky outcroppings, until the trees and rocks dropped away and it was just beautiful blue water for miles ahead. It wasn't a Super 8 dream, or even 16mm. No, it was definitely 35mm, and technicolour at that.

For all of those who have dreamed of one day working in glorious 35mm, that dream may now be one step closer to reality. No longer only the domain of big-budget feature filmmakers and commercial directors, 35mm is now available to you, the humble LIFT member. LIFT's most recent purchase, the Arri 3C 35mm camera, together with the Oxberry 35mm animation camera, has put 35mm within your grasp. (See the Equipment News for more information on these items and upcoming 35mm workshops.)

The first and most obvious reason to use 35mm is the improved image quality. A 35mm frame is roughly four times the size of a 16mm frame; given that the image is magnified as much as 300,000 times in projection, that extra resolution can make a big difference. 35mm also has a wider aspect ratio (screen width in relation to height): typically 1:1.66 or 1:1.85, as compared to 16mm's 1:1.33.

But image isn't the only thing that benefits from a larger film format—anyone who has heard their gorgeous, subtly modulated soundtrack reduced to a tinny, mono optical track on 16mm will appreciate the benefits of 35mm sound. Take a look at the sound area on a 16mm print, and you will see what short shrift the sound gets. For a projection print, sound is converted into an optical track (in which the sound waves are represented by a pattern of dark and light, then re-converted by the projector) and must be compressed to fit into the small space available along the side of the image. That means you lose the higher and lower frequencies, in effect flattening out your soundtrack. The larger 35mm picture area also means a larger sound area, enabling not only greatly improved range and quality, but also a stereo mix.

Distribution is another consideration when choosing your shooting and/or finishing format.

Most commercial theatres, including the rep cinemas, do not screen 16mm—just one of the many factors which keeps shorts out of commercial distribution. (If more short filmmakers shot in 35mm, maybe there would be a chance of seeing shorts screened before features again.) Some festivals don't screen 16mm (and even more won't screen Super 8), so 35mm can broaden your exposure opportunities. On the other hand, if you are shooting an experimental film, 35mm may in fact provide limitations, so you need to think about what your most likely screening venues are. In Europe, 35mm is the norm for short films, but in North America, many alternative venues can't support 35mm (you won't see it showing up in a bar or alleyway, for example).

Cost, of course, can be a prohibitive factor in shooting on 35mm. Not only is the equipment rental more expensive (even at LIFT!), but you'll likely need a bigger crew for the larger, heavier equipment—and 35mm film and processing are pretty much double the cost of 16mm. Even when the film is done, 35mm can continue to eat away at your pocket book—consider shipping costs of those heavy 35mm prints. But for the resourceful filmmaker, there are less expensive ways of working with 35mm. Shooting on 16mm or even Super 8, then cutting on video and transferring to 35mm for the final print, is one option—you don't even necessarily have to shoot on Super 16 if you're not concerned about a wider aspect ratio (see this issue's interview with Carolyn Wong for one example). Camera-less techniques such as scratch animation, drawing and painting on film, or photographs offer other even more affordable possibilities (see this issue's interview with Izabella Pruska-Oldenhof for a discussion about her photograph films). And a short and well-planned animation using the 35mm animation stand will help keep your costs under control.

Each format has its pros and cons, so consider your options and include 35mm among them. Super 8, 16mm, 35mm—you may not have a choice about what you dream in, but now you definitely have a choice about which you shoot with.

LARISSA FAN

Carolyn Wong is a Toronto-based cinematographer who works on many independent shorts, documentaries, and half-hour dramas/comedies for local filmmakers. Carolyn has been a director/DOP on art videos for Bravo! and VideoFACT, and has produced a number of shorts. Her latest project, *Yin Yin/Jade Love*, is her first foray into a longer format as director. Glen Miller interviewed Carolyn Wong in October, as she was finishing the film.

YIN YIN/JADE LOVE

AN INTERVIEW WITH CAROLYN WONG

GLEN MILLER

GLEN MILLER: How would you describe *Yin Yin/Jade Love* to someone who hasn't seen the film? And, what does the title mean?

CAROLYN WONG: The film is about my discovery of my grandmother after she died. It's an unconventional documentary with no interviews; it could be classified as an experimental doc. Yin Yin means my father's mother. Jade Love is the English translation of my grandmother's name, Yuk Oy. The title represents both the grandmother I knew, and the woman I discovered.

GM: I felt while watching it that it was very much a heartfelt remembrance, as much as it was a documentary about the life of your grandmother.

CW: That's wonderful. I honestly haven't really spoken in-depth to a lot of people about what they get from my film. It's nice to hear you felt that.

GM: It's a really interesting documentary, but I also cried at the end, which is perhaps unusual for a documentary. It's a wonderful portrait of your grandmother. She had a complex life—how much of it did you know before you started the film, and how much did you discover as you were making it?

CW: I'd say I knew about half of what is in the film, though there is a blurred edge between what I did and didn't know. Some of the events in her life that I grew up with were somewhat distorted by time and perspective and family lore/exaggeration. For example, the part about my uncles being abandoned in China. It was rarely spoken about, and no one would dare ask the Aunts and Uncles about the truth. So the cousins, in hushed tones, would just be left wondering. When I was doing my research I interviewed all her children, my Aunts and Uncles. In

the process of transcribing the interviews (nine hours, I might add!) I pieced together the facts, and followed up to confirm things that were inconsistent.

GM: You use a lot of different formats and types of media in the film. I understand that the final version is on 35mm film.

CW: There are several different formats used in the film. During research, my cousins brought to my attention this 1989 VHS footage that they had taken at Yin Yin's house, while she still lived there. They asked if I could use it somehow. It was a visual goldmine for me; the VHS footage became the main visual structure. It was natural, since almost all my memories of Yin Yin are in and around her house. I shot 16mm present-day footage to bridge the VHS when it became no good, 8mm home movies that my father took are memory visuals, and I shot Super 8 to recreate some childhood memories. Then there are also documents and archival stills. I edited digitally and the film is transferred from a master BetaSP to 35mm. I made this decision from the get-go. I wanted to have a safe medium in which to exhibit the film, since 16mm exhibition is not always reliable. It had nothing to do with trying to fake it being shot in 35mm (the screen ratio is still 1.33:1), it was always about the exhibition medium. Actually, now I have three available exhibition media: BetaSP, MiniDV and 35mm. Also, doing a neg cut on my film would be impossible, with all the effects and bits and pieces. It would be a nightmare.

GM: Everything blends together beautifully, and you've kept a very pleasing sense of movement, both with the moving camerawork and the editing. What method did you use to edit the film?

CW: I did the rough cut in Vancouver last fall (at Video In) on an AVID Xpress 2.1-2.2. That caused a slow down when I picked up for the fine cut in the beginning of 2002, at Theatre D on an AVID Composer 7. The two Avid systems have different hardware, so all I could get out was the OMF/EDL list. Re-building the effects became a major time consumer; the list tells you what an effect is, but not how to do it. The edit list only tells you where to get the source material i.e. the tapes your rushes are on etc. I had to put that all back in, which

is fairly normal, but having to rebuild the effects from scratch takes a long time, then you have to render them to even see them properly.

GM: How did you approach editing together the variety of material?

CW: The script was entirely written when I went into production (that is, narration and matching visuals). I was very clear from the start on how I wanted the visuals and narration to work together, but the transition techniques were largely discovered during the rough cut. I basically started the edit to the script, but I found that I had too many words for the visuals. I had a few areas that I had to really massage in the visual department, and I was also tightening up the narration to make space. It was difficult because there is only so much one can cut out of the narration without cutting out some of Yin Yin's life.

GM: How long did it take to edit?

CW: The editor, Winston Xin in Vancouver, was perfect for my project. His background with video art, installations, documentaries and dramas was a good fit. The rough cut took about five weeks; I could have used another week, but I ran out of time. The tweaking of the fine cut took about three, so a total of eight weeks. But almost two weeks of the fine cut was just putting the project back into the system.

GM: Is the transfer from video to 35mm expensive?

CW: Yes. The Digital Film Group transfer is more than the process in Montreal at Vision Globale, but the processes are different.

GM: What's the cost?

CW: Hmm, they gave me a deal. But the list price for my 27:57 minute film was about \$20,000.

GM: Do you have any tips for filmmakers thinking of going the same route?

CW: If you are even remotely thinking of getting a 35mm print from your finished Beta, decide who is going to do it (get quotes from a few different places) and consult with them as early into production as you can, and include your editor. Ask questions, see samples of their work that are similar to your project, and make sure they preview

your material thoroughly for analysis (it's best if this is done before your project is dumped from the editing system). This way any potential problematic areas can be discussed and perhaps prevented or fixed before the print process has begun. Also, there are delivery requirements when you are going from tape to the facility (both for the picture and sound tracks) such as breaking your film into appropriate segments. If you know you are going this route, you can save some money by preparing the material at the same time you are finishing your film. It'll cost you some extra tapes and a bit of time, but it's probably cheaper than going back in at a later date to do it and having to rent an edit suite again.

GM: Are there any other things that could have helped if you had known them ahead of time?

CW: Well, if you have any photographic stills or documents in your project, shoot them on film or tape, whichever your medium is. I naively thought that scanning them at a decent resolution would suffice. For the edit yes, but once the photos/documents are locked in, I highly recommend shooting them. Briefly, the problem with my stills was that once put through a 24fps film recorder they became these horrible jittering images. If I had known this prior I would have saved myself an additional \$1,800 for fixes. It was no fault of DFG (although it was seen on my VHS preview tape, and no one felt the urge to discuss it with me until the first MOS print, at which point I freaked), it was how I had put them into my project. Other than that it was a good experience.

GM: Do you mind talking about funding?

CW: Not at all.

GM: How much do you foresee the total film costing?

CW: Oh, I think it's about \$47,000 Canadian.

GM: How did you raise the financing for your film?

CW: All my funding came from grants. That's why it took so long, ha!

GM: How easy is it to get a grant?

CW: No grant is easy. I received funds from the

National Film Board of Canada, Canada Council, Ontario Arts Council, and Toronto Arts Council. The competition is stiff, and the jurors are different every time.

GM: How long did the whole process take?

CW: From my initial grant in 1993, nine years. But it wasn't like I was living the film for that long. I had a back-burner period of about five of those years working on my career.

GM: What career were you working on?

CW: As a Camera Assistant, then later on as a shooter.

GM: You're a DOP?

CW: Yes, last time I looked. I can add filmmaker too now.

GM: An artist and a technician!

CW: That's a nice thing to say.

GM: What will you do with Yin Yin/Jade Love now that it's finished?

CW: Since it was finished in the spring I've been submitting to festivals in Canada. I don't have a tight game plan yet. So far it has screened at the Antimatter Film Festival in Victoria, the Vancouver International Festival, the Salon des Refusés in Toronto, and in the fall it's screening at the Reel Asian Film Festival. Eventually some broadcast sales would be nice.

GM: I've only seen the video copy, but I think it would be really fascinating to see all those different media—8mm, 16mm, video, still photographs—all blown up to 35mm on a big screen. I hope I get to see it. What's next for you? Are you planning another film?

CW: At the moment I'm hoping that Yin Yin/Jade Love takes on a bit of a life of its own, until I can start on another project. Which will be either a drama or another memory-doc.

GM: A feature, for sure. Thank you, Carolyn.

CW: Thank you, Glen, for your time.

TO CONTACT CAROLYN ABOUT THE FILM, OR WITH QUESTIONS ABOUT THE TRANSFER PROCESS, YOU CAN EMAIL HER AT KAROLYNW@INTERLOG.COM.



PHOTOGRAMS AND FIREFLIES: AN INTERVIEW



LARISSA FAN: I'd like to talk about both your latest film, *Song of the Firefly*, and your previous film, *Light Magic*. Both of these films were made using the photogram technique. Can you describe this technique and what the results look like?

IZABELLA PRUSKA-OLDENHOF: The technique is actually very simple. All I'm doing is placing objects onto a light-sensitive surface—in this case, the filmstrip—and I'm exposing the film to light. I use a flash, but you can also use a flashlight. There are different ways of obtaining the exposure, some people use a photographic enlarger. For both *Light Magic* and *Song of the Firefly* I used a flash. Whatever light penetrated the object was recorded on the surface of the film, so all the colours that you see in both of those films are the actual colours of the objects, but in inverse. I'm actually using a negative film, it's the stock that labs use for making release prints, so that I don't have to work in complete darkness. It's orthochromatic film, therefore it's not sensitive to red light, and my results are always in negative. So if I have a red object, it will come out a cyan-ish, blue-ish colour against a black background. And where the light is totally blocked by the object, that part of the object will be white.

LF: So you then have a negative film, which you take to a lab and get processed, and you use that as if it is a positive...

IP: That's right, it's my original. So from that I have to make an inter-negative in order to make further prints, such as release prints.

LF: Once you have the footage, do you do any

kind of optical printing to slow it down or manipulate it?

IP: With *Light Magic* I used the optical printer to slow down certain sections and superimpose them on others. For example, I repeat the part with the insects and I superimpose it on different surfaces. I slow it down, so that the movement in the background is faster than the movement of the insects.

With *Song of the Firefly* I didn't use an optical printer, I just pretty much cut it. I wasn't working on a flatbed when I edited the film, I had it transferred to video and I edited on a computer. I didn't really want the interference of the optical printer, I wanted to make it as pure as possible. I wanted the least amount of mechanical involvement. When I made *Light Magic* I had a bit of a moral dilemma as to whether I should be using the optical printer or not. In the end I decided to use it, but for *Song* I decided to stay away from it and see what the footage would look like rhythmically without my mechanical interference. It's actually quite amazing to see how on a larger film surface all the objects are more visible, and appear less abstract. And the rhythm changes, so that captivated me.

LF: *Light Magic* was on 16mm. What made you decide to do *Song of the Firefly* on 35mm?

IP: Basically the larger surface area, and I also wanted to test the difference in the rhythms, how the rhythm of the object changes with a larger surface area. Does it slow down or speed up, and how do we perceive these objects—are they more recognizable for us when you can see more of the object as opposed to just a fragment? It

WITH IZABELLA PRUSKA-OLDENHOF

was not so much an aesthetic choice, it was primarily an experimentation for me. I'm still feeling out the method, getting to know it better, seeing what I can achieve with what gauge.

LF: How did you get your video cut onto film?

IP: I matched up every video frame with every film frame, and I cut it myself. Another reason I didn't want to use a flatbed was that with *Light Magic* I was editing on a flatbed, and unfortunately some sections of the film got scratched, so I didn't want to risk that again. And if you're making an interneg, it's so expensive, I just couldn't afford to make an interneg of 600 feet of 35mm footage.

LF: What kinds of objects were you putting on the film?

IP: For *Light Magic* I used objects that I found pretty much around my apartment. The insects I found on my windowsill and in the lamp on the ceiling—I found moths and other insects. I made the film in the winter, so there was not much vegetation available. I used bits of fern and other plants that I had at home. I work with stained glass as well, so I laid some of the leftover pieces on top. So in the second half of *Light Magic* you see these coloured sections which are very textured, that's from the glass. I also used some Super 8 filmstrips.

In *Song of the Firefly* I brought in a bunch of vegetation from the field. It was from one section of the field in the Don Valley, there were vines and they were just blooming, so I laid those on top. I like that simplicity, the way you can take just one little thing and how it can be transformed through the whole process... It opens up all these possibilities that you wouldn't see otherwise. I decided to use just the very simple vegetation of the vines, and there were a couple of other pieces of grass and dried flowers from the field... I put that material towards the end of the film and I purposefully did not expose it as long so you see more of the texture, whereas the beginning and the middle is more about the colours that are present in the richness of the vegetation... The interesting thing is that I didn't really think that it would look the way it ended up looking. It wasn't until I actually saw it when it was projected, when the idea of fireflies hit me—the notion of experiencing the field at night and seeing it perhaps through the eyes of a firefly.

LF: So the process of making a work is a combination of getting an initial idea, and working with certain materials, then seeing what you get from that and developing the film from there...

IP: It's like a weaving process, where I don't start out with a rigid concept—instead I'm pretty open for accidents or chance to enter the process... That's one thing that I find very compelling about the whole process of making art, the fact that if you leave yourself open there are these incredible things that end up happening on film, or whatever medium you're working with. As long as you allow yourself to stay open, and you don't confine your project, you see things that you normally wouldn't. For some people it may be easier to start out with a specific concept, but for me it never seems to have





worked. I like the weave of having a rough idea of what I'm going to do, but then allowing the artwork itself to direct me.

LF: In both of those films you are using natural elements with the film. Is there something in particular that draws you to using those elements rather than something more constructed?

IP: I think that echoes my interest in this whole idea of chance and accident. In nature, nothing is identical, everything is different... Before I would move on to manmade objects I want to see what is already out there for us, and how I can see it another way. When I used to shoot with a still camera, I was fascinated with being able to shoot extreme close-ups and seeing the invisible, the unseen. So by using a photogram, I was able to do that, to see in nature what is normally not visible.

LF: Was *Light Magic* your first film?

IP: I made two films when I was in school, and after I finished school I made a 22-minute piece all done in After Effects. I had 80 layers all going at once. *Light Magic* was my response to working with this type of hybrid film, and my detachment from the final product. I went through a period of depression when I finished that film, it was called *Vibrant Marvels*, because I found I was very disconnected from it, precisely because I didn't work with the material itself. I spent over six months editing every single day, just staring at the screen and using the mouse and the keyboard. When the film was finished and was transferred to 16mm I couldn't relate to it. I've compared it before to having a child, but growing it in a test tube and not going through the process of pregnancy.

That's why I wanted to start working in a way in which I was more engaged with the materials themselves. I started experimenting with strips of 35mm film. Sebastjan at Niagara was helping me out—I approached him with this idea and said "I want to make photograms, how do I do it in colour?" He suggested I try the Vision Premiere stock, 3383, the release print stock. When the opportunity to make a film for LIFT arose I thought, "This is so perfect..." Because I was going through it. I already had my response to the future of film. For me it was such a lived expe-

rience. I still like working with computers, but I have to do it in small doses.

LF: We've been talking a lot about the images—can you talk about the sound design and how that developed, and its relationship to the images?

IP: Greg Boa did the sound for both *Light Magic* and *Song of the Firefly*. When I work with Greg I give him free hand. First I talk about the imagery and explain what the visuals are all about, but then I want him to interpret it. And with *Song* Greg took it in a direction I wasn't expecting. It was quite amazing, because before we were only talking about the field and all of a sudden he brought in these water sounds... If I had known he was going to use water sounds, I probably would have changed the title and taken it in a different direction, so I'm glad I didn't know. It's amazing when you can collaborate with someone and this other person can take your work a step further by re-interpreting it their own way. I think Greg enriched it in that sense. He takes the viewer on an auditory journey, starting in the field and then taking you into the water and then bringing you back to the field again. I like the fact that the sound and the image from time to time are in perfect sync, but then they separate and come back together again. I like that fluctuation.

LF: Is there anything you've gotten out of the experience of making the work that you'd like to pass on?

IP: The one thing that I would like to say is that you can make films without having to resort to very expensive equipment—you can make films at your own kitchen table and share them with others... When I was moderating the LIFT Handmade Filmmaking artist talk, it was wonderful to see that people are just doing it. People who have never had exposure to even using a camera are making films. The photogram process is something that is so simple, so personal, and so accessible, that anyone can make a film and share it with others... There's nothing better, it's just like being a painter when you can go to your canvas and you're not dependent on others, and you can work a bit at a time. It's like quilting.



Once referred to by film critic Cameron Bailey as Toronto's "nerviest film festival," the imagineNATIVE Media Arts Festival continues to give signals that indicate it's well on its way to achieving the status of "must see" festival in a city full of festivals. With the Centre for Aboriginal Media firmly at the controls, this year's festival, the third edition, took place in Toronto from October 24 to 27. Approximately 60 projects out of 120 entries were exhibited from local, national and international indigenous artists.

Continuing on last year's success, most of the presentations that I took in left me with the distinct feeling that they were stories told simply because they had to be told. Content wise, it's hard to find a more diverse and emotionally honest selection of works in any festival in Toronto. Local, national, international, narrative, documentary, animation, radio/audio, television productions, film, live performance, installations, young, old and recently departed were all well represented at the festival.

The special focus this year was on film, video, multimedia and radio works by Aboriginal media artists from the Russian Federation. **The Time Where Dreams Melt**, **The Birds of Naukan** and **The Island** are all films belonging to Aleksei Vakhushev's trilogy **The Seabird's Flight Against the Wind**, which is devoted to the fate of the Inuit in Russia. Aleksei is an Inuk documentary filmmaker from Chukotka, Russia,

whose work stands out for its visual depth, and the documentation of the spiritual relationship between the land and a people who are almost no longer there. According to Vakhushev, only 1,600 aboriginal people remain in Russia. "Aboriginal community" and the Russian Federation is not a connection that most people would make. In fact, according to Cynthia Lickers (Artistic Director for the festival) the screening of Vakhushev's films in Canada is a first for an Aboriginal media artist of the Russian Federation. It is this ability to show you realities and tell you stories that are right in front of and all around you, yet you've continually managed to miss, that helps imagineNATIVE to stand out.

What may really set the festival apart from the other festivals, outside of its outstanding content, is the leading role it has taken in its community. With virtually no developmental support, the imagineNATIVE Media Arts Festival was launched three years ago by the then newly-formed Centre for Aboriginal Media (CAM). CAM's focus is to train members of Aboriginal communities wanting to get involved in the film and television industry. Through her relationships with V tape, Canada's largest independent video distributor, and the Aboriginal Television Network (ATN), Cynthia was able to form enough contacts and collect enough works from film, television, radio, and video artists from around the world to put together the first festi-

Still: Laurel
by Laura Milliken

TEN YEARS OF RENDEZVOUS



val. As a direct result of the festival's success, the level of interest and participation of local and national Aboriginal media artists appears to have dramatically increased, and the role of CAM is becoming pivotal for young Aboriginal filmmakers and video artists.

Laura Milliken of Big Soul Productions and producer of *Laurel*, a slick and psychological thriller that was a festival hit, is definitely someone who appreciates the forum that the festival provides. Big Soul Productions is a young and ambitious company dedicated to producing professional projects primarily for the television market. With an eye on feature-length projects in the near future, and with the security that comes along with knowing your community members are committed to supporting your efforts, the future looks bright for Laura and other emerging Aboriginal artists. Now Laura and Big Soul Productions can do what she says she prefers to do, "lead by example."

The festival still has challenges ahead to tackle. Launching a festival the same time as the Toronto Film Festival may be effective if you want to earn the title of "nerviest film festival," but it may not be the best way to ensure an audience outside the Aboriginal community. Although the festival no longer directly competes with TIFF, it is still difficult to gain attention in a fall season full of festivals such as Moving Pictures and Reel Asian. But if this year's festival is any indication, the Aboriginal media arts community is getting stronger, with CAM and the imagineNATIVE Media Arts Festival playing a pivotal role. I definitely look forward to the wonderful stories yet to come.

CUTHBERT DUNCAN



The Rendezvous with Madness Film Festival is an extraordinary event at the intersection of mental illness and art. Presented by the Workman Theatre Project at the Centre for Addiction and Mental Health, the festival was inaugurated ten years ago with a strong mandate to raise awareness about mental health issues through screenings and through discussions of the work shown. This year, thirty-seven films and videos—documentary, narrative and experimental—were presented over the course of ten days. Coming from the local area and far-flung points of the globe, they reflected the experiences of consumers of mental health services and survivors of mental illness, brought out the emotion of medical discourses around mental illness, and offered images to speak for that which often feels ineffable.

Far more than a dispassionate catalogue of different types of behaviour, the festival was a true rendezvous, a meeting of diverse viewpoints. Whether in colour or black and white, silent or accompanied by a multi-layered soundscape, the images and sounds that gave face and voice to mental illness blasted the label of otherness affixed to it. Rather than projecting madness and sanity in an either/or scenario, many invited us to think of mental health as a sliding scale on which we all figure.

LIFT members Daniel Cockburn and Ed Gass-Donnelly were amongst the artists whose work was presented in the programme entitled *The Madness of Canadian Filmmaking/Makers*. In Cockburn's exceptional *Metronome*, a musically rambling voiceover is punctuated by rhythms the character drums with obsessive and uncanny consistency. Multiplying multi-screen effects and a barrage of clips plundered from cinema history give the work both the visual richness and the aesthetic cohesiveness of a collage. Confusion and intensely nervous precision are juxtaposed ingeniously to conjure a disarmingly personable character whose contradictions are, from a cer-

Stills (top left to right): *The Birds of Naukan* by Aleksei Vakhushev; Daniel Cockburn's *Metronome*; Ed Gass-Donnelly's *Polished*; Vincente Aranda's *Juana la Loca (Mad Love)*, *Ich Heiss Sabina Spielrein (My Name Was Sabina Spielrein)* by Elisabeth Márton; *Seuls Ensemble* by Paul Emile d'Entremont; *Maangamizi—The Ancient One* by Martin Mhando and Ron Mulvihill; (bottom) *Laurel* by Laura Milliken

VOUS WITH MADNESS



tain point of view, infinitely rational.

On a completely different note, a beautiful triptych by Gass-Donnelly, which featured **Polished**, **Dying Like Ophelia** and **Pony**, was united by the films' sensitive attention to deeply troubled characters moving towards the brink of self-annihilation. The three moments could be different aspects of one person's experience. The almost languid atmosphere of mystification in **Polished** reflects a mind just entering a period of severe confusion, while the dizziness of **Dying Like Ophelia** shows a woman confronting a life-altering crisis and searching for solace in artifice and death. Finally, the projected images that flicker across actress Karen Dwyer's face in **Pony** seem like ghosts or hallucinations of a mind that has been lost.

The opening night screening of Vicente Aranda's **Juana de Loca** started the festival by raising questions of how we identify and classify mental illnesses. It relates the story of the "mad" passion of Juana of Castile for her philandering husband, Philip of Flanders. Amid the eye-pleasing conventions of luscious costume drama was a revisionist claim that Queen Juana was not insane, but merely reacting with reasonable passion to the unreasonable constraints her society placed upon her. The usefulness of historical revisionism notwithstanding, panelist and psychiatrist Dr. Federico Allodi noted the disservice of denying the real possibility of mental illness. However, the discussion highlighted the difficulty of addressing an historical instance of (alleged) mental illness when history is written by the winners on the battleground of reason and unreason, a field tightly bound to political power. It also implicitly challenged us to reflect on the way we arrive at our own definitions.

This issue is astutely confronted in Martin Mhando and Ron Mulvihill's **Maangazimi—The Ancient One**, the story of a Tanzanian woman robbed of speech by childhood trauma. When an American doctor begins to work with her,



Western psychotherapy and the patient's traditional beliefs and talents meet and create a cross-cultural healing process for both women. Reactions from the audience, from consumers, survivors, healers, artists and those with hybrid viewpoints, indicated

that the journey on screen resonated profoundly with individuals' experiences. Elisabeth Márton's lyrical documentary, **My Name Was Sabina Spielrein**, also tells the story of a woman who crossed the boundary between healer and consumer: Spielrein was Jung's patient, but took a complicated set of steps to ultimately become his colleague in psychoanalysis. Other documentary works included Mark Pander and David Hoffert's compelling **OCD: The War Inside**, a collection of portraits of people who endure severe obsessive-compulsive disorder, and the means they use to try to control it.

Debates from the audience after the screening **Queer Madness II** further demonstrated the instability of labels of mental illness. Since we are (hopefully) well beyond the days when queerness itself was defined as such, the works—which dealt with frustration and distress, but nothing approaching clinical illness—seemed only anachronistically related to the festival's educational mandate. However, the inclusion of the programme carried its own message. It shifted attention away from difference in the individual towards, as artist Jim Lemoire stated, the societal role in the development of anxieties that can come from not fitting into accepted categories.

Which leads us right back to our seat in the audience, questioning labels—looking for more precision, or throwing out obsolete concepts altogether—and looking for compassion in comprehension.

SHANNON BROWNLEE

THE FILMS OF JACK CHAMBERS



I first became aware of Jack Chambers when I came across a review of *The Hart of London* last year. Both the reviewer's descriptive praise, and the popular resurgence of interest in the London, Ontario art scene of the sixties—which featured Chambers, Greg Curnoe and the Nihilist Spasm Band—made me curious to see Chambers' films. So I was happily surprised to hear about the Cinematheque Ontario's recent Jack Chambers retrospective and the accompanying book.

One of the Cinematheque's strong points is its commitment to publishing a filmmaker monograph roughly once a year. These monographs tend to focus on relatively obscure filmmakers and serve as a good resource for increasing the visibility and potential appreciation of these filmmakers. Through the efforts of Kathryn Elder and Susan Oxtoby, two of the five monographs have featured Canadian experimental filmmakers. Joyce Wieland was the subject of the first, and this new book about Jack Chambers marks the second.

Jack Chambers shares a lot in common with Wieland. Both were visual artists who began to work seriously in film as part of their practice. Despite the general success of their non-filmic work (mainly paintings for Chambers and quilts for Wieland), their film work was much less

known. In both cases, the Cinematheque's monographs serve to address this problem.

Chambers only made films for a little less than a decade, but the films reward the attention now afforded them. By the time he had died of leukemia in the late seventies, he had made four complete short films and one long film. Of the shorts, *R34* and *Circle* stand out as especially strong works. *R34* is a cut-up montage of Greg Curnoe painting and collaging in his studio. The energy of the visual and audio montage echo Curnoe's colourful pop art sensibilities in a playful and intimate way. For *Circle*, Chambers drilled a hole in the wall of his house and set up a little window for his camera, from which he filmed for a few seconds a day. The result is a gorgeous structural film which follows the daily change of Chambers' back yard over the course of a year.

The Hart of London, at 80 minutes long, is rightly considered his masterpiece. Finished in 1970 and influenced strongly by his leukemia diagnosis, *The Hart of London* is a sprawling and strange, but ultimately very moving, film. It starts with footage from a news story about a deer that stumbled into downtown London, Ontario, and continues with collected footage showing the daily life of Londoners. The shots in these sequences are superimposed over each other almost to the point of illegibility; while making frustrating viewing, this effect highlights Chambers' interest in what he calls perceptualism. When images do emerge out of the white, they burst forth like the initial moment when an image is caught out of the corner of one's eye.

The centerpiece of the film is a sequence Chambers shot of his son being born, interspersed with images of a lamb being slaughtered. The juxtaposition of the two encourages a religious reading, but it also overwhelms with its pure visceral power. When the film returns to footage from daily life in London (this time without the superimpositions), it's amazing to note the transformation of feeling towards images that were previously unremarkable. It seems strange to overlay a romanticized epic about the struggles of life and death upon the sleepy town of London, Ontario, but Chambers manages to magnify his thematic concerns through this clash of tones.

Stills (left to right):
Jack Chambers;
*The Hart of
London* by Jack
Chambers;
Illuminated Texts
by Bruce Elder

LIFT DIRECTOR SERIES: BRUCE ELDER



As my descriptions may suggest, Jack Chambers' films are difficult to approach without context, so the publication is a welcome companion to viewing his work. Edited by Kathryn Elder, *The Films of Jack Chambers* provides a strong overview of Chambers as a filmmaker in the context of his paintings and his daily life in London. The essays, whose authors range from academics to artists to acquaintances, build upon each other to develop an impressively lucid portrait of Chambers' filmmaking. The essays converse with each other and expand on the range of interpretations that the work inspires. The section on *The Hart of London* works particularly well, as the various interpretations culminate in a very lucid overview of the film by Bart Testa.

Because of the various authors' ability to contextualize the films through Jack Chambers' life, writings and paintings, a reader need not be familiar with the films in order to benefit from reading the essays. The biographical elements of Chambers' life, his study of traditional art-making and religious art in Spain, his theories of "perceptualism," and his active battle with leukemia through non-traditional medicines are all well documented. There is also a strong focus on his paintings, highlighted by copious reproductions and eight colour pages of paintings and film stills. As someone who had known very little about Chambers, I came away with a lot more knowledge about his films and his life, and a heightened interest in his work, especially in his ability to make very experimental films at something of a remove from the standard schools and discourses.

CHRIS KENNEDY

THE FILMS OF JACK CHAMBERS IS ON SALE NOW. CINEMATHEQUE ONTARIO PLANS TO TOUR THE RETROSPECTIVE TO A FEW STOPS AROUND CANADA EARLY NEXT YEAR.

On November 19, LIFT's Director Series presented an evening with celebrated (and wonderfully loquacious) experimental filmmaker Bruce Elder. The evening was packed with clips from Elder's films and much interesting discussion.

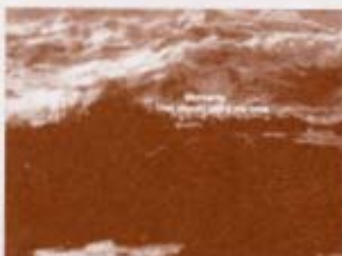
First, Elder showed an early short film, *1857 Fool's Gold*, a work highlighting Ezra Pound's *Cantos*. Short is the operative word here, if one considers this within Elder's oeuvre and his forty-two hour cycle, *The Book of the Dead*, based on Dante's *Divine Comedy* and Pound's *Cantos*.

Elder explained the film uses "mathematical structures...as a kind of Fool's Gold—it keeps leading you to a dead end." Interdisciplinary in scope, the visual, audio and mathematical ruminations of this sensory hybrid continually challenged my perceptions. I struggled to pay attention to the luminous images flitting on the screen, while at the same time listening to the text read by Elder and the constantly changing, interweaving soundtrack—a sublime sensory drowning. Elder explained that he was interested in "sequential processing" and what happens to the perceptions of the "viewer, reader, listener."

Elder spoke of the "emerging interface of film and video," and the aesthetic and technical reasons he began working with video graphics, which stemmed from his earlier work with the optical printer. As an example, he showed a clip from *Illuminated Texts*, in which optical printing was used to achieve the visual effects. Drenched in light, voice, words over image and a demanding soundtrack, this cerebral massage was beautiful to experience but difficult to interpret without seeing it in its entirety. The last work screened was *Crack, Brutal, Grief*, a project started after a close friend committed suicide. Looking for a parallel to his grief, Elder began looking through the internet for images. He then used video and computer technology to digitize the frames, which were re-photographed, one by one, from the computer. Brutal images are now luminous and richly textured and, as Elder expressed it, "grief... gives way to dance and music."

The event was over three hours long, but could have easily gone on longer, as Elder's comments provided much food for thought.

SARAH ARMENIA



LIFT NEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Dear LIFT members,

As I write this, our new (used) 35mm Arri 3C camera sits unpacked, ready to be inspected by a team of LIFT experts! If everything checks out ok, we will be the proud owners of a 35mm camera, a set of Zeiss prime lenses, a new tripod, and other accessories. We hope to be able to offer new workshops in the Winter and Spring/Summer session for LIFT members who want to shoot using the 35mm camera. Keep your eyes and ears open for opportunities to learn how to use our 35mm animation camera and the Arri 3C.

LIFT has been a very busy place over the last few months. We have a steady stream of volunteers at the office, often two or three a day. The volunteers make a much needed economic contribution to LIFT by doing jobs that would otherwise be done by paid staff. For example, over the past couple of months, LIFT volunteers have helped out with organizing our latest artist talk, organizing the Bruce Elder event, teaching workshops, inspecting donated Super 8 and 16mm equipment (cameras, projectors, editing viewers, darkroom equipment, etc.), keeping the office comfortable, preparing our 900+ mail-outs, answering phone calls, designing posters, painting the LIFT logo on our sandwich board, painting the editing suites, and much more... Of course, the LIFT Newsletter Committee and the CINEphile Committee continue to do an amazing job!

On behalf of the staff, I would like to say goodbye to our long-term staff member Deanna Bowen, who will be moving on to a new job in January, 2003. Deanna has been a dedicated LIFT staff member since 1996. She worked as the Membership Coordinator for several years, and, more recently, as LIFT's Communications Coordinator. Deanna was also the staff liaison for the Newsletter Committee and the recently formed Website Committee. I wish her the best of luck in her new position and hope that she is able to further her career goals.

Last, but not least, I hope you had a chance to make it out to our Christmas party and just kick-back, have a good time, meet new members, and perhaps even to make contacts for your next film project!

Happy filmmaking!

MALCOLM ROGGE

REPORT FROM THE BOARD

The Board of Directors had another retreat on the 16th of November to discuss some new fundraising ideas for LIFT, such as applying for more grants, more film screenings or bigger events, and holding non-film related events like a charity casino. If you have any ideas, you're welcome to present them to the board or a committee. Our vision statement is almost ready, and

with the assistance of our consultant we'll soon finalize it, as well as some of the policies we've been working on.

As you're reading this, we are in the middle of the consultation process thanks to the funding we received from the OAC Compass Program, and we'd like your input as a member. If you're interested in talking with someone about your ideas for LIFT, contact me or another board member—it can be anything from starting up a new club, establishing a reading group, or passing on an idea for a special event.

On another note, Deanna Bowen, our lovely and talented Communications Coordinator, is leaving us after six years of hard work and commitment. Thanks so much Deanna—we wish you well in your new position!

JULIE SARAGOSA, CHAIR

MESSAGE FROM THE COMMUNICATIONS COORDINATOR

Dear, dear LIFTers,

After six years with the co-op, I've decided to move on to pursue other aspects of my art and professional career. Effective December 2002, I'll assume the position of Administrative and Development Director at Interaccess Electronic Media Arts Centre.

There are so many people to thank for my experiences at LIFT that I suspect there isn't enough room to mention everyone. So, I'll make a point of thanking all of you when I see you. Indeed, it will take some time to fully understand and express all that I have learned from you all. For now, suffice it to say, thank you for allowing me to share, create, learn, and mature with you.

My time with you has been a deeply profound experience that I will never forget.

Best wishes,
Deanna Bowen

ps. If you want to know more about Interaccess, visit www.interaccess.org. They're nice folks...you'd like 'em.

VOLUNTEER NOTICE BOARD

LIFT is looking for volunteers with carpentry, painting, and restoring skills to help us fix up our office and build/rebuild new furniture. Please contact Jeff or Roberto at the office for more info.

Thanks to our volunteers in October and November

**Anna Belenkova
Paul Bosak
Robert Budreau
Cruz Correa
Sara Craig
Ruth Crammond
Anurag Dhir
John Dowler
Eduardo Dutra
Garth Hewitt
Jason Kim
Maria Kochan
Patrick Mcbrearty
Jeff McCann
Trevor Mctavish-Smith
Antonia Miovaska
Luke Mistruzzi
Paul Murphy
Omar Odeh
John Porter
Bob Rouse
Haider Shah
Erin Shaw
Paulette Sinclair
Oleh Skirko
Rick Smilsky
Dani Solhdoust
Phillip Sportel
Dahlia Steinberg
Thomas Tapley
Matt Toffolo
Mark Venturi
Ben Williams
James Wong
Gary Zavitz
Karim Zouak**

LIFT'S NEWEST MEMBERS

[Since September 21, 2002]

**Murat Akser
Devon Burns
Luke Champion
Dale Chapman
Jennifer Chung
Simla Civelek
Paul Cornwall
Sara Craig
Nelson Da Rocha
Anurag Dhir
Matthew Flugger
Jauhara Jivanji
Jeff Kopas
Monique Lahey
Shawnda Loney
Brent Marrale
Jeff Mccann
Luke Mistruzzi
Juan Carlos Montalvo
Alan Moy
Paul Murphy
Joe Pert
Stephen Roberts
Bob Rouse
Jason Rovito
Augustina Saygnavong
Rob Scarborough
Betty Shin
Marta Soltys
Gary Zavitz**

WHO/WHAT DECEMBER 2002



ALEXI MANIS is in pre-production on a short, 16mm personal documentary exploring the ephemeral nature of things that appear stable and secure. **The Finite** combines Super 8 home movies, astronomy and projections to trace the slow but sure evaporation of a parents' marriage, a childhood home and the planet itself. Alexi's film **Luminous** screened in Toronto at the Loop Collective's **Field of Light** show at the Ryerson Gallery in November and at Niagara Custom Lab on December 7, and is travelling to the International Film Festival Rotterdam at the end of January.

LISA HAYES is editing her new short film, **Mammogram**—a quirky view of a young woman's anxieties during a mammogram screening for breast cancer. Jane's anxieties take her to an alternate world where the other patients perform a ritual dance and invite her to join in. Based on a story by Michelle Smith, and written and directed by Lisa, **Mammogram** stars Megan Dunlop and features original music by Mary Margaret O'Hara, with choreography by Andrea Nann. **Goldirocks**, produced by Lisa and directed by **PAULA TIBERIUS**, is in the final stages of post-production. Shot on miniDV, it is being blown up to 35mm at CineByte in Toronto and will be completed in January 2003.

YALE MASSEY and his brother **HART** have formed Massey Bros. Films. **Self Portrait**, a short about a photographer named Guy Roby who takes photographs of little girls and sells them, premiered at The Montreal World Film Festival in September 2002. Currently the Massey Bros. are working on an improv-based comedy show entitled **Annex Scape**. They have put together a rough cut of a first pilot episode, and are in the process of working on a second episode.

Having produced, directed and edited one project in January of this year, **BRENDA DARLING** is now in post-production on another. **Cootie Freak**, a 23-minute video drama about a lonely and desperate 10-year-old

girl who is bullied at school, was shot by **TOBY PROCTER** and written by **ALEXA GILMOUR**. **TV or Not TV**, a 12-minute black comedy about a hypnotic television and a group of evil-doers who drive a loving couple to madness, was shot on film and video by **DURAJID MUNAJIM** and written by **SUZANNE COURTNEY** with **BRENDA DARLING**.

GLEN WYLIE is polishing the script for his 30-minute dramatic short **My Only Friend** (working title) with producer **LISA PERONE**, and will be looking for production funding in the new year.

TONY ARNOLD has almost finished shooting **Blue Moon**, a 16mm short about a guy who finds a discarded sex doll on a beach, and what happens during a full moon.

DANIEL COCKBURN's **I Hate Video** and **CHRIS MACLEAN**'s **2001 Dedications—Episode 3: In Space No One Can Hear—(WHAT?)** screened in September at the Cinematexas Festival. Daniel's video **Metronome** is proving to be a very versatile work, screening at both the Rendezvous with Madness Festival and the Moving Picture Festival of Dance on Film and Video.

Also screening at Moving Pictures were **KEITH COLE**'s **Coyote**, beautiful and **GREGORY NIXON**'s **I can almost**, a cinematic exploration of the physicality of desire and temptation which was adapted from a longer piece choreographed by Malgorzata Nowacka for the stage.

LIFT-ers at Reel Asian: **CHRISTOPHER CHONG**'s **Let Me Start by Saying** and **CAROLYN WONG**'s **Yin Yin/Jade Love** (don't miss the interview with Carolyn this issue) screened at the Toronto Reel Asian Festival in November. Chris couldn't make the screening, though, because he was off in Malaysia, collecting footage for another film with his Bolex.

STEVE HUTTON and the cast and crew of **Fluff** (65 minutes, DV) held a screening at the Bloor Cinema in November. **Fluff** is a sex comedy about an avant-garde gay theatre group who decide to make a porn film. For more information, visit www.greekchorus.com/fluff.

LIFT-ers (or at least their work) in New York at the MIX Festival: **SCOTT BERRY** with **strip.film** and **fagtactics**; **CHRISTINA ZEIDLER** with **Ssssss** and **Traces**; **JOHN GREYSON** with **Packin'**; **CHRISTOPHER CHONG** with **Let Me Start By Saying**; **KARYN SANDLOS** with **Still Here**; **MIKE HOOLBOOM** with **Jack and Tom**; **ALLYSON MITCHELL & LEX VAUGHN** with **Pink Eyed Pet**; **ROY MITCHELL** with **Friend**.

Stills (from top):
Goldirocks by Lisa Hayes and Paula Tiberius; **Mammogram** by Lisa Hayes; **Fluff Me** by Steve Hutton

ANNOUNCEMENTS

SEEKING MEMBERS' WEBSITES

Got a personal website, want to promote your films? Deanna will be adding members' websites to LIFT's links page as a long overdue feature to LIFT's site! Send an email to communications@lift.on.ca to add your link or check out www.lift.on.ca under links to see existing links (tons of info. re: funding, festivals, film co-ops, and production support).

LIFT'S MEMBERS' FILMS LIBRARY

Drop off a 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 familiarized themselves with the co-op's facilities and resources. The orientation is a great place to gain more information about LIFT and its policies. Space is limited, so call to reserve a spot: 416.588.6444.

Next orientations: January 15, February 19

GET INVOLVED

Joining a committee is a great way to get involved, meet new people, gain experience and at the same time earn those precious volunteer hours. Please call the office (416.588.6444) to confirm meeting dates before heading down to LIFT.

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in the direction of LIFT's Newsletter or in writing for the Newsletter. Members receive 20 volunteer hours for committee service. Meetings are held the first Tuesday of the month at the LIFT office; call the office to RSVP.

Next meetings: January 7, February 4, 6:15pm

SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new members to help organize upcoming events, as well as our bi-monthly Artist Talks. Committee members receive 20 hours for participating in this endeavour. If you're interested in joining the committee or want more information, call 416.588.6444 or email office@lift.on.ca.

Next meeting: January 30, 6:30pm

LIFT RADIO COMMITTEE

LIFT Radio is broadcast every Wednesday from noon to 1pm on CIUT 89.5fm (webcast on www.ciut.fm). The Radio Committee invites you to join the production team to help produce interviews, reviews, announcements and features. Committee meetings are held on the last Tuesday of every month.

Next meeting: January 28, 6:15pm

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the 2003 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 us at 416.588.6444. If you have suggestions for any kind of film workshop, let us know by email at workshops@lift.on.ca.

Next meeting: January 16, 6pm

NEW! WEBSITE COMMITTEE

Seeking members with web design/scripting skills for the newly formed LIFT Website Committee. Members receive 20 hours for committee service. Designers, programmers and other "techies" are welcome! Interested members should contact the office at 416.588.6444 or via email at communications@lift.on.ca

Next meeting: January 14, 6:30pm

NEW! LIFT SUPER 8 CINE CLUB

LIFT's new club meets the last Friday of each month to screen Super 8 films that have been shot and edited by fellow LIFT members. The screenings will take place at LIFT or other casual settings downtown. The purpose of this club is to talk about our work and to give feedback to other Super 8 filmmakers. If you're interested in joining, please call Christine at 416.408.4273.

Next meeting: January 31, 6:30pm

EQUIPMENT NEWS

ATTENTION ALL ACCESSING MEMBERS

The building management has decided to lock all entrance doors to 37 Hanna Ave. at 6pm during the week and on weekends. This means that all LIFT members who wish to use the facilities outside of regular business hours must sign out a key to the building with the technical coordinators in advance of their booking. For ALL members who have signed out keys to the edit suites, you must return the key sets, so that we can add a building key to your set.

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 we have ample time to deal with our many other responsibilities.

NEW STUFF IN THE EQUIPMENT ROOM!

35MM ARRI 3C

The camera has finally arrived, and it is more than just your average camera! The Arri 3C is the industry standard in 35mm film production. The package includes

three 400ft. magazines, a colour IV video assist, a set of five Zeiss prime lenses, a follow focus, a four-stage matte box, and so much more! The Arri 3C has a built-in variable speed motor and can shoot from six frames per second to 120 (forward and in reverse!). The camera will be available to the membership in the new year. Call Roberto for information about the price of the package as well as the policy around member usage.

SATCHLER 7X7 WITH TITANIUM LEGS, BABY LEGS AND HI HAT!

We also picked up a 7X7 Satchler tripod to complement our new 35mm camera. The standard legs and baby legs are made from lightweight titanium, and there is also a hi hat to complete the package. Drop by and check it out.

SONY LAPEL MICROPHONE

We actually found this microphone in storage and it works extremely well. This mono lapel mike comes with interchangeable mini and 1/4 inch jacks and fits nicely with the Sharp mini-disk recorder. The microphone separately rents for \$5/day for Full members and \$10/day for Associates.

PROTOOLS SOUND EFFECTS LIBRARY UPGRADE

We recently identified a number of missing CDs from three sets (1000, 2000 and 3000 series) that were donated to LIFT earlier this year. We bought missing CDs to complete the sets. We hope to have a digital catalogue of the all the sound effect CDs on the computer after Christmas, which will make finding sound effects a lot easier.

AXBERRY 16/35MM CAMERA

We have conducted a number of tests recently and the animation camera works extraordinarily well. The 16/35mm Axberry is both complex and fragile, so we will be offering thorough mini-animation courses starting in the spring to train members who are interested in using the camera. We are also investigating the possibility of adapting the 35mm animation camera to optically print blow-ups from Super 8, 16mm and Super 16mm. There will be more news about building an optical printer for the animation camera in the new year.

\$99 NO EXCUSES FILM FESTIVAL IT'S BACK AND BIGGER THAN EVER!

The second annual \$99 No Excuses Film Festival will begin registration in the new year. This festival is directed at Full members (\$99) and Associate members (\$169) who always seem to have an excuse about not making a film. The \$99 Film Festival is intended to celebrate the simplicity and ease of working in film. It is also a great opportunity to make something and have a screening! Films will be screening at Cinecycle in early April. Call Roberto for more info.

OTHER STUFF TO LOOK OUT FOR IN THE NEW YEAR

Apart from the \$99 No Excuses Film Festival, there are a number of events that we are planning in the new year. There will be courses in:

- How to Make a Film in 35mm
- The One-Minute Animation Film Course in 35mm
- The Handmade Film Course in Super 8 & 16mm
- The Regular 8 Film Festival

Let us know if any of these upcoming courses and events appeal to you.

EQUIPMENT ORIENTATIONS

Wanting to use a piece of LIFT equipment but don't have time to take a workshop? Contact Roberto to set up a one-on-one orientation with another skilled LIFT member. This is a great way to gain practice with various cameras, sound equipment and editing suites. Orientations can be set up for \$20/hour with a minimum of two hours.

CALLS FOR SUBMISSIONS

PLANET IN FOCUS "WATER WORKS"

Planet in Focus is pleased to announce that it has been invited to curate a mini-festival of water-themed films and videos for the third World Water Summit in Kyoto, Japan (March 20-24, 2003) in conjunction with Executive Producer Martin Robertson (Ideas in Motion) and his Japan-based partner David Simpson (Aquarius 21).

Planet in Focus invites submissions of films and videos, in all genres, that explore issues around water (e.g. resources, culture, spirituality, health, art, politics, watersheds, etc.). We are particularly interested in works that are innovative in form and approach, and works that will have their world premiere at Water Works. Submissions to Water Works will automatically be considered for Planet in Focus 2003. Titles previously submitted to Planet in Focus will be considered for Water Works and do not need to be re-submitted. For guidelines and entry form visit www.planetinfo-cus.org, email piffest@hotmail.com, or call 416.531.1769.

Deadline: December 31, 2002—No exceptions

INSIDE OUT TORONTO LESBIAN & GAY FILM & VIDEO FESTIVAL

May 15-25, 2003

In its 13th year, Inside Out is an exciting and important exhibitor of queer film and video from Canada and around the world. Inside Out hosts one of the quintessential queer film festivals in Canada and is a key festival internationally. Our 2002 festival screened more than 290 works from 30 countries, with 100 films and

videos from Toronto and over 150 from the rest of Canada. We have an extensive awards program honouring film and video makers in eight different categories. Full entry guidelines and forms are available at www.insideout.on.ca, email kcmullen@insideout.on.ca or phone 416.977.6847.

Deadline: January 13, 2003

CFC FEATURE FILM PROJECT

An initiative of the Canadian Film Centre, the FFP offers the unique opportunity for emerging writers, directors and producers to develop and produce their low-budget feature with the benefit of mentorship in all areas and the opportunity for 100% production financing. The FFP is designed for dramatic feature films at both the \$250,000 (Ultra-low budget) and \$500,000 (Low budget) range. In its 10-year existence, the FFP has produced 12 feature films and launched the careers of numerous writers, directors and producers. FFP films include: *Flood & Donuts*, *Rude*, *Cube*, *The Uncles*, *Khaled* and *19 Months*. Guidelines & application packages are available for download from: www.cdnfilmcentre.com by emailing ffp@cdnfilmcentre.com or by calling 416.445.2890.

Deadline: January 15, 2003

KANSAS CITY JUBILEE 2003

The Kansas City Filmmakers Jubilee wants your SHORT films, videos or media works (30 minutes or less).

Enter our US / International Open Division—narrative, animation, documentary or experimental subdivisions; or Underground Division. This is a juried festival. Over \$85,000 in cash and prizes have been awarded over the last six years. Our seventh celebration of independent filmmaking will be held on April 1-6, 2003. Enjoy screenings, seminars, receptions, jazz and BBQ. Kansas City offers a laid-back environment where filmmakers can mix, share and celebrate their hard work and creativity. For submission forms and more info visit www.kcjubilee.org, call 913.649.0244 or email kclub@kcjubilee.org.

Final Deadline: January 15, 2003

POW! FEST

The Portland Women's Film Festival (aka POW! Fest) will showcase films and videos directed by women from around the US and beyond. POW! Fest is open to all subject matter and production formats. The goal of POW! Fest is to provide a unique screening opportunity for emerging female filmmakers. The festival will be held at ITISNESS in Portland, Oregon USA from May 29 to June 1, 2003.

For full entry information please go to www.zonkerfilms.com or email your request to POW@zonkerfilms.com

For information regarding ITISNESS, visit www.itisness.com.

Deadline: March 31, 2003; Late: April 15, 2003

UPCOMING FESTIVAL DEADLINES

BLACK POINT FILM & VIDEO FESTIVAL

Location: Lake Geneva, WI

Dates: April 23-27, 2003

Tel: 262.903.5908

www.blackpointfilmfestival.com

Deadline: December 31, 2002

PANAFRICAN FILM & TV FESTIVAL OF OUAGADOUGOU

Location: Ouagadougou, Burkina Faso

Dates: February 22 - March 1, 2003

Tel: 226.30.7538

www.fespaco.bf

Deadline: December 31, 2002

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

Location: San Francisco, CA

Dates: April 24 - May 8, 2003

Tel: 415.561.5000

www.siff.org

Deadline: December 31, 2002

INSIDE OUT LESBIAN & GAY FILM & VIDEO FESTIVAL

Location: Toronto, ON

Dates: May 15-25, 2003

Tel: 416.977.6847

www.insideout.on.ca

Deadline: January 13, 2003

WORLDFEST HOUSTON INTERNATIONAL FILM & VIDEO FESTIVAL

Location: Houston, TX

Dates: April 4-13, 2003

Tel: 713.965.9955

www.worldfest.org

Deadline: January 15, 2002 (late fee)

3RD ANNUAL MAGNOLIA INDEPENDENT FILM FESTIVAL

Location: West Point, MS

Dates: February 6-8, 2003

Tel: 662.494.5836

www.magfilmfest.com

Deadline: January 17, 2003

DAWSON CITY SHORT FILM FESTIVAL

Location: Dawson City, Yukon

Dates: April 18-20, 2003

Tel: 867.993.5005

www.kiac.org

Deadline: February 1, 2003

YORKTON SHORT FILM & VIDEO FESTIVAL/GOLDEN SHEAF AWARDS

Location: Yorkton, SK

Dates: May 22-25, 2003

Tel: 306.782.7077

www.yorktonshortfilm.org

Deadline: February 15, 2003

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.

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; www.canadacouncil.ca
Grants to Film and Video Artists: **March 1, 2003**
Grants to New Media and Audio Artists:
March 1, 2003
Aboriginal Media Arts Program:
Call the Council for deadlines
Travel Grants to Media Artists: **Any time**

ONTARIO ARTS COUNCIL

416.961.1660; www.arts.on.ca
Artists' Film & Video: **April 15, 2003**
Aboriginal Arts: **March 1, 2003**
Chalmers Arts Fellowships, Chalmers Professional
Development Grants (call OAC for details):
January 15, 2003

TORONTO ARTS COUNCIL

416.392.6800; www.torontoartscouncil.org
Media Arts: **November 20, 2003**

INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca
February 15, 2003; April 15, 2003 & October 1,
2003

HAROLD GREENBERG FUND

416.956.5431; www.tmn.ca/hg_popup/hg_01_en.asp
Equity Investment Program: **no deadline**

LIFT CLASSIFIEDS

Actor wanted: A female needed to play the part of a doctor in short 16mm drama. Must be adaptable. Please reply to casasancta@yahoo.ca

ROOMMATE WANTED

To share 3-bedroom house with filmmaker/arts professional. North of Beaches at Main subway, close to 24-hour grocery, shopping, fitness clubs. Bright, hardwood floors, yard, laundry, parking. \$700/mo (neg) incl. Phone Larissa at 416.691.3275.

There
are
better
ways to
take a bite
out of your
budget



All LIFT
members
receive a
25% discount
off transfer.

Plus no P.S.T.

Satisfied clients include:
Disney, Alliance Atlantis, Paramount
Pictures and Mind's Eye Pictures.

You'll find we're large enough to
handle any project, but small
enough to work within your
budget and still give you the
personal service you'll remember.



Film Labs, Transfer and Post Production
Edmonton, AB

For more information call
Dean Langille 1 800 341 7678
dean.langille@studiopost.com

video salon call for entries

entries from canadian video
artists will be considered for
this month-long programme.

each video chosen will be
screened for three weeks in
march 2003 and artists will
be paid a library screening
rate

submissions should include:

- current cv
- artist statement
- copy of the work for
consideration
(vhs or mini-dv only)
- s.a.s.e

faucet media arts & struts gallery
7 lorne st, sackville, nb e4l 3z6
struts@nb.sympatico.ca

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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 approxi-
mately 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
1/2 PAGE HORIZONTAL (6" x 4 1/8")	\$180.00
FULL PAGE (6" x 8 1/2")	\$240.00
INSIDE BACK COVER (7" x 10")	\$360.00
OUTSIDE BACK COVER (7" x 10")	\$400.00

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.

CONTACT THE OFFICE FOR DETAILS: 416.588.6444