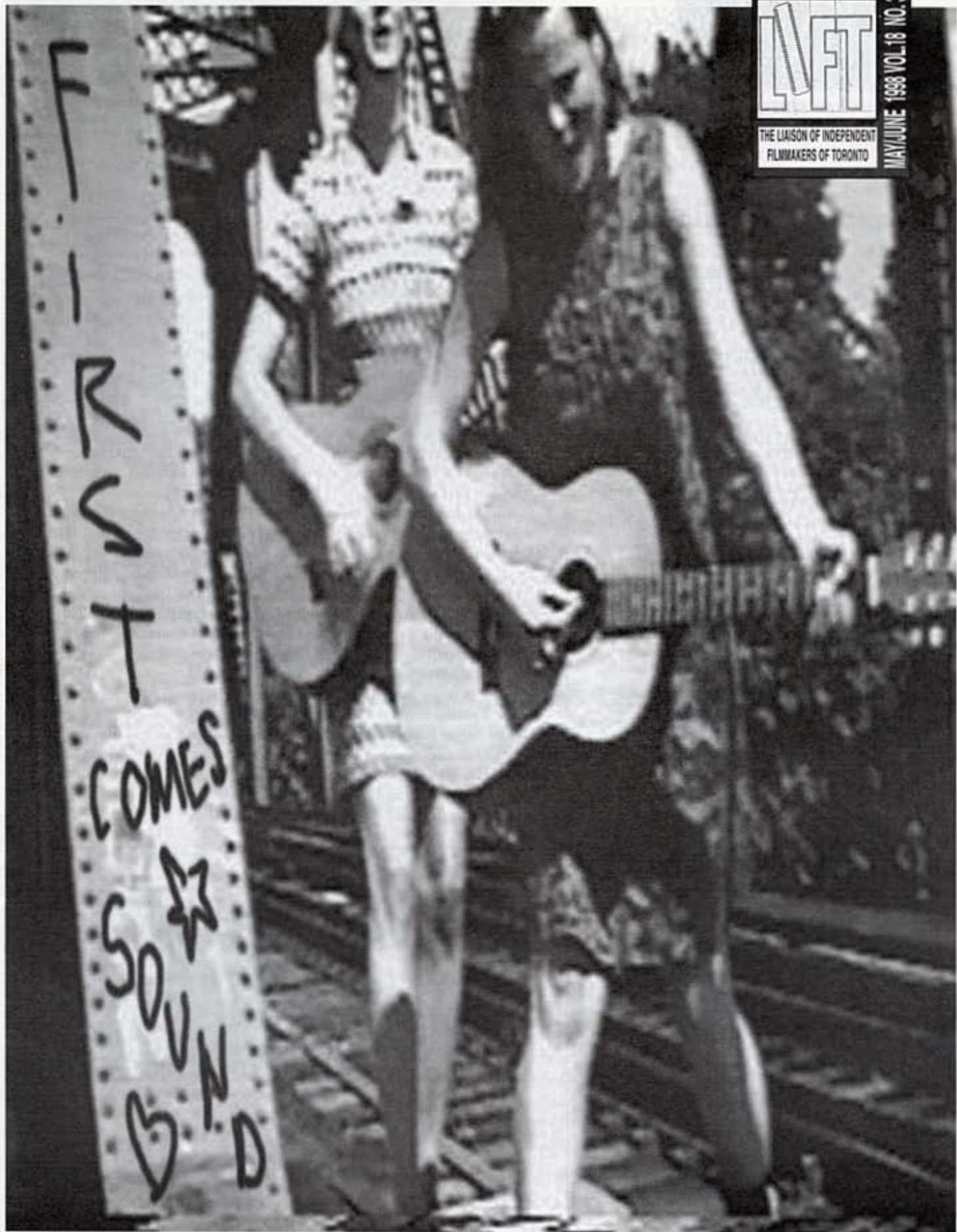




THE LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO

MAY/JUNE 1998 VOL.18 NO.3



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**THE LIAISON OF INDEPENDENT FILMMAKERS
OF TORONTO**
May/June, 1998
Volume 18, No. 3

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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 monthly screenings and it 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, Metro Council Cultural Affairs Division, the City of Toronto through the Toronto Arts Council, the National Film Board of Canada, Telefilm, the Ontario Film Development Corporation, the Government of Ontario through the Ministry of Citizenship, Culture and Recreation.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W5. Phone, 588-6444; Fax, 588-7017.

LIFT's website address is:
<http://www.inforamp.net/~lift>

e-mail: lift@inforamp.net

Anyone with suggestions or ideas, please call Deanna at the LIFT office, or e-mail: Barbara_Mainguy@tvo.org

editorial

Something old, something new something borrowed and something blue. Not weddings, soundtracks, those elliptical referends, brilliant juxtapositions -- those beats that a good soundtrack lays under the material. Too bad you have to pay for it. Tips to a young sound scorer: 1) "Public Domain" -- this means work that was written long ago, so that no one gets the royalties any more. You can record it yourself and not have to think about rights clearances. 2) Not that happy birthday -- the tune is owned by the notorious blackjack queens Mabel and Millicent Hill, dear little old lady marketing geniuses, alleged to have run a floating crap game and 'birthday party' service (I said alleged) for which they composed the ditty, thus spawning both a financial empire and the tacky personalized gift industry that now includes family photos on t-shirts, your-name-here coffee mugs and 'my own' computer-generated story-books. Clearly, they were on to something, and they still are, looking down from heaven and smiling every time someone so much as hums the tune under their breath. "Haapy biiiiirrhdaaayyyy..." ch-ching! \$\$\$ 3) Never steal from U-2 -- they get nasty. Always check to see who owns the rights unless you are effecting a subversive political action that centres around appropriated images and tunes, in which case, good luck, don't forget to duck. As Peter Dwyer points out in his article, original tunes are best.

Sound doesn't have to be expensive -- LIFT has great equipment that will help you -- hum a few bars straight into the mic' on the media 100! Use the LIFT fx library in the protocols suite and save a bundle on your mix! I know someone who recorded a jazz band on one mic plugged into a video editing deck and got a great soundtrack. Truly, digital has caused a sound revolution -- no more lugging around piles of celluloid. It used to require a forklift to move the elements of a mix, now you can throw them into your knapsack. (There is of course contention -- Julia Petrocar discusses DAT vs Analog in her article).

Also in this issue: Marc LaFoy guides you through After Effects, Jason Romilly meditates on music, SiSi Penalzoza covers Images and Bobby Nijjar Inside/Out. Chris Chong talks about fruit and film and why you should mix the two, Peter Hasek reviews an After Effects manual and David McCallum rants about the city. And, just because Rock and Roll never dies and style is part of film, we have included pictures by Roy Marques of the Andy Warhol exhibit.



THE CANADA COUNCIL
FOR THE ARTS
SINCE 1937

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1937



Gus from *Breakfast with Gus* by Siobhan Devine
part of the Inside Out Festival

message from the Board

By Jonathon Culp

The board is hopping toward summer, with dancing visions of sunny skies and production grants. Not only have we got the good old services-in-kind and cash money, but we are also unveiling our shiny new, harrowingly awesome How to Make a Film course! This is a comprehensive workshop for first-time filmmakers who want to mine LIFT's collective wealth of craft, technical expertise and gray matter. The June 19 deadline is, of course, approaching fast; details are available at LIFT - and elsewhere for all I know.

Of course, we are all slaves to capital, so how about giving it up for our loyal accountants, who have prepared an audit to make us all happy? One advantage of having money as well as principles is that you get to buy stuff -- and we're dead on it, stalking a shiny newish Super 16mm camera as well as other digital delights. It is one of the pleasures of Board membership to play patron to such worthy pursuits. Hope you can afford the insurance!

Another pleasure is going to all kinds of Committee meetings -- no, seriously. So let's strike up another one, eh? The Workshop Committee has risen from the mothballs, allowing you member types the chance to put your two cents in, and Shay Schwartzman is our Board ambassador. You should probably join in.

And speaking of workshops, we're undertaking an experiment in workshop partnership, joining forces with what's left of the OFDC to present a Pitching and Packaging thingy. We figure these skills which our embattled membership can put to good use, and on which the embattled OFDC has the low-down -- so we'll see how it goes. This one rolls into town on June 27 and 28.

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Some good discussion has been provoked by the recent subdividing of certain equipment packages. Obviously we're looking out for the members, and don't want to start nickel and diming for accessories. On the other hand, when extras are thrown in with the package that aren't always used by the filmmaker, they are prone to neglect, as well as using up a lot of inspection time for the Equipment Co-ordinators. So, with the proviso that we guard against knee-jerk for extras in the future, we approved the following: the prime lenses will now be rented separately from the camera, at \$50/\$100 a day; the high-hat and baby legs will now be a separate package from the standard tripod at \$3/\$6 per day, and the filter set will be rented separately at \$1/\$2 a day. Hope everybody's OK with this.

Finally, some Board members are so damn active that they haven't got time for the Board, harrumph! Keith Cole, upon stepping into LIFT's Special Events Co-ordinator shores, has joined Christy Garland in leave-of-absence land and removed one more chair in our game of musical quorum. See you soon, guys.

On the Cover: Erin and Jay from
Kelly O'Brien's First Comes Love.
kick off our big sound issue

upcoming festival deadlines:

FESTIVAL /LOCATION /DATE:	DEADLINE:	TELEPHONE:	E-MAIL:	WEBSITE:
Canadian International Annual Film/Video Festival	Barrie, Ontario	TBA	06/15/1998	705 733 8232 ciaff @ iname.com
Locarno Int'l Film Festival	Locarno	8/5-15/98	6/15/98 +41/91-751 02 32	pardo@tinet.ch www.pardo.ch
Lucas International Festival for Children's & Young People's Films	Frankfurt am Main		Sept 21-27/98	6/15/98 +49/69/212 333
			69 or +49/69/620 167	filmuseum@stadt-frankfurt.de
Montreal International Festival Of Cinema And New Media	Montreal (Quebec)		10/15-25/98	6/15/98 514-843-4725 montrealfest@fcmm.com www.fcmm.com
Poprad 6th International Festival of Mountain Films	Propad	Oct. 14-18, 1998	6/15/98	421 92 721 060
St. John's Women's Film & Video Festival	St. John's, NF	Oct. 14-18, 1998	6/15/98	(709) 754-3141 filmfest@thezone.net
Festival Telescience	Montreal, Quebec	Nov 15-17/98	6/16/98	514 849 1612 telescience@artech.org
Certamen Interacional De Video Veterinario (International Veterinary Contest)			50012-Zaragoza	10/98 6/30/98
			+34 976 76 16 17	
Columbus International Film And Video Festival	Worthington, Ohio	Oct 19-22, 1998	7/1/98	(614) 841-1666 chrisawd@infinet.com
Menigoute International Festival of the Ornithological Film	Menigoute	10/27/98-11/01/98	7/1/98	05 49 69 90 09
Nature Film Festival Valvert	Bruxelles, Brussel	Oct 16-24/98	7/1/98	32 2 203 43 63
Reeling '98 : Chicago Lesbian & Gay International Film Festival	Chicago, IL	11/6-19/98	7/1/98	773 384 5533
				reeling@chicagofilmakers.org //www.chicagofilmakers.org/reeling
Hawaii International Film Festival	Honolulu, Hawaii	Nov 6-13/98 & Nov 13-19/98	7/3/98	800 752 8193 (US) or 808 528 3456 (intl.) hiffinfo@hiff.org
Festival International Du Cinema Francophone En Acadie	Moncton, New Brunswick		Sept 11-17/98	7/10/98 506-855-6050 filmzone@istar.ca
Vancouver International Film Festival	Vancouver Bc	9/25/98-10/11/98	7/12/98	604-685-0260 viff@viff.org http://viff.org
15th bogota film festival	santafe de bogota	09/15-23/98	7/15/98	282 5196
International Emmy Awards	New York, New York	November 23 1998	7/17/98	212 489 6969 www.intlemmys.org
New York Lesbian & Gay Experimental Film/Video Festival (Mix)	New York, Ny	11/98	7/18/98	212 501 2309
				mix@echonyc.com www.echonyc.com/~mix
Venice Mostra International d'Arte Cinematografica, Biennale de Venezia	Venezia	9/3-13/98	7/20/98	39 41/5218711
				attivita.istituto@labiennale.it
Venice Mostra International d'Arte Cinematografica, Biennale de Venezia, critics week	Venezia	9/3-13/98	7/30/98	39/41/5201959
International Videoart Competition	Palermo	Oct 2-10/98	7/31/98	39 0 91 696 17 40 / 39 0 330 96 82 48
				00253aaa@mbox.infcom.it / imm.legg@imprese.com
Unesco Web Prize	Paris Cedex	7/31/98	33 1 45 68 44 57	a.plathe@unesco.org
				www.unesco.org/webworld/webprize
Cinanima '98 - International Animated Film Festival	Espinho Codex	nov 10-15 /98	8/1/98	02 734 6015 cinanima@mail.telepac.pt
Mostra Internacional De Cinema Sao Paulo International Film Festival	Sao Paulo Sp	Oct 16-30/98	8/15/98	55 11 883 5137
				or 55 11 3064 5819 info@mostra.org
Cabbagetown Film & Video Festival	Toronto, ON	Sept 10, 1998	8/21/98	416-921-0857
39th Brno Sixteen	Radicka 4	10/15-18/98	8/25/98	+42 5 42214625
First Prize Of The Cinema Of Religions		10/15-18/98	8/25/98	Contact 0461/210288, 0461/210232
Casa De Las Ciencias Awards	La Coruna Tba	8/31/98	34 981 271828	domus@casaciencias-lc.es
Festival Du Cinema International En Abitibi-Temiscamingue	Rouyn-Noranda (Quebec)		10/31/98-11/5/98	9/1/98 819-762-6212
				fciat@fciat.qc.ca http://www.fciat.qc.ca/
International Festival Of Films On Energy	Lausanne	03/11-14/99	9/1/98	41 0 21 310 30 90 info@fifel.electricite.ch
				www.electricite.ch
Toulon Maritime & Exploration International Film Festival	Toulon	Nov. 18-24, 1998	9/7/98	(33) 94 92 99 22 / 98 20
Banff Festival Of Mountain Films	Banff, AB	11/6-8/98	9/11/98	(403) 762-6369 jodi_mcdonald@BANFFCENTRE.AB.CA
				http://www.banffcentre.ab.ca/CMC/
Rehoboth Beach Independent Film Festival	Rehoboth Beach, Delaware	11/12-15/98	9/12/98	beachrun@dmv.com or jellingsworth@yahoo.com www.rehobothfilm.com
Aix-en-Provence Festival Tous Courts	Aix-en-Provence	30 Nov - 5 Dec /98	10/17/98	(33) 42 27 08 64 aixfilms@club-internet.fr
Henri Langlois Int'l Film Festival	Poitiers	December 5 - 13, 1996	11/1/98	33 5 49 41 80 00 festival-poitiers@rihl.org

Guidelines and application forms for this list of festivals are on file and available for photocopying (10¢ a page) at the LIFT office. As much as we'd like to, LIFT staff cannot take the time out to fax forms to members. Please do not ask. If you are unable to make it into the LIFT office, you will have to call the festival directly to request an application form.

The 1996 edition of the AIVF Guide to International Film & Video Festivals is an invaluable resource for planning your festival entries for the upcoming year. It's available at the office as an in-house resource for all LIFT members.

critical dates & dubious deadlines calls for submissions: dubious deadlines

The **LIFT** Programming Committee is currently accepting works for consideration for the annual Ward's Island Screening in July. Films should be under 15 mins, with 16mm prints available for screening. Call Deanna for more details.

For **SYNC II**, the Second Annual screening of local independent film & video shorts. Students are welcome. \$5.00 for 2 entries (screened on VHS video projection). Proposals for Video installation are accepted as well. Send of drop off VHS Tape & fee (statement, bio/cv) w/SASE to SYNC II c/o V tape, 401 Richmond Street West, Suite #452, Toronto, ON, M5V 3A8.

LIBRARY AND RESEARCH CENTER ARCHIVES ON WOMEN ARTISTS - The Library and Research Center of the National Museum of Women in the Arts in Washington, DC maintains files on women artists who have had at least one solo exhibition in a museum or gallery. (This requirement does not apply to women of previous centuries or to book artists.) The artists' files are available to museum professionals, scholars, and students for research. The files may include the following material: resume, artist's statement, clippings of newspaper or magazine articles, exhibition catalogues and brochures, reproductions of work. (max. 20 slides, transparencies or photographs) To establish a file,

they charge a fee of \$10.00 which covers the costs of archival materials necessary to insure the proper preservation of documents for use by scholars and students. However, for those who cannot afford this expense, the fee may be waived. Details on submission on materials to Archives of Women Artists are available at <http://www.nmwa.org/library/archives/archgins.htm>

THE ANGEL ORENSANZ FOUNDATION SECOND INTERNATIONAL INSTALLATION ART AWARD - Giving artists from all over the world an opportunity to create and present their work in a unique space in Manhattan. Located in a neogothic temple at 172 Norfolk Street, built in 1850 within the German Romantic movement. Proposals must include a narrative and other interpretive materials of ideas to be developed specifically in two areas of the space: one is 31' x 20' and 10' high, the other is 31' x 20' and 20' high. Both overlook the interior of the temple and the skyline of downtown Manhattan. The winner will be given free accommodation, workspace, basic tools and materials for two weeks in New York to build his/her installation. An exhibition of the work will take place with a festive opening. A jury of distinguished New York art critics will pick the first and second awards. All interested should send their proposals through email to award@orensanz.org or through postal

mail to: The Orensanz Foundation 172 Norfolk Street New York, NY 10002 USA. Telephone 212.780.0175, fax:212.529.1864 The deadline is July 1, 1998.

TheatreFix Arts Festival announces its first ever independent film competition. For the last two years, their motto "Giving artists the chance to shine", has been directed at singers, actors and musicians. In this, their third season, they wish to include Canada's many young and exciting film makers in this endeavour.

The Festival is looking for independent filmmakers from across Canada to submit their works by June 22nd (flexible deadline, kids. . .). Submissions will be viewed by the Festival Film Committee and the winning directors will be notified several weeks later. The winning films will be presented at a gala screening on Saturday, July 25, 1998 at one of Toronto's Festival cinemas.

All films should be: Maximum length of 15 minutes Submitted on videotape for the committee (if candidates wish the videotape returned they must send a self addressed envelope with appropriate postage).

Send to: 253 College Street, Suite 395, Toronto, ON, M5T 1R5 If there are any questions, please feel free to call Kevin A. Janus at (416) 925-8357.

funding & grant deadlines:

NATIONAL FILM BOARD

973-2235
FAP PROGRAM
September 1
REEL DIVERSITY SHORT DOC APPLICATION
July 31
CO-PRODUCTION AND FULL NFB PRODUCTION PROPOSALS
June 26
APPRENTICESHIP APPLICATION
June 26

BELL BROADCAST AND NEW MEDIA FUND

977-8154
bellfund@istar.ca
www.bell.ca
August 1, November 1

ONTARIO ARTS COUNCIL

1-800-387-0058
961-1660
info@arts.on.ca
www.arts.on.ca
Artists Film and Video
October 1st

TORONTO ARTS COUNCIL

392-6802
Grants to Visual Artists (including Film/Video)
SEPTEMBER 22

CANADA COUNCIL

(613) 566-4414
david.poole@canadacouncil.ca
yasmin.karim@canadacouncil.ca
Grants to Film
NOVEMBER 1
Grants to Video Artists
NOVEMBER 1
Grants for New Media and Audio Arts
NOVEMBER 1
Travel Grants
NO DEADLINE
contact karen.tisch@canadacouncil.ca

BBS/CJOH-TV CONCEPT AND SCRIPT DEVELOPMENT FUND

(For all programming for TV)
Janet Sandeman, (613) 274-4213
AUG. 1, NOVEMBER 1, FEBRUARY 1,
MAY 1.

Save your Pennies!!

Keith Cole wants you to remember to save your money for the fabulous **LIFT AUCTION** coming in the first week of September

BBS MCTV

(To produce pilots for primetime broadcast on MCTV)
Keith Campbell 487-3770, Monique Johnson (705) 674-8301
Quarterly deadline, apply anytime.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

90 Park Avenue, New York, NY
961-1660
<http://207.86.8.66/index.html>
OCTOBER 1

new members:

Welcome new members
as of May 98:

- Christine Andreopoulos
- Frank Bennett
- Brian Chapman
- Jerad Cordova
- Andrea Cousins
- Peter Dwyer
- Saman Farazdaghi
- David R. Foster
- Jason Friedman
- Drew Gauley
- David Grant
- Barbara Inoriliunas
- Snow
- Michal Kapral
- Tammy Kenward
- Amanda Lee
- David Lilly
- Anna Malkin
- Simon Marcroft
- Rudi Martell
- Susana Molinolo
- Jonathan O'connor
- Miguel Morris Overton
- Si Si Penaloza
- Brad Peyton
- Sylvia Schmidt
- Stefan Steen
- Aron Tanny
- Bonnie Whitehall
- Heather D. Wilson

liftgear & machinations:

What's new with equipment @ LIFT?

IMPORTANT NOTICE

LIFT's insurance deductible has been increased to \$3,000 effective immediately. Members are strongly encouraged to purchase additional insurance in order to lower the deductible.

EQUIPMENT NEWS

- LIFT will be purchasing an Aaton XTR Plus super 16 / 16 mm Camera. The package, with zoom lens and accessories, will rent for \$120/day for full members and \$240/day for associate members. The Zeiss Prime Lens Kit (9.5, 12, 16, 25, 50 mm) with Bayonet mounts, is compatible with the Aaton, and can be used for regular 16mm shoots, although the wide angle lenses will not cover super 16. Until the complete Aaton package is available, the camera will rent for \$100.00/day and \$200/day for associates. LIFT expects to have delivery of the camera in June.
- The Studio Follow Focus kit and sliding base plate, which was previously included in the Zeiss Prime Lens Kit, is now renting separately for \$25/day (full) and \$50/day (assoc.)
- We purchased a used O'Connor 50 - 150 mm ball fluid head and Ronford legs. It is compatible with the baby legs and hi-hat that LIFT currently has. \$6/day (full), \$12/day (assoc.)
- LIFT has a 150 mm bell high-hat and baby legs which can be used with the new O'Connor 50 or the Sachtler & Wolfe friction head. \$3/day (full) \$6/day (assoc.)
- LIFT rents 3 x 3 Tiffen filters (85, ND3, ND6, ND9, 85N3, fog filters, etc.) for \$1/day (full) and \$2/day (assoc.)
- The Media 100 has been upgraded to version 4.5 and the Mac operating system to v 8.0. This is a major software update with many expanded features, especially audio mixing and the addition of audio equalization. Members who used the previous software version may want read the updated notes which are kept in the black binder in the Media 100 suite.
- The ProTools computer has been upgraded to Mac OS 7.6.1 and ProTools version 4.1.1. Included in the upgrade features a built in graphic equalizer and also the ability to capture VITC timecode.

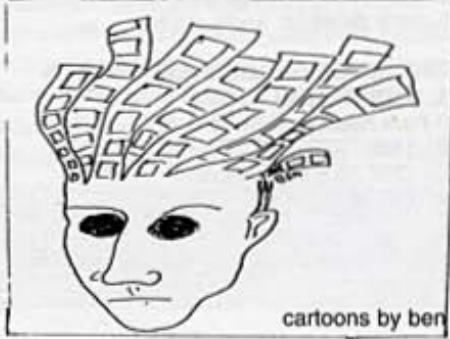
- The Crew List needs Media 100 Editors and After Effects / Photoshop Gurus. If you have these skills and might be interested in using them on other people's films, please let us know.
- * Chameleon on John St. has generously donated a 35mm steenbeck and soundbench to LIFT. This particular steenbeck has a built in video camera which allows users to make copies of their workprints. Everything should be available for use by the end of June.
- *LIFT is in the process of building a B&W darkroom for 16mm hand processing and basic 35mm printing. We are looking for donations any darkroom supplies. Please give!

The next Equipment Committee meeting will be held on Wednesday July 15, 6 p.m. @ The Monarch Tavern (upstairs) (Clinton St., two blocks south of College Street. It boasts lots of seating, cheap food and drinks. Carolyn Wong is the board rep.

The next Workshop Committee meeting will be on Wednesday June 3 6 p.m. @ LIFT. If you have any suggestions for workshops or if you have an interest in teaching a workshop please come to this meeting. Shay Schwartzman is the board rep. (Send suggestions to the attention of Roberto: e-mail - lift@inforamp.net, fax - 588-7017)

LIFT Orientation:

LIFT's Orientation will be held **June 16th, 1998 11:30 a.m. - 1:00 p.m.** The session is for individuals who have not familiarized themselves with the co-op's facilities and resources. Call to reserve a spot.



Members in Action:

MEMBERS' FILMS as of May 26, 1998

congratulations:

Congratulations to LIFT member INSIDE/OUT Festival Winners:

Bullock award for Best Canadian Work *The Grace of God*, Gerald L'Ecuyer Honorable Mention: *Positiv*, Mike Hoolboom, *Until I Hear From You*, Danie McIvor, Akau Framing Best Lesbian Short Sarah Abbott's *Why I Hate Bees*, Honorable Mention *Sabor a Mi* Claudia Mogardo Escandia Charles St. Video award Best Emerging Canadian Filmmaker: Michael Caines' *Fever*. Honorable Mention Nicole Chung *Spaze Jazz Eros*

Audience Awards: Best Doc: *The Brandon Teena Story*; Susan Msuka & Great Olafsdottir; Best Feature - *No Problem* Angela Maccarone & Sleker Landstrasse; Best Short - tie: *Jangri* - Saliya Randera, *My Cunt*, Deb Strutt

in production:

Tim Dashwood

Daddy Tell Me A Story

Thriller, 16mm, Colour,

An insurance underwriter investigates a death, suspects foul play, and eventually turns into a serial killer himself.

Jane Farrow

Fancy Footwork

Super 8, Colour, 20 mins

post-production

Sarah Abbott

A Hamlet (Working Title)

Experimental

Documentary, 16mm, super 8, Colour And B&W,

Mark Ahee

Sweet Thing

35mm, Colour,

Mark Ahee

Love And Betrayal

16mm, B&W, 34 mins

Mark Ahee

Assoholic

16mm, Colour, 84 mins

Gavin Caradonna

On The Edge

Drama, 16mm/super 8, , 8 min

Jack comes home after being fired from work only to experience one bad turn of events after another. He decides to end his life by jumping off the Brooklyn bridge. Just as he's about to jump he's confronted by himself and weighs the reasons to jump or not.

Michael Dorn

Darryl

Comedy, 16mm, , 23 mins

An itinerant workman inadvertently brings a couple back together again.

Sue Georgiou

Hand Of Love

16mm, , 30 mins

Hand of love draws a comparison between masturbation and art. It's based on the clichés of art school through sex and humour.

J.P. Maijala

Sleepwalker

Thriller, 16mm, Colour, feature

Daniel O'Connor

Stand By Your Booth

Comedy, 16mm, Colour, 24.5 mins

Two disillusioned escalator handrail salesmen decide to have an affair with two industrial cleaning chemical women at a trade show.

Vicky Peters

Fool's Chess

Narrative, 16mm, Colour, 24min

A black comedy about playing games with death.

Eric Vinet

Untitled

Drama, 16mm, Colour, 12 mins

A film about undercover police

On the Screen:

Mark Ahee

A Soho Story

16mm, B&W, 14 mins

Ronaldo De Souza

Padre Lima - A Portuguese By Our Side

Brazilians At The Caribana

Pocos De Caldas-Health-Beauty-Progress
Explosion Of Dreams

Darya Farha

Full Service Automation

Animation, Experimental, 16mm, Colour, 6.32 min

Full service automation is a non-narrative experimental animation. Characterized by movement that is barely possible, incoherent, or without apparent motivation, though, it is a deliberately broken or failed animation. The body here becomes something unpredictable and unknown, unattached from the usual meanings, but also seems to feel more intensely. The result is an unsettling and ambiguous immediacy that is identified with both suffering and pleasure.

Sue Georgiou

The Mechanical Bride

16mm, B&W, 5 mins

Michelle Messina

Fruitful Sex

Animation, 16mm, Colour, 2:36 mins

Fruitful sex is about a committed couple's life and sex.

Kwan Ho Tse

Double Concerto

Music Video, 35mm, Colour, 3.25 mins

Art video using modern ballet, classical music and experimental film techniques of using the film camera as projector and vertical framing

On the Screen:
cont.

Christina Zeidler & Gillian Frise
Dogboanning

Xtreme Sport Experimental Instructional
Video 8, Colour, Media 100 edited,
5 mins

Rejected as an Olympic Exhibition sport, this tape lays on the line what anguish and triumph the girls and their pets experience in xtreme sport compition. Their only hope now is the Royal Winter Fair.

Who/What June 98:

Compiled by Jon O'Connor

He Who Gaffs Last - Gerry Mendoza just finished gaffing a Direct Response commercial and will be gaffing on a Big Star Motion Pictures project, 'Commedia' a television series pilot. Gerry also has projects in development with Adeena Karasick a spoken word artist and jazz vocalist Morgonn. Visit Gerry on the web at www.interlog.com/~gmen-doza/home.html

June Bugs - 'Snailfingers', written, directed and produced by **Alina Martiros** is preparing to go into production. Shooting is expected to start June 8th and is anticipated to last seven to 10 days.

What's in "Le Store" - After scooping two prizes at HotDocs for 'Remembering Memory', writer/director **Lara Fitzgerald** is onto her next project 'Le Store'. Working with NFB producer Yves Bisailon, this one-hour documentary explores the frontier outfit that competed with the Hudson's Bay Company in the early days and why they have been ignored in Canadian history. It will be shot at locations around the world including France, Northern Ontario and Quebec and in Western Canada. Major work starts in July and is will be completed for next summer.

Derek Roemer's 15-min, 16-mm colour film 'The Copywriter' was recently completed and a screening is being planned for mid-June.
Minor Pane -

Eric Vinet is now into the sound editing of his 17-min drama called 'The Flipside of a Different Pane'. The colour 16-mm film is actually a pitch to a larger film and is being solicited to a number of festivals

Rough Daddy - **Tim Dashwood** is just finishing up postproduction on the 'Limo', and will then begin post on 'Daddy, tell me a story...'

Reach for the Sky - "I'm terribly excited" says writer/director **Sky Gilbert**, just hours before the world premier screening of his film 'I Am the Camera Dying' at the Inside Out Film Festival. Shot in black and white, the 30 minute, 16-mm film is also to be played at the Vancouver Film Festival alongside its sister film 'My Addiction'.



Images by **Lewis Cohen**

WE WANT PICTURES FOR THIS COLUMN!!!

Even if you don't have a blurb ready, get a picture to the LIFT Office (make sure to clearly write/attach the photo credit and picture information to it)! We want stills, on location snaps, video frames, graphics of any kind..

Member News Submissions:

Newsletter Committee member **Jon O'Connor**, (416) 289-1517, joconnor@interlog.com. has taken over the member news duties! You can email or phone Jon with updates and news of your film's progress!

After Effects:

Review: Classroom In A Book

Adobe AfterEffects is so dense, the only practical way to **really** learn this software application is to find a guide that will hold your hand and "walk" you through each tool and icon on the desktop.

Fortunately, that "guide" comes in the form of a series of books, published by ADOBE, called Classroom-In-A-Book. There is a book for Photoshop, Illustrator and other ADOBE applications. However, this review will focus on the book for ADOBE AfterEffects called "AFTEREFFECTS: Classroom-In-A-Book".

"AE Classroom" is a tutorial guide which contains 10 self-study lessons that provide a thorough introduction to the components and tools of ADOBE AfterEffects. It also has a section on the technical aspects of getting film and video footage in-and-out

of the digital domain.

The book I used for this review was published February 1996. It contained a CD-ROM with all of the sound files, clip-art and digitized film and video footage needed to complete the ten lessons.

Lesson One is a demonstration of what you will learn in Lesson Two.

Lesson Two contains step-by-step instructions on how to create an animated "intro" using scanned images, graphics and type created with Illustrator. The tutorial walks you through the procedure of placing each element into its own layer...then you'll learn how to adjust transparency, fade, dissolve, zoom, pan, tilt and rotate these element over a period of 12 seconds. Later lessons cover advanced temporal effects like morphing and edge blurring to reduce the skipping effect.

After I completed Lesson Two, I was able to jump straight to Lesson 10 which covers the motion and keying tools I need for correcting camera shake and performing bluescreen work.

AE Classroom takes formula approach to introducing a tool. It goes something like this:

(1) Find this icon in such-and-such window (see illustration)...

(2) "Click" on this icon and notice how it does this-and-that...

(3) Now "click" on this icon again; this time, press the COMMAND, OPTION, DELETE keys and hold the mouse between your teeth while tapping your left foot.....

(4) This icon will be used in Lessons 3 & 5 for such-and-such purpose...

Seriously! It goes on and on like this until it seems like you've tried every icon in the application.

For me, this is the best way to learn software. With AE Classroom, I can learn AfterEffects by myself, on my own time and at my own speed.

The only real problem I experienced with AE Classroom was with the books binding. I've used four separate copies and no matter how careful I was, the pages started to separate from the books spine. Someone who witnessed this joked that the book was or chemotherapy.

Peter Hasek

Future Articles About AfterEffects
In-House Film Test

In the months ahead, Peter Hasek will take you through the process of digitizing 10 seconds of 16mm footage, correcting for camera shake with AfterEffects, and then outputting this footage back onto internegative stock...or onto a video tape format using facilities that are available to LIFT members.

Peter Hasek has been an avid (pun intended) observer of the digital film scene since 1981 when the first electronic pre-press systems came to market. He will be reviewing other books on AfterEffects as soon as the publishers send him free copies ;-)

Ballerina



1 This is a great decoration for a little girl's birthday party and the children will love to help make them. You will need the oil-soluble type of glue and a water-based paint. Each girl will need one page marker for her own.



2 Place two small paper napkins into identical folds and lay each napkin in your left hand. Connect the dots using the main photograph for reference.



3 Wrap two napkin dots around each dot and tie them on securely with thread or the ribbon. Finally, tie out the tails to give the effect of a ballerina's skirt.



Books on Napkin Folding can also be dense or is that just Napkin Folding? or maybe it's that napkins are dense?

After Effects:

The Effects Fix is in and Mark La Foy will tell you how to get what you can

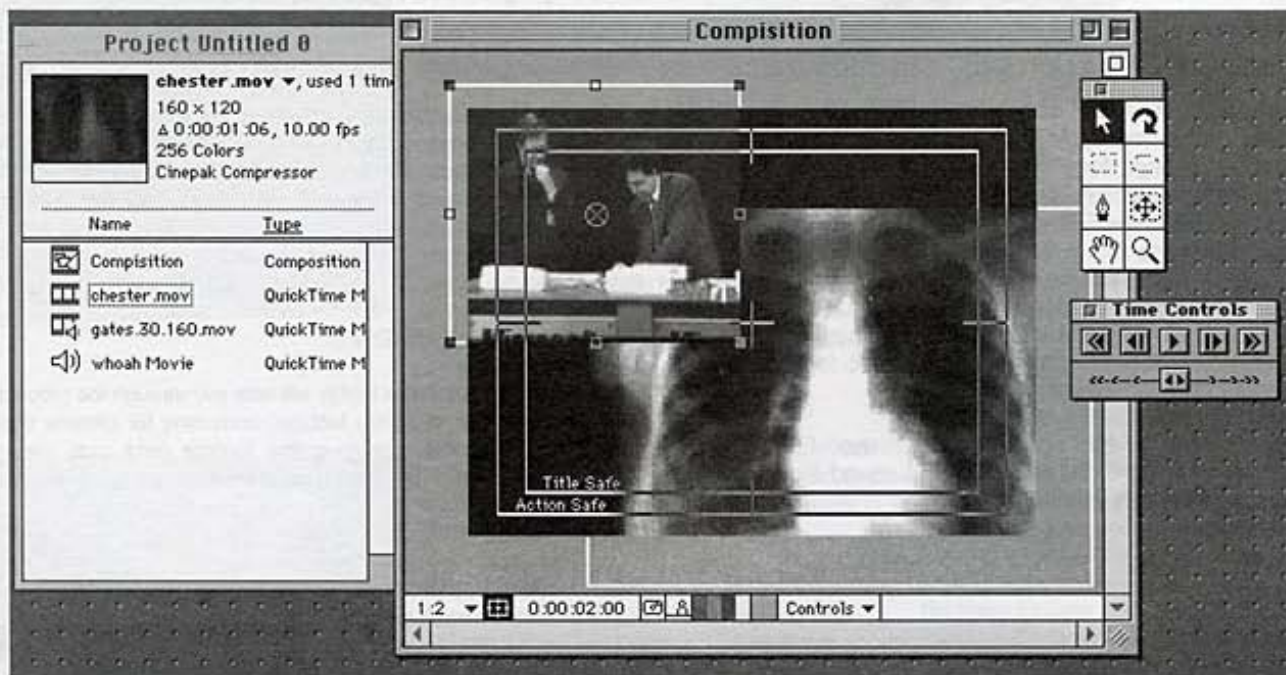


fig.a

The constant push for speed on the hardware side of the consumer computer industry has progressed to the point where price and raw processing power have put once unimaginable power in the hands of creative people. With LIFT's acquisition of the Media 100 and ProTools Suite, they've made some major changes to the way filmmakers put films together. Adobe Corporation's After Effects software, running on a Macintosh or Wintel computer, offers dizzying, new creative options to motion picture makers. In fact, making those "choices" is often the most difficult part. But more on that later...

At first glance, After Effects is so densely appointed with palettes, timelines, controls and watcha-ma-call-its that your first impulse may be to just forget about it and stick with the basic transformations that the Media 100's interface offers. In fact the whole "digital" thing is a little hard sometimes for old emulsion-guys like me to get my head around. However, if you can dedicate some time to making it over the initial steep learning curve, it opens up to reveal some honest-to-goodness amazing new possibilities that were previously unavailable to filmmakers - especially at an independent level. You don't have to use it to produce effects that are coldly digital or gimmick laden.

Basically, After Effects is a compositing program. It allows the user to take digital still,

motion video and audio sources and combine them in myriad ways. Within the After Effects interface, elements are first compiled together into a 'project' and placed in a frame as a composite. A composite might end up being a scene, a short shot or just one frame. And while projects can also contain many different composites that share the same elements, for simplicity's sake we'll talk about a single composite.

You position your elements within the comp window, (fig. a) which takes on the visible ratio of whatever format you choose to work with. After Effect is preset for common film and video ratios, width by height, expressed in pixels. An NTSC video image is typically thought of as 640pixels wide x 480pixels high, but any custom size may be used. 'Grids', 'title-safe' and 'action-safe' areas can be overlaid for use in positioning elements.

After Effects central theme is layers. Lots of layers. (The promotional literature indicates you can use up to 65,000 layers!) Each of your elements sits on an individual layer in a "virtual" stack. The real power of After Effects occurs when you add time to this mix, or more precisely, changeover time.

The timeline (fig. b) tracks every imaginable specification of each of your elements: position in space, scale/size, opacity, rotation and other qualities as you add special effects and filters to each layer. All are laid out in a logical, hierarchical

fashion that is familiar to anyone who has played with the folders in the Macintosh Finder. The timeline can be incremented in just about every conceivable standard film or video frame time system, as well as most versions of timecode, for easy synchronization with almost any original source. Audio tracks can be imported with waveform plots for precise visual synchronization. Time controls gives a familiar tape-deck-type interface to your position on the timeline and offer "scrubbing" features for quick, repeat preview in both forward and reverse motion.

Elements added to the timeline are therefore manipulated over time, by changes to their individual properties. Keyframes are markers along the timeline that indicate points in time in which changes to an element are initiated. Elements are added to the timeline by dragging them from the project list to the comp window. Each property is completely "tweakable" with user-input defined numeric values. Keyframes can be set at precise time code positions as well as, element's in and out positions in time. The basic drill is to place an element, set its opening properties, drag the time marker to a new point along the timeline, reset the specific properties you want to see changed, and set a new keyframe there. After Effects interpolates property values automatically between these two points in a linear fashion. For example, setting an object's start on one side of the frame

at the first keyframe and then on the other side of the frame at the last keyframe will result in a smooth move from side to side. Additionally, rates of change can also be tweaked to "ease" in or out of a particular change at user specifiable rates or with organic distortions, adding realistic camera shake, for instance, to a panning shot. Powerful keyframe assistants filter offer powerful ways of manipulating these complex changes.

Each element layer also features its own built in masking features, allowing the user to selectively mask out parts of an image constantly, or changing over time. Plotting the changing shape of the outline of the mask at points on the timeline also allows you to work with both moving and morphing mattes - After Effects automatically interpolates the mask shape and position over time - a real time-saver. Masks also have user-configurable soft, feathered edges for collage and soft drop shadow effects.

More complex matting is available through the effects menu including both chroma and luminance keying and alpha channel matting allowing you to import custom elements generated in other programs - or with channel operations or transfer modes - to even use other original source material as mattes or filters. The effects

menu also includes custom blur and sharpen, distortions, image controls (brightness and contrast, colour balance, levels) and perspective distortions for 3D simulations with 2D images. The motion blur feature gives realistic interframe image stretch to elements, handy when reducing strobing from moving hard-edged objects like scrolling text and moving graphics.

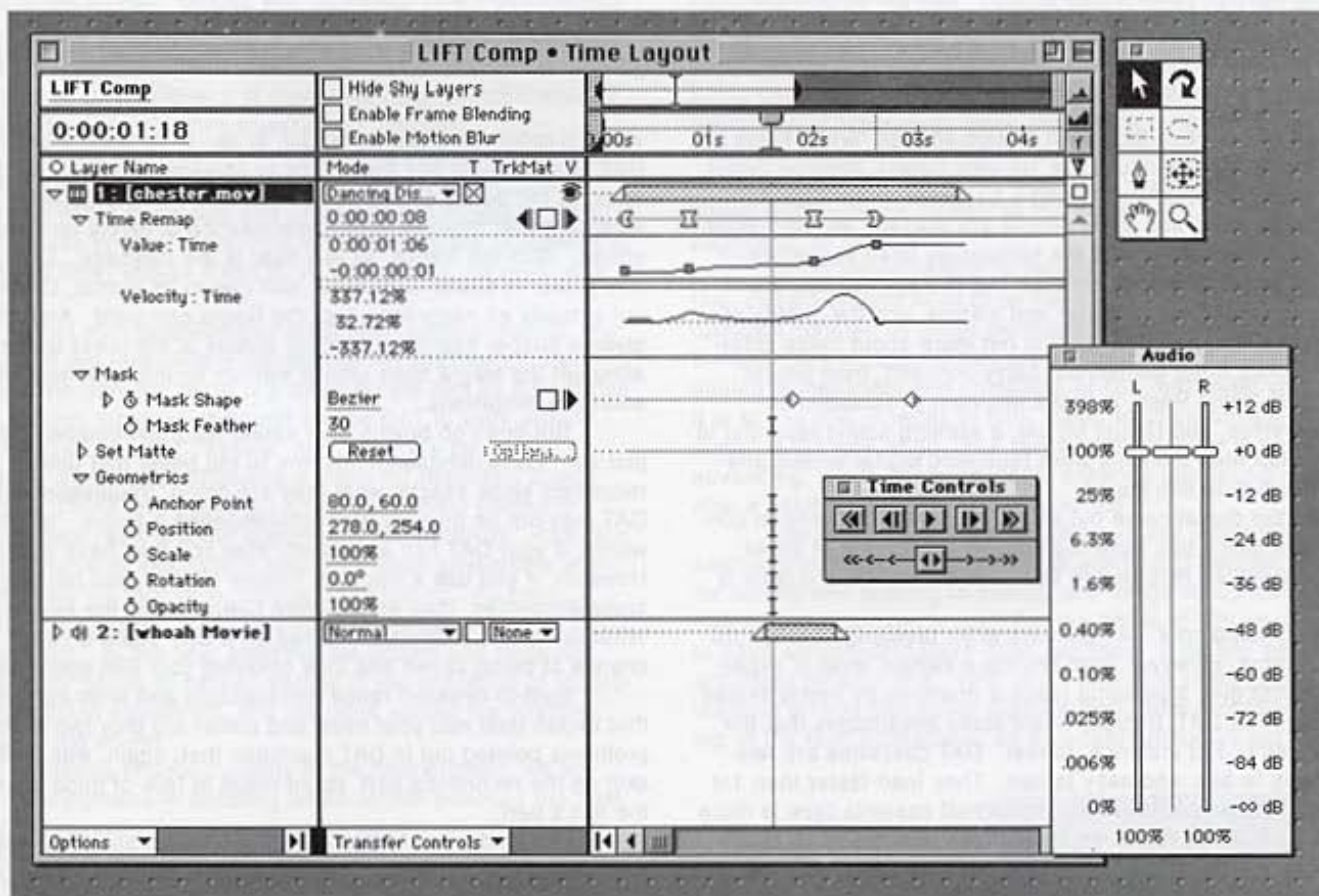
Being an Adobe product, After Effects also utilizes a plug-in filter architecture to extend the original feature set of the software by opening up the specifications to 3rd party vendors. (This means you can use other software with this program). There are currently at least a dozen third party vendors offering hundreds of individual filters - each more mind-bending than the next. As I started out saying, it's these myriad choices that often make it difficult to add "just one" effect. The temptation is there to manipulate ad infinitum (or is that ad nauseum), and often with decreasing returns.

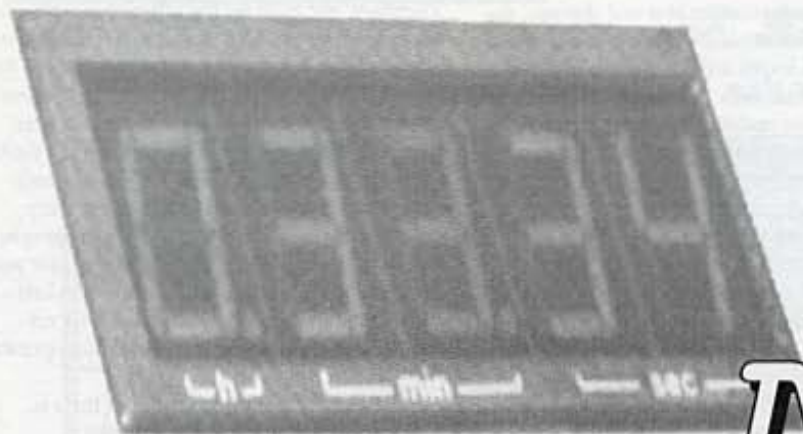
Once one has tweaked things just so and completed a composition, it comes time to render. Although After Effects offers an impressive preview during the construction process, it simply can't render realtime, full-motion video, especially when many layers and filters are involved.

Therefore, one must set the software into the render mode to create each frame, in full resolution, one at a time, in sequence - a process that can be incredibly time-consuming, but with impressive results. Rendering can be done to various interlaced video formats, Quicktime™ movie (a digital media format that the Media 100 uses) or individual frames for imaging to film. While very expensive (at least 2 dollars a frame), imaging to film is an option that opens up amazing new possibilities for those wishing to stay on sprockets - and depending on your needs, can offer a substantial cost-savings over traditional film opticals.

Some of the really great stuff out there is coming out of dining room table desktop production companies, and with digital film festivals popping up left and right on the web, there will definitely be more venues for it. It's an exciting time to be an imagemaker, and tools like After Effects will continue to take an important place in it.

Marc LaFoy is a computer-friendly filmmaker and graphic artist.





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engage ta

DAT VS

In an ideal world, the sound of a film would be as important as the image. It was suggested in an old film textbook of mine that technology in film sound was lagging behind not only developments in cinematography, but also in sound recording itself, independent of film. The 1990's has seen a new wave of film audio recording that is changing the quality of movie sound, as well as the process of recording and editing it. The use of digital sound recording, DAT, machines and work stations for editing are fast becoming popular with the indie film crowd. Why? The words fast, cheap and efficient come to mind. The sound quality on DAT machines is pleasing, crisp and clear, the format is cheap, and there is more room for creativity in the editing stage.

So where does this leave analog sound? While some big budget movie types still use the 1/4 inch format, begging better sound, analog is otherwise taking a backseat to the digital approach, as more and more people are learning and appreciating the new technology, and the technology itself keeps progressing. The differences between the two approaches are heard in the recording, transfer and editing, and the quality of sound in the final product. To find out more about these differences, I asked three gentlemen, Larry Johnson, from Sound Techniques, David Rose, a sound engineer at Casablanca Sound Services, and Daniel McGill, a working sound recordist in the city, what their opinions were regarding digital versus analog approaches to film sound.

While the digital came out as the favourite, the general consensus was that if you have high quality equipment of either kind, and a skilled recordist to boot, the difference in quality is negligible.

Recording on a DAT appears to be favoured over recording on a Nagra. However, both require a certain level of expertise, and both give a pleasing result if operated by highly skilled recordists. The DAT, though, offers some advantages that the Nagra doesn't. For instance, format. DAT cassettes are relatively cheap to buy, and easy to use. They load faster than 1/4 inch sound stock, and an hour and a half cassette tape is more efficient for location recording than fifteen minutes of reels. DAT machines tend to be lighter and more portable, and the

visual display, says Daniel McGill, is easier to read. Also, with a DAT, the recordist has the choice of listening to either the playback, or the actual sound being recorded. This is good for any recording that requires some manipulation of levels for optimum sound. With the Nagra, all you hear is the playback. DAT battery power is easier to monitor, and due to its format, DAT wipes out virtually all nasty tape hiss the Nagra can yield. And the DAT gives a crisper sound, with better quality in the lower levels, although the Nagra does offer a warmer sound, with more natural sounding distortions.

But don't go buying your sound recordist buddies DATs just yet. Larry Johnson holds firm to the belief that unless recordists know exactly what they are doing, troubleshooting a DAT may not be as easy as troubleshooting a Nagra. In other words, if your DAT has a problem, then you may have a problem. However, if you use a Nagra of inferior quality and run into some difficulties, they will be more noticeable in the long run. Whereas sound problems incurred on a DAT stand a better chance of being saved and thus covering your film sound ass.

Built-in dynamic range compressors and error correction that mutes (just nod your head and smile) are only two of the problems pointed out in DAT machines that, again, with lack of skill on the recordist's part, could result in lack of good sound on the film's part.

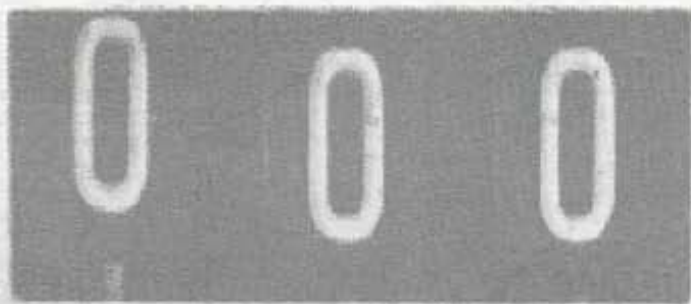
In sound transfer and editing the digital approach appears to have more advantages. This to me is reaffirmed by the popu-

tape guide

pressure pads

tape guide

pinch roller here



ANALOGUE

by Julia Petrocar

ularity of editing on digital work stations. While the sound recorded from a DAT can transfer nicely into a work station, and from there onto a DA88 format, the sound off a Nagra may go through some signal degradation caused by analog to digital conversion. So, changing formats in digital sound provides no loss of audio quality. Nagras can also have signal degradation by negligence in an optimized environment, such as a machine that is improperly maintained, or the use of the wrong tape. According to David Rose, it is quicker to align sound retrieved in digital than analog when transferring. However, Larry Johnson claims when he is transferring and loading sound he can hear clappers at high speeds with analog recordings, something which helps him find reference points easily. With digital he has no way of knowing where things are in relation to sound and film - unless it has been time-coded, an expensive option.

Other complications can arise with digital transfers. For example, if the recording is transferred via scanner as opposed to a telecine transfer, there is a delay on the film as it becomes video, forcing the location sound for the DAT to work around this. Fixable, yes, but "hassle" and "free" are two quite appealing words when choosing a mode for recording sound, no? Larry, David and Daniel all agree that digital editing is more efficient, with grander opportunity for creativity. Plus, it is easier to solve problems that may have been unsolvable when working with 1/4 inch tape, cutting and splicing. As Larry Johnson says, digital is "phenomenal for ... cut and paste decision making." In the final analysis, for editing and recording, the operator needs to be well-versed in the operation of recording and editing equipment, and the more skilled the operator, the better the sound.

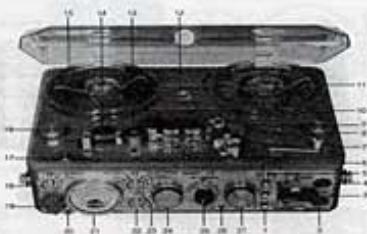
In terms of sound quality in the final product, we are really splitting hairs in deciding which format provides the best sound. Apparently this is an ongoing debate, which supports the idea that if you have high quality digital equipment, you'll also have high quality sound, and vice versa. Or, if you have a

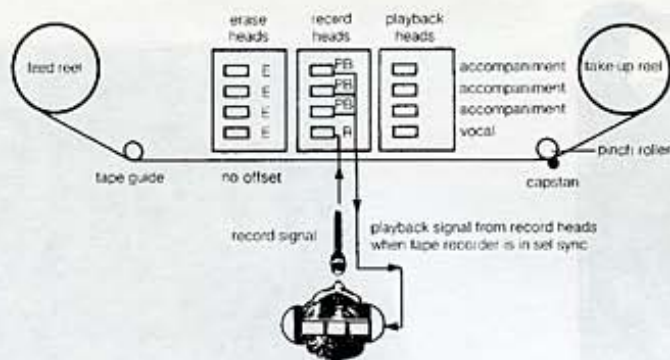
highly skilled recordist who knows the in's and out's of whichever medium, the sound will be high quality too.

The final product does not offer much feedback in helping to formulate an opinion as to which way, digital or analog, is the best. Ultimately, the differences are barely noticeable if the soundtrack is on the film. Optical soundtracks can get scratched and dirty along with the print they are on, leaving the film with rough sound, and allowing digital soundtracks to become fast favourites with audiences. Musicians have been recording with digital sound technology since the 1980's, and film technology itself has advanced in other areas, so it is about time film sound finally jumped into the digital age. The use of DAT machines, digital work stations as well as the digital soundtrack is only the beginning, to be sure.

When choosing how to record sound for your independent film, certain criteria have to be considered, and judging from the opinions donated by these gentlemen, it seems the DAT and digital work station approaches are the best. That is not to say analog is inefficient and unreliable or can mess with your sound it is to say that in terms of coin, ease, even creative freedom, digital is the way to go. The fact that technology is perpetually advancing, which can surely only enhance film sound quality, is also a point on the side of digital sound.

The analog approach, however, is still worthwhile for the aesthetic reasons: the handling of stock, and the use of a bench for cutting and splicing in editing, are things which can enrich a true film lover's experience. But the future of film sound appears to have arrived, and there does not seem to be any necessary argument for fear of it. With much time and energy put into learning all you can about digital sound, from recording to editing to the final soundtrack, an excellent product is out there.





Playing Their Songs

Peter F. Dwyer

Some of the industry rags that I've read lately have noted that there is a relatively new trend developing in the film industry. Specifically, I've got a kickin' script, good but unknown director, good actors (no star value though) and thus no marketing hook. What does one use to capture the feel of a project and give something away about the film without saying, "Hey, it stars Harvey Keitel." It seems that lately some independent directors and producers are using their soundtrack to position their work and attract or maintain specific audiences. I can tell you from personal experience that if you going to run the record company gamut to build your soundtrack you'd better start early. Some companies are very good about returning calls and directing you to the right office, others not so much. But there is help.

The Canadian Musical Rights Agency Ltd. (CMRRA) is in the business of representing the interests of a piece of music's publisher. David A. Basskin, President of the CMRRA, says the agency can offer a producer, 'one stop shopping' when it comes to obtaining licensing releases for your next project.

Basskin emphasizes that it's very important to start early when seeking permission to include specific tracks in your next project. "I don't know how many times a producer has shown up at the office saying, 'Here's the list of songs, I'm scheduled for release in seven days and need clearances right away.' Sometimes it just can't be done." He also says it's important that a producer/director have an alternative list of songs needed to complete the project. Basskin says some songs may require clearance from as many as five different parties. If the approval clears four out of five hurdles and the fifth says 'NO' then the thing is dead. There's nothing we can do," he adds.

The CMRRA does go out of its way to make the process as easy as possible. They have a website (<http://www.cmrra.ca>) that is complete with contact names and numbers and even an electronic form that allows you to inquire about a song/artist/publisher while at the site. A complete explanation of the process can be found under the 'Synchronization Licensing' heading. The site automatically sends

you a reply form verifying that the request has been received. As for the turnaround time, Basskin says every case is different. Some can be very straight forward, others very complex.

The CMRRA does not accept requests for 'free use' of music. They are, after all, an agency. Considering that fact, they're paid a percentage of what they bring in for their client (the publisher) and any percentage of 0 is 0 and that doesn't pay the rent.

A Synchronization License allows you to reproduce a music composition only. The benefit is that the license allows you use of the song. You can save a few bucks -- in some cases -- if you have someone else perform the music. It would seem to me that, the economies set aside, if I were using the soundtrack as the so-called marketing hook I'd be after a copy of the master recording. But that's up to you. I should take a second to emphasize something here for those looking to use original music and original recordings. Remember, you need permission from the song's writer, the performing artist, then the record company for use of the master. Basskin also mentioned that it's important to be very specific when describing usage. He mentioned that sometimes things get changed during production, and that if there are any changes deals need to be reworked. If you license the use of say 5 seconds of a song and then use 15, the deal should be amended.

That brings us to contacting record companies directly. To get a sense of a record company's take on soundtrack compilation I spoke to Kevin Richards, Manager of Film and Television Usage at Sony-ATV Music Publishing Canada. I should note at this point that -- if the artist is signed to a major international label -- in many cases you'll need to contact the international business office usually located in Los Angeles, CA.

I approached our conversation from a producer's angle. Sort of probing the issue from a 'How's it work?' and 'What are you willing to consider?' angle. Sony's Richards stressed -- as did Basskin from the CMRRA -- that each deal is different. "Nothing," he says, "is carved in stone." Any situation with this kind of flexibility translates into a test of your creativity and negotiating skills.



14-9 Using an omnidirectional microphone for on location interviews. It can be positioned between the principals, usually with little need for repositioning at least in quiet surroundings.

Let's start with a 'permission to use existing material' scenario. Record companies represent both their own interests and that of the artist(s) involved. Richards says each project is evaluated independently. Here's the breakdown of the elements of the deal: the project (script), participants (director, producer), the music or song (repeat the entire process for every song used), and the artist. Because every time a record company is contacted the so called 'mix' changes, every deal is different.

Independent evaluation means they look at every component of a producer's proposal. He reads the synopsis -- and then reads the script -- to determine if the record company and the artist want to be connected with the project. If the record company thinks there's a chance that connection with a project would be in some way damaging to the artist or record company they'll pass.

Richards says he then assesses the position of the artist. That is, "What's it going to do for the artist?" The answer to that question makes or breaks the level of flexibility you can expect from the record company. Richards says every angle or question that can be asked from an artists' perspective needs consideration. Does participation mean some additional sales of a record? Will it mean some extra exposure for the artist? Does the artist actually need it? (These aren't Richards' words, but if the artist is already an international hit the only thing you can really do for them is put some cash in their pocket. I didn't even ask Kevin what kind of figures to expect here. Hey, let's face it, if I was doing projects with six or seven figure soundtrack budgets I probably wouldn't be writing this right now.) Artists that can use the extra exposure your project can offer are your best bet. Artists needing exposure can be new up and coming acts or acts that are longer in the tooth and in need of a career boost. As a budget-sensitive Canadian producer, with an eye to funding, I would recommend using artists that help you maintain your Canadian Audio-Visual Certification Office (CAVCO) points. Some funding programs require a score as high as at least 8 out of 10. But I digress...

Now for the deal... Sony's Richards really emphasized that every deal is different. You really can get an agreement that will fit your bud-

geting needs. Richards says some projects are given a usage agreement for a selected number of film festivals only. He says, "That allows the producer to put off paying for music rights until there is a theatrical or broadcast deal." This is the part in the article where really wanted to try and give my fellow L.I.F.T. members a sense of what people are paying for rights associated with soundtracks. There's only one problem. With every deal being different there's no reference point to start from. Richards adds, "Agreements have many different factors. Since a song is attached to a film for its entire life -- and that can be a long or very short period of time -- what the long term effect of using the song is can make a difference. Will the song be forever connected with the film? How long is the agreement in effect for? Is the deal in Canada only, or Canada/US, or worldwide? It all makes a difference."

Will record companies go for agreements that allow gratis use of music for non-paying display with % of sales backend? According to Richards the answer is, "Yes." There is a bit of a catch though. You see a deal of that nature relies on the record company's entrepreneurial spirit. That means that, as a percentage of sales, the record company will be looking to receive more in payment for the risk taken. There is one more scenario. But I suspect that it may not come up too often among the membership. That is having an artist produce a song specifically for your project. Richards says there can be a great deal of room to play with here as well. Particularly if there's an artist involved who's looking for a project where she/he can really let their creative expression flow. Career needs a boost? Better yet! "Artist really like the creative freedom film projects offer," Richards adds.





THE ART OF NOISE by Jason Romilly

When it comes to filmmaking it seems as if sound is often an afterthought, used to fill in the gaps. If a dramatic scene isn't working, it's fairly easy to slap a melodramatic score on to it to cue an emotion from the audience. If your characters are in the forest, you can add the wind in the trees, water rushing in the distance, all to add to the realistic nature of the forest. There are, however, so many options in the use of sound that can create a whole other dimension to the film and even clarify the filmmakers intentions.

In my last short film, *Alone*, I went the fairly conventional route. The narrative was disjointed and the acting almost documentary style, making the film somewhat difficult at the outset. I decided that to increase the audience's sympathy for the characters I would go with a more-or-less conventional musical score, something recognizable they could grasp on to in the midst of the other unconventional elements. In my new short film, *Spent*, I plan to place more emphasis on manipulating the dialogue, music, sound effects and ambience.

I love the way the music can play on people's expectations. A perfect example is *Blue Velvet*. The film opens with a flowing curtain of blue velvet with calligraphy-like titles, the music is orchestral and lush. Instantly conjuring in the audience images of melodramas from the forties and fifties. Then the film leads you into a world of torture, voyeurism and depravity. Another example is the use of *Singing in the Rain* over the rape scene in *A Clockwork Orange*. The music seems like a completely inappropriate choice, but the pairing of good memories from the classic musical with the horrifying scene makes it considerably more disturbing.

Spent is shot in black and white and has a film noir, retro look. When I discussed the film with my composer, James Cavalluzo, we both instantly agreed on an approach to the music: the score should start off with film noir type music, playing up the kitsch aspects of the film, almost as if it's a comedy. Then, as the film slides into a dark storyline, the situations become more realistic, the implications more disturbing, our original score will slowly mutate into an alien sounding electronic score, until it's just noise. Hopefully, this will express the alienation the lead character begins to feel. I like the idea of building up a world with preconceived notions and then slowly dismantling it to create an unsettling experience.

As I was watching *Contempt* by Jean luc Godard recently I was reminded of what a master Godard was at using sound. He used surges of big, Hollywood type music in scenes that didn't necessarily have any dramatic content. Even sound effects, like a typewriter, were occasionally turned up so high as to obscure the dialogue. The effect is disorienting, making the audience aware that they are watching a film -- an effect that works well in this case since the film is about filmmaking. It is almost as if the contempt of the title

is aimed at the audience for buying into the illusion we call film.

Mismatched ambience or sound effects can have a similarly disorienting effect, or provoke the audience. Let's use the example of the forest I mentioned in the first paragraph. What would happen if we were to use city ambience over our forest scene, cars honking and people talking? It would create a completely different scene. It would raise question. Are the characters still in a city mind-frame? Is this forest about to be cut down to make way for the city? One day I was looking for the perfect temp music for one scene in *Spent*. I couldn't find anything suitable for a fairly disturbing scene in a park. Then I started looking through sound effects. I listened to several but one was oddly perfect, even though it had nothing to do with the park: it was the sound of waves crashing on a beach during a violent storm. I think I will leave it in the finished version of the film because I have my own ideas about what it means, but it's mysterious -- the audience can draw its own conclusions.

Guy Maddin is an interesting filmmaker for several reasons, one being the way he manipulates dialogue. In *Careful* the tape hiss is added to the dialogue just to make it sound terrible. The effect is of an ancient film that has been through hundreds of projectors, its optical track now scratchy and barely audible. There are many ways the human voice can be processed. Just think of rock bands and the way the lead singer manipulates his voice through technology (reverb, distortion) for a different mood on each song. James and I were listening to snippets of dialogue from forties films and he noticed how compressed (tinny sounding) the dialogue was. Now we are going to try that on *Spent* to give it even more of a retro feel. I don't want the effect to be too distancing so I'm not sure if that's the way the dialogue will be in the final product. It's an experiment, but with technology like Protools it's easy to do.

My favourite use of sound is still absolute silence. It's something I haven't been able to use in any of my own films yet, but I really want to. Silence, in my mind, is one of the most powerful effects in film. When the sound stops, the audience suddenly engages deeply with the image; time seems to stand still. It can add beauty to the image, making it somehow poetic, giving it power.

Of course I can still get suckered, tears running down cheeks, while the orchestra works overtime -- it's part of the magic of film. All I'm saying is that I always keep myself open to other options.

Jason Romilly

REVIEWS:

SiSi Peñaloza

Only three people offered me business cards with raised letters. Only one mobile phone went off during opening night's screening. The Images Festival is not the facilitator-du-jour of filmmaking as transgressive chic lifestyle. Super 8 as latest accessory, to match those big pouffy shoes. Not that Images was short on style. When a festival assumes the premise that anyone can make a film; that filmmaking is accessible - it opens the floodgates to anything with sprocket holes. There were some self-indulgent, "hip" self-marginalized, stupid works in the programs. Regardless, Images is about creating a venue for these otherwise "invisible works" for better or worse. I, for one, had big fun at Images; I'm glad they do what they do. No one else is doing it, taking these risks. As a festival, Images has an amazing, almost existential coherence; in and of itself challenges what a festival can be.

Having just moved back after studying and working abroad in Portland, Maine and New York, I'm a little green on my home town film scene. Images was a great introduction to the film community. Ambitious programmers Stefan St. Laurent and Paul Lee brought an impressive collection of obscure, wacky films and their makers to Toronto (80% of films screened at this year's festival were making Canadian premieres).

As opening night introductions were being made, I realized I was sitting behind Joseph Egoyan and in front of Gerard Courant. Courant is one of the installation artists making a Canadian Premiere at Images this year. He is based in Paris and was actively involved in the vibrant independent film scene of the 70s. His features, *Coeur Bleu*, *She's a Very Nice Lady*, and *Les adventures d'Eddie Turley* were screened at Cannes.

Three films of the evening focused on ornery, geriatric couples dealing with the daily humiliation of domestic life. In Fernando Leon's *An Afternoon in the Life of a Middle-class Couple*, it's distilled to one line and what looked to be two takes. Jose Roberto Torero's (Brazil) *O Bolo (The Cake)* had a similar treatment on the subject, that of a kind of banal barbarism of late life lived in leisure suits. *Leonie*, by Belgium's Lieven Debrauwer (who spent a good part of the festival a-hob-nobbin' with the cast of Chicago), was a beautifully observed tale of age and absence. The crowd favorite of opening night was Canada's Claudia Morgando Escanilla's *Sabor a Mi (Savour Me)*. The visuals were sublimely seductive; the striking use of color creating a landscape of sexual tension and fusion. Two women delight in the spectacle of one another and the act of being watched. Later at the party, I sat with lead actor Yolanda Vivas. A woman approached our table and told her it was the hottest sex scene she'd ever seen. Caramba.

This year's spotlight artist was Canada's Ali Kazimi. *Shooting Indians: A Journey with Jeffrey Thomas* is a fascinating examination of visual cultural anthropology. Kazimi and Thomas explore the influence Edward Curtis, a turn-of-the-century photographer, has had on their practice. It is highly personal documentation of this confrontation of Curtis' classic iconoclastic images and Thomas' contemporary representation.

There was much anticipation for the (LIFT sponsored!) Home Brew programs. Home Brew 1 was the usual sold-out screening. I didn't get in -- I was bummed, so I went for a drink.

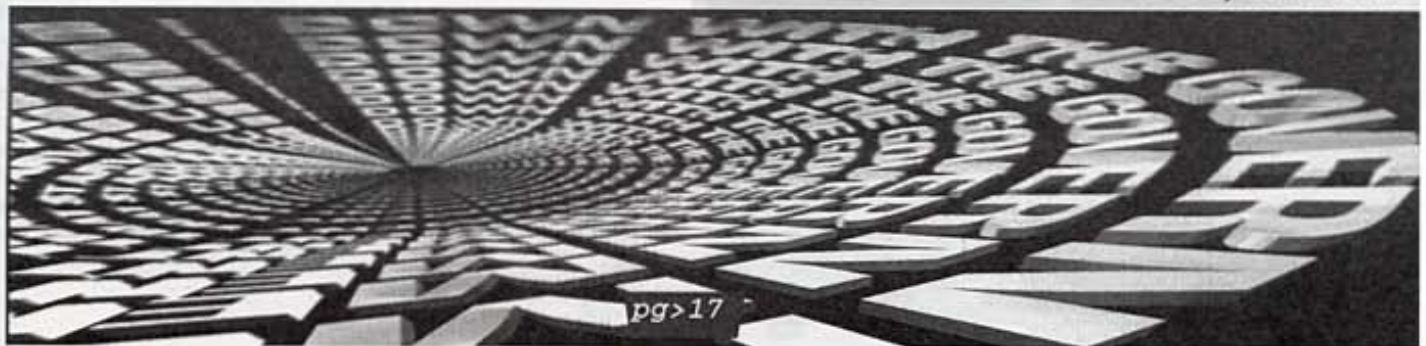
images

HOME BREW 1

I got into Homebrew 1. The programme played some favourites that have been playing in TO for awhile -- like the elegant *Why I Hate Bees* by Sarah Abbott, Paula Tiberius's *Busk* and *Do Nothing*, Ruba Nadda's minimalist piece about a young girl who asks everyone who goes by 'Do you think I'm beautiful?' conjuring thoughts about the existential dimension of the search for love in a world that celebrates plastic beauty (!) Interspersed were intriguing new work like Peter Gmehling's and Leslie Peters's video *Theory*, a smart deconstruction of the video image which disorients articles in the video landscape transforming them into artefacts found in a strange luminous universe of colour and shape. *Hustle My Crush* featured the engaging Ronnie Miller who finds dance a transformative medium which builds his confidence so he can two-step his way into the heart of his childhood sweetheart. *James O'Reilly in Parkdale* is a poignant travelogue where a man recounts his family history of mental illness and with it a message about the troubled devotion and constancy of his family. Garine Torossian's *My Own Obsession* examines the power of the artist-as-celebrity and her paradoxical effect on those who feel the transformative effects of her personality on their identity, and their powerlessness to feel identified without her. *Cornered* places a dancer in a confined space and explores the sensuality and distraction of those limitations. The beautifully shot *Harris Project* critiques the anti-Harris protests for their effectiveness and examines the politics of the participation of protesters, filmmakers and even the film image itself. *My Private Patch of Blue* is beautiful, an elegaic look at a private moment of a pregnant woman, engaging in its absorption of detail, off-hand camera work, complex framing (all make us feel that we're peeking) it captures an accidental moment of peace, the physicality of the pregnant woman, the awkwardness of her movements, the heaviness of her body against the relief of floating in water.

-B.J.M.

Still from *Down with the Government whih Starves Us* by Istvan Kantor



images

festival of
independent film
and video

REVIEWS cont.

BACK FOR Q AT 9:00.

Arif Noorani and Kevin d'Souza's *Puri* (I am tempted to say it's "a rich tapestry") imports popular cultural icons and assumptions about South Asian male sexuality and debunks them all. The filmmakers reject Western projections of the South Asian male libido and exhibit alternate scenarios of queer desire and fantasy.

Hope Thompson's *It Happened in the Stacks* reinvents the noir period and pits the wits of three women in a lesbian triangle. While *It Happened in the Stacks* shares a common pursuit with the noir genre - that conveying inner, often conflicted experiences which can be taken as symptomatic of anomie and malaise - Thompson reboots the genre as a kind of revolt against the bland gender conformities of noir.

Steve Reinke's *Echo Valley* was like a slow subjection to a teenage Jack Handy on acid. I was charmed. Dennis Day's *An Illustrated History of Western Music*, so queer and clever, was a genre cornucopia; the film patched in such oddball tracks - from a hilarious monastic chanting redux to marathon Chippendale workout music. Day parodies canonical discourse with such irresistible exposition.

"Sponsors are to art what crabs are to love." So goes a line from Jan Bucquoy's (Belgium) *Camping Cosmos*. This is the film that other festivals didn't dare touch. Accuse Bucquoy of being too theatrical and you miss the point, although the "props" of the work can short-circuit intellectual criticism. It's hard to concentrate soberly on the tyranny of good taste, bourgeois values, and mutant capitalism with those grotesque triple FFF breasts, a character in themselves, stealing many so scenes. Even theory heads like myself are reduced to muttering the equivalent of, "... god... the cups runneth over."

Images is the first venue to bring Matthew Barney's (USA) work to Canada. His work has been exhibited at the Tate Gallery, The Guggenheim at SoHo, the MOMA, and Documenta IX. The *Cremaster Series* (cremaster referring to the name for the muscle that controls movement of the testes) is an ambitious series, each more extravagant than its predecessor in costume, palette, setting and makeup. The opera becomes this dionysian orgy; a carnival of deviant sexualities. The characters struggle with sexual definition, they act as personifications of taboo desire.

It is becoming quite standard, if not epidemic, for artists to take a semiotic approach to images; the focus is less on structures than on structuring. Boundaries surrounding the image dissolve into surrounding space; the critical focus shifts into

film as an active social field - a space of representations. I saw this movement manifesting itself in quite a few films presented at the Images Festival. The work of Istvan Kantor comes to mind.

Istvan Kantor picked up the Telefilm Canada Prize for his piece, *Black Flag*. Istvan (I affectionately call him the Local Lord of Discord) and I were able to talk during one of the festivities. He is heading to Europe later this month to travel with some of his work. *Black Flag* is an anthem of images functioning as a performative space. The incantation, "Down with the government that starves us!" floats and ascends; gravitating toward a subjective temporal perspective. It is this aesthetic dimension that allows Kantor's work to function performatively. The equivocation between stasis and kinesis; that is, the intermedia suspension and kinetic display of language.

The Images Festival is in full recognition of multi-disciplinary new media practice - the interface between constructed elements and celluloid. It's little wonder that they acknowledge these two approaches as a type of intermedia strategy. One format reinforces the other; the static and kinetic play off of one another. There is pause given in the tactile world and rapidity given in celluloid. At Images, animation is in full force.

I met Yasmin P. Karim and Don Best, animators at Calgary's Quickdraw Animation Society, while eating lunch at Loftus Lloyd. Both artists' work had been featured over the weekend at The Mysterious East and the Little-Known West Animation program. Don works as a cameraless animator. He rubs found objects directly onto the emulsion of his film stock, creating positive/negative space in varying densities. "Images points to other choices," Yasmin said, "...there is animation beyond the Sheridan Method." In the cameraless animation workshop led by east coast filmmakers Helen Bredin (whose *Take the Cake* animation/live action combination was surely one of the highlights of the Festival) and Helen Hill, participants found themselves taping petals, cut-outs, old film slug and anything transparent onto celluloid then watching it transform when it was screened. In its programming and workshops, Images is about subversion, irreverence, and counter culture. There is no hi-fi equipment worship here.

Your plucky LIFT correspondent even wegeed her way into cinematic big time. After the screening of the Dokumenta Kamp Program, Gerard Courant asked me to be a subject in *Cinematon*. I was hoping he would tell me that I would have to fly to Paris to do it. He said we should meet at the Images office the next day. All night I kept having crazy ideas about what I would do. I wished I'd had more time to make some bizarre prop. The next morning was super sunny and warm. We went to the rooftop terrace at 401 Richmond. He was amused when I sang him the French songs I knew as he set up the his Super-8. Then he watched me as I painted the alphabet and other crazy shapes on my face. My 3 minutes and 25 seconds of fame has come and gone. Now I can actually say that I (technically speaking of course) have been in a film with Jean-Luc Goddard, Michael Snow, and Olivier Assayas.

Mondo Video, the closing night program, was one of my favorite programs of the festival; it was just so fun to watch. The work embodies what the Images Festival strives to exhibit, truly independent work. As the closing night party was winding down, some out-of-town filmmakers were heading to Octopus to shake a booty. It was creeping up to 3:00 in the am. Executive director of the festival, Deirdre Logue and I settled into a booth at the Red Devil. "The festival is finally coming into its own after years of struggling. There's this new spark... challenging the audience as to what it means to have a politicized, groundbreaking practice. It raises issues on the politics of image making." She eats, drinks, and sleeps Images all year long for what burns off in ten days; she does it with remarkable wit, candor, grace, and integrity.

She stresses the idea that the Images Festival exists to serve the community, to extend opportunities to people in film - whether it be in areas of exhibition, programming, curation, jury, or serving on the board. Despite the hour and her mounting fatigue, she spoke animatedly about the festival's mandate: "Images creates a hybrid between independent film and video practice, visual arts, and new media. It brings the three communities together. They talk. Cross-pollinate. See those two talking over there -" I looked over and saw a found footage guy talking to a new media guy. "That's why we do what we do. The Images Festival invites these artists and communities to make new sense of what it means to make images."



Guise by Wrik Mead

A IS FOR APPLES



still appropriated from Lunch Box Rox by Brian Palik

by Christopher Chong

No, it is not about G.I. Joe fighting it out with Ken for the love Barbie. Q is for queer. And queer youth animation (QYA) is for underwear love and lesbian pez dispensers. This time, the kids are teaching the grown-ups how to have fun and be gay. At this year's first ever animation programme (screened on 9:15pm May 29, 1998, Cumberland Cinemas) at the 8th annual Inside Out: Lesbian & Gay Film and Video Festival of Toronto, QYA is taking queer celluloid expression into fun and wacked-out directions. Allyson Mitchell, filmmaker in her own right and producer of last years innovative and crowd-busting 3 minute Rockstar, has taken 6 young queer artists in the Toronto area under her wing and given them a taste of the whole film process with a clear focus on demystifying film production. With the assistance of Amy Rouillard, Mitchell has guided the artists through storyboarding, shooting, and editing. They enter the project simply with a Super 8 camera in their hands, a personal story to tell, and great support from L.I.E.T. and the Inside/Out Festival.

"I wanted them (the 5 filmmakers) to treat Amy and I as a resource, and work closely with each of them to realize their stories." Mitchell comments on her role in the QYA project. "I don't believe that there are only a select few who can be a cultural producer." After finishing her first film a year and a half ago, Mitchell has been an avid initiator of fun and insightful lo-fi film works. It seemed most important for her to help in the technical aspects of filmmaking so young filmmakers can be true to their storytelling. That seemed to be the driving point. Great stories told with youthful images.

"There were no real criteria in selecting the people in this project," Mitchell remarks, "It came about quite organically, similar to the way Rockstar was developed". Although a couple of criteria evident were an extensive amount of creative energy and enthusiastic interest in film. "The technical part, we can both learn as we go along. It was also more interesting to have local artist participate in a different medium - more exciting and fun."

All under the age of 26, most of whom have never even picked up a Super 8 camera, finishing an animated film can seem like a daunting task. Debra Anderson, a student of women studies and creative writing at York University and creator of the hand-drawn animation *Don't Touch Me*, commented how different it was from her experiences with graphic narrative such as comic strips, "[To make the] figures move on film was very stressful. Am I making too big a gap? How many frames or seconds should a scene consist of?" Anderson's piece presents one girls view on personal space and how various people cross that space. In stick-like-figures with boggled eyes and vivid colors, Anderson has manipulated her images that have been recovered from childhood, a common theme also in Brian Pawlik piece,

Lunch Box Rox Pawlik takes his childhood memories of Sesame Street and depicts it with a rec room/wood paneling feel. A disco ball and love struck bananas is the formula for a classic yet club-like fling between Fruits, and only a Diana Ross sound track can be appropriate for such a romance. "My lunchbox comes to life on the couch in my rec room!" Palik describes of his first animation piece.

Will Munroe takes on a different approach with the form he uses for animation. An O.C.A.D. graduate in sculpture and installation, his piece called *Jeremy's Underwear* tells of his childhood love for his best friend. With cut-up bits of used underwear bought from secondhand clothing outlets, Munroe records a live conversation between himself and his best friend, Jeremy, over the telephone, pronouncing his theft of Jeremy's underwear as an act of young love. Pixilation was Munroe's first experience with film and has found the experience to be an interesting extension of his current works with used underwear; "doing something fun and sticking a camera in front of it!" And on the importance of youth queer animation, Munroe finds the project to bridge the audience with the people creating the films. With the production hand of Mitchell, the process has been made less complex and easily accessible by young queer artists.

From childhood crushes to theorist obsessions, Shauna Richler-Lancit's *I Killed Jacques Derrida* creates a spoof of the film *I Shot Andy Warhol* with a crazed lesbian twist. Shot on black and white Super 8, Richler-Lancit's literary background at York University, takes the obsession of the trendy, untouchable theorist Jacques Derrida a little too far. With a gun fetish in one hand and a Super 8 in the other, Richler-Lancit finds the control of visual expression, on an animation standpoint, to be surprisingly easy. Ever grateful of the experience with Mitchell, LIFT and Inside/Out, she finds her second project on Super 8 to be an ongoing learning experience.

As the youngest filmmaker to take part in QYA, 19 year old Sokes Yoon wants us to look at PEZ in the LEZZiest way. Currently in her final year of high school, Yoon's direction has been aimed towards a mixture of photography and performance works. *PEZ LEZ* is her first step into moving pictures and has subsequently satisfied her need to see static images move. "My experience with QYA has been mindblowing and wonderful. [Allyson, LIFT and Inside/Out] has provided me with a public medium in a public space to speak from a queer youth perspective." Yoon enthusiastically describes the importance this opportunity has had to herself and the other queer youth being curated. "We like to play, and here is my message, listen to me!"

As the sixth element to this group, my own work of claymation *Crash Skid Love* will have to speak for itself at the screening. Just imagine the typical story of a skater boy falling in love with a punk boy. An important comment I will make, which has been echoed by everyone above, is that we could not have been able to take the step without the great assistance of Mitchell, LIFT and Inside/Out. After speaking with everyone involved in QYA, this project has spurred further film projects and has developed an exciting hunger for speaking up and playing together. Its good to share your toys with all the boys and girls on the block. With a "let's try it and see if it works" attitude, Mitchell has truly given a sweet yummy filmic-tooth, without a trace of a tummy ache.

Don't Touch Me by Debra Anderson



Pez Lez by Sokes Yoon



REVIEWS

by **Bobby Nijjar**

From May 21st to the 31st the Cumberland theatre played host to The 8th Annual Inside Out Lesbian and Gay Film and Video Festival of Toronto. The atmosphere at this year's festival was reminiscent of the recent Toronto International Film Festival. Many of the filmmakers were on hand to present their work (some even answered questions), ticket holder lineups for 7pm and 9:15pm shows stretched across several blocks and many shows were sold out leaving people to try their luck in rush tickets lineups.

On Friday, May 22nd, during a group of short films entitled *I Know Who You Did Last Summer* the following LIFT films were shown *Cupcake* by Allyson Mitchell and *Breakfast With Gus* by Siobhan Devire.

I didn't get to see everything, there were some sold-out screenings that no amount of desperate pleading could get me into, but I did see:

Saturday, May 23

The first film I saw was a documentary called *On / Black / Stage / Women*, directed by Ahndri Zhina Mandiela. *On / Black / Stage / Women* celebrates the 30 year history of African Canadian women theatre artists in Toronto. In comparison to other films and videos at the festival, *On / Black / Stage / Women* was unique because it did not focus on sexual identity. Instead the emphasis was on the Black Women's Theatre Group, the first theatre group solely comprised of African

Canadian women. Almost thirty women were profiled. That meant a lot of interview segments and not enough performance pieces. The few performances that were shown did not particularly highlight any great talent or ability these women may have. Instead these women solely spoke about their talents, accomplishments, praised each other and themselves - basically tootin' their own horns. Overall this film did not work for me. The film was totally void of conflict, which is essential to all films - documentaries included.

As for LIFT films on the day, *Why I Hate Bees* by Sarah Abbott was shown during a block of shorts called Queer Underground. The evening films programme I'm In Love With My Best Friend featured LIFT-er films: *First Comes Love* by Kelly O'Brien, *Belly, Femur, Femur, Belly* by Laura Cowell and *Yearbook* by Kika Thorne. (No amount of begging could get me a ticket to this screening, but word on the street was that *Belly, Femur, Femur, Belly* was a Festival hit).



photo by Ray Marques

The Warhol Look / Glamour Style

Ray Marques

Andy Warhol - cultural phenomenon, controversial pop artist, illustrator, photographer, film producer, publisher, costume designer, painter and icon of his time was celebrated in a major, revealing new exhibition at the Art Gallery of Ontario from February 21 to May 3.

Organized by the Andy Warhol Museum, Pittsburgh, the Warhol look presents a brand new look at the work of arguably the most influential artists of the second half of the 20th century. Celebrated as this decade's landmark exhibit of Warhol's art, the show examines the late artist's fascination with glamour style and fashionability. It is also the first exhibition to go beyond the famous pop art world to investigate the full range of Warhol's work and to reveal how the "Warhol style" has influenced contemporary artists, fashion designers, photographers and videomakers today.

The *Warhol Look* included 500 objects from the Andy Warhol Museum, its archive and other international collections. Warhol's own films, fashion designs and photographs are presented along with the work of contemporary artists and designers. The exhibitors examined his life and art through seven profusely illustrative sections: Hollywood Glamour, the 1950's Window Display, Silver Factory Style, the 1960's, Drag and Transformation, interview and Uptown/Downtown style Warholiana.



Belly, Femur, Femur, Belly
by Laura Cowell

Sunday, May 24

The first screening I got to see today was a block of short films called *In The Family Way*. These shorts dealt with how gays and lesbians effect and reshape their families. The first short film was called *Sugar And Spice*, directed by Tania Trepanier. *Sugar And Spice* is a humorous story about a Radha, a young Indian girl and her girlfriend Anna. While Radha's old fashioned aunt is visiting, the couple go to great lengths to hide anything that would out them to auntiji. After *Sugar and Spice* was *Triple* by Kelly O'Brien. Inspired by an 18 year old girl's poem, *Triple* is about a woman and her twin nieces having a rockin' time at the playground. The short film that moved me the most from this block was *Camp Lavender Hill*. This documentary covers the first summer camp for children of lesbian and gay parents. The kids were surprisingly articulate, extremely charming, very funny and just downright cute. I really loved that film. Next was *Letter To Maya*, by Nancy Brown. A very touching film, about how an American, lesbian couple came to adopt a baby girl from China. The last short film of the block was *Permission* by Daniel MacIvor. *Permission* is about a father who does not know how to handle his 7 year old son's desire to play with dolls. It's a good film it reminded me of *Ma Vie En Rose*.

At night I saw *I Dream Of Weenie* a block of short films about the male tool and sex drive. Despite the fascinating title, this screening was greatly disappointing.

Monday, May 25

The first feature length film I got to see at the festival was the BBC Channel 4 documentary, *A Star is Porn*. This was a surprisingly funny film. I think it's safe to say a lot of the men in the theatre, myself

included, expected some sort of orgy fest. Don't get me wrong, there was a great deal of nudity and even oral sex, but it played second fiddle to the comedy. The film chronicles the first mainstream gay porno film made in Britain. The subjects included the first time porn director, his assistants, several actors that included: a straight man who insists he is only doing it for the money, a young man hoping to be a star and a yuppie who has a fetish for older men. It's a riot worth checking out.

Thursday, May 28

Switching gears, LIFT films that were shown on the day, included *Dance With Me* by Cassandra Nicolaou and *Positiv* by Mike Hoolboom.

Positiv is a unique and powerful film. Hoolboom divided the screen into four equal parts. Each quadrant shows a different action. One part is for the narrator who is talking about his battle with AIDS. The other three sections are for images that are metaphorically connected to the voice over. As the narrator comes to the end of the road, three out of the four images begin to fade, leaving only the narrator onscreen. *Positiv* was a great lead in to the feature, *Paul Monette: The Brink Of Summer's End* by Monte Bramer.

I must admit after watching the *The Brink Of Summer's End*, I was on the brink of becoming a blubbering mess. I have never been so moved by a film before. I think I was the only person crying. To cover up my tears I pretended my eyes were watering from yawning. I actually saw a couple of people laughing when the show was over. I couldn't believe it. They must have told each other a great joke or something. I was flabbergasted to think anyone could joke around after watching such a powerful film. Bramer, successfully chronicles the touching story of Paul Monette: a gay writer, activist and crusader in the fight against AIDS, the disease which ultimately claimed his life.

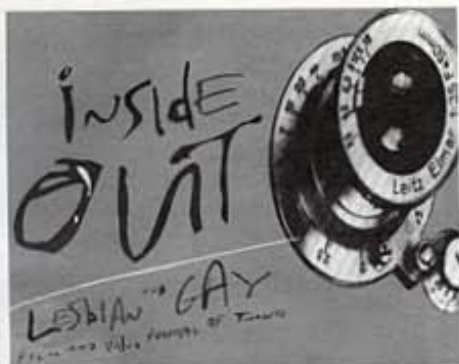
Friday, May 29

Are You There God? It's Me, Gaylord is a group of animated short films, produced by LIFT's own Allyson Mitchell. Some of the standouts were *Crash Skid Love* by Chris Chong - a claymation piece, *Dirty Baby Does Fire Island* by Todd Downing and *The Ambiguously Gay Duo #4: Safety Tips* by J.J. Sedelmaier.

Saturday, May 30

LIFT films this day included, *It Happened In The Stacks* and *I am The Camera, Dying*, by Sky Gilbert. The latter was the best short film out of the block of shorts called *Hell Bent*. *Hell Bent* is 5 short films that cover gender bending in some form or another. *I Am The Camera, Dying* is about Marvette, a recently deceased heroin addict who is reincarnated as a gorgeous sailor cruising for men.

The last screening I attended at the festival began with another LIFT film *Jonathan Culp!* directed by Johanthan Culp, which was the lead-in short film to the main attraction, *Surrender Dorothy* by Kevin Di



REVIEWS cont.

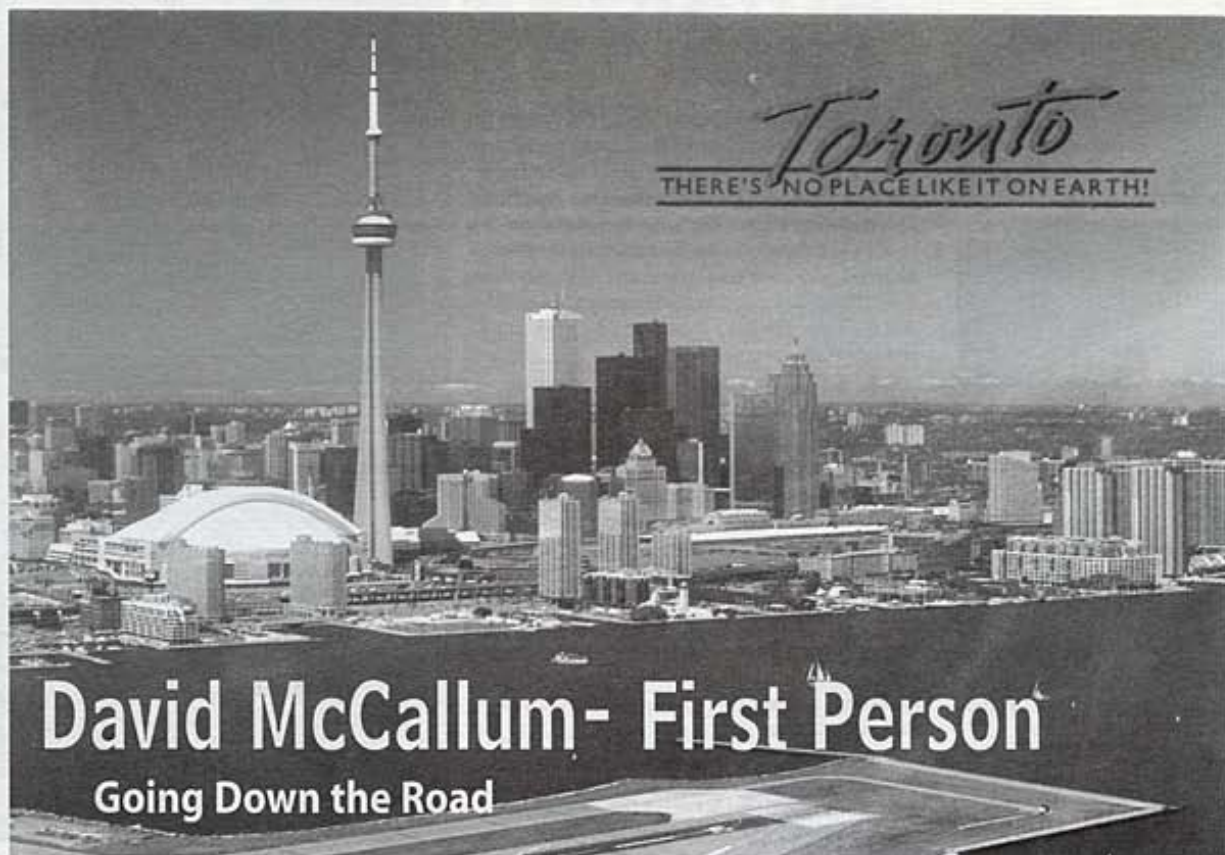


The Spice Girls in *Sugar and Spice*
by Tania Trepanier

Novis. *Surrender Dorothy* is about two roommates, Trevor and Lahn. Trevor tries to coerce Lahn into becoming Dorothy, a transvestite sex object. Both actors were exceptional, it was impressive watching Trevor gradually transform into a dominate figure while Lahn became more helpless and dependent. It is the first film I can recall that is centred around psycho-sexual dysfunction and fetishes. It's a good one worth seeing.

And that is my wrap on the Inside Out Festival. Overall, I can honestly say it was a great experience. A lot of good stuff was shown from places as far off as Korea and Australia. I recommend for those who did not see any of the screenings this year to give it a shot in 1999. Who knows you may see something that will really move or enlighten you. The Inside Out Festival is truly a rare opportunity to hear the voice of the world's prominent gay and lesbian community.





Toronto
THERE'S NO PLACE LIKE IT ON EARTH!

David McCallum - First Person

Going Down the Road

Upon Graduation, the students in my year of film studies at Queen's were drawn to Toronto like moths to a flame. I could not quite see the attraction myself. I figured it was just as easy to make films in Kingston as it was in Hollywood North.

Not that I have a nature documentary nearing completion and in need of a broadcaster, I, too, am inexorably drawn to the CN Tower of Babel. They speak in tongues here: CIFCF, CFVCF, CAVCO, CFTPA, CRTC, LFP, CTCPF... They speak with knowing nods of windows, strands and triggers and in reverential tones the names of Rudy and Jerry and Carole.

I once believed that filmmaking was about capturing striking images and sounds and ideas on celluloid and tape. I thought in terms of personal expression and art, but I can hear the gods of commerce laughing. It's clear that the real art of filmmaking is primarily the art of the deal.

My years in the field filming the subtle and intricate sexual activities of butterflies and moths seem less important than my ability to weave a story which sells a commissioning editor over the phone, in under two minutes. This for a guy so shy he did not get laid until second year university.

Filmmaking, I am finding, is a lot like sex. There is much more whining and dining and seduction than actual creative expression. Still, I devoutly wish for the consummation of a deal.

My log line, whenever I pitch my film now, is that the behaviour of lepidoptera is more like the behaviour of humans than anyone could image. For example, one theory of why moths are attracted to bright lights is that the lights confuse the navigational mechanisms of moths who are normally guided by the moon and stars. If I do make it in Toronto, I hope I remember where I came from.



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TINDY-HANA JONES

AND THE GOLDEN GRANT
by Jason Deparis



I have searched for the golden grant for two years.

It's a mythical object that gives the power to any filmmaker to make feature after feature.

