

A blue-tinted photograph of a woman in a cornfield. She is looking directly at the camera, with her face partially framed by large corn leaves in the foreground. In the background, a camera rig with a large lens and a person is visible, suggesting a film set. The overall scene is a mix of nature and technology.

LIFT

\$2

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 24 ISSUE 5 SEPTEMBER 2004

BRENDA KOVRIG IN PRODUCTION IN PERU GLOBAL TIMELAPSE PROJECT
SPICE THIS! REHAB FILM AND VIDEO FESTIVAL

The LIFT logo is positioned in the upper left corner of the blue banner. It consists of the letters 'LIFT' in a bold, white, sans-serif font. The 'L' and 'I' are connected, and the 'F' and 'T' are also connected. The background of the banner features a blue, textured pattern of small, white, star-like or dot-like shapes arranged in a grid-like fashion, creating a shimmering effect.

SHINE IT ON | Silent Auction & Salon Des Refusés

The Liaison of Independent Filmmakers of Toronto is proud to present

11th Annual Silent Auction & Salon Des Refusés

Wednesday, September 8th, 2004

At LATVIAN HOUSE 491 College Street
(1 block west of Bathurst, on south side)

Doors open at: 6:00 p.m.

Cocktails: 6:00 p.m. – 8:00 p.m.

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After Party: 10:00 p.m. – 11:00 p.m.

Silent Auction: Bids accepted 11:00 p.m.

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Images is produced with the support of The Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, Telefilm Canada, the Ontario Trillium Foundation, and the Department of Canadian Heritage, along with our many corporate and community partners.

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

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IT'S ALL RELATIVE: AN INTERVIEW WITH BRENDA KOVRIG

BY ALAN POWELL



Brenda Kovrig is a filmmaker who loves to tell a good story. Whether it's her first dramatic film, *The Nevermind* (1994)—about a talking vagina—or her first documentary, *Relativity* (2004)—a personal documentary about adoption reunion—she professes, “A story’s a story.” With the Isabella Liddell Art Award under her belt from the Ann Arbor Film Festival for *The Nevermind*, and broadcast deals for her shorts, she took the next serious step and approached funding agencies and broadcasters for her next film.

Kovrig describes *Relativity* as quite playful, despite the difficult subject matter. At its conception it was, in her opinion, a reactionary film. Adoption-reunion films have almost become a genre unto themselves, so she wanted to play with the expectations of the genre, as well as the emotional expectations of adoption reunion. As a result, I found her documentary to be a well-balanced look at her emotional and intellectual response to the discovery of her biological roots.

Relativity has garnered a Golden Sheaf Award for Best Point of View Documentary at the Yorkton Film Festival, where it was also nominated for Best Script and Best Direction. Watch for *Relativity* at the Vancouver International Film Festival and on CBC’s *Rough Cuts*.

ALAN POWELL: How did festival screenings of this personal work affect you? Was it a purging experience? Did you get another perspective of who you are while sitting in the audience?

BRENDA KOVRIG: I can't say the screenings affected me in terms of giving me more insight into who I am, but they definitely made me feel exposed. It's one thing to show your film to friends and family, it's another to show it to strangers. I'm a very private person, and I don't like sharing too much of myself with people I don't know. Ironically, though, as a personal film, I really don't think the film reveals that much of me. Instead, it represents the ideas and emotions that were swirling around in my head in the time that I was waiting to meet my biological father and sister. It's funny, a lot of people told me after they saw the film that they thought I was very brave to reveal that much of myself. I guess that's true of anyone doing something personal, but there was so much I chose not to reveal in consideration of the people my film is about, and because I was really trying to do something different with **Relativity**. I was trying to take the specifics of a personal experience and turn it into something more universal.

All the same, the screenings were cathartic for me in some ways. Making a film about something

that was so emotionally taxing was incredibly overwhelming—I wouldn't recommend it to anyone for their first documentary. I'm relieved the film is finally done. I can see how one might think that making the film would be therapeutic, and it was on a certain level, but I've also realized that in other ways it acted as a distraction from my emotions rather than a way into them. Now I have nothing getting in the way—like budgets, financial negotiations, broadcasters and all those other things that take you away from your creativity and emotions and into your head.

AP: Could you explain the process you went through to get your funding?

BK: My first bit of funding was a FAP grant from the NFB. At the time, I was proposing a short, almost experimental documentary film. I hadn't anticipated a broadcaster yet. Then I received a grant from LIFT and from the Canadian Independent Film and Video Fund. Around the same time, I submitted a proposal to the CBC and miraculously, I received a little bit of development money from them. Their comment was that my development proposal was very smart but was potentially too "arty." I then submitted the same proposal to all the arts councils, and got some

Skills: **Relativity**





Stills: (page 6)
Brenda Kovrig's
adoptive parents;
(page 7) Mark
Kingwell in
Relativity

money from the Toronto Arts Council, but nothing from the others.

I re-approached the CBC with a proposal that had been re-written in a more journalistic style. They told me that they were interested, but had also received two other proposals about adoption reunions. They asked if I would consider going in on a three-part series—it would be easier to finance and they could get more publicity for it. I hated the idea of going into a series, because I would have to join forces with a producer I had never worked with and would be tied to two other films that were more traditional verité style. I barged into the NFB and TVO offices begging for one of them to finance me instead, but both said no for different reasons, so I eventually agreed to the CBC deal. In the end my experience with the CBC was great. Creatively, I was able to make the film I wanted to make, and still please everyone involved, so it all worked out. I created a version for broadcast, and a longer "director's cut" for me.

AP: Having had contact and working relations with CBC, NFB and TAC, do you feel funding your next project will be easier, having those avenues open to you?

BK: Well, I think I've at least proven that I can make a film. But besides that, it really is about the strength of the individual idea, the proposal, and the pitch. I think it takes more than one film to create a strong relationship with any funding organization.

AP: Did you feel at all inadequate when applying for funding or the broadcast license, maybe thinking that your personal story wasn't good enough to invest money in?

BK: Not really, because many broadcasters know that audiences love personal stories. Plus I was pitching them a film about adoption reunion, and many broadcasters love those stories too.

AP: What were some of the challenges you had during the proposal stage when applying for funding through to development?

BK: The biggest hurdle with the broadcaster was convincing them that I had enough experience to write, direct and produce a one-hour documentary, and to do it in a way that was digestible to a TV audience. To ease their concerns, I attached some important names to my proposal. I had been working with John Walker as a post-coordinator and he agreed to do some shooting for me. In my proposal, I called him my cinematographer, consulting writer and consulting director, when in actual fact he only shot a few days. I also called Rina Fraticelli my consulting producer, and she was very supportive during early development, but she ended up moving to Vancouver to become the Executive Producer of the West Coast branch of the NFB. But as an emerging producer, I had to give the broadcaster some assurances, and having some important names on my proposal helped a lot.

Another big job was pitching them an adoption-reunion story that wasn't shot in the new "reality TV"-style cinema verité, was shot on film, had a philosophical bent, and didn't promise any reunions. From the beginning, I had to be a little dishonest with the broadcaster, because they assumed that if there was going to be a reunion with my biological father or sister I would shoot it. And I let them believe that to help the film get financed, but from the moment I considered making *Relativity* I knew I didn't want to shoot a reunion. The fact that there is a meeting of sorts with my biological sister captured on camera was a total accident. But in the end, the broadcaster is happy with the film and its "controversial ending" (their words).

AP: Why not shoot the reunion?

BK: I've seen so many reunions on the news or on talk shows, and I just never thought they were very interesting. People hug, they cry, and then it's all over and we go to bed thinking that somehow order has been restored in the universe. As an

adoptee, it always irritated me the way the media treated most adoption-reunion stories—they were too sentimental or sensational, or both. I wanted to break down those expectations in *Relativity*, and question what these stories are really all about. Which is belonging, I think, not blood ties.

AP: The fact that both your adoptive parents grew up without their biological fathers around fascinates me. And here they are with two adopted kids...

BK: Yeah, we're a family of bastards [laughs]. My parents and sister are amazing in this film because they are so honest and real. They are the heart of the film and what holds it together when I go off and speak to philosopher Mark Kingwell and the other "experts." I think my parents own questionable genetic pests are part of what made them such good parents to my sister Becky and me. They were completely open about our adoption. They never hid anything from us and always encouraged us to look for our biological parents. It's me who is reticent in the film about how much contact I want with my biological family, not them.

But you know, I don't think illegitimate children are as rare as most people think. People just didn't talk about it in earlier generations. If you or anyone else thinks you can trace your bloodlines back scores of generations, well, I think you might be fooling yourself. Plus, with so much mixing of races and cultures these days, I really think blood ties will become less and less important, and that's a good thing. People go to war over stuff like that. Besides the obvious novelty of looking alike, I don't think genetic connections need to be that important. All the same, my biological family definitely has had an effect on me—in a haunting sort of way before I me: them, and in a real way now that I have. But I think it's our differences that interest me now, more than our similarities. I'm more used to differences, anyway. The similarities just freak me out.

Adoption reunion in *Relativity* is just a catalyst for a film that questions what it is that makes us who we are. It's about our sense of identity, connectedness, and belonging. And for me, I already have that with a family that I have no genetic connection to. We're four very different people, but we love each other.



AP: Being a private person, how did you end up in front of the camera?

BK: Originally I wasn't planning to be in the film at all, when it was still a short film idea. But over the year that I wrote the proposals and slowly raised the money, the idea developed into a longer film. I realized that since it was a personal story, I was obviously the main character. The film just didn't work without seeing me. I ended up having to go back and shoot a bit more of myself in order to establish myself better. I can see why it was important to see me, but I'm not a fan of films that show the filmmaker if it's not important to the story. I think that's more about the cult of celebrity.

AP: Would you make another personal film?

BK: Well, I suppose every film could be considered personal if it is written by the filmmaker and is about something close to them. With *Relativity*, writing and recording the narration was incredibly difficult, although I really enjoyed the process. I might like to narrate another film, but I doubt I would ever expose as much painfully personal information again. I don't regret doing *Relativity*, but it was emotionally exhausting and it made me very neurotic and insecure about the film. I still have a hard time watching it with people in the room. Someone once told me that every filmmaker has to do at least one personal film in their career. So maybe I got mine over with at the beginning.

FILMOGRAPHY

RELATIVITY, 57 min., 16mm/video, colour, 2004

AMATEUR NIGHT, 6 min., video, colour, 1999

THE NEVERMIND, 5.5 min., 16mm, B&W, 1994

MAKING MARICONES:

IN PRODUCTION

11-60 N PERU 11-60
NOTICIAS

By MALCOLM ROGGE



Marcos Arriaga lives and breathes politics while making beautiful and gritty images in film and video. His latest project, *Maricones*, is a one-hour documentary about the lives of gay people living in Lima, Peru. Arriaga knows the city very well, since he was raised in Lima and studied photojournalism there in his early twenties. After immigrating to Canada in 1987, he soon became an active and outspoken member of Toronto's independent filmmaking community. These days, Arriaga is firmly rooted in Toronto, but his close ties to Peru have played an important role in shaping the content and style of his films.

In *Promised Land* (2002) Arriaga recounted the political history of his family using archival photos and moving images that were crafted together meticulously using LIFT's Oxberry animation stand. *Promised Land* premiered at the Hot Docs International Documentary Film Festival in 2002, and in June of this year it was presented at the prestigious 50th Robert Flaherty Film Seminar in New York. His credits as cinematographer include the recently released Toronto feature *Goldirocks* and *Deep Inside Clint Star*, a National Film Board production that won the coveted Donald Brittain award for Best Social/Political Documentary at the 2000 Gemini Awards.

I had a chance to interview Arriaga with his production manager, Jeff Sterne, about the making of *Maricones*, which is currently in production in Toronto and Lima.

MALCOLM ROGGE: English-speakers will find it useful to know that "maricones" means "pansies," so it has roughly the same connotation as "queers." How did you come up with the idea for this film?

MARCOS ARRIAGA: I started developing the film in 1999, when I was visiting my family in Peru and working on *Promised Land*. I was very surprised to see that images of Toronto's Gay Pride Parade reached Peruvian TV; in particular, they showed Mayor Mel Lastman leading the parade. When I was there, people in Lima started to ask me questions about the gay parade in Toronto, and why Toronto's mayor was supporting the gay community. So, I thought that a documentary about the lives of gays and lesbians in Lima would make an interesting story, especially since events in Canada—like the recognition of same sex marriages—were influencing the political debate in Peru.

MR: You have already made two visits to Peru for this project, and you are about to return for another month of shooting. How have you been able to get this far along?


MA: I started by applying to the Canada Council

for a research grant and I received \$16,000. So, I went to Peru in July 2003 for two weeks of investigation. I took a small camera and some audio equipment. I had enough money left over to go back again in January 2004; I went with Jeff and we spent two weeks shooting. We had a camera and audio equipment from LIFT and the National Film Board and we shot a number of interviews. We are going back to Lima in June and July 2004 to cover the Lima Pride Parade.

I knew that this was going to be an expensive film and that I would have to find a way to raise the money. When I first came up with the idea, I estimated that *Maricones* would cost a minimum of \$40,000 and probably more in the \$80,000 to \$100,000 range. But now I realize that it will actually cost about \$140,000 to finish it for broadcast.

MR: Apart from the issue of financing, what are some of the challenges that you have faced while making this film?

MA: Making *Maricones* has been a long process because I have been thinking and re-thinking the underlying social issues. I've been asking myself a lot of questions: How will I approach the topic?



What characters will I have? Why am I using these characters? Why, as a straight person, am I making this film? These issues have been haunting me for the past two or three years. I have been asking myself if I have the right to talk about a group of people that I am not part of; but at the same time, I am making a film about an important issue that affects all of Peruvian society. The film is not necessarily about homosexuality—it's about the human right of a group of people to live the life that they want to live.

MR: How did you get access to your characters?

MA: The logical first step was to contact people who I already knew and had something in common with. I started by interviewing Eusavio, a very popular gay man from Callao, the neighbourhood where I grew up. Callao is a very poor, working-class neighbourhood of natives and blacks that is very typical of Peruvian society. I also knew about a group called MHOL—the Movimiento Homosexual de Lima (Lima Homosexual Movement). I contacted MHOL and they invited me to come and talk with them. That was how I met another main character, Oscar Ugarteche. He is a prominent left-wing economist and one of the founders of MHOL.

MR: During your first two weeks of shooting in Lima last year, was there any point when you felt like you had nailed the story?

MA: When I make a film, I have a vague idea of what the film will be about, but I'd rather be surprised about how the characters will shape the narrative. The question is about how much we can control in a documentary. We want to be surprised, but we also need to know what we want as a director.

JEFF STERNE: Since we were going to Lima on a Canada Council development grant, the idea was to cast as wide a net as we could. We could then take everything home and figure out the structure and how the stories fit into our human rights approach to the film. I don't think we knew if anything was definitely going to be in the film at that point.

MA: Once I re-established my friendship with Eusavio, I realized that he was a character all by himself. He represents an older gay person who

was very marginalized during the sixties and seventies. Now he says that the gays in Peru are like royalty and that this is a very big contrast to his experience growing up. Knowing that Eusavio was going to be a central character dictated what other kinds of characters we wanted. For instance, I am now looking for a lesbian woman in her twenties, as she will probably have a very different experience. I also want to interview politicians, because there is a fight inside the congress about whether to allow civil unions.

MR: So, what will you be looking for during the next trip to Lima?

MA: The most important thing will be the gay parade. Gay people have celebrated Pride in Peru for the past twenty years, but it has only been out on the street during the past three or four years. Over 5,000 people were at the last parade, and it looks like this year there will be up to 10,000 people. It is very well organized. In the past, there were only isolated groups; now all of the gay and lesbian groups have formed a collective and they are organizing the parade together.

MR: What kind of a crew and equipment will you have?

MA: The most important thing is to be mobile, so we are a crew of just two people. We also must have a driver and security. Jeff is doing the sound and I am doing the camera work. But, sometimes it's hard to do camera and ask questions at the same time; so, for most of the interviews we will use mini DV and a tripod. In addition we are using one of JEFF'S 16mm Bolex cameras, and I will also take two Super 8 cameras.

MR [to JEFF STERNE]: Since it was your first trip to Latin America, can you tell me a little bit about your experience there working on this project?

JS: The most intense experience was when I realized how much the Church was involved with the State and how that affected the politics around homosexuality. This is a time in Peruvian society when popular culture is directly clashing with the fundamentalist way of doing things; I was a little surprised that Catholic fundamentalism is so strong there. When I saw that there's a statue of Jesus Christ right at the front of the Congress building, my reaction was: "Whoahhh! That's

pretty heavy duty.”

MA: What Jeff says is very true. You see this very clearly when you grow up in Latin America and then come to Canada and see how State and Church are separated. Another thing that I am seeing from making this film is the influence of what we call globalization on the gay rights movement. When people in Peru see images of gay marriage coming from Canada, they start questioning their own situation. In this case, globalization is having a very positive influence. But, it's also interesting that everyone in my neighbourhood knew that Eusavio was gay, but the neighbourhood supported him anyway. This was because all of them were poor; all of them were suffering the same misery. Their poverty created a human condition of support that transcended the issue of sexual orientation.

MR: How is your visual style developing in comparison to other work that you've done, such as *Deep Inside Clint Star* (as cinematographer) and *Promised Land* (as director)?

MA: My formation as an image-maker comes from my experience as a journalist and photojournalist in Peru. After I moved to Canada, I went to Sheridan College where I became familiar with Canadian personal filmmaking. I was working along the lines of Phil Hoffman, Steve Sanguedolce and Mike Hoolboom. That's also where I met Jeff. Personal filmmaking didn't appeal to me at first, but then I started to understand that it was a different film language. I turned to using small cameras and shooting very resourcefully.

JS: That's a good term: resourcefulness. We watched how those filmmakers collected images. They would think about the “energy” of each shot. When Marcos and I first started working together with our film *The Harris Project*, I did sound and he did camera. The whole film was shot on 16mm and Super 8. It was incredible: I'd watch Marcos work half as a photojournalist and half as a filmmaker. He'd just go around and collect images, and I would back it all up with sound. Sometimes we'd be separated for hours, yet my sound would match his picture because we knew the type of energy that we were looking for. Now, before we go into a shoot, we talk about what

we're looking for in terms of energy and structure. Sometimes I just look at his lens and I know the frame he's going to use, so I just start collecting sound to match that. We've developed a style over years of working together.

MR: So Marcos, what are you looking for in the shot?

MA: Beauty. Colour. Framing. Aesthetically, there are some differences in this film compared to my earlier work. In *Promised Land* there was a lot of action and movement. This time I am going to have more long shots. Basically, I want people to reflect, I want people to think about the image. I am also using more colour.

MR: What do you think is the most important element of the image?

MA: It's very relative. I consider myself a romantic of the image, so the image has to be beautiful, it has to have nice lighting, but it also has to mean something—it has to give you some information. Lately, I tend to go into long shots, and I've been using the 5.6mm lens on a tripod. There's not much movement.

MR: And for sound? What are you listening for, Jeff?

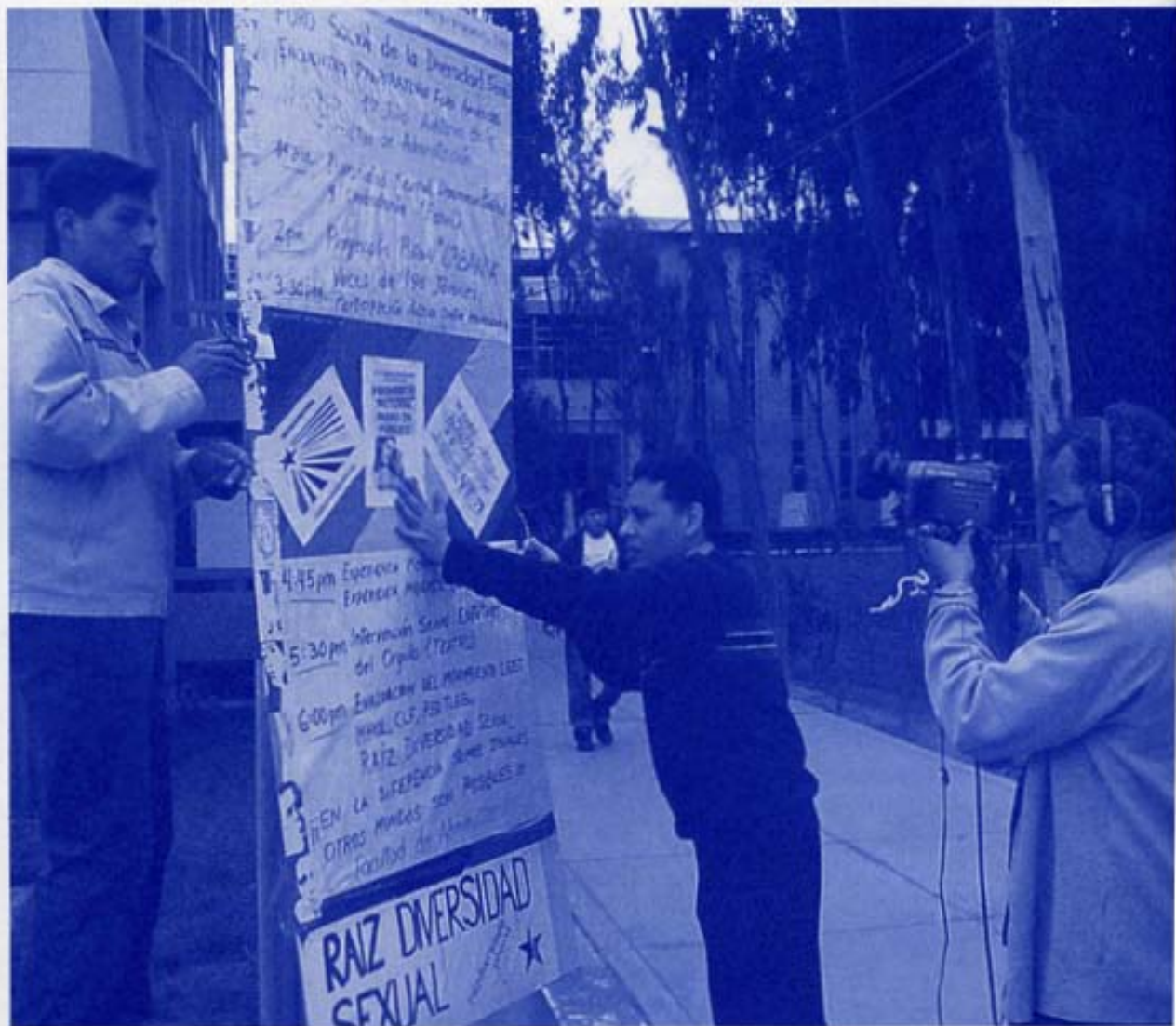
JS: There's traffic everywhere in Lima. But I'm not going to point the microphone directly at the traffic, I'll point it at a building wall instead. That way I can get the voices of the never-ending crowds of people, while the traffic sounds are in the background.

MA: Lima is a very chaotic city. I want my documentary to reflect that—the images have to transmit that vibrancy, mystery and beauty. If you are an outsider, you will see things that will make you say: “Whoa! What is this?! How can they drive? How can they cross the street? How can they live?!” The magic part of documentary filmmaking is that when you are right in the middle of things, the vitality of the people around you influences your decisions about what you want the film to look like.

MR: What are your plans for distribution?

MA: First I have to get to Peru. When I get back, I hope to have a response from the Canada Council,

Stills: Marcos Arriaga
on location in Peru.
Lima streetscape
(this page)



and I will try to get some more support from the National Film Board of Canada. The first thing in my mind right now is to finish shooting the film. I still refuse to go to the TV broadcasters at this stage in the process, because I think that they condition you to provide something made for TV. Honestly, I hate that. As a filmmaker, I want to be free to interpret reality from my own modest point of view. I don't want to be attached to a producer who will tell me this or that. I will get mad.

MR: Do you have any idea what your next project will be?

MA: It will be working with you in Bolivia! Bolivia is a topic that has been in my mind over the past two years. It is probably the only nation in Latin America where 80% of the population are native, and I can see a lot of changes happening there. So, for the next project, I will be going to Bolivia.

MALCOLM ROGGE IS A FILMMAKER AND WRITER BASED IN TORONTO AND IS THE PAST EXECUTIVE DIRECTOR OF LIFT.

FILMOGRAPHY

MARICONES, 60 min., 16mm, colour, work-in-progress
 PROMISED LAND, 21 min., 16mm, colour/B&W, 2002

THE HARRIS PROJECT (with Jeff Sterne), 15 min., 16mm, colour/B&W, 1998
 EL BARRIO, 10 min., 16mm, colour, 1998
 WATCHING, 7.5 min., 16mm, colour, 1994

PULSE OF LIFE: GLOBAL TIMELAPSE PROJECT 2003

BY DANIEL ALBAHARY



It's hard to believe that when I'm in and around Toronto, and wherever else I happen to be, people still look perplexed when they see my camera and I explain that it is a Super 8 camera. They are even more perplexed when I explain to them that my beloved Nizo or Bauer Super 8 is rigged to shoot timelapse photography.

Invariably, they never seem to understand. "You know when you see the accelerated blooming of a flower, or a building being constructed from beginning to end and the crane is moving really quickly? That's timelapse photography." They continue to stare at me blankly. Then, to alleviate the awkwardness, they usually make some funny comment about how they can't believe Super 8 is still being used. "Do they still make film for that?" is the standard question.

Little do they know that Super 8 is actually thriving all over the planet. People are using it to make films of all kinds, from shorts to features. It remains a popular choice for music videos, and seems to be popping up more and more in surfing, skateboarding and snowboarding films. In fact, you might be surprised to discover what a large community of Super 8 filmmakers exists.

Last year I had the pleasure of participating in an international Super 8 timelapse film project, **Pulse of Life**. The principal of timelapse photography is rather simple, but can produce intensely dramatic results. The key element to performing excellent timelapse photography is an intervalometer, an internal or external device that enables the camera to expose one frame at a time at a specified rate. Because this frame-by-frame photography skips portions of action, the action is compressed and when projected at regular speed (24 frames per second) any movement will be accelerated.

The brainchild of Andreas W. Anderson, a twenty-seven-year-old Norwegian living in the southern city of Kristiansand (population 75,000), **Pulse of Life** brought together Super 8 filmmakers from Norway, Serbia and Montenegro, the

Czech Republic, Austria, the United Kingdom, Finland, Spain, the United States, Canada, Chile, Hong Kong and Australia, among other countries, to produce an international collaborative Super 8 film. Promoted on Andreas' web site, www.filmshooting.com, registration was open to anyone in the world who wanted to participate. The idea behind the project was that the participants would each shoot one cartridge of Super 8 film, of any stock, on the same day: May 24, 2003. We would then pool all of our footage together and see what we had come up with. It is an incredible feeling to collaborate in this way—to be a part of a film that is so communal, unique, and has so many different directors.

I asked Andreas to describe the challenge of producing such an expansive project. "Well, it's pretty tough in many ways," he says. "You need to keep track of everyone all the time, answer many emails and phone calls, gather the films, arrange editing and so on. When something goes wrong or gets delayed, I'm the one who must answer to the public. Still, I love it. I really love the idea of people getting together to create something as big and global as this film. I mean, man! So many people have participated, and just think about it: people out filming the same day all over the world for the same film. That's pretty cool!" It's hard not to share his enthusiasm once you've seen the finished product. The resulting film is a one-of-a-kind collage of timelapse sequences

Still: Pulse of Life, various artists; organizer Andreas W. Anderson

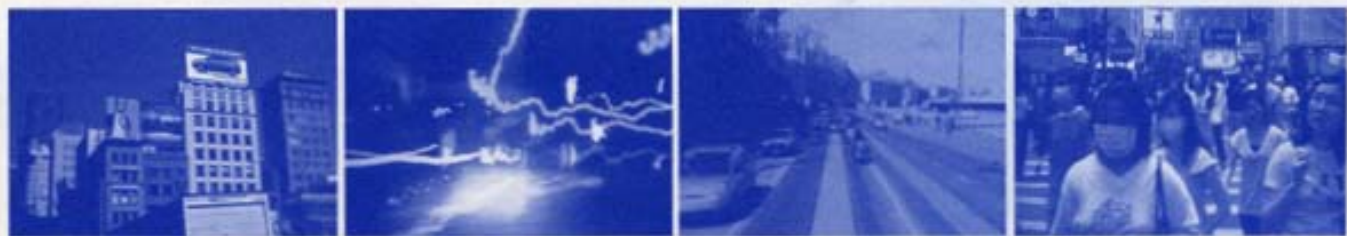


from all over the world that seem to transcend the physical geography that simultaneously divides and binds them.

Getting the film into its final form was no cakewalk. "Editing the piece was difficult at times," says editor Simon Baker, "mainly because of the extreme differences of events... My approach to cutting it was to start with the environment at basic naturalistic roots and to gravitate slowly towards industry and metropolitan chaos." With different stocks being shot in different parts of the world, each filmmaker had to get their film processed and sent to Norway so it could be logged and transferred to digital form using Andreas' workprinter. The transfer was done in PAL but the editor lived in Canada, so the PAL had to be converted to NTSC. The film was then cut, the soundtrack was composed and added, and

borders," Andreas wrote to me in an email. "New magazines are released and new film stocks are introduced. This makes the whole international Super 8 scene extremely interesting, and I'm very happy to be a part of what's going on."

Most of us who love Super 8 in general, and timelapse in particular, visit the www.filmshooting.com website quite often. It is the "largest 8mm related site in the world," currently with over 250,000 page views every day and over 1,000 registered forum members. There are regulars who post messages and replies every day, and others who drop in occasionally to post a question or check the classifieds. Often there are very interesting debates. If you're looking for technical information, or have a question that nobody seems to know the answer to, post a thread in the forum. Some of the members are absolute cine-



the film was fine cut and converted back to PAL. Now it's in the final stage of post-production, awaiting distribution (and may even undergo another conversion back to NTSC!).

Each of the participants is not only a co-director/co-cinematographer of the film, but also gets to share in its distribution and promotion. "The idea," Andreas explains "is to have every participant distribute the film locally. This means the film can be shown in screenings, cinemas, TV shows and festivals in places all over the world. In addition to this we will make a DVD and try to get it into some more festivals." The fact that each participant can have the film shown where ever there is an audience for it is a real boon to film, Super 8, timelapse and international community in general. It's likely that the film will be made available for viewing on the web, considering how much of our Super 8 community has grown out of the internet.

"I think the international Super 8 community is growing because of the internet and because many people connect and cooperate, often across

technical geniuses who will no doubt help you with your problems.

With the success of last year's project, this year's project (currently untitled) experienced an explosive increase in registration and participation, with over 110 participants from countries such as Norway, Finland, Denmark, Sweden, Germany, the Netherlands, Belgium, France, Italy, Spain, Austria, Switzerland, the United Kingdom, Canada (six Torontonians!), the United States, Chile, Australia, New Zealand, Japan, Singapore and China, making the project a truly global one. As you read this, participants for 2004 are sending their reels to Norway. Once all entries are received, the submissions will undergo the same process as **Pulse of Life**.

VISIT THE WWW.FILMSHOOTING.COM WEB SITE AND LOOK FOR MORE INFORMATION ON BOTH TIMELAPSE PROJECTS. JOIN THE FORUM TOO. FIND OUT WHAT WE'RE ALL DOING, AND TELL THE WORLD WHAT YOU'RE DOING. OR SIGN UP FOR NEXT YEAR'S GLOBAL SUPER 8 TIMELAPSE PROJECT—YOU'LL BE A PART OF SOMETHING TRULY EXTRAORDINARY.

TROUBLE IN SUPER 8 PARADISE? SPLICE THIS! FESTIVAL 2004

BY DANIEL ALBAHARY

As a Super 8 filmmaker and aficionado, I eagerly anticipated this year's installment of Splice This!, "the only Super 8 film festival in North America." Hosted each June in Toronto, the festival brings together a unique community of filmmakers, musicians and artists to celebrate this incredible, and contrary-to-what-the-general-public-or-Kodak-might-have-you-believe thriving, film format. Founded in 1998 by Kelly O'Brien and Laura Cowell, and now under Cowell's direction, the festival has continued to grow in submissions, screenings and good times. How could it not, with a tag line like "NO ADVANCE BOX OFFICE. NO RUSH-LINES. NO BULLSHIT?"

Though the festival program is comprised of a diverse group of screenings, each year the festival has a program of commissioned works based on a theme, this year gathered under the heading of "trouble." So, on Friday night I showed up at the Gladstone Hotel to see what kind of trouble was in store. As the program progressed, I found myself wondering if I had become some kind of ridiculous technical purist, who unflinchingly holds onto a Kubrick-like sterility when it comes to film aesthetics. I was frustrated that many of the films had technical problems, with scenes that were incorrectly exposed or out-of-focus, or that several seemed to have little to do with the theme of "trouble." But then I reminded myself that filmmaking is not just an exercise in technical execution—that it is or can be a very experimental form of discovery, depiction and expression. In fact, Keith Cole, one of the filmmakers and festival media director, explained to me that one of the things he likes most about Super 8 is the anticipation of what will actually appear on his strip of film—the fact that he doesn't really know what he's going to get once it's processed. And I know exactly what he means.

There were also incredibly original, fun, and thought-provoking films in the program. *Trouble in Toronto*, "a history of Super 8 trouble in Toronto" by well-known Super 8 devotee John Porter, is remarkable. Another standout was the very original *Happy Time vs. Golden Circle* by Lisa Kannakko and Geoffrey McPeck, in which Parkdale hero "Red" fights the Golden Circle Boys in "a death defying battle of wheels and wits."

Saturday night's program included *Kisser*, films created by Other Voices, Other Lives, a multi-dis-

ciplinary arts program for street-involved youth initiated to help build connections between youth and the arts community. Regrettably, I didn't make it to the screening, and also missed *Soundstripe*—a program of films accompanied by live soundtracks. I even missed out on seeing the *Urban Disco Trailer*, which is a neat thing to experience if you've never heard tunes coming out of a trailer accompanied by a "sound and light" show.

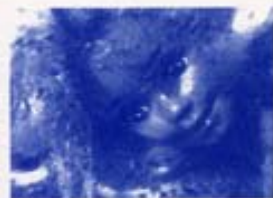
Sunday night's program was a real treat and made up for my disappointment. Entitled *Home Made Movies—The Home Movie Project: Mugging for the Camera*, it showcased a collection of Super 8 films shot over the previous century. Another highlight was the Steve Topping artist spotlight, which included an exhibition of a series of stills from his film *Reading Canada Backwards* (which also screened at the festival), and a site-specific installation.

But what is most important about this festival, regardless of my own inconsequential observations, is the fact that people are still using the Super 8 format, taking it well beyond its originally intended for-home-movies-only use. That Super 8 is in danger is almost no question, as it is under seemingly constant threat by Kodak to discontinue the stocks. Without a community of filmmakers and a festival such as Splice This! to lovingly keep the format alive, Super 8 filmmaking may itself be in "trouble."

What is unfortunate is that Splice This! does not enjoy (perhaps not unlike other artistic endeavours in the province of Ontario) more investment and/or funding from public and private organizations. Festivals such as this one, which enable unique films to be shown and artists' voices to be heard, should have more public attention paid to them. The work that comes out of them is some of the most honest and true, both to its creators and audiences, that you will find.

If you love film, and love to see it outside of the mainstream fodder that pervades our everyday lives, visit Splice This! next year to witness the cool stuff the Super 8 community is producing.

FOR MORE INFORMATION VISIT
WWW.SPLICETHIS.COM.



Stills: *You're Dead After School* by Mishann Lau and Catherine Stinson; *Une Petite Mort* by Keith Cole and Michael Caines

PARKDALE'S FINEST: THE 6TH ANNUAL REHAB FILM AND VIDEO FESTIVAL

BY DAN TRUDEAU



Still: Alyson Mitchell's
*My Life in Five
Minutes*

Club OV's was positively packed for the 6th Annual Rehab Film and Video Festival, which proved to be an exciting, challenging, humorous and, running just over three hours in length, surprisingly tight night of film. This speaks volumes about the quality, vibrancy and importance of Parkdale artists in Toronto. Credit is also due to the organizers, who obviously put a great deal of care into both selecting the films and curating them into programs.

The first program, entitled *Admittance*, was by far the most personal collection of films of the evening. Larissa Fan's *In the Garden*, a quiet and visually pleasing look at plants, was a perfect opening to the program. *Coolie Gyal*, by Renata Mohamed, effectively uses Super 8 footage of her family doing everyday things—sewing, fixing the car, posing for the camera—as the visuals to accompany the reading of an important letter to her parents. Alyson Mitchell's *My Life in Five Minutes* (which, incidentally, runs six and a half minutes) is a humorous collage of photos and pictures, often distorted by

outrageous animations, that both celebrates and challenges what images say about a person's past.

One of the highlights of the first program was Valerie Buhagiar's **Pictures from Home**, a beautifully shot and surreal dance film, where winged figures move gracefully through natural environments such as islands, forests and rocky terrain. Another standout film was **Dog Given Rights** by Craig Macnaughton and Chris McCawley—a funny musical about a dog who notices a change in his master's behaviour when a new girlfriend enters the picture.

Program two, **Surgery**, offered up a visual feast. Jeremy Benning's **Street Sweeper Suite**, set to the pulsing beat of the Legion of Green Men, turns a street-sweeping machine into a cool, sexy and strangely human hero. The film was shot with the flair and creativity of a top-notch music television director, with great production values to boot.

Michèle Stanley's **Last Still Life** is a beautifully eerie film in which she animated footage of a group running away from a fire by tracing over it with charcoal drawings. The short clip was played back at different speeds to great effect, accompanied by a brooding score. This film was a definite standout of the evening, shedding light on the unique potential of the technique of rotoscoping, which is becoming a lost art form in our pixel-perfect digital age.

Program three, **Intensive Care**, was a delightful close to the festival, with both technically brilliant and funny films to send the audience home smiling. Christina Zeidler's **Fartasia** is a wonderfully grotesque 16mm film of bubbly green images set to a soundtrack as blunt and ripply as the title suggests. In **Quicktime Interruptus**, Stephen

Andrews takes a hilarious look at the annoyance of internet pop-up ads as seen by a frustrated porn addict.

Jason Ebanks' **Eleven/11** is an enjoyable assortment of quick vignettes which showcases Ebanks' masterful editing skills. Justin Stephenson's **I'll Never Tear You Apart** is a well-done gothic music video of Martin Tielli's song of the same name, with whiffs of Tim Burton and David Lynch for visual inspiration.

I left Club OV in great spirits. This year's Rehab was one of those very rare film festivals where I didn't go home feeling as though I'd sat through a whole bunch of middle-of-the-road or pretentious art films to see a few good works. The good films on offer at this year's Rehab were too numerous to mention, and only on one or two occasions did I feel a film was running too long. Most of the filmmakers at this year's Rehab were able to bring across their messages and ideas effectively and economically, showing they have a great understanding of the medium and a respect for their audience. Rehab proved once again to be an inspiring and well-organized showcase of Parkdale's finest.

FOR MORE INFORMATION VISIT
WWW.REHABFILMS.CA.

Stills: Pictures
from Home
by Valerie
Buhagiar,
Eleven/11 by
Jason Ebanks



LIFTNEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Usually every couple of weeks or so we will encounter an aspiring yet misguided auteur who is thoroughly convinced that filmmaking is too expensive and too impractical for their particular project. Usually we begin our defense of film with a description of our \$99 No Excuses Film Festival, which, as its name implies, was created to provide an affordable opportunity to make a short film in 16mm or Super 8.

If the aspiring auteur is not thoroughly won over by the \$99 No Excuses Film Festival (which, by the way, is touring across the province this fall and winter) we'll then outline the annual silent auction that takes place as part of our Shine it On! fundraiser in September. Every year our partners in the film industry generously donate their services for filmmakers looking for great deals. Filmmakers can purchase a lab or equipment credit, film stock or transfer time for a fraction of the normal cost. It is the best way to make a film and save a tremendous amount of money.

We would like to invite all aspiring film auteurs out there to drop by Latvian Hall on September 8 and take advantage of the great deals while investing in their projects and supporting LIFT. The Shine it On! festivities also include the Salon des Refusés screening, which highlights some of the Canadian shorts rejected [ed. note: or, if you prefer, the gentler "not selected"] by the Toronto Film Festival. Shine it On! is a great way for filmmakers and cinephiles alike to receive some great savings for their next film project and view some reject-ed gems.

This issue of LIFT Magazine marks the last time we will have the privilege of Larissa Fan's services as Magazine Editor. We would like to thank Larissa (LIFT's longest-standing current employee!) who has taken the first steps in developing what was LIFT's Newsletter into a vital national magazine. Larissa raised the standards of our publication and we hope that we can maintain them as she steps aside to pursue her post-graduate studies at York University. As editor, Larissa held a perfect balance of professionalism and patience: two qualities necessary to maintain one's sanity in the artist-run community. Larissa, we will miss you dearly.

Over the next few months LIFT Magazine will begin a transformation into a genuine national magazine. The task is daunting but our goal is to make the magazine more widely available throughout Canada, more financially independent and to ensure that our film community has a stronger voice and a greater presence. LIFT Magazine's constituency will include a film community that extends across the country through every artist-run production centre. Jason McBride has been hired as our new editor and will guide us through this challenging transition. Jason brings a wealth of experience as managing editor of both Couch House Press and Cinemascope Magazine. Welcome to LIFT, Jason. We look forward to all your great ideas!

ROBERTO ARIGANELLO, EXECUTIVE DIRECTOR

REPORT FROM THE BOARD

I just returned from three weeks in the Yukon and the Rockies. I borrowed my mom's digital Pentax for the trip and packed it with my kicking late-60's Bell and Howell Super 8 camera the camera that had recorded everything, including my Dad's stag party. A good friend living near Whitehorse was getting married and had planned a "bacher pad-die" down the Nisutlin River with his buddies. I gave them the bag of cameras to record their adventure and waved as they pushed off the shore. Three days later, my friends and I drove to meet them at their final destination and found them exhausted, fly-bitten and tense. "We tipped a few hours into the trip. We lost our water, some paddles... and the cameras."

After hearing the stories of courage and strength—how they constructed a paddle out of a stick and a bucket, and how a cooler of beer, tied off the back to keep it cold, got caught on a branch and saved them from going over some rapids—I was thankful that no one was hurt or missing. No one seemed to mind that my mother's camera was gone (except my mother—I bought her another as soon as I got back). Everyone knew, however, that my Super 8 was unique, cherished and irreplaceable. The nostalgic, fleeting quality of Super 8 film becomes particularly tangible imagining my camera at the bottom of the river. Morals: 1. Use dry bags on boating trips; 2. Hang a beer cooler off the back of a canoe for safety; 3. Support LIFT.

As your newly elected chair of the board, I invite you all to revel in the greatness of LIFT! Sign up for a workshop, join a committee, check out the website, volunteer at an event, learn a new piece of equipment, make a film! Participating in any capacity helps to ensure that our vibrant artist-run centre continues to thrive (so that people who find themselves without a camera can rent one). A huge thanks to Juliana Saragosa, the outgoing chair, who worked hard for the last two years helping to develop the board, committees, policies, programs and parties. And a huge welcome to your current board of directors, who volunteer much of their time, energy and ideas to support LIFT: Marcos Arriaga, Ana Barajas, Scott Berry, Cuthbert Duncan, Karin Hazé, Brenda Kovrig, Jeff Sterne and Jane Walker.

ALEXI MANIS, CHAIR

P.S. Greg and Vanessa, is the Bolex Super 8 available next week?

MESSAGE FROM THE EDITOR

This is my last issue as editor. Before I started editing the LIFT Magazine, I took great pleasure in receiving it in the mail and always read it cover-to-cover. Unfortunately, once I became editor, that pleasure was greatly diminished, not only because I had already read all the articles several times, but because the errors that I had somehow missed suddenly became glaringly obvious. So I'm looking forward to going back to the enjoyment of being a reader again.

Thanks to the great staff at LIFT over the years, particularly those who regularly met the deadlines (you know who you are), and to designer Franci Duran, who has been absolutely lovely to work with. Thanks also to all the LIFT members who have contributed to the Magazine as Committee members or writers. It has been heartening to work in an environment where everyone cares about what they do and are supportive of one another.

I can't wait for the next issue, produced under the guidance of new editor Jason McBride, and I'll really try to restrain myself from proofing it while I read.

LARISSA FAN

LIFT'S NEWEST MEMBERS

(May 22–July 25)

David Aliry
Adam Brown
Trevor Calhoun
Jennifer Cannell
Patricia Colangelo
Nigel D'Sa
Steve Davies
Scott Eldridge
Jaime Escallon
Desalegn Eyob
Mariette Faber
Daren Foster
Marc Galani
Tess Girard
Victor Gomez
Tim Harford
Conrad J. Heidenreich
Federico Hidalgo
Dar Higden
Rangina Jamal
Robert Kennedy
Nicolas Kleiman
Matt Kuiavski
Mishann Lau
Khaira Ledeyo
D'Arcy Maclean
Heather MacPherson
Robin North
Thomas Paloheimo
Dwane Pennant
Valerian Plavan
Valerie Powell
Katherine Quanz
Bryanna Reilly

Rozanna Riccardi
Janelle Roberts
Sheena D. Robertson
Adam R. Smith
Fiona Smyth
Michael Stecky
Yee Jee Tso
Anna van der Meulen
Ayendra Varma
Johnny Vong
Andy Wehrspann
Kate Wilson

NEW ORGANIZATIONAL MEMBERS

Instant Coffee

VISITING ARTISTS

(December 2003–July 25, 2004)

Magali Charrier of Brighton, England
Maira T.D.G. Cirello of San Paulo, Brazil
Sarolta Jane Cump of San Francisco, USA
Denise Hawrysiw of London, England
Maia Cybelle Carpenter of San Francisco, USA

VOLUNTEER NOTICE BOARD

Thanks to the following members who helped out recently in the office (May 22–July 25):

Joanna Tecia Allert
Mila Beaudoin
Thomas Berger
Gary Blakeley
Nicholas Buncic
Gordon Burkell
Jennifer Cannell
Matthew Chromeki
Peter Cripps
Beau Dickson
Menbere Gabre-selassie
James Loran Gillespie
Min Kang
Mary Kim
Maria Kochan
Stephen Lategan
Ben Lichty

**Alex Lisman
Lucas Martin
Dave McGrath
Matthew Pannell
Pavel Patriki
Elizabeth Peterson
Darren Puscas
Augustina Saygnavong
Byron Wade
Andy Wehrspann
Ben Williams**

Thanks to the following members who helped out at the Ward's Island Screening on July 25:

**Isabelle Babici
Ana Barajas
Scott Berry
Collette Brown
Nathan Fleet
R. David Foster
Brenda Kovrig
Paul Hasick
Dar Higden
Alexi Manis
Anna Van Der Meulen
N. Jane Walker**

ANNOUNCEMENTS

LIFT'S 11TH ANNUAL SHINE IT ON: NATIONAL SALON DES REFUSÉS AND SILENT AUCTION

September 8, 2004 6pm to 11pm at Latvian Hall
Don't miss LIFT's biggest annual event, Shine It On! This evening combines the Salon des Refusés and LIFT's Fundraising Silent Auction, making it a great evening for bargain-hunters and cinephiles alike!

NATIONAL SALON DES REFUSÉS

Each year LIFT presents a non-curated selection of Canadian films that were rejected by the Toronto International Film Festival. The Salon is programmed through a lottery draw; films and the order in which they are shown are determined by the draw. There are no substitutions or exceptions.

SILENT AUCTION

The Liaison of Independent Filmmakers of Toronto's annual fundraising silent auction is a great place to get big bargains on everything from motion picture film processing to yoga classes. Over the years, LIFT's Silent Auction has received broad support from the Toronto

film and arts community. Past donors have included film equipment houses, labs, suppliers, theatres, hotels, and restaurants. Contributions have been in the form of credit for services, rentals, supplies, tickets and passes to events, and merchandise.

For more information on auction items, and a complete screening program, please visit the LIFT website at: www.lift.on.ca

See you there!

GET INVOLVED

MEMBERS' COMPUTER

A new members' computer is available for LIFT member use. The computer is available for general use (i.e. checking out upcoming festivals, revising your scripts, browsing the LIFT website, searching the on-line Cast/Crew listing for upcoming productions, etc.) during office hours only, Monday to Friday 10am to 6pm. Print-outs are available for only 10 cents a page.

WANT TO BECOME A MEMBER?

Do you have a friend interested in becoming a member of LIFT? Or just curious for yourself? Come on down to one of our Orientation Sessions held on the third Wednesday of every month starting at 11:30am. At the session we discuss how to become a member, what goes on at this crazy place, and we give a tour of the facilities! Please call Renata to reserve a spot at 416.588.6444 or by email at membership@lift.on.ca
Next Orientation Sessions: 11:30am, September 15, October 20

MEMBERS' FILMS LIBRARY

Drop off a VHS copy of your past and present film gems for other LIFT Members to view. The library is another great way to show your works to other keen filmmakers in Toronto. For more information call Renata at 416.588.6444.

DO YOU HAVE A GREAT SCRIPT?!

Take part in our monthly script reading series, LIFT OUT LOUD, where members workshop their scripts by professional actors and get feedback from an audience of peers. It's an excellent opportunity to develop your film idea. To accommodate our growing workshop schedule, we have shifted the date of the series. Starting in June, readings will be held on the first WEDNESDAY of every month in the LIFT mezzanine. If you are interested in submitting your script for a future reading, want to register as an actor, or have any inquiries, email liftoutloud@lift.on.ca. You must be a LIFT member to submit a script. Dates: October 6, November 3

MAGAZINE COMMITTEE

Join the Magazine Committee if you are interested in the direction of LIFT's Magazine or in writing for the Magazine. 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: 6:15pm, September 7, October 5

SPECIAL EVENTS COMMITTEE

The Special Events Committee organizes events such as Artist Talks and LIFT OUT LOUD. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The SEC meets the third Tuesday of every month. If you're interested in joining please call Renata at 416.588.6444 or email office@lift.on.ca

Next Meetings: 6:15pm, September 21, October 19

WEBSITE COMMITTEE

The Website Committee steers and supports the LIFT website. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The Website Committee meets on the last Tuesday of every month. Interested members should contact the office or email communications@lift.on.ca.

Next Meetings: 6:15pm, September 28, October 26

EQUIPMENTNEWS

EQUIPMENT RENTAL POLICY REMINDERS

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.

EQUIPMENT RETURNS

Please call and speak to one of the technical coordinators directly if you anticipate a late equipment return.

EQUIPMENT PICK-UPS

To create a more efficient equipment pick-up system, we prepare the equipment in the morning for the afternoon pick-ups. This reduces the equipment pick-up waiting time and traffic. If you plan to rent out equipment, please book the equipment you want so that we can prepare your equipment package on the morning of the pick-up day.

If you decide not to use your pre-booked equipment, please call us as soon as you make this decision. Letting us know of your cancellation in advance allows us to use our time to prepare other equipment packages. An early cancellation also allows another member the opportunity to book or rent out that equipment.

If you are unable to pick up your equipment between 2pm and 5pm, contact one of the technical coordinators to work out an alternative time.

If you have many questions and want suggestions or advice before you rent out a particular piece of equipment, please contact us in advance and come early on your equipment pick-up date.

PRE-PAYMENT DISCOUNT

Take advantage of our 10% discount on equipment and facilities rentals by paying with cash or debit. Payment must be received before facilities or equipment usage to receive discount. Another way to receive the 10% discount is by putting down a credit with cash or debit. There is no minimum for prepaid credits.

AFTER HOURS ACCESS

All of the suites now operate with security cards. Members with keys should return them to LIFT. Security cards must be purchased for \$10 for after-hours access to LIFT facilities. Once you own a card, you can simply call Greg or Vanessa to activate your card when you have a room booking. It is your responsibility to check in with us to make sure your card is active—members who have not been using the facilities for a month will have their cards de-activated.

NEW EQUIPMENT AT LIFT

SUPER 8 AND 16MM TELECINE TRANSFER FACILITY

LIFT has finally finished the construction of our film-to-video transfer set-up. This system can transfer Super 8 at either 18 or 24 frames per second, and 16mm film as well. Film can be sent directly to digital files or to MiniDV or Beta SP tape. Use of the system is limited to during office hours only because LIFT staff will need to be present for initial set-up. Booking the facility is \$20/hr for Full and \$40/hr for Associate members.

TWO NEW SENNHEISER WIRELESS LAVALIER KITS

We have recently purchased two Sennheiser EW 100 G2 wireless lav mic kits. These tiny mics are omni-directional and can be easily clipped onto clothing and hidden to allow for close mic placement. The range of the transmitters is extremely good, and setting them up is almost automatic. These kits rent individually for \$8/day to Full and \$16/day to Associate members.

NEW ARRI FRESNEL LIGHTS

We have bought three new Arri 650w fresnels and one new 300w fresnel. This brings our total to seven 650s and three 300s. These lights come with scrims, stands, and barn doors. They rent for \$8/day to Full and \$16/day to Associate members.

CALLSFORSUBMISSIONS

THE FEMALE EYE FILM FESTIVAL

The Female Eye Film Festival announces a new event date to coincide with International Women's Day: March 4 to 7, 2005. The Female Eye is also pleased to announce several new programs, professional development workshops and special film presentations throughout 2004 which will lead up to the next Festival. The Female Eye will celebrate it's first North American Tour of award-

winning FEFF films in the Spring of 2005! Please visit our web site at www.femaleeyefilmfestival.com for more information.

Deadline: September 30, 2004 (final)

BRAMPTON INDIE ARTS FESTIVAL

February 2-6, 2005

Visit www.friendlyrich.com/indiearts.html for more information and submission guidelines.

Deadline: October 1, 2004

THE IMAGES FESTIVAL, TORONTO

The Images Festival is seeking submissions for our upcoming celebration of new and exciting media art. The 18th edition of the Images Festival will take place April 7-16, 2005 in Toronto, Canada, and will showcase approximately 200 film, video, performance, installation and new media works from Canada and around the world. Full guidelines and entry forms can be downloaded from the SUBMIT page of our website at www.imagesfestival.com

Deadlines: Installation, New Media, Performance: September 17, 2004; Film & Video: November 5, 2004 (early), November 19 (higher late-entry fee)

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390

www.canadacouncil.ca

Grants to Film and Video Artists
Research/Creation Grants; Production Grants;
Scriptwriting Grants

Deadlines: October 1, 2004; March 1, 2005

Grant to New Media and Audio Artists
Research Grants; Production Grants; New Media
Residencies

Deadlines: October 1, 2004; March 1, 2005

Canada Council for the Arts/Natural Sciences and
Engineering Research Council New Media Initiative
Deadline: March 1, 2005

Travel Grants to Media Artists

Deadline: Ongoing

ONTARIO ARTS COUNCIL

416.961.1660; Fax: 416.973.9650 www.arts.on.ca;
info@arts.on.ca

Aboriginal Arts

Deadline: September 15, 2004

Artists' Film and Video

Deadline: October 1, 2004

TORONTO ARTS COUNCIL

416.392.6800 www.torontoartscouncil.org

Media Arts Grants

Deadline: November 17, 2004

TELEFILM CANADA FEATURE FILM FUND

www.telefilm.gc.ca

English-language projects requesting more than \$1
million (applications for production)

Deadline: tba

Quebec, all projects

Deadline: October 4, 2004

INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca

Deadline: October 1, 2004

BRAVOFACT

416.591.7400 www.bravofact.com

Deadline: September 17, 2004

LIFTCLASSIFIEDS

www.DVFilms.ca: We will Burn or Press Your Productions to DVD and Market, Promote, Distribute Direct-to-Consumer via: Web Store, TV Channels, On Demand (VOD), Video Rental Stores - 416.447.5728

Cineworks Independent Filmmakers Society, Vancouver, is shopping for an Arri BL3 or Arri BL4 package. If you have, or know of, such a package, please contact: Randy Rotheisler, 604.251.6762, rrotheisler@telus.net

LIFT Classifieds are \$10/members, \$30/non-members for ads up to 30 words. Ads over 30 words will be charged an additional \$1/line for members, \$3/line for non-members. Maximum length: 10 lines.

ADVERTISING RATES (PER ISSUE)

Advertising in the LIFT Magazine is an excellent way to target-market to independent filmmakers, writers, actors, artists and arts organizations. The Magazine goes out six times a year to approximately 1,000 members and member organizations including film production centres, galleries, media festivals, schools, and libraries.

CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS \$ 10.00

NON-MEMBERS \$ 30.00

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



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Deadline is October 1, 2004.
Find out more at www.nsi-canada.ca/featuresfirst

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