

# LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO  
VOLUME 23 ISSUE 1 MARCH 2003



STORYBOARD 2002 REEL ASIAN SIZZLES  
THE FIELD OF LIGHT CINEPHILE!



## LIFTEQUIPMENTPROFILE



### ARRIFLEX M 16MM WILD SOUND CAMERA

#### SPECIFICATIONS:

Lens mount: Arri bayonet •  
Weight: 14.5lb with 400ft load •  
Motor: Interchangeable •  
Magazines: 200ft & 400ft displacement types •  
Shutter: Fixed 180 degrees

#### THE LIFT CAMERA PACKAGE INCLUDES:

•Arri M camera body • 2 power cables • 2x2 matte box • Governor motor (24 frames per second) • Variable speed motor (13 to 50 frames per second) • Angenieux F. 2.2 12.5-75 zoom lens • 1 x 200 ft magazine • 2 x 400 ft. magazines

#### THE ARRI M PRIME LENS KIT INCLUDES:

•Schneider Arriflex-Cinegon 10mm f/1.8 lens • Cooke Kinetal 25mm t. 2.0 lens • Cooke Kinetal 12.5mm f/1.8 lens • Cooke Kinetal 50mm f/1.8 lens • Schneider Arriflex-Cine-Xenon 75mm f/2 lens

Celebrating its 40th year since its creation, the Arri M camera (M for Magazine—how original!) is one of LIFT's easiest to use and most versatile cameras. Unlike LIFT's other wild camera, the Bolex, the Arri M is powered by a 12 volt battery and can run continuously for long takes. The camera comes with 2 separate motors: a governor motor that runs precisely at 24 frames per second and a variable speed motor that runs from 13 to 50 frames per second. Both motors will work in forward and reverse with the flick of a switch.

The Teutonic engineers of the Arri M initially designed the camera for sync sound—but unblimped, it was too loud for synch filmmaking and became the least popular of all 16mm Arriflex cameras. The designers of the camera were unfortunately ahead of their time and did not realize how perfect the Arri M would eventually be for music video production in 16mm.

The camera is a terrific combination of rugged craftsmanship and excellent visual quality. The Cooke and Schneider prime lenses are in mint condition and are very sharp. The lens turret on the front of the camera can accommodate three lenses at a time.

Loading the Arri M is extremely easy and identical to the Arri BL: simply create a wide loop with the film in either the 200 ft or 400 ft. magazines, insert the loop into the camera body and gently fit it into the gate, and close the small door that serves as a pressure plate. The magazines use a drive cog powered by the camera motor. This allows users to easily interchange magazines if they want to use different types of film stocks at the same time.

The camera is ideal for:

• Music video shoots that require synch sound precision at 24 frames per second • Variable speed shots with long takes • Shooting in reverse at variable speeds (when will someone make a reverse film?) • Any wild shooting

The camera package rents for \$18/day for Full members and \$36/day for Associates. The prime lenses rent as a package for \$16/day for Full members and \$32/day for Associates.

If you have any questions about the Arri M camera and lenses, please feel free to contact the technical coordinators at [tech@lift.on.ca](mailto:tech@lift.on.ca)

# THE LIFT STORE

37 HANNA AVENUE, SUITE 301

Open Monday to Friday, 10am to 6pm

#### NEW STUFF!!

16MM KODACHROME  
40 ASA TUNGSTEN/25 ASA  
DAYLIGHT

THIS COLOUR REVERSAL  
STOCK IS DIFFICULT TO FIND  
IN 16MM. PROCESSING IS  
DONE OUT OF THE COUNTRY.  
THE FILM IS KNOWN FOR ITS  
BEAUTIFUL, RICH COLOUR  
SATURATION AND FINE  
GRAIN. THE FILM IS BEING  
SOLD IN 100 FOOT SPOOLS

TO LIFT MEMBERS FOR \$40  
AND TO NON-MEMBERS FOR  
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TO COMPLEMENT OUR NEW  
MINIDISC RECORDER,  
MINIDISCS (74 MINUTES) ARE  
NOW BEING SOLD FOR \$4.50  
PER DISC.

#### Fix Packages

WE NOW HAVE LARGER  
PACKAGES OF FIX FOR PHOTO  
OR FILM PROCESSING. THE

PACKAGE CONTAINS ENOUGH  
DRY CHEMICAL TO MAKE A  
GALLON OF FIX. THIS IS NOW  
BEING SOLD FOR \$6/PACK-  
AGE.

#### NEW PRICES!

\* 16MM BLACK LEADER IS  
NOW \$9.50 PER 100FT. ROLL

\* CD-Rs ARE NOW \$1.25  
PER DISK

\* BETACAM SP TAPES (30  
MINUTES) ARE NOW BEING  
SOLD FOR \$19 EACH.

\* REVERSAL BLEACH IS  
BEING SOLD FOR \$5 PER JUG  
(MAKES 3.75L).

Drop by LIFT for an updated  
list of available items.  
Please call in your film stock  
orders in advance!  
416.588.6444

Looking for the January/February issue? This is it! We've changed the issue date to reflect the release date of the Newsletter, rather than the months it reports on.



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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.

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ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



# LIFT Storyboard 2002

The annual Storyboard is a round-up, a wrap-up, an attempt to encapsulate and celebrate the prolific output of LIFT makers as they continue to make their mark, sometimes literally, on media of all kinds: Super 8, 16mm, 35mm, video, installation, even performance. This year we've added selected screenings and distribution information whenever possible; except where noted, works are in colour with sound.

TARA ANDRESEN

**One Little Finger** 35mm, 10 minutes

Shell is a sweet, trendy downtown girl. Kelly is a slick homeboy. Together they are young, hip, urban, and... bored. The disintegration of a relationship is not easy. Comfort and boredom become the norm, boredom leads to frustration which leads to...



SARAH ARMENIA, & HEATH BARKWELL (dir.), SARAH ARMENIA & ROSIE FERNANDEZ (prod.)

**Rose** 16mm, b&w, 5 minutes

Rose centres around poet W.B. Yeats' poem "The Rose of the World." A young man puts out a cryptic ad seeking a Rose, using the words from the poem. A young woman answers the ad, but approaches the wrong man.

Screenings: LIFT Salon des Refusés, Toronto  
Distribution: sarah\_armenia@yahoo



CHRISTINA BATTLE  
**Cooper/Bridges Fight**

16mm, b&w, 3 minutes

**Cooper/Bridges Fight** reconstructs an infamous scene from the highly politi-



cized Western, **High Noon**. "They punish each other mercilessly, nothing barred. The horses, becoming nervous, rear and whine in their stalls..." -High Noon, original script by Carl Foreman.

Screenings: Niagara Custom Lab, Toronto Distribution: CFMDC

CHRISTINA BATTLE

**oil wells: sturgeon road & 97th street** 16mm, 3 minutes  
Highlighting the repetitive nature of oil wells in northern Alberta, this film documents a sighting common to the Canadian prairies.

Distribution: CFMDC

Still: Gesundheit  
Videos by Rick  
Palidwor





**SCOTT BERRY**  
**fagfactics**

Super 8, 6 minutes  
Audio: Chandra Bulucan

Inspired by Barbara Hammer's *Dyketactics*, this film begs the question "So what are those faggots doing on the train tracks anyway?"  
Screenings: MIX Festival, New York, NY Distribution: CFMDC



**SCOTT BERRY**  
**strip.film**

35mm, dual-filmstrip  
Installation

A former 35mm adult film has been bleached and with a copy machine new images are inserted. A photo shoot during exhibition resulted in those negatives being placed into the filmstrip projectors as well.

Screenings: MIX Festival, New York, NY Distribution: Scott Berry, scott@imagesfestival.com

**VICKY CHAINEY GAGNON**  
**Conversations with Maya Deren**

16mm, b&w/colour, 5 minutes  
A collage of Maya Deren's voice speaking about film, art, dance and communication in conversation with images of a fluid body emerging from a field of abstraction. A "choreography for camera" which highlights

Deren's unpublished ideas and interests in abstraction from the 1950s. Originally presented as a film performance in collaboration with Izabella Pruska-Oldenhof & Jeffery Dalhouse.

Distribution:  
Vicky Chainey Gagnon,  
metabolikproject@hotmail.com

**VICKY CHAINEY GAGNON**  
**WITH LUCY TREVANA**

**Edges** 16mm/video, film performance, 10 minutes

The paradoxical "inside and outside" state of the body are expressed through dual projection, live sound and movement. A combination of video and abstract film, *Edges* explores the anxiety feet when we get too close to what we cannot see.

Screenings: Moving Pictures Festival of Dance on Film & Video, Toronto; LIFT Christmas Party 2002, Toronto  
Distribution:  
Vicky Chainey Gagnon,  
metabolikproject@hotmail.com

**HERMAN CHANG**  
**Virtual Killers**

16mm, 5 minutes  
Two guys play a video game. After losing game after game, one of them loses his sense of reality.

**CHRISTINE CHARLES**  
**Ich Liebe Dich (I Love You)** 16mm, 9.5 minutes

A young girl hides in her room, thinking about and longing to see her German boyfriend.

**KEVIN CHERRY**  
**om** Video, 3.5 minutes

A meditation on history, prophecy and collective consciousness in the form of a music video. Evocative, surreal imagery is used to examine the fears and reflections that connect us in our global village.

Distribution: Kevin Cherry,  
kevincherry@sympatico.ca

**STEFAN CHIARANTANO**  
**9/11 Remembered...**

Super 8, b&w, 3 minutes  
The tragic event of 9/11 has left an indelible impact on the collective consciousness. The film is a way of revealing people remembering and thinking of 9/11.

Screenings: Peiham Art Centre, New York, NY; Tagawa International Short Film Festival, Tagawa, Japan  
Distribution: Stefan Chiarantano, schiarantano@aol.com

**STEFAN CHIARANTANO**  
**A Moment with Maria**

16mm/video, b&w, silent, 1 minute  
Sometimes, all we can remember or have of a person is a brief moment.  
Screenings: Trinity Square Video Open Screening, Toronto  
Distribution:  
Stefan Chiarantano,  
schiarantano@aol.com

**STEFAN CHIARANTANO**  
**Namaste**

16mm/video, 3 minutes  
*Namaste* explores the theme of friendship as it is expressed between two women.  
Distribution: Stefan Chiarantano, schiarantano@aol.com

**STEFAN CHIARANTANO**  
**A Serenade of Reflective Moments**

16mm, b&w, 3 minutes  
An exploration of the relationship between still and moving urban landscape images.  
Screenings: LIFT \$99 No Excuses Festival, Toronto; Tagawa International Short Film Festival, Tagawa, Japan  
Distribution: Stefan Chiarantano, schiarantano@aol.com

**STEFAN CHIARANTANO**  
**Under the Shadow of the Samurai's Sword**

16mm/video, 3 minutes  
A metaphor for the threat of death that many

minorities live with under repressive governments.

Screenings: Trinity Square Video Open Screening, Toronto  
Distribution:  
Stefan Chiarantano,  
schiarantano@aol.com

**DANIEL COCKBURN**  
**i hate video**

Video, 8 minutes  
"A poison pen letter to Sony that plays like *Wile E. Coyote vs. Acme*, as directed by Derek Jarman in his Blue period."

-Spencer Parsons, Cinematexas  
Screenings: Cinematexas International Short Film Festival, Austin, TX  
Distribution: Vtape

**DANIEL COCKBURN**  
**Ideal** Video, 2 minutes

Wittgenstein with a heavy-metal beat.  
Screenings: Speed (curated by Tasman Richardson), post-Art System, Toronto  
Distribution: Daniel Cockburn, zero@zerofunction.com



**DANIEL COCKBURN**  
**Metronome**

Video, 10 minutes  
"My cranium's having an open house. Using rapid-fire voiceover and the polyrhythms of Hollywood to provide a guided tour of my preset looped imaginings, *Metronome* sets out to prove that it's easier than you might think to keep the same beat all day. Enlightenment through aggravation. Predetermined stream-of-consciousness at 144bpm. Pass-the-god-damn-butter." -Daniel Cockburn  
Screenings: Images Festival, Toronto; Moving Pictures Festival of Dance on Film & Video, Toronto; Rendezvous



with Madness Festival, Toronto, Portland Documentary & Experimental (PD&E) Film Festival, Portland, OR; Media City, Windsor  
Distribution: Vtape

**DANIEL COCKBURN**  
**Subterranea Gargantua**

16mm, 3 minutes  
The only known audiovisual record of the collective which calls itself Subterranea Gargantua.  
Screenings: LIFT \$99 No Excuses Film Festival, Toronto  
Distribution: Daniel Cockburn, zero@zerofunction.com

**DANIEL COCKBURN**  
**You Are In A Maze Of Twisty Little Passages, All Different**

Video, 9 minutes  
Made for Trinity Square Video's "Devil Music" residency. Radio broadcasts (Sisyphus Top 40) and a text-based video game are the constant variables in this structural analysis of difference, similarity, and ennui.  
Screenings: Trinity Square Video "Devil Music," Toronto  
Distributions: Vtape



**KEITH COLE**  
**Coyote, beautiful**

16mm, 7 minutes  
The most dangerous woman in European Cinema in a dance performance of epic proportions.  
Screenings: Inside Out Festival, Toronto; Moving Pictures Festival of Dance on Film & Video, Toronto  
Distribution: CFMDC



**JONATHAN CULP**  
**Plasticman and the Justice League**

Various formats+video, 16 minutes  
A chaotic meditation on September 11, war, "leaders" and racism, constructed from classroom films, newsreels, Hollywood clunkers, Village instructional videos and, of course, the news.  
Screenings: Trinity Square Video "This is Brainwash," Toronto  
Distribution: Satan Macnuggit Popular Arts, slur@satanismacnuggit.com, www.satanismacnuggit.com

**BRENDA DARLING**  
**Cootle Freak**

Video, 23 minutes  
School bullies are tyrannizing ten year old Claudia. Without the protection of adults and left to her own devices, she decides to win over her oppressors with a "party to end all parties."  
Screenings: Innis College, Toronto  
Distribution: Brenda Darling, brendadarlring@yahoo.com



**ROBERT DELESKIE (dir.) & KATE KUNG (prod.)**  
**Peep Show**

16mm (on video), 4 minutes  
Drop in a coin and the slot goes up—but this is no ordinary peep show.  
Screenings: CFC Worldwide Short Film Festival, Toronto; Reel Dance, Australia; Palm

Springs International Short Film Festival, Palm Springs, CA; Vancouver International Film Festival, Vancouver, BC; Monaco Dance Forum Dance Screen, Monaco  
Distribution: Robert DeLeskie, rjdeleskie@sympatico.ca

**MARINA DI PANCRAZIO**  
**The Red Bicycle**

35mm, 7 minutes  
A study of memory and how people remember—one memory takes us to another and another, transgressing space and time.



**FRANCISCA DURAN**

**She was so young back then** 16mm, 3 minutes  
A banal but loaded scene from Fast Times at Ridgemount High is filmed off the monitor and optically printed. The flicker of the roll bars and the disintegrated image recall homemade pornography.

Screenings: 2003 Images Festival, Toronto; LIFT \$99 No Excuses Festival, Toronto  
Distribution: Francisca Duran, franc.duran@sympatico.ca



**EDUARDO DUTRA**  
**Instrumentalitarianism**

Video, 3 minutes  
Distribution: Eduardo Dutra, edutra@sympatico.ca

**RYAN FELDMAN**

**Folk video, 32 minutes**  
Grandma needs lightbulbs and my parents are putting the dog down. A

modern-day folktale and suburban tragicomedy of love, death and loneliness.

Screenings: 2002 Toronto International Film Festival, Toronto; Alternativa! Barcelona Festival of Independent Cinema, Barcelona, Spain  
Distribution: CFMDC

**ROSIE FERNANDEZ**  
**Nonna's Kitchen**

16mm, 7 minutes  
A first-generation Italian girl's clashes with her family around the topic marriage cause her to seek help in dating classifieds.

**ROSIE FERNANDEZ**

**Azucar** 16mm, 5 minutes  
A Hispanic man stops for a coffee at a donut shop, and remembers going to cafes in his homeland.

**MICHAEL FILICE**

**Girls Eating Ice Cream** Super 8, silent, 1.5 minutes  
What else can you say about this silent Super 8 minute? The title says it all. The first in a trilogy, to be followed by **Boys Eating Ice Cream** and, finally, **Boys Eating Ice Cream Meet Girls Eating Ice Cream**.

Screenings: LIFT \$99 No Excuses Film Festival, Toronto  
Distribution: Michael Filice, michaelfilice@yahoo.com



**ED GASS-DONNELLY**

**Pony** 35mm, 6 minutes  
A young woman kills herself in an attempt to save her emotionally dysfunctional lover. Based on an excerpt from the award-winning play **White Biting Dog** by Judith



**Thompson.**

**Screenings:** CFC Worldwide Short Film Festival, Toronto; Rendezvous with Madness Festival, Toronto  
**Distribution:** 3 Legged Dog Films, jldfilms@rogers.com

**TRACY GERMAN**

**In a Present Distance**

16mm, 20 minutes  
This poetic film explores the complex terrain of motherhood.  
**Distribution:** Tracy German, tracy.german@beridanc.on.ca

**TRACY GERMAN**

**Restless Spirits**

16mm, DV & Super 8 (on video), 45 minutes  
A documentary set in the venerable landscape of amateur rodeo in rural Ontario and the family farm.  
**Distribution:** Tracy German, tracy.german@beridanc.on.ca

**TRACY GERMAN**

**& JOHN KNELLER**

**The Way I Feel**

16mm, 3 minutes  
Times certainly are a changing. Sheridan faculty put their head's together in this multi-textured collage film.  
**Screenings:** UFT \$99 No Excuses Film Festival, Toronto  
**Distribution:** Tracy German, tracy.german@beridanc.on.ca

**JASON GILENO**

**Komuso Soup**

Video, 14 minutes  
A man is faced with a decision: move forward into the future or venture back to the past in an attempt to reclaim his old life. He chooses the latter, only to discover that everything has changed.

**JASON GILENO**

**Les Chiefs**

Video, 145 minutes  
**Les Chiefs** follows the lives of four hockey players from a Quebec semi-pro hockey league.

**MATTHEW HARDSTAFF**

**Sole** 16mm, 15 minutes  
A writer's search for his inner voice.  
**Screenings:** Niagara Indie Film Festival, St. Catharines, ON  
**Distribution:** Matthew Hardstaff, limeyninja@hotmail.com



**MIKE HOOLBOOM**

**Tom** Video, 75 minutes  
"A dazzling experimental documentary about notorious cineaste Tom Chomont. Tom narrates his recollections and transgressions against a dizzying array of found footage, video, Super 8 and photographs. At moments, he appears in front of the camera, alternately flamboyant or fragile. His revelations cover a broad scope from sadomasochistic desire through existential vulnerability to an incestuous relationship. With this extraordinary portrait, Hoolboom creates a different kind of biography film, one that eschews traditional mimetic realism in order to depict the reminiscences of a fading life lived in the throes of image culture." -Diane Burgess, Vancouver Festival  
**Screenings:** Toronto International Film Festival, Toronto; Vancouver International Film Festival, Vancouver, BC  
**Distribution:** CFMDC

**NIGEL HUNT**

**Inspired by Britten**

16mm (on video), 4 minutes  
A visual interpretation of Benjamin Britten's Third Suite for Cello, movements iv and v, performed

by Canadian cellist Denise Dykic.

**Screenings:** CBC TV "Opening Night"  
**Distribution:** Nigel Hunt, nigel\_hunt@cbc.ca

**NIGEL HUNT**

**Jerusalem**

16mm/Video, 3 minutes  
A Bravo/FACT-funded music video. A song of faith and hope by a disabled African-Canadian singer named Show do Man.

**Screenings:** Bravo! Distribution: Nigel Hunt, nigel\_hunt@cbc.ca



**STEVE HUTTON**

**Fluff** Video, 65 minutes  
An avant-garde gay theatre group decides to make a porn film.  
**Distribution:** Steve Hutton, stevehutton@rogers.com

**MEGAN ING**

**Kaleidoscope**

Video, 23 minutes  
A girl drives across America to find meaning in her mother's death. Arriving at the Burning Man Festival, she participates in the seven ages of man as described by Shakespeare, and finds truths about herself, her life and her relationship with her mother.



**NAOMI JAYE**

**A Dozen for Lulu**

16mm, 12 minutes  
A tale of two people,

chance meetings, and donuts. This silent film challenges the tradition it comes from through its prolific use of sound.

**Screenings:** Giggie Shorts International Comedy Short Film Festival, Toronto; Melbourne Underground Film Fest, Melbourne, Australia; Edmonton International Film Festival, Edmonton, AB  
**Distribution:** Naomi Jaye, nimb00ts@hotmail.com



**PETER KARUNA**

**Dancing on My**

**Mother's Grave**

Super 8/Video, 6 minutes  
Archival documents, photographs and film footage are combined with recent footage to form an elegiac expose of mutual guilt and pain in a relationship between mother and child.

**Screenings:** Hamilton Jewish Film Festival, Hamilton

**Distribution:** Peter Karuna, milnee@mcmaster.ca

**AYSEGUL KOC**

**From South to North**

16mm (on video), B&W, 4.5 minutes

The story of a man and a woman who never meet.  
**Distribution:** Aysegul Koc, aysegul@yorku.ca

**AYSEGUL KOC**

Super 8 (on video), 5 minutes

"This film is about longing for a place and people I always loved and yet never was fully a part of. It tells the story of my aunt, who lives in a village in Turkey on the Aegean coast, within a theme of travelling and the passage of time." -Aysegul Koc  
**Screenings:** Splice Thist Super 8 Film Festival, Toronto



Distribution: Aysegül Koc,  
aysegul@yorku.ca

**CHARLES KASSATLY**  
**The Inner Reflection**

16mm, 3 minutes  
Darkness and pain mark Charles' most recent piece, a disturbing tale of a relationship near its end.

Screenings: LIFT \$99 No Excuses Film Festival, Toronto

**DARRIN LAPOINTE**  
**Embalming Love**

16mm, 74 minutes  
The trials and tribulations of a group of Gen X-ers as they try to succeed in work and love. Patricia is a young woman with a dream—a dream to be a funeral director. Jake is the man she loves, but Jake is not willing to commit to a relationship. Jake also wants to succeed in his chosen career of music. Jake rooms with Ross; Ross is a partier who likes to live on the edge. With her friend Amanda's help, Patricia tries to make Jake jealous by using Ross—with disastrous results.

Distribution: Darrin Lapointe,  
rawind@aol.com

**JOANNA LAZAR**  
**Choice Surfing**

Super 8, 6 minutes  
Bombarded with choice, a woman can't make a decision about anything.  
Distribution: Joanna Lazar,  
joannal78@yahoo.ca



**SAMUEL KIEHOON LEE**  
**How to Make Kimchi According to My Kun Umma**

Video/Super 8, 18 minutes

Korean culinary art and philosophy mingle in the kitchen.

Screenings: LIFT Salon des Refusés, Toronto; Cinéma-thèque Ontario "Independents Program 1: Recent Highlights," Toronto Distribution: Vtape

**RIRAH LIM**  
**Step Right Out**

Video, 15 minutes  
Money, sex, and gambling lead an innocent office guy to sell his soul. Based on a Tom Waits' song.

**RIRAH LIM**  
**Untitled—To Mom**

Super 8/Video, 5 minutes  
A foreigner in Canada, I follow the life of my mom, who was a foreigner in my mother country.

**NEAL LIVINGSTON**  
**One Day** Video, 23 minutes  
The filmmaker talks about visiting New York City before and after the disaster of September 11th.  
Screenings: Montreal International Festival New Cinema New Media, Montreal

**REGAN MACAULAY**  
**Balaclava**  
Video, 10 minutes  
A trailer summing up a screenplay currently being developed by Regan Macaulay and R.J. Downes. A ghost town that seems to have a will of its own draws a novelist, filmmaker and an actor to it, leaving them at the mercy of its deceased citizens.

**SONIA MALFA**  
**Choices?** Video, 28 minutes  
**Choices?** is an experimental documentary that tells the story of a family reunited by the AIDS virus.

**ANNETTE MANGAARD**  
**The Many Faces of Arnaud Maggs**

Video, 50 minutes  
A documentary about acclaimed artist/photographer Arnaud Maggs. Evoking Maggs' signature pieces of grid-like arrangements of portraits, often of the same person, filmmaker Annette Manguard explains "I wanted to make a film not only about an artist, but about the creative process of an artist—to question the nature of photography that examines a subject in such minute detail."  
Screenings: TVO Masterworks  
Distribution: Vtape

**ALEXI MANIS**  
**Lobster Dextrin**  
16mm, 3 minutes  
The ultimate road movie: three women and a fast car journey to the East Coast.  
Screenings: LIFT \$99 No Excuses Film Festival, Toronto  
Distribution: Alexi Manis,  
lextv@hotmail.com

**SARA MARINO**  
**Willhemina Josephina**  
16mm, 15 minutes  
A nihilistic fairytale about a twelve-year-old girl who is consistently neglected by her parents in favour of their very special exotic cat.  
Screenings: Houston International Film Festival, Houston, TX; Atlantic Film Festival's Viewfinder, Halifax, NS; Brisbane International Film Festival, Brisbane, Australia; Female Eye Film Festival, Toronto; Showcase, broadcast  
Distribution: Buzz Taxi Communications, 1110 Yonge St., #201, Toronto, ON M4N 2L6, 416.920.3800

**JEREMY MAUDE**  
**Cheerleader**  
16mm, 3 minutes  
Jeremy Maude—self-proclaimed photographer extraordinaire—makes his cinematic debut with this

charming tale of a displaced cheerleader giving it all she's got.

Screenings: LIFT \$99 No Excuses Film Festival, Toronto



**CHRIS MCKAY**  
**In Sin** Video, 6 minutes  
An angel and a monster struggle against societal prohibitions towards their union.  
Distribution: Chris McKay,  
chrismckay72@hotmail.com



**GAIL MENTLIK & ANNE BORDEN**  
**Rub**  
Super 8 (on video), b/w, 1.5 minutes  
This experimental film is an homage to the pleasures a girl can experience, all on her own.  
Screenings: MIX Festival, New York, NY Distribution: CFMDC

**ROY MITCHELL**  
**Friend**  
Super 8/Video, 5 minutes  
"A couple of stories to illustrate a friendship so dynamic it could only exist in a world of my creation." —Roy Mitchell  
Screenings: Inside Out Festival, Toronto; MIX Festival, New York, NY Distribution: CFMDC

**JAMES MUIR**  
**The Apparatus**  
Super 8, 20 minutes  
Nothing is as it seems in this head office.

**JAMES MUIR**  
**The Fugue**



## STORYBOARD PROFILES

JASON MACDERMOTT

LISA HAYES



Lisa Hayes has long been an active member of Toronto's independent film community, including a five-year stint as Technical Coordinator at LIFT. She finished her first short film, *Dike*, in 1996, and has since completed six additional short films. They have been broadcast nationally and internationally, and continue to be shown at film festivals around the world. In 2002, Lisa attended The Flying Broom Women's Festival mini-retrospective of her work, where four of her films were screened. Showcase, the CBC and the Independent Film Channel are all scheduled to broadcast her work this year, and others are certain to follow.

Her body of work is composed of many personal films, which she has written, directed and produced. A great overview of her prolific career can be found on her film company's web site, [www.hazypictures.com](http://www.hazypictures.com), a resource with wonderful content which has also proven to be a great distribution tool for Lisa and her work.

In the past year Lisa made the the jump into feature films, as the producer of *Goldirocks*, the story of 19-year-old girl who moves in with three musicians, in the hopes of becoming a rock star. Paula Tiberius is the director of the film; the two filmmakers met through LIFT years ago and became good friends. They expect to work on another feature together once *Goldirocks* is complete, one which Lisa will be directing. Producing is not a role she really enjoys, and she has no plans to return to it.

Lisa will also complete her latest short film, *Mammogram*, this year. It is based on the experience of a friend, which Lisa was asked to turn into a film. Lisa hints that this, yet another small, personal piece that is close to her, may just possibly be her last short film. She expects her efforts to be concentrated on feature-length work in the future, although she obviously has great affection for the short format, which allows her greater freedom than the profit-driven world of features. Whatever the case, Lisa's strong, diverse catalogue will continue to be appreciated for a long time to come.

### THE LOOP COLLECTIVE

SHANNON BROWNLEE

The Loop Collective brings artists from various disciplines together to curate events in traditional and non-traditional spaces, investigating the connections between experimental film, video and other arts. Programmes are organized thematically—topics are suggested by individuals' interests, but all the members of the Collective contribute their strong critical voices and diverse resources to the event. Their innovative, stimulating shows are an opportunity for members of both the Collective and the audience to engage with perspectives from various fields.

The Collective began life in 1996 as Loop, a group of Ryerson film students dedicated to mounting public screenings of experimental film—recent but unseen pieces, and work from previous decades not being screened in Toronto at that time. When the last of its members graduated in 1999, it nearly faded away, but then Loop co-founder Izabella Pruska-Oldenhof connected with Ilana Gutman and Kara Blake to form the Loop Collective and organize "Film for Music for Film for Music for Film." The Collective gained more steam as other members joined—representing not only film and video, but also photography, interdisciplinary arts, music, painting and graphic arts. Thus began an extraordinary, constantly evolving project, as the group's mode of working is an on-going experiment in both interdisciplinarity and collectivity.

One of last year's events was "Liquid Bodies: An Evening of Experimental Cinema, Movement & Performance," which featured movement performances as well as film screenings. It will go on tour to Montreal this year. Other events included "Cage Film and Music: part 1," marking John Cage's 90th birthday, and "The Field of Light," exploring light in film and painting (see review on page 16). Plans for the coming year include: "Cage Film and Music: part 2," "Moving Paintings," dedicated to the intense, explosive power of hand-painted films; "Magic: One Frame at a Time," investigating persistence of vision; and "Patching History: Film and Video, the Other Strings of Women's Lap Craft," examining the revisitation and revival of women's lap crafts by such filmmakers as Joyce Wieland. The Loop Collective is also working towards an event featuring work by its own members.

Current Loop Collective members: Izabella Pruska-Oldenhof (filmmaker), Ilana Gutman (filmmaker), Kara Blake (filmmaker), Wendy Wong (photographer), Vicky Chainey Gagnon (interdisciplinary artist), Colin Clark (composer), Greg Boa (filmmaker and composer), Debbie Liu (painter, web-based and graphic design artist), Annie MacDonell (filmmaker), Tim Saltarelli (filmmaker), Burak Ozgan (web-based and graphic design artist), Kelly Egan (filmmaker), Jeff Dalhouse (video artist).

VISIT THE COLLECTIVE'S WEB SITE AT [WWW.LOOPCOLLECTIVE.COM](http://WWW.LOOPCOLLECTIVE.COM).



16mm, 15 minutes

An alcoholic minister finds himself after the death of his daughter.

**GREGORY NIXON**

**I can almost**

16mm/video, 5 minutes

A cinematic exploration of the physicality of desire and temptation which was adapted from a longer piece choreographed by Malgorzata Nowacka for the stage.

Screenings: Moving Pictures Festival of Dance on Film & Video, Toronto

**RYAN J. NOTH**

**VOILA** 16mm/video, feature  
VOILA places French New Wave director Jean-Luc Godard in present-day Toronto and sees what happens. Based loosely on Godard's life, VOILA embraces elements of silent film, documentary and the New Wave, and critically examines the role that images play in everyday life.

Screenings: LIFT Artist Talk, November 2002, Toronto  
Distribution: Ryan J. Noth, rj@capitalfilms.com

**HIDENOBU OKAWA**

**LAW** 16mm, 10 minutes

As a child, Kate killed her teacher, but was never charged because of her age. She becomes a lawyer when she grows up and meets Robert, an alcoholic who killed his wife when he is drunk. Robert repents what he has done, but Kate tells him the law is not for victims.

Screenings: Confederation College, Thunder Bay  
Distribution: Hidenobu Okawa, h.okawa@hotmail.com

**HIDENOBU OKAWA**

**War Left Behind**

Video, 17 minutes

Two Japanese-Canadian couples relate their expe-

riences of evacuation.

Distribution: Hidenobu Okawa, h.okawa@hotmail.com

**RICK PALIDWOR**

**Gesundheit Videos**

Mixed formats (Super 8, Super-duper 8, Pixelvision), 3.5 minutes x 5

Five music videos for heavy-metal-trumpet band Gesundheit. Ignorancia is a comic narrative (also released under the title **Remember the Anaesthetic Next Time**); **Multiple Fucking Choice** is a mechanical-punk concert video; **Sigh No More** is a slow contemplation; **Sartre's Wall** is an electronic-punk concert video; **Pathetic** is a joke video.

Screenings: Hart House, Toronto; Much Music, broadcast of Ignorancia  
Distribution: Friendly Fire, POB 271, Station P, Toronto ON M5S 2S8  
www.friendlyfirefilms.ca



**RICK PALIDWOR**

**Sleep Always**

Super-duper 8 (on video), 81 minutes

Frank made it his mission to rescue Nada from life on the street. Nada did not need Frank to rescue her. Frank pursued the doomed relationship at all costs. Now physically beaten, Frank still cannot let go. The movie begins here, as Frank relives the memories of his obsession. It's a delusional journey Frank should learn to forget.

Distribution: Rick Palidwor, sleepalways@sympatico.ca



**MADI PILLER**

**Chambre de Torture, 1944 (Torture Chamber, 1944)**

Video, 2.5 minutes

A childhood can hide many secrets. Like a painting can hide many thoughts. My father's first painting revealed his entire world to me.

Distribution: Pix Film Productions, 8 King St. E. #107, Toronto ON M5C 1B5, 416.363.5086 x 229



**MADI PILLER**

**Graffiti** 16mm, 3 minutes

Graffiti is a handmade film. It flows as a river of colour painted on the reflections of Toronto's walls. Graffiti was made from a combination of film stocks, from Super 8 to 16mm black & white and colour with frame-by-frame animation painted on the film.

Screenings: LIFT Artist Talk May 2002, Toronto  
Distribution: Pix Film Productions, 8 King St. E. #107, Toronto ON M5C 1B5, 416.363.5086 x 229

**ERIC PLUMMER**

**Loitering**

16mm, 1.5 minutes

A man loiters, smoking a cigarette. Executed by three cameras simultaneously filming the subject at a rate of one frame every three to seven seconds over a period of an hour and a half.

Screenings: 2003 Images

Festival, Toronto  
Distribution: Eric Plummer, 1 Hook Ave. Toronto ON M6P 1T2

**ERIC PLUMMER**

**Metzgerstein**

16mm, 16 minutes

The story of two aristocrats in gothic Hungary, descendents of powerful warring families. An ancient prophecy is fulfilled when one man conquers the other.

Screenings: Montreal World Film Festival, Montreal  
Distribution: Eric Plummer, 1 Hook Ave. Toronto ON M6P 1T2

**JOHN PRICE**

**427 & 401**

16mm, b&w, silent, 3 minutes

A portrait of the most restless graveyard in Toronto.

Screenings: Lothringer 13/Laden, Munich, Germany; Pleasuredome, Toronto; Niagara Custom Lab, Toronto,  
Distribution: John Price, filmdiary@yahoo.ca

**JOHN PRICE**

**& DAVID ARMSTRONG**  
**Beati Mundo Corde**

16mm, 9 minutes

An excavation of the emotional state of a young boy sent away to boarding school. The dark tale of a dark ritual... Hand-processed and optically printed.

Screenings: Niagara Custom Lab, Toronto  
Distribution: John Price, filmdiary@yahoo.ca

**JOHN PRICE**

**Fire #3**

16mm, silent, 3 minutes

"An unedited camera roll shot and processed entirely in my bathroom...a candle and a Bolex..."

-20 degrees outside dreaming of a balcony I had in Turkey overlooking the Mediterranean ocean ...watching the sun arc



**across the sky** —John Price  
Screenings: Niagara Custom Lab, Toronto  
Distribution: John Price, flimdiary@yahoo.ca

**IZABELLA PRUSKA-**

**OLDENHOF**

**Scintillating Flesh**

16mm, silent, 4 minutes

"Using the photogram technique and my body as a tool and a means to inscribe myself in the artwork, *Scintillating Flesh* is a self-inscription, where the artist is not so much its subject but becomes its form. In a darkroom holding a flashlight, I paint with light. Each stroke of light unveils an image and permits it to spill over to the adjacent film frames, breaking out of its rectangular prison while being woven into the fluidity of a moving body, the whiteness of light, and the redness of flesh." —Isabella Pruska-Olden-  
hof

Distribution:  
izabella.pruska-olden-  
hof@rogers.com



**IZABELLA PRUSKA-**

**OLDENHOF**

**Song of the Firefly**

35mm, 4.5 minutes

Sound design: Greg Boa

A visual poem which utilizes the camera-less photogram technique that was introduced in Pruska-Olden-hof's 2001 film *Light Magic*. *Song of the Firefly* transports the viewer to an open field on a warm summer night, where the luminous dance of the fireflies can

be experienced.

Screenings: Toronto International Film Festival, Toronto; Rotterdam International Film Festival, Rotterdam, Netherlands; New York International Film Festival, New York, NY; Pacific Film Archive, Berkeley, CA  
Distribution: CFMDC

**GEOFFREY PUGEN**

**LIFT** 16mm, 10 minutes

Searching for drugs, Jerry decides to break into his doctor's house to steal some money, but winds up getting himself into trouble.

Distribution: Geoffrey Pugen,  
geoff@memoir.ca

**JAMES REID**

**Come One, Come All!**

**Feast Your Eyes on**

**Richard K. Shepard!**

**The Living Window**  
Into the Centre of the Earth.

16mm, 15 minutes

A farcical comedy about a welder turned science-fiction writer named Richard K. Shepard. When his welding machine starts receiving thought transmissions from a race of beings living under the surface of the earth, Richard begins to document their story.

Screenings: 2nd Annual Student Shorts National Film Festival, Toronto; 1st Annual Focus Niagara Student Short Film Festival, Niagara  
Distribution: James Reid,  
james\_reid2k@hotmail.com

**MALCOLM ROGGE**

**Djun & Marijke: Une**

**Amuse Geuele**

Super 8, 6.5 minutes

Introducing Sarah Cou-ture as the lovely Chloe. Produced for the "Remedy" program of the Splice This! Super 8 Film Festival, 2002. "A proto-Marxist film of lust and liberation." —Scott Berry (LIFT, Vol 22, Issue 4, 2002)

Screenings: Splice This! Super 8 Film Festival, Toronto

**MALCOLM ROGGE**

**Freedom Through**

**Trade** Video, 4.5 minutes

Images of police "protecting" workers as they repair the Wall of Shame during the Summit of the Americas, 2:35am. Produced for the Mayworks Reels of Change Film & Video program, A Space Gallery, 2002.

Screenings: Mayworks Reels of Change, Toronto  
Distribution: Sahan Macnuggett  
Popular Arts,  
slife@sahanimacnuggett.com  
www.sahanimacnuggett.com

**DANIELA SAIONI**

**First Person Plural:**

**Copy Cat** Video, 5 minutes

A mockumentary about a guy who works in a photocopy room, done in the style of an Errol Morris "first person" episode.

Screenings: Montreal World Film Festival, Montreal; CBC Roughcuts, broadcast  
Distribution: Moe Docs,  
153gorevide@sympatico.ca

**CHRISTOPHER SANDY**

**The Proposition Cheat**

16mm, 13 minutes

Two men's loyalties are tested. One man's resolve will be graded.

Screenings: Yorkton Film Festival, Yorkton, SK, Toronto  
Online Film Festival, Toronto; Exploding Cinema, Los Angeles, CA  
Distribution: Christopher Sandy,  
christophersandy@excite.com

**JULIANA SARAGOSA**

**locks part 1: hair**

commercial

Video, 45 seconds

A woman can be whatever she wants to be, not what the system dictates her to be.

Distribution: J. Saragosa,  
jsaragosa@sympatico.ca



**JULIANA SARAGOSA**

**locks part 2: dread**  
execution!

16mm, 3 minutes

The gaze, taken into the hands of four women who craft, document and participate in a ritual dread locks removal. This super-low budget film subtly subverts the dominant forms of production by optically printing miniDV, 16mm and Super 8 to hand-processed 16mm.

Screenings: 2003 Images Festival, Toronto; LIFT \$99 No Excuses Film Festival, Toronto; LIFT Hand-Made Film Artist Talk, Toronto; Junction Arts Festival, Toronto  
Distribution: CFMDC

**JULIANA SARAGOSA**

**pink / blue**

Video, 3 minutes

"Money, money, power, power, strength, stability"—the mantra of our culture. We fit ourselves into tiny little boxes of what we should be. A wedding and the Super Bowl are split-screened to represent the ideal woman and man—the supposed opposites of a gender-specific society.  
Screenings: Transcript, Toronto  
Distribution: J. Saragosa,  
jsaragosa@sympatico.ca



**JULIANA SARAGOSA**

**Urban Caustic**

16mm, 8.5 minutes

Toronto, love it or hate it,



## STORYBOARDPROFILES

### SAMUEL KIEHOON LEE

MARIA H. KOCHAN



Samuel K. Lee was born in Barrie, Ontario, to Korean parents. To his aunt's chagrin, he did not want to study Korean when he was a child—but in an effort of atonement he is trying to learn his ancestral language now. Sam studied at Queen's University and graduated with a Major in Mechanical Engineering and a Minor in Filmmaking. It seems the film bug has bitten him! Is it unlikely that he will ever work in the engineering field? To this, Lee says: "Well, it's not entirely unlikely. I may return to it someday. Never say never."

Sam has made several fictional and experimental films. His favourite filming experience was shooting *Mute*, "a visual essay on voyeurism in the guise of a thriller." A comic book artist, a mime, a dentist and a thug are the main characters. Sam describes the filming as "disastrously terrific fun. Like going on a scary ride. I think

that only I, and the people who collaborated on this creature, understand it... It's the product of a young filmmaker who's made up his own insane rules." In 1998, he filmed *Standard Deviation*, in which "a psychic, a mathematician, and a Korean punk vie for the winning numbers of the next big city lottery."

Lee's latest work is *How to Make Kimchi According to My Kun-Umma*. It is his first documentary and the first film for which he had official funding, with grants from the Canada Council for the Arts, the Toronto Arts Council, and the NFB Filmmaker's Assistance Program. Shot on Mini DV and Super 8 and edited at LIFT on the Media 100, the documentary follows Sam's aunt, Bong Ja Lee, while she makes kimchi. "When Koreans eat rice, they must have kimchi. It's a Korean habit," she informs us. But there is a lot more to this delightful and humorous film than just the recipe for kimchi. We also learn about Bong Ja Lee's philosophy of life, and her aspirations for her nephew to get married soon—preferably to a nice Korean girl. If you didn't catch *How to Make Kimchi* at the Salon des Refusés, with any luck it will be appearing soon on a screen near you.

SHANNON BROWNLEE

### CHRISTINA ZEIDLER

Christina Zeidler's work has spanned a remarkable breadth of approaches and techniques. Working mainly with experimental narratives, she has explored hand-tinting and toning and run film through a sewing machine. Since her time studying at OCAD, she has investigated performance-based video art and has composed her own music.

In the past year her fearless creativity has brought her to the post-production stage of a short film, *Kill Rd.* She worked with co-writer Deirdre Logue, camera assistant Renée Pilgrim and several other LIFT members to shoot live actors frame-by-frame, creating a stop-action animation effect that makes surreal puppets out of real bodies. Now she is optically printing the footage to sync the dialogue to the action. *Kill Rd.* is an allegory about communication, family relationships and the way we treat animals; an uncommunicative family driving down a road performs bizarre acts of denial when they hit a raccoon.

Christina is also working on a video documentary about the fat activist performance group, *Pretty, Porky and Pissed Off* (including LIFT member Allyson Mitchell), whose inaugural performance in front of the Gap made bigger women visible on the steps of that temple of emaciation. Although Zeidler is new to documentary, this project in more ways than one grows out of past work in mentoring and facilitating the art projects of youth in the Toronto area who were out of work and out of school. Not only does her exposure to documentary date from her teaching, but her support of the youths' self-esteem-building work resonates with *Pretty, Porky's* advocacy of diversity and tolerance.

Her work with youth has had a subtle effect on other work as well. It developed her admiration for artistic risks, for an innocent willingness to experiment and let everything hang out in order to communicate authentically with an audience; her moving, intimate short film, *Traces*, (which screened last year as part of the CFMDC's thirty-fifth anniversary tour) is fortified with this ethos. Zeidler has started to write the script for what will be a long-term project—a feature-length experimental narrative—which will surely be informed and enriched by the wide range of work that she has done to date.





the overwhelming chaos of the city, the noise and the smog. An experiential response to living in Toronto. Shot in DV, 16mm and Super 8, hand-processing attempts to subvert the reign of video and "take back film" by shooting video onto film.

**Screenings:** LIFT Salon des Refusés, Toronto; Junction Arts Festival, Toronto  
**Distribution:** CFMDC

**SHEETAL SEHGAL**

**Kismet** Video, 8 minutes  
Two tales around the theme of AIDS, ending with a twist.



**JEFF STERNE**

**Bear Girl: Dog Boy**  
16mm, 12 minutes  
Using the imagery of magazine culture, Mother Nature narrates a fable of human sexual dynamics within a cut-out animated world of fashion, sports, nature and pornography.

**Screenings:** 2003 Images Festival, Toronto  
**Distribution:** CFMDC

**CAMERON A. STRAUGHAN**  
**2001—A Waste**

**Odyssey**  
16mm (on video), b&w, 3 minutes  
Inspired by the Adams Mine controversy (in which the city of Toronto considered dumping its garbage into an abandoned mine that had become a manmade lake), this film is a comic take on the idea that what we throw away will come back to haunt us. Featuring a piano score

by Ayrslley Saxe.

**Screenings:** Eco Arts Festival, York University, Toronto, 4th FICA International Festival of Environmental Film and Video, Brazil; Tajawa International Short Film Festival, Tagawa, Japan; Giggie Shorts International Comedy Short Film Festival, Toronto; 6th Cornell Environmental Film Festival, Ithaca, NY  
**Distribution:** Cameron A. Straughan, 497 St. Clarens Avenue, Toronto, ON M6H 3W4, 416.588.6436

**CAMERON A. STRAUGHAN**

**Shine and Rise**

This short film is an absurd, comical take on something everyone is all too familiar with: waking up and getting ready for work. A man wakes up in a suit and tie. His morning routine is unorthodox (to say the least), but also original and humorous.

**Distribution:** Cameron A. Straughan, 497 St. Clarens Avenue, Toronto, ON M6H 3W4, 416.588.6436



**BRIAN STOCKTON**  
**Saskatchewan**

16mm, 6 minutes  
Using home movies, vintage memorabilia and the straight facts about Saskatchewan, the filmmaker creates an eccentric portrait of the first year of his life, and the province that shaped his identity.

**Screenings:** Toronto International Film Festival, Toronto; Vancouver International Film Festival, Vancouver, BC; San Francisco Independent Film Festival, San Francisco, CA  
**Distribution:** CFMDC

**MARY TAKACS**  
**Earthlight**

Super 8, 3 minutes

A blend of images: icons of light, bearers of light, containers of light. A study of the light that reveals and conceals.  
**Distribution:** Mary Takacs, marytakacs@ycoo.com

**IOANA VASILE**

**Mahsa** 16mm, 9 minutes  
This documentary follows a young woman who feels she must hide a relationship from her family for cultural reasons.

**GREGORY VIAC**

**The Floating World**  
16mm/Super 8/Video, 12 minutes  
A documentary about the float tank—a device used to induce relaxation and potentially explore other states of consciousness.  
**Screenings:** Photophobia 4, Art Gallery of Hamilton  
**Distribution:** Gregory Viac, v@oshima.com

**GREGORY VIAC**

**Loving to Hate**  
16mm, 14 minutes  
A hard-boiled drama examining mixed-race relationships.  
**Distribution:** Gregory Viac, v@oshima.com



**E.S. WOCHENSKY**

**Just Like Golf**  
Video, 26 minutes  
It takes a rare kind of individual to smash a school bus. In rural Little Valley, New York, we find quite a few characters craving to crash their way to glory.  
**Just Like Golf** documents a school bus demolition derby through images of the county fair and interviews with the drivers, culminating in a

jaw-dropping view of what a school bus demo is all about.

**Screenings:** Sacramento Film Festival; Magnolia Film Festival  
**Distribution:** Colonial Systems, colonelsystems.com/justlikegolf



**CAROLYN WONG**

**Yin Yin/Jade Love**  
35mm, 28 minutes  
Yin Yin/Jade Love is a documentary about a granddaughter's discovery of her grandmother after her death. The film simultaneously explores the emotional impact of the filmmaker's last visit with her grandmother, what was discovered about her extraordinary life after her death, and the filmmaker's childhood memories. Past (video, 8mm, historical stills), present (16mm) and recreated (Super 8) images are woven together to create a rich and densely layered collage.

**Screenings:** Antimatter Festival, Victoria, BC; Vancouver International Film Festival, Vancouver; Real Asian International Film Festival, Toronto; LIFT Salon des Refusés, Toronto  
**Distribution:** Carolyn Wong, karolymw@interlog.com

**CHRISTINA ZEIDLER**

**cy-bore** Video, 5 minutes  
You can only be lost for so long.  
**Screenings:** Inside Out Festival, Toronto  
**Distribution:** CFMDC



# STORYBOARDPROFILES

## STEFAN CHIARANTANO

Stefan studied film theory at university, and then took an OCAD summer film course in production. While a student at the Toronto School of Art, he studied with artist Simone Jones, and began making experimental work. Stefan has since immersed himself in LIFT workshops and works extensively with hand-processing.

"Hand-developing one's film can be frustrating, and, despite following the prescribed guidelines, the process is unpredictable, but personally I find it very rewarding and well worth the effort. After the shooting's over, the artistic process continues in the darkroom, providing you with additional aesthetic opportunities as long as you're willing to risk your film to the process.

I like to process my film by hand so I can achieve a look that is derived from the processing method itself. What is it about this aesthetic that I find compelling? Well, to begin with, it's the scratches that are left on the film from handling and agitating it in the chemical baths. When projected on screen, these scratches create their own movement, and a dance of flickering light sweeps and tumbles across your images. I also like what can happen if you take a chance and batch process your film in longer strips. This can cause some of your film to stick together in the development process. As a result, some of your frames will be underdeveloped and some may be overdeveloped, which can add complexity and richness to your film.

You may sometimes find yourself working with chemistry that is on the verge of losing its potency, or has been used so much that there is a build up of silver in the bottom of the buckets. In these instances results can vary, leaving your film looking faded, grainy, or even sparkly—all are aesthetics you can learn to work with when you are open to them.

Most importantly, there is nothing like the sense of satisfaction one gets after successfully developing one's own film." —Stefan Chiarantano



## RYAN FELDMAN

## ANDREW HAMILTON



In the Spring of 2000, armed with a diploma from Sheridan College's Media Arts Program, Ryan Feldman finally received refugee status in Toronto, and was able to escape the confines of Mississauga. Inspired by the perpetual fear of captivity resulting from his stay in the suburbs, his aim was to throw his film career into high gear.

While life in Toronto did bring some personal freedom, professional success was elusive. He was working as a daily electric, but describes himself as "the most incompetent electric in the history of the Toronto commercial film industry." According to Ryan "the humiliation was excruciating." Things seemed to turn around soon after, when Ryan won an apprenticeship with an editor for his first film *Eulogy/Obverse*. Alas, Ryan knew from the moment the editor welcomed him with the words "we intend to exploit you" that he had jumped from the proverbial frying pan into the fire.

During this period, however, Ryan was able to secure a grant from the Canada Arts Council and complete his film *Folk*. In Ryan's words: "*Folk* is a suburban tragi-docu-comedy of love, death and loneliness. There are two parallel stories juxtaposed throughout *Folk*: one focuses on my Grandma, who pleads with me to come over and change the burnt out light bulbs in her apartment, and the other follows my parents the day before they're scheduled to euthanize our dog, who is suffering from an organ disease and is spreading blood all over the house through his penis."

*Folk* was accepted at TIFF in 2002, and then screened at the Barcelona Festival of Independent Cinema. Having his film screened at TIFF was a big deal for the young filmmaker. Despite the parties, free food and booze and beautiful people, Ryan's nervousness was nearly debilitating, and he wound up sick in bed.

Ryan's plans for the future include a film about his Grandmother, called *Cecile*. He also asks readers to keep their eyes open should they come across anyone who's hiring. "I need the work!" Ryan pleads.

## DISTRIBUTORS

CFMDC (Canadian Filmmakers' Distribution Centre)  
37 Hanna Avenue, Suite 220 Toronto ON M6K 1W8 Tel: 416.588.0725 Fax: 416.588.7956  
cfmdc@cfmdc.org, www.cfmdc.org

Vtape Distribution  
401 Richmond St. West, Suite 452 Toronto ON M5V 3A8 Tel: 416.351.1317 Fax: 416.351.1509  
distribution@vtape.org, www.vtape.org





Film festivals are a strange breed of beast that occur with some amount of frequency in this city. They take on all shapes and sizes; while some are large, hale and hearty, others fester on with little strength, and some just dwindle away. But not this sucker! This one gets bigger and hipper every year. It's perfect for a guy like me, being an Asian filmmaker and all. Fighting through my busy schedule in November, I made it out to the opener and a few other screenings of the 6th annual Toronto Reel Asian International Film Festival.

The Opening Night Presentation was hometown-boy Romeo Candido's *Lolo's Child*. (As I write this, I'm amazed that "Lolo" was not red-flagged by my word processor's dictionary. I feel I need to point out how interesting this is. Doesn't it demonstrate how much Asian languages have made their way into the predominant infra-structures of the day? Or perhaps it's just a fluke. You'll have to find out for yourself what "lolo" means in Filipino.) Here the Canadian-Filipino family is dissected. Candido's opus is an opera made with blood, spit and glue. I cared about these people on the screen, and I found them as painfully annoying as I might find my own family. Cut on a G4 computer, this movie is a testament to the new age of cinema (although a bigger budget might've made the sound mix cleaner—but that's just picking nits). The party afterwards at Una Mas was off the hook, with a who's who of Asian Canadian filmmakers in attendance.

The program of shorts titled *7 Films About Love* was co-presented by Inside Out. Nicole Chung's *Bridge Passage* was almost too beautiful to look at. How can colours be so recklessly vibrant? I wish I could dream that bright. *Barrier Device* by Grace Lee was churned out by the UCLA machinery—it's a glossy 35mm production, which easily stirs up the old ire about Hollywood

fare—but it did what it was supposed to do, and I laughed heartily.

I will never cease to ruminate on Apichatpong Weerasethakul's *Mysterious Object at Noon* (Dokfa Na Me Uman) from Thailand—the title itself evokes curiosity. Do they even have cinema in Thailand? I know so little about such a magical place. Show me. Show me what it's like to use a camera in such a place, and make a movie about the movie you're making, predicated on a mystery that doesn't need solving. The answer is the story. The narrative is about creating narrative. Genius. And I could almost smell the country filtered through those dense, grainy black-and-white images.

Closing night's *Flower Island* is Korean Ilgon Song's feature debut film. He crafts three separate stories, fuses them into one, and thinks he can get away with it (and he almost does). The film builds up an enormous amount of anticipation about how each woman will resolve her situation when she makes it to Flower Island. Sadly, the pay-off did not quite meet those expectations, but it was an enjoyable journey nonetheless.

A glitzy and well-packaged and event that was efficiently organized and well executed, Reel Asian sizzled through the cold, wintry Annex. It's a festival that seems to be getting better every year, if the thoroughly entertaining and inspiring screenings that I saw are any indication. My only regret is that I didn't get a chance to submit my own film to the festival.

SAMUEL K. LEE

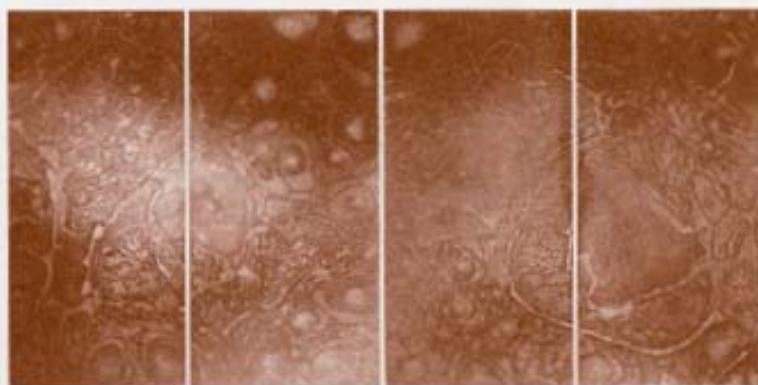


Stills (left to right):  
*Lolo's Child* by  
Romeo Candido;  
*Flower Island* by  
Ilgon Song



# LIGHT EMBODIED: THE FIELD OF LIGHT

JACKMAN HALL & RYERSON GALLERY, NOVEMBER 6-15, 2002



**The Field of Light**, a three-part interdisciplinary event presented by the Loop Collective in collaboration with Cinematheque Ontario, was an investigation of the more invisible processes of film—the basic marriage of chemical and light that we tend to take for granted. Joined together was an eclectic mixture of work by established and emerging artists, who in a stretch of over seventy years have created a luminous thread of images.

The event began with Stan Brakhage's experimental feature **The Text of Light**, a positively exquisite film. In just over an hour, Brakhage collapsed the micro-particles of reflected light off a crystal ashtray and transformed them into a macrocosm of imaginative wonder, with light beams dancing in new ethereal spaces.

A programme of experimental shorts was screened in the context of an exhibition of lightboxes by painter Hui Lin Liu, whose layers of painted glass illuminated from behind were, in the words of the curator, "like entering a supernova." Truly amazing, these paintings actually radiated heat from the lights, adding another layer of sensory experience to the already overwhelming details of the works.

The short films ranged from the purely abstract to the figurative, featuring virtuoso camerawork and colourful palettes. Laszlo Moholy-Nagy's 1930 film, **Lichtspiel SchwarWeiss Grau**, transformed functional objects into rhythmic black and white shapes, while Vincent Grenier highlighted the temporal nature of film with **Les Puits de Lumières**. Christopher Loucks's gorgeous and richly coloured **Arc-en CL** had a visceral quality, as did Courtney Hoskins' pair of films, both tributes to Brakhage. Like her mentor, Hoskins gets dangerously close to the light, and makes us feel through our eyes the frigid cold of her shifting

Still: Pulse by Hui Lin Liu (water colour and urethane on glass)

plates of icy colour in **Gossamer Conglomerate**, and the earthiness of her liquid crystal paint forms in **The Light Touch Dust Nebula**. The study of light is also clearly the study of rhythm, as shown in Richard Kerr's **Plein Air Etude #2**. His frenetic camera movement rendered nature into pure energetic light. Similarly, the pulsating vertical lines of Ellie Epp's **Current** threw the viewer into a symphonic world, where rhythms map themselves out like the strings of a guitar.

In a time where interdisciplinarity too often means disjointed presentations that stretch themselves too thin, **The Field of Light** clearly established a thematic link between experimental film and painting that enriched the experience of all the work. During the projection of Jim Davis' **Energies**, for example, I experienced a gestalt moment and swear the lightboxes were morphing to the palpitations of the film. The embodied aspect of Davis' crystalline structures and Hui Lin Liu's magic supernovas translated fluidly into one another.

VICKY CHAINEY GAGNON

## HAPPY BIRTHDAY CINEPHILE!



Congratulations to CINEphile, LIFT's radio program, on its first anniversary on January 9, 2003! CINEphile airs on the University of Toronto radio station CIUT 89.5FM every Wednesday from noon to 1pm. Kudos to the members of the Radio Committee: Malcolm Rogge (facilitator), Scott Berry (board representative to the committee since June 2002), Heidi Rayden (weekly co-host and producer), Zoé Johnson (weekly producer, technical support, and producer of the periodic segment, **Sounds on Screen**), Jane Walker (producer of the monthly segment, **Industry Talk**), Aron Dunn (producer and host of various shows), Paddy Gallagher (co-host and producer), Eva Ziemsen, Pascale Garrett, Jennifer O'Conner, and Alain



Archambault.

How was CINEphile born? CIUT had a show called *Projections*, a weekly film review program. When its producers decided to retire the show, Nilan Pereira called Malcolm to propose that LIFT get involved in a weekly community-based radio program to support independent film and video makers. Malcolm sprang into action and recruited LIFT members interested in such a show; the first meeting was in December of 2001. In the beginning, the show was carried mainly on the shoulders of Malcolm, Scott Berry, hosts Paddy Gallagher and Michelle Cho, producer Zoé Johnson, and co-host and producer Heidi Rayden.

The basic format of the show is an introduction, followed by announcements and then interviews or roundtable discussions; music and advertisements are interspersed throughout. The format has been honed with the creation of consistent news and events reports, and the roster of topics now is much more extensive than in the beginning, with many more people involved. Malcolm says that it is his job "to channel people's energy towards the finished project." The enthusiasm of the participants of the Radio Committee has made it easy for him to do that. "The radio show is the bridge between their interest in filmmaking and the art of radio production." It gives independent filmmakers a platform and informs the public about them and their films, as well as promoting LIFT as an organization. In exchange for this opportunity, LIFT members are expected to help CIUT with its fundraising campaigns.

Heidi and Zoé work on the CINEphile show every week, Heidi as host and Zoé as producer and technical support (Zoé also composed the opening theme music). There are also various hosts who book and produce their own programs. Jane Walker hosts and produces a monthly half-hour program, *Industry Talk*, a discussion of "aspects of Toronto filmmaking that bridge the gap between the commercial production and the independent scene." Among other things, it offers tips on how to get into the film industry and how to survive once you are there. Recent guests were producer/director Mary Jane Gomez, video activist Michael Balser, and film Technicians' Union (NABET700) representative, Lynda McCormack. *Sounds on Screen* is a monthly

one-hour segment produced and hosted by Zoé Johnson. Zoé and her guests—composers, sound recordists, sound editors and sound designers—explore the craft of film audio. Scott Berry's recent idea to air interviews with the various Toronto film/video/new media co-ops and distributors has been successful, and will continue in 2003. Wanda Vanderstoop from *Vtape* was interviewed in October, 2002.

Over the past year, CINEphile has explored many interesting topics and interviewed a wide variety of guests both local and international. Some of the memorable roundtable discussion topics include: Gender and Sexuality in Canadian Cinema; The Politics of Censorship (as related to the controversy surrounding the release of *Fat Girl*); The Art of Writing Grant Applications; and The Wonderful Wiles of Super 8 Filmmaking. CINEphile had the opportunity to interview, among many others, New York filmmaker Jim Hubbard, British filmmaker and Britpics Festival organizer Oliver Groom, British director Simon Rumley, author Jim Munro from *NoMediaKings*, and Toronto writer and programmer Marc Glassman. Other highlights include an interview with LIFT filmmaker Ryan Noth about his ultra-low-budget feature *VOILA*; LIFT filmmaker Elida Schogt discussing the politics and personal rewards of bringing the story of the Holocaust to celluloid; an inside view into the Images Festival with Chris Gehman, Kelly Langgard and festival artists; and a panel discussion with *Hot Docs'* filmmakers Brenda Longfellow, Marcos Arriaga, and Sarah Zimmerman.

As it develops, CINEphile is becoming more organized, professional and focused. Scott Berry praises the Radio Committee for being "dynamic and evolving." Plans for the future include new event segments culled from recordings which are being collected on mini-disk, and a web site: [www.lift.on.ca/cinephile](http://www.lift.on.ca/cinephile). The site will contain photographs from the studio, archival recordings of shows, and a message board where listeners can post ideas for future shows. Committee member Aron Dunn exhorts all LIFT members to action: "We have a great opportunity to give voice to our community, and we should exploit it to the fullest." So don't be shy, send in your ideas! The email address for CINEphile is [cinephile@ciut.fm](mailto:cinephile@ciut.fm).

**CINEPHILE IS ONE YEAR OLD! PLEASE JOIN LIFT FOR CINEPHILE'S BIRTHDAY PARTY ON FRIDAY, MARCH 21 AT THE HOOCH, 817 QUEEN STREET WEST (ABOVE GYPSY COOP).**



# LIFTNEWS

## MESSAGE FROM THE EXECUTIVE DIRECTOR

We've been busy this fall and winter. On January 22nd, over forty LIFT members attended a very informative seminar at Kodak. Kodak representatives presented an overview of their film stocks, and they announced that they will soon be releasing a Super 8 colour negative stock! Thanks to our new staff member Vanessa Lam for organizing this event.

This winter, we are offering an ambitious workshop series, with twenty different workshops and spaces for over 200 participants. In addition to our usual fare, we have introduced a couple of new workshops: Intro to Art Directing and Low Budget Movies, and Advanced Cinematography in 35mm with the ARRI III. Thanks to all the volunteer instructors who are so generous with their time and knowledge! If you have any ideas for new workshops, just give us a call.

Last night was bitterly cold (-20), but a few die-hards made it out to the Canadian Filmmakers Distribution Centre (CFMDC) screening room for our Artist Talk on the Editor/Director Relationship. Thanks to editor/director partners Keith Cole and Laura Cowell, and Ellen Flanders and Aleesa Cohene (who joined us from Charles St. Video). It was a lively and often hilarious discussion, though it would have been nice to have been sitting next to a roaring fire...

The Board of Directors has been very active—they have put an enormous amount of time and energy into LIFT. Over the past month, I have been working with the Board and Judy Wolf from HotHouse consulting to help focus LIFT's mission and to develop our long-term goals. So far, this has been an invaluable process and I look forward to seeing our plans come to fruition. One thing we all agree on is that the values of mutual support and co-operation are what make LIFT unique.

One of our goals is that each year, every Associate and Full member will complete at least one film (even if it's a really short one...). LIFT has a wide variety of beautiful cameras, great equipment, and user-friendly facilities. We hope to see you soon working on your next project!

Happy Filmmaking...

MALCOLM ROGGE

## REPORT FROM THE BOARD

The board has been very active over the past few months. Our consultant has been helping us to better define our vision for LIFT, set goals for the next five years, and establish a strategic plan. Some of our goals will be to increase the number of accessing members, increase production to approximately one film per year per accessing member, and to help keep film production alive.

The process of hiring an Executive Director has given us the opportunity to further define the roles and

responsibilities of the Board and the Executive Director. At the retreat with our consultant on January 19th, we passed a motion that will give the Executive Director the authority and accountability to handle all day-to-day operation issues. The staff will report to the ED, and the ED will report to the board. The board will set long-term policy and strategy and the ED will implement it through the resources available at LIFT. This will be in place by the start of the new ED position at the end of March.

At the time of this letter (January 24th), we have conducted a nation-wide posting for the ED position and have received over one hundred applications. We are committed to making this a thorough and fair process so that we can find the most qualified person to implement our strategic plan.

JULIE SARAGOSA, CHAIR

## LIFT'S NEWEST MEMBERS

Liz Ann Agostino•Michael Armstrong•Anthony Basciano•Eliza Billes•Tsedale Birru•Corey Ceccarelli•Horace Chan•Matthew Charlton •Victor Cheng•Natalie Clark•Dave Clark•Conrad Coates•Andrea Cohen•Carter Cook Henry•Karim Dan•Earle Del Rosario•Norma Dell'agnese•Charles Di Pinto•Paul J. Dove•Ruth Fernandes•Rudi Garcia •Paul Gillett •Karina Griffith•Kristen Holdenried•Brooke Humphrey• Aaron Hutchinson•Gareth Jones•Stacy King•Mantis Lum•Shane Macdonald•Edward Makuch •Kathryn Mallinson•Ambra Mclean •Chelsea McMullan•Anise Merchant•Luciano Motazedi•Carrie Lynn Mulholland•Gabrielle Nadeau•Ebaita Okunbo•David Orton•Burak Ozgan•Berna Ozunal•D'arcy Palmer•Yoomie Park •Kalpesh Patel•David Patrick•Andrew Pifko•Emmanuel Pokala•Kenneth Sales•Ronald Smith•Jeffrey Sneyd•Martha Solomon•Iana Stefanona•Nancy Sudano •Adam Thompson•Kelly Urquhart

## VOLUNTEER NOTICE BOARD

Thanks to the many members who have volunteered recently:

Michael Appleton•Tony Arnold•Justin Beattie•Anna Belenkova•Eliza Billes •Jenny Bisch•Paul Bosak•Rebecca Bou-



dreau•Robert Budreau•Darryl Callender•Luke Champion•Horace Chan•Dale Chapman•Matt Charlton•Cruz Correa•Sara Craig•Anurag Dhir•Henry Dolganovs•Aron Dunn•Kelly Fanson•Rick Field•Menbere Gabresellassie•Bernie Gauvin•Peter Gugeler•Paul Hasick•Ant Horasanli•Zoltan Hunt•Zoe Johnson•Gareth Jones•Sean Karimi•Maria Kochan•Agnes Kowalski•Elizabeth Lazebnik•Peter Madore•Scott Maudsley•Trevor Mctavish-smith•Antonia Miovaska•Heidi Muroff•Omar Odeh•Yoomie Park•Kalpesh Patel•Eric Plummer•John Porter•Stephen Roberts•Marc Rosing•Jason Rovito•Irene Rozsa•Erin Shaw•Jan Silverthorne•Oleh Skirko•Rick Smilsky•Ronald Smith•Jeff Sneyd•Adam Thompson•Greg Virc•Ben Williams•Jimmy Wong

## ANNOUNCEMENTS

### KODAK SEMINAR & DEMO A SMASHING SUCCESS!

On January 22, Kodak hosted a seminar and demo for LIFT members. The seminar took place at the Kodak factory, which is located at 3500 Eglinton Avenue West. During our visit, various films were screened demonstrating the feel and look of some Kodak motion picture films. Questions were fielded by Kodak representatives about the films and future developments. Each of the 40 participants got to take home various Kodak handouts and information sheets. Thank you to all of the participants for making this event a success; a special thanks to the volunteer drivers and those who offered to drive. Due to the popularity of this event, it will be repeated again in the future.

### SEEKING MEMBERS' WEBSITES

Got a personal website, want to promote your films?! We 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](mailto:communications@lift.on.ca) to add your link or check out [www.lift.on.ca](http://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: March 19, April 16

## 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: March 11, 6:15pm; April meeting cancelled

### 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](mailto:office@lift.on.ca).

Next meetings: March 27, April 24, 6:30pm

### LIFT RADIO COMMITTEE

LIFT Radio is broadcast every Wednesday from noon to 1pm on CIUT 89.5fm (webcast on [www.ciut.fm](http://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 meetings: March 25, April 29, 6:30pm

### 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](mailto:workshops@lift.on.ca).

Next meetings: March 20, April 17, 6:30pm



#### 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](mailto:communications@lift.on.ca)

Next meetings: March 13, April 10, 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 416.469.4273.

Next meetings: March 28, April 25

## EQUIPMENTNEWS

### ATTENTION ALL ACCESSING MEMBERS

EQUIPMENT RETURNS ARE 10AM TO 12PM.  
EQUIPMENT PICK-UPS ARE 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.

### JUST A REMINDER

The building management has decided to lock all entrance doors to 37 Hanna Ave. at 6pm during the week and all the time 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.

### NEW STUFF IN THE EQUIPMENT ROOM!

#### 35MM ARRI III

The camera has finally arrived and it is more than just your average camera! The Arri III is the industry standard in 35mm film production. The entire Arri III package will be divided into four rentable units. Accessing members will be able to rent separately: the basic camera package, the Zeiss prime lens kit, the colour TV video assist and the follow focus.

The basic camera package includes:

- camera body with hi-speed base
- 6x6 four-stage matte box
- 3-400 ft. magazines
- 1 block battery

- and so much more!

This camera package rents for \$150 a day for Full members and \$300 for Associates.

The Zeiss prime lens kit (five lenses: 18mm, 25mm, 35mm, 50mm, 85mm all f1.3) rent separately for \$150 for full members and \$300 for associates.

The Colour 4 video assist rents for \$50/day for Full members and \$100 for Associates. We do not have a monitor as of yet, but the video assist will work with most portable TVs

The follow focus rents for \$25/day for Full members and \$50/day for Associates.

The entire LIFT Arri III camera package with all accessories will total: \$375/day for Full Members and \$750/day for Associate Members.

Call Roberto for information about the policy around member usage.

### ARRI III WORKSHOP

And don't forget there are a few spaces left in the new intensive two-day workshop with the Arri III in April.

ADVANCED CINEMATOGRAPHY IN 35MM WITH THE ARRI III!

Saturday April 5 & Sunday April 6, 10am to 6pm

This workshop is intended for those who have an excellent understanding of the principles of cinematography, have shot film with the Aaton or Arri SR11 16mm cameras and would like to upgrade their technical skills with the ARRI III 35mm. The first day will be dedicated to demonstrating some of the theory and practice of camera preparation and some of the drills performed by camera assistants, i.e. checking the gate, scratch testing, loading film, set etiquette and operating the follow focus and the colour video assist. Participants will also receive hands-on instruction about how to do camera tests correctly and will shoot a series of lens and registration tests. On the second day, under the guidance of an experienced cinematographer, students will set up a number of different lighting scenarios and shoot with the camera, employing many of camera's different features.

This workshop is not intended for beginners!! Participants must have experience with either the Aaton Super 16 or Arri SR11 16mm camera and demonstrate an understanding of the fundamentals of cinematography. The Intermediate Cinematography with the Arri SR II workshop (Saturday March 29, Sunday March 30) is a prerequisite for this workshop. No exceptions!  
Cost: Members \$200, Non-Members \$250  
Enrollment is limited to 12

### SATCHLER 7x7 WITH TITANIUM LEGS, BABY LEGS AND HI-HAT

We also picked up a 7x7 Satchler tripod to compliment our new 35mm camera. The (new!) standard legs and baby legs are made from lightweight titanium and there is also a hi-hat to complete the package. The Satchler 7x7 tripod (which includes a 7x7 Satchler head with a



Mitchell plate, titanium legs and spreader) rents for \$30/day for Full members and \$60/day for Associates. The Titanium baby legs and the hi-hat rent separately for \$5/day (each) for Full members and \$10/day for Associates.

#### ELMO SUPER 8 SOUND EDITOR 912s

This lovely portable Super 8 editor was recently donated to LIFT and allows the user to view Super 8 footage at either 18 or 24 frames per second or in slow or fast motion with the built-in variable-speed motor. The Elmo sound editor is an excellent tool for anyone who wants to preview their footage before optically printing it to 16mm. The viewer is available for \$3/day for Full members and \$6/day for Associates.

#### \$99 NO EXCUSES FILM FESTIVAL UPDATE

IT'S BACK AND BIGGER THAN EVER! This festival is directed at Full members (\$99) and Associate members (only \$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. Spaces are filling up fast, so sign up soon!

Niagara Custom Lab has come on board as a sponsor and has generously offered to process either 100 ft. of negative or print a 100 ft. workprint from negative for everyone who participates in the festival. This means that for those participants who hand-process their own negative, Niagara Custom Lab will create a workprint at no charge. Alternatively, 100 ft. of exposed negative can be taken to the lab for free processing.

We have added a couple of 16mm colour print stocks (ideal for hand-processing) to the films available to participants. So far, all participants may choose one of the following stocks:

- 1 roll of b&w Super 8
- 100 ft. of 3374 hi-con b&w film
- 100 ft. of 7386 colour print stock
- 100 ft. of 7399 colour print stock

Registration has been extended until early March, so hurry and sign up!

#### 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.

## SIMPLE SOLUTIONS TO COMPLICATED PRODUCTION PROBLEMS

Dear Techie:

I am planning a film in which one of the characters walks through busy parts of the city talking to himself. (It's a film about the solitude one can experience living in a big city). We want to shoot the character in a series of long shots and record his monologue at the same time, but LIFT doesn't have any cordless microphones. I definitely can't afford commercial rates for cordless mics. How can I record the sound while filming at a distance? We want excellent sound quality without the people on the street noticing that a film shoot is in progress.

Sincerely,

Low-Budget Filmmaker With High Expectations

Dear LBFWHE:

First of all, your film project sounds terrific and represents some interesting challenges. LIFT is in the process of upgrading all of its sound gear over the next two years. We hope to have all sorts of new stuff, including cordless lavalier mics and stereo microphones for our mini-DAT recorder. In the mean time, I would suggest that the easiest way to record someone walking on the street and talking to themselves would be with the Sharp mini-disk recorder and the Sony lapel microphone.

The Sharp mini-disk recorder is extremely small—it fits in the palm of your hand—and provides excellent sound quality. The mini-disk cassettes can record 74 minutes of sound and are reusable, so bad takes can be easily be erased with the push of a button. Used in conjunction with the Sony lapel microphone, the mini-disk will record your actor speaking freely, without any of the sound apparatus visible. Simply have a P.A. or even the actor turn the mini-disk recorder on before the camera starts rolling and voila: excellent sound quality without the hassles of complicated sound equipment. LIFT members have used the mini-disk recorder in the past with film shoots and have not experienced any synch problems. The Sharp mini-disk recorder and the Sony lapel mic rent separately for \$5/day each for Full members and \$10/day each for Associates.

I would also suggest using the LIFT Éclair NPR camera for your shoot since it will accommodate the Pan-Tele Kilar 300mm telephoto lens, which is incredibly sharp. This will allow you to inconspicuously shoot your actor from long distances. The Éclair NPR camera package rents for \$33/day for Full members and \$60/day for Associates. The Pan-Tele Kilar 300mm telephoto lens rents for \$5/day for Full members and \$10/day for Associates.

Good luck and have fun!

Your friendly Techie



## CALLSFORSUBMISSIONS

### 52ND MELBOURNE INTERNATIONAL FILM FESTIVAL

Australia's largest and longest-running film festival is now calling for short film entries. The International Short Film Competition is the most prestigious in Australia and one of the most highly regarded short film competitions in the Southern Hemisphere. This year's Festival will run from July 23 until August 10. Further information and entry forms available at: [www.melbournefilmfestival.com.au](http://www.melbournefilmfestival.com.au)

**Deadline: March 21, 2003**

### VIDEO POOL: ON THE VERGE...

Video Pool seeks submissions for programming relating to concepts of anticipation, impending glory or doom, the brink of change, or simply the suspension between two states. Work in a variety of time-based art forms will be considered, including media-based installation and performance as well as video, audio and new technologies. Canadian artists and curators of all backgrounds, experience levels and aesthetic bents are encouraged to apply.

Please send a project description with support material and a resume to: Video Pool Programming, 100 Arthur St. Suite 300, Winnipeg, Manitoba R3B 1H3, phone 204.949.9134.

**Deadline: March 31, 2003**

### SPLICE THIS!

Splice This! is now accepting submissions for the 6th Annual Super 8 Film Festival (June 20-22, 2003). For more information and an entry form visit [www3.sympatico.ca/spacefabrix/splicethis](http://www3.sympatico.ca/spacefabrix/splicethis)

**Deadline: March 31, 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](http://www.zonkerfilms.com) or email [POW@zonkerfilms.com](mailto:POW@zonkerfilms.com). For information regarding ITISNESS, visit [www.itisness.com](http://www.itisness.com).

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

## UPCOMINGFUNDINGDEADLINES

### CANADA COUNCIL

1.800.263.5588; [www.canadacouncil.ca](http://www.canadacouncil.ca)

Grants to Film and Video Artists: **March 1, 2003**

Grants to New Media and Audio Artists:

**October 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](http://www.arts.on.ca)

Artists' Film & Video: **April 15, 2003**

Aboriginal Arts: **September 15, 2003**

Chalmers Arts Fellowships, Chalmers Professional Development Grants (call OAC for details):

**June 15, 2003**

### TORONTO ARTS COUNCIL

416.392.6800; [www.torontoartscouncil.org](http://www.torontoartscouncil.org)

Media Arts: **November 20, 2003**

### INDEPENDENT PRODUCTION FUND

416.977.8966; [www.ipf.ca](http://www.ipf.ca)

**April 15, 2003 & October 1, 2003**

### HAROLD GREENBERG FUND

416.956.5431;

Equity Investment Program: **no deadline**

UPCOMING FESTIVAL DEADLINES WILL RETURN NEXT ISSUE. GUIDELINES AND APPLICATION FORMS FOR 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 ENTRY FORM.



**CO-SPONSOR OF THE  
GUERRILLA FILMMAKING IN  
SUPER 8 FOR ABSOLUTE  
BEGINNERS WORKSHOP**



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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.

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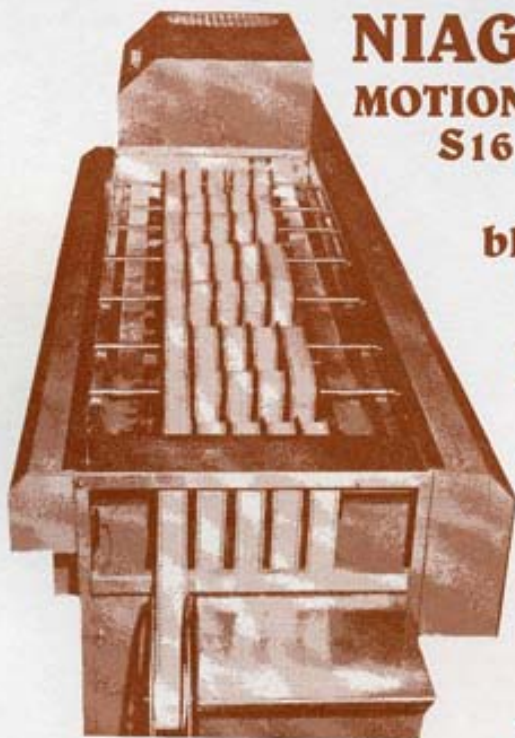
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