

LIFT
THE LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO
SEPT/OCT 1998 VOL. 18 NO. 4

hand
made
cine-
kraft



**THE LIAISON OF INDEPENDENT FILMMAKERS
OF TORONTO**
July/Aug, 1998
Volume 18, No. 4

EDITOR:

Barbara Mainguy

DESIGN/PRODUCTION DISTRIBUTION

MANAGER:

Christina Zeidler

WRITERS THIS ISSUE:

Marty Bennett, Larissa Fan, Phil Hoffman, Bobby Nijjar,
Sisi Penaloza, Shannon Skinner, Mark Wihak,
Christina Zeidler

NEWSLETTER COMMITTEE:

Jonathan Culp, Jason Deparis, Justin, Pedram Fouladianpour,
Tina Hahn, Peter Hasek, Alina Martiros, Cara Morton, Bobby
Nijjar, Jonathan O'Connor, Bruce Richardson,
Jeff Sterne(chair)

LIFT STAFF:

TECHNICAL CO-ORDINATOR 1:

Lisa Hayes

TECHNICAL CO-ORDINATOR 2:

Roberto Ariganello

MEMBERSHIP CO-ORDINATOR:

Deanna Bowen

RESOURCE DEVELOPMENT CO-ORDINATOR:

Keith Cole

EXECUTIVE DIRECTOR:

Deborah McInnes

THE LIFT BOARD OF DIRECTORS:

CHAIR:

David Nancoff

VICE:

Christy Garland

SECRETARY:

Zan Chandler

TREASURER:

Siobhan Devine

THE REST OF THE GANG:

Dominique Cardona, Jonathan Culp, Victoria Hirst, Simone

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 1M5, 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

This is my last issue as editor of the LIFT Newsletter. It's been a wicked three years. I want to particularly thank the helpers and supporters without whom there would have been disaster, especially the collectively (and individually) excellent Sally Lee, Lisa Hayes, Deanna Bowen, Jeff Sterne and Jonathon Culp. Most of all, I want to thank the fabulous Christina Zeidler, my Newsletter partner in crime. I also want to thank all the writers and filmmakers who contributed, cheered or gave me shit. I'm off to edit *POV Magazine* -- no, not the one that Holt Renfrew puts out, but the one on independent film and video. It will be a great challenge, but I know I'll be homesick for this place: My heart is with the work done at LIFT. Keep me posted!



THE CANADA COUNCIL FOR THE ARTS
LE CONSEIL DES ARTS DU CANADA
SINCE 1937 DEPUIS 1937

departments:

Critical dates & dubious deadlines	pg>>4-5
upcoming festival deadlines>	
calls for submissions>announcements>	
LIFT News	pg>>6-7
new members>liftgear & machinations>	
funding & grant deadlines>	
Reviews	pg>>21
ADS	pg>>23

features:

The Chemical Kitchen		
Colour	by Sisi Penalosa	>>9
	by Marty Bennett & Christina Zeidler	>>11
◀ Fish in the Sky: A Filmmaking Retreat	by Phil Hoffman	>>12
Celluloid Spin Doctoring	by Shannon Skinner	>>15
The Interstitial Zone	by Mark Wihak	>>17
Extra Wurf	by Bobby Nijjar	>>20
Party of Parties	find your photo!	>>8



On the Cover: Still from Sarah Abbott's new film (untitled).

upcoming festival deadlines: previous deadlines

FESTIVAL /LOCATION /DATE:	DEADLINE:	TELEPHONE:	E-MAIL:	WEBSITE:
AIX-EN-PROVENCE FESTIVAL TOUS COURTS				
Aix-en-Provence, FR 11/30-12/05/98	10/17/98	(33) 42 27 08 64	aixfilms@club-internet.fr	
6TH INTERNATIONAL SHORT FILM FESTIVAL - DHAKA				
Dhaka-1205, Bangladesh 02/4-12/99	10/30/98	880 2 9663242	bsff@bdonline.com http://bangladeshOnline.com/shortfest	
HENRI LANGLOIS INT'L FILM FESTIVAL				
Poitiers, FR 12/05-13/98	11/1/98	33 5 49 41 80 00	festival-poitiers@rihl.org	
UNIVERSITY OF OREGON QUEER FILM FESTIVAL				
Eugene, OR 02/99	11/1/98	(503) 346-4375	dmartin@oregon.uoregon.edu	
TRANSMEDIALE 99				
berlin 02/12-21/99	11/6/98	49 30 2472 1907	info@transmediale.de	www.transmediale.de
IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO				
Toronto, ON 11/27/98		416 971 8405	images@interlog.com	
FILMS DE FEMMES DE CRETEIL ET DU VAL DE MARNE				
Creteil, FR 03/12-21/99	12/10/98	33 1 49 80 38 98	filmsfemmes@wannadoo.fr	www.gdebussac.fr/filmfem
SIG FESTIVAL 99 - FESTIVAL DU FILM DE GLISSE DE GRENOBLE				
03/5-8/99	12/20/98	33 0 4 76 95 30 70	autrans@alpes.net.fr	
NEW YORK UNDERGROUND FILM FESTIVAL				
New York, NY 03/10-14/99	1/1/99	212 925 3440		www.nyuff.com
BRUSSELS INTERNATIONAL FESTIVAL OF FANTASY, THRILLER & SCIENCE FICTION FILMSB-7030				
Bruxelles, Belgique:03/12-27/99	1/6/99	32-2-201-17-13		http://www.biff.org
SAN FRANCISCO INTERNATIONAL FILM FESTIVAL GOLDEN GATE AWARDS				
San Francisco, CA 04/22 - 05/06/99	1/7/99	(415) 929-5014	sfiff@sfiff.org	
TAOS TALKING PICTURE FESTIVAL				
Taos, NM 04/15-18/99	1/15/99	505-751 0637	ttpix@taosnet.com	www.taosnet.com/ttpix/

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.

calls for submissions:

GALLERY TPW welcomes proposals for its 1999 exhibition schedule. Gallery TPW presents exhibitions of contemporary photography and photo-based work, in a diversity of forms, by local, national and international artists in various stages of their careers. Exhibitions are programmed in a continuous five week cycle from September through June. Submissions should include: 10-20 slides, numbered and labeled, optional: 10-20 prints, corresponding slide and/or print list, exhibition proposal, artist's statement, resume, press reviews, articles where possible, dates the work will be available for exhibition, & SASE. For more complete info.: Contact Gallery TPW, 80 Spadina Avenue, Suite 310, Toronto, ON, M5V 2J3, (416) 504-4242, email: gllrytpw@interlog.com DEADLINES: January 30.

THE CANADIAN FILM CENTRE (CFC) is now recruiting new residents for the 1999 film and television training programmes, including the Film Resident Programme, the Television Resident Programme and the Professional Screenwriting Programme. The Film Resident Programme's deadline for the August, 1999 session is January

30, 1999. The Film Resident Programme (Directors' Lab, Producers' Lab, Writers' Lab, Editors' Lab) is the Centre's core film programme, training up to eight filmmakers in each discipline. It runs full-time from August to November, and it encourages independent filmmakers to hone their creative vision, their craft and their business acumen in an intensively collaborative, professional environment. Visit their website at www.cdnfilm-centre.com or contact (416) 445-1446 ext 800 for further information and an application package.

WHAT IS FRUIT LOOPS?

Fruit Loops: The Rainbow Groove is a celebration of art produced by queer youth. Who Can Submit? Gays, Lesbians, Bisexuals, Transvestites and Transgendered people who are 25 years of age and younger can submit their art. What Kind Of Submissions Are Excepted? Any type of artwork or performance can be entered i.e. film, video, paintings, sculptures, photography, poetry, dance, improv, standup comedy, music, et cetera.

Where Can Submissions Be Dropped Off?

Submissions can be dropped off at:
The Churwell Centre
65 Wellesley Street East, suite 300 (located by the corner of Church and Wellesley)

If you have a performance piece contact Janis at 924-2100 ext. 265 or e-mail tcgby@interlog.com.

When Is The Next Fruit Loops?

The next Fruit Loops will be held:
7pm, Monday, December 7th, 1998
Buddies in Bad Times Theatre (inside Tallulah's Cabaret)

12 Alexander Street

(416) 975-8555

All are welcome! Free for youth. Suggested donation of \$5 for adults.

Who Can I Contact If I Have a Question About Fruit Loops?

If there are any questions or concerns about Fruit Loops please contact Janis at (416) 924-2100 ext. 265 or e-mail tcgby@interlog.com.

CTCPF CHANGES NAME

On September 14th 1998, the Canada Television and Cable Production Fund becomes: CANADIAN TELEVISION FUND. They indicate in the brochure announcing their name change that some policy changes have been made as well. They will aim to be more content-driven (ten out of ten CAVCO Canadian Content points will be required to access the Fund) and will move away from the first come first served method of selection for projects. More info will be announced soon. Their new toll free number is: 1-877-975-0766; and their web address is: <http://www.CanadianTelevisionFund.ca> Courtesy of Alliance News <ifva@cam.org>

CHANNEL 4 TO LAUNCH NEW FILM CHANNEL

A new subscription film channel is to be launched by Channel 4 in November. Called Film Four, the new channel will be dedicated to showing the best of modern independent cinema. It will build on Channel 4's established reputation for investing in and showing quality films. Courtesy of Alliance News <ifva@cam.org>

IFVA CALLS FOR MORE INDEPENDENT WORK ON CANADIAN CHANNELS AT CRTC TV HEARINGS MONTREAL

- IFVA President, Penny McCann, National Coordinator, Peter Sandmark and Board member Sheila Urbanoski made a presentation to the CRTC on Saturday, Sept. 26, calling for more independent films and videos to be shown on television. The IFVA representatives suggested that the CRTC strengthen existing Canadian Content regulations, and that broadcasters who do not meet the minimum requirements should be penalised. The IFVA also stated that broadcasters should not have access to government funding, such as Telefilm and the Canadian Television Fund. The IFVA also criticized proposals that would dilute Cancon, such as the recommendation by the Canadian Association of Broadcasters that

informercials be allowed to count as Canadian Content. Ms. McCann also supported the creation of an independent film channel in the next round of specialty channel hearings. A copy of the IFVA presentation will soon be posted on the IFVA website. For more info contact the IFVA. Courtesy of Alliance News <ifva@cam.org>

Join the NEWSLETTER Committee if you are interested in the direction of LIFT's Newsletter. Members receive 20 hrs for committee service. Call Deanna at the office to RSVP. Upcoming meetings (6:15pm @LIFT): Nov. 3, Dec. 8 (the co-op will be closed for Day Without Art, Dec. 1)

LIFT'S PROGRAMMING COMMITTEE is looking for new members! Looking for a way to make up your volunteer hours? Committee members receive 20 volunteer hours for committee service. Next meetings are October 20, November 17 (6:15pm @ Future's Bakery on Queen). Call Deanna to RSVP.

VOLUNTEER HOURS FOR SCREENING FILMS - LIFT Members now receive 5 volunteers for submitting their works for screening in the MONTHLY SCREENING at CineCycle. For more information call Deanna.

LOOKING FOR VIDEO TAPES FOR A NEW LIFT LIBRARY OF MEMBERS' FILMS - The goal for the new library is to: 1. create a resource for the Programming Committee to view new and past works of LIFT members; 2. to establish another means of presenting LIFT members films to the membership. Members of the co-op would be able to view VHS dubbed films on site. If you are interested in donating a copy of your works to LIFT call Deanna @ 588-6444. **LIFT will not lend/screen members films to non-members, nor does it intend to attempt any means of distribution.

funding & grant deadlines:

FILMCORE POST-PRODUCTION FUND

(212) 925-3440
October 20

CANADA COUNCIL

1-800-263-5588 X 4075/4138
GRANTS TO FILM ARTISTS

November 1, 1998

GRANTS TO VIDEO ARTISTS

November 1, 1998

NSI DRAMA PRIZE

1-800-480-4084
November 6

CANADIAN INDEPENDENT FILM AND VIDEO FUND

(613) 729 1900
November 28

CANADA TELEVISION AND CABLE PRODUCTION FUND EQUITY INVESTMENT PROGRAM

(514) 283-6363
started September 9, 1996

ABORIGINAL FILMMAKER ASSISTANCE PROGRAM

973-3012
on an ongoing basis,
please call the office to confirm

ONTARIO ARTS COUNCIL

961-1660
FIRST FILM/VIDEO
January 15, 1999

NFB FILMMAKER ASSISTANCE PROGRAM (FAP)

973-3012
April 1, 1999

INDEPENDENT PRODUCTION FUND/COGECO FUND

977-8966
Cogeco Fund: April 1/99.
INDEPENDENT PRODUCTION FUND:
November 1, February 15/99, April 15/99

Leftover Auction items:

1. Fearless Films ND VIDEO
VALUE \$200.00
MINIMUM BID: \$66.00
200 WORTH OF ONLINE SERVICES. DOES NOT INCLUDE TAPE STOCK OR DUBBING.

2. SOFTLIGHT INC.
Value \$500.00
Minimum Bid: 166.00
One CD ROM Electronic Press Kit (epk).

3. SOHO POST AND GRAPHICS
Value: \$1500.00
Minimum Bid: 500.00
2 hours of Henry V-8 editing time. Afternoon and night shifts only. Other conditions apply.

4. SOHO Digital film
Value \$2500
Minimum Bid: 833.00
1 minute segment of video rezzed up to 35mm film. Includes stock, processing and negative.

Remember to pay for items purchased at the LIFT auction at the office!!!

Compiled by Jon O'Connor

new members:

Welcome new members
as of July 98:

- | | |
|--------------------|---------------------|
| Gordon Acquaye | Rick Lobodzinski |
| Anthony Alao | Thomas Lundy |
| Gene Alexander | Blair Mackinnon |
| Chris Allen | Jeff Marshall |
| Chris Arges | Ed Mclaughlin |
| Ana Barajas | Park Morin |
| Jan Bird | Jim Morrison |
| Shahe Boghossian | Medi Nur |
| Christina Bothwell | Bob Orlic |
| Daion Bradshaw | Steven Parker |
| Robert Bredin | Leonard Pearl |
| Angela Carberry | Toby Proctor |
| Gary Chiu | Camilla Pucholt |
| Chris Ciepiela | Marshall Rutman |
| Kevin P. Clark | George Saleira |
| Scott Clevely | Punam Sawhney |
| Catherine Copelin | Elida Schogt |
| Robert Cosentini | Ernesto Siu |
| Steven J. Day | Agnieszka Sliwka |
| Cuthbert Duncan | Michael Souther |
| Maxim Fishman | Grant Suave |
| Katie Flynn | Karen Sutherland |
| Rachel Fulford | Siu Ta |
| Heather Gilbert | David Tebby |
| Amy Goldberg | Luca Tonarini |
| Garth Hewitt | Stan (D.T.) Trac |
| Joan Jenkinson | Julie Traves |
| Charles Johnston | Deborah Verginella |
| Chris Jones | Christine Whitlock |
| Cathal Kelly | Nelson Yu |
| Ilona Kolcze | Alessandro Zavaglia |
| Michael Lam | |
| David Lloyd | |

Jorge Manzano's feature film *Johnny Grey Eyes* and his short film *City of Dreams*. have been invited to the Sundance Film Festival.

Jason McBride's *Stargaze* was at the Vancouver Film Festival and the Atlantic Film Festival

Jason Romilly's *Spent* was at the Vancouver Film Festival

Paula Tiberius' Busk was at the Atlantic Film Festival and the St. John's Women's Film Festival and the Central Florida Film & Video Festival's four city tour of Orlando, Gainesville, Tampa, and Melbourne

Also at St. John's: **Hope Thompson's** *It Happened in the Stacks*, **Christy Garland's** *Blind Spot*, **Shudder** by **Paula Devonshire** (producer) & **Brett Sullivan** (director & writer), and 5 films by **Ruba Nadda**

Ruba will also be a guest of the Vienna International Film Festival in October where they will be featuring her 7 short B&W films.

It Happened In The Stacks By **Hope Thompson**, *The Front Seat* By **Barbara Mainguy**, *A Private Patch of Blue* By **Tracy German** will all play at the Winnipeg Cinematheque in November

Deanna Bowen's *Sadomasochism* was at Montreal's Image & Nation Lesbian & Gay Film Festival

Michelle Mohabeer's *Child Play* was at the Vancouver Film Festival

Alex Zavaglia is shooting a super 16 feature film on LIFT's new Aaton XTR Plus.

Allyson Mitchell is editing *Mother Goderre* in Media 100, a documentary Produced by **Jane Farrow** and Directed by **Roy Mitchell**

Mark Wihak has completed his pick-up shots and is almost done editing his short *Ecstasy*

Julie Saragosa is editing her short film *The Bead Wall*

Katharine Asals is back editing her documentary about Mexico City, *el D.F.*

Daniela Snepova's *Booty* completed principle photography in early October, with DOP **Jack Studzienny**

Jane Walker is producing a 35mm short that was shot in late September called *Anchors*

Alina Martiros has begun cutting on the LIFT Intercine on her new short, *Snail Fingers*

Yavorka Spasic is busy sound editing her short, *Cockadoodledoo*, on LIFT's ProTools

Brigitta Schmidt is almost finished her film *Dysfunctional*, which was sound edited by **Deanna Bowen**. The animated titles were shot by **Tracy German**.

Barb Mainguy's *The Front Seat* played at the Vancouver Film Festival, and at the Hallowe'en Society in London, UK.

Work by **Christina Zeidler**, **Jan Bird**, **Carolynne Hew**, **Sarah Abbott**, **Marty Bennett** (et al) will appear in a special "Handmade" programme at this year's New York Mixx Festival.

Congratulations:

Congratulations to **Mike Hoolboom** whose new film *Panic Bodies* opened to rave reviews at the Pleasure Dome fall series. Check out his new book *Plague Years* about the underground film scene in Canada (available at Pages)

Member News Submissions:

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

What's new with equipment @ LIFT?

NEW SUPER 16 ZOOM LENS AT LIFT! We just purchased a used Zeiss 12 - 120 mm zoom lens for use with the Aaton XTR Plus. This package can be used for either super 16 or regular 16 and rents for only \$120/day for full members and \$240/day for associate members. We are also planning to purchase a set of super 16 prime lenses in the new year.

LIFT IS LOOKING TO PURCHASE A J-K OPTICAL PRINTER in early 1999. We would like to purchase a used one (preferably in Canada), and have been looking on the internet, etc. But, if any of you readers have any leads on a used J-K, please let us know. Call Roberto or Lisa at 588-6444.

Something to look forward to... the LIFT Board of Directors have also approved the purchase of a **Time Code DAT field recorder & mic package and a Betacam SP Video Deck** (for the Media 100 Suite). We hope to have these new items in April 1999.

EQUIPMENT RESOURCE ALLOCATION MEETINGS: On the first Wednesday of every other month, a group of people interested in equipment get together and discuss the equipment needs of LIFT and its members. Some of these participants have volunteered to research the equipment discussed (find out prices, where it can be purchased from, the equipment's functionality at LIFT, other uses, etc.) and write a short report about their findings. This information is then used by LIFT staff and Board of Directors, in consultation with the members at the Resource Meetings, to decide the directions that LIFT should take in acquiring new equipment. If you would like to be a part of the next meeting, come to the LIFT office on Wednesday November 4 at 6 p.m. If you have any suggestions or ideas to be discussed at the meetings but are unable to attend, send your ideas to us by fax (416-588-7017) or by e-mail (lift@inforamp.net) to the attention of Roberto and Lisa. At the last meeting we examined a well written report by Brian Stockton on an intervalometer for the Bolex camera and commissioned two reports: one by Steve Sanguedolce on voice over mics and one by John Lesavage on video assists for the Aaton and Arri SR.

LIFT acquired a Nagra 4.2 for dedicated use in the ProTools Suite, ideal for transferring daily 1/4" sound rolls to either Magnetic Stock for traditional flatbed editing, or to ProTools for digital editing. We also got a Shure Mixer which should be available for rent very soon. Give us a call if you're interested in the mixer.

NEW LATE NIGHT EDITING RATES! Effective immediately LIFT has lowered the hourly rate in the ProTools & Media 100 suites. Between the hours midnight and 8:00 A.M. The new rates are \$7/hr for full members and \$14/hr for associate members. To save even more money, members can prepay in advance and receive an additional 10% discount on their bill!

MEDIA 100 TUTORIALS are still available for associate and full members who are familiar with digital editing and would like to familiarize themselves with LIFT's Media 100 set-up. Those who have no digital editing experience are advised to take one of the Media 100 workshops prior to signing up for a tutorial. Tutorials can be booked on Tuesdays, either 10 a.m. to 2 p.m. or 2 p.m. to 6 p.m. Associate and full members can book only one tutorial session. If you do not attend the session that you book, or do not give 48 hours of cancellation notice, you will be billed for the session.

If you are planning to edit on the Media 100, be sure to check with the technical co-ordinators to be sure that there will be enough hard disk space for your project.

Did you know?... that LIFT has telephone technical support service for the Media 100, 8 a.m. to 8 p.m., Monday to Friday. This service will be extended to 24 hours per day, 7 days per week, starting November 11, 1998. Take advantage of this service since we are paying for it.

Did you know?... that the Schneider Prime Lens Kit with C-mount adaptor, frequently used with the Eclair NPR camera, are compatible with the Bolex camera. This means that you can use that wacky fish-eye lens on the Bolex. The lens kit includes: 5.9mm T1.8, 10mm T1.8, 16mm T2.0, 25mm T1.4, 35mm T2.0, 50mm T2.0, and C-mount adaptor. Thanks to member Mark Wihak for bringing this possibility to our attention.

THE LIFT STORE HAS THE LOWEST PRICES IN TOWN ON:

1" Black or White Cloth Camera Tape - \$9/roll
2" White Cloth Camera Tape - \$16/roll
2" Grey Gaffer Tape - \$6/roll
3/8" White Paper Tape - \$3/roll
3/8" Fluorescent Orange Paper Tape - \$3.75/roll
3/8" Colour Paper Tape (light blue, light pink, orange, yellow, red, green) - \$3.50/roll
We also carry Kodak 7272 Print Stock, Splicing Tape, 2" & 3" Cores, Sharpies, Sync Beeps, Black

& White Leader, Grease Pencils, etc. The LIFT Store is open Monday to Friday, 10 a.m. to 6 p.m., inside the Equipment Room.

WANTED: Handy people to paint and install baseboards in LIFT's editing suites. Set your own hours and earn volunteer hours!! We also need someone to make curtains for the new multi-use space next door to LIFT. Call Roberto or Lisa if you're interested.

THE CREW LIST still needs more **MEDIA 100 EDITORS**, After Effects / Photoshop Gurus, ProTools Sound Editors, and people who can shoot titles on LIFT's Oxberry Stand. If you have these skills and might be interested in using them on other people's films (for \$\$\$), please let us know.

There are still places available in these **FALL WORKSHOPS**. If you are interested stop by the office to register or give us a call to make sure that a space is still available:

The BL-16 Camera with John Kneller: Sun. Nov. 1, Noon - 6 p.m.

Continuity with Jane Walker: Sun. Nov. 8, Noon - 5:00 p.m.

Documentary Filmmaking with Ali Kazimi: Tues. Nov. 24 & Thurs. Nov. 26, 6:30 - 10:00 p.m.

LIFT Orientation:

LIFT's orientation sessions will be on **Wednesday, 11:30 a.m. - 1:00 p.m.** for members who haven't yet familiarized themselves with the co-op. Call 588-6444 for more info.

the party of parties



Tracy German and Rowan



New newsletter editor Larissa Fan (r) and LIFT-er



Lisa Hayes peruses the table



The Martini Girls: Hope Thompson and Simone Jones



Michelle Mohabeer w/ Filmmakers



Smile!



Martini Popularity



Kika Thorne and Lisa Hayes



The Boys Choir of Lesbos



Part of the loop set-up



Christy Garland



Michael Cains and fellow LIFT-er



Chris Gehman and Naomi Boxer



Party Organizer Keith Cole



Photographs by Marcos Arriaga



In the Chemical Kitchen with Steve Sanguedolce: A Recipe for Contact Printing

by Si Si Penaloza

cartoon by Sisi

If processing and developing film was like a Betty Crocker recipe bake-off, Steve Sanguedolce would be the teenage contestant Gidget on crack. I recently visited Hell's Kitchen (or Hog Heaven) and watched Steve at work. In the span of three hours the man can demystify the whole high brow technophilic altar of film processing. He does not heed any such film handling warnings and has long since thrown out the instruction insert on How to Care for Your Negative. There is no celluloid sanctity in the Chemical Kitchen. He's a bit of an alchemist really, devising his own chemistry ratios and dilutions. Sanguedolce develops his film in plastic industrial buckets, churning it as if he were making butter. With a rubber gloved hand he reaches into the toxic bucket and tosses the film in dektol like spaghetti. I was not surprised when I noticed a black film developing tank a la LIFT sitting, a little dusty, like a totem door stopper.

Like meeting with filmmakers who are designing and scheming alternative processes in the interest of liberating themselves. It's problem-solving empowerment. In this spirit, they take more of the tactile craft of film literally into their own hands. With this do-it-yourself attitude, the filmmaker severs the umbilical cord with that motherhood in the sky that is THE LAB. Going it alone in the dark under safe light is very liberating. You are one with your own chemicals. You are pulling and pushing all the stops. You are a free agent. To hell with that sniveling co-dependent relationship you once had with those fascists. A certain sovereignty is gained in not viewing the lab as the be all, end all light at the end of the proverbial tunnel.

Lab technicians scoff in abhorrence at Sanguedolce's irreverent manhandling of the medium. Some might say he's a madman. This is after all the guy who, after hand developing his film, unceremoniously tosses it in a laundry dryer set on a delicate spin cycle. Technicians are puzzled at the scratches and strange substances (goo) that show up on his film.

It is precisely the scratches and irregularities that activate his unorthodox filmmaking practice. He is a painter; he is painting with light, toner, and emulsion. The effect is surreal, sublime - not to mention hypnotically beautiful and kind of poetic. The man's a maverick; my appreciation for his work has been so enhanced by observing his process.

He showed me a short film he "cut for the Council" about two brothers on the road. It was ethereal, even on a Steenbeck; I look forward to seeing it in a true projection. The colors were super-saturated. Sanguedolce's desire is to print ultra high contrast images, this allows for a trademark effect: a permeation of the positive/negative spaces with brilliant color fields. The whole piece possessed a pulsating momentum of sound and color. The hand-crafted quality of the work is unmistakable; its organic hand-

made feel produces a visceral, almost primal response. To my surprise, I responded in the way I would to a painting - appreciating painterly strokes, gestures, and texture.

Sanguedolce's explanation of his contact printing method was actually quite easy to follow. It all started as he was experimenting with double exposures. It was because of this that Steve initially tried to run two tracks of picture at the same time. Realizing his steenbeck could take two tracks through the gate was all he needed to get the reels rolling onto his contact printing innovation:

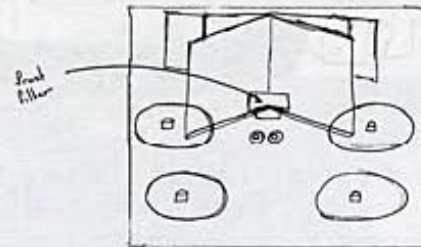
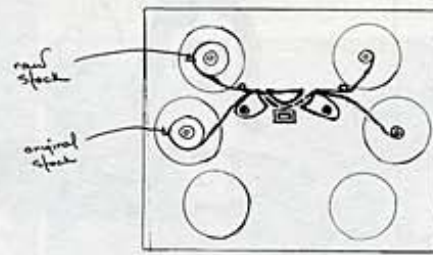
"... If I could do that, then I could run my original picture on this sprocket which is the second mag track and run my raw stock/unexposed film on the picture track. If I shone a light through it then I would in effect be exposing the film making a contact print. And a contact print is exactly as the term denotes - two pieces of film together with a light shining through. So all you really need is a mechanism that holds your film together and moves it in unison with the registration intact so when you shine a light through you're exposing the back piece of film."

Steve pointed out that the raw stock he's printing on is a really slow film speed. He's found that with slow film, there's little chance if any of fogging. He runs the film at normal speed and uses a steenbeck overhead lamp supply (a regular IKEA light fixture with a seven watt bulb) that is domed so light is contained and doesn't flare. The cardboard curtain is used to make sure the back film doesn't catch any light. The cardboard is folded slightly to fit in front of the prism. He uses a diffusion material in the small cutout window so the light is more even. Gaffer tape is used at the bottom of the cardboard to ensure that light doesn't seep underneath. Steve takes a final step in the effort to control light by draping his film change bag over the cardboard. This will ensure the film is not fogged. "I am processing it as a negative. That way I can do any hand tinting on the contact print and go and get a print from the lab and the neg is untouched. It enables me to work from my library of original sources."

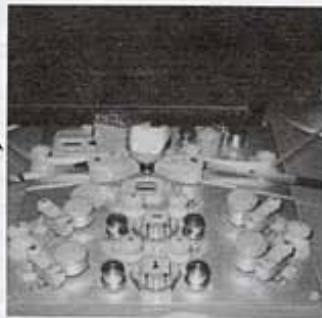
If you're interested making your own contact prints and cutting costs by going around the lab, here's a step by step account of the Sanguedolce method:

HOW TO CONVERT A CONVENTIONAL STEENBECK INTO A CONTACT PRINTER:

1. Cover all light leaks in room (cracks under doors, windows).
2. Remove Prism.
3. Turn off normal overhead lights. Turn on safe light.
3. Build cardboard curtain with small window cut-out. Insert curtain with small window in place of prism.
4. Wind original footage on the second mag track.
5. Wind raw stock on the picture track.
6. Make sure emulsions are facing each other.
7. Put a change bag or black cloth over the whole cardboard curtain.
8. Run the film at normal speed.
9. Develop in chemistry.



Photographs and diagrams by Jan Bird



expose

I should make mention of one slightly tricky thing in regard to this contact printing method. Sanguedolce reviewed it nice and slow for me:

"In film there's a concern between A and B wind. Usually all camera originals are B wind when you get it from the lab. When you make prints of that it's A wind. Because I'm treating this as a negative I wind it on here as a B wind. It's kind of complicated. If people have questions about this, they should call me. It really just means - make sure emulsion is towards you when you're exposing film. The two emulsions are always together, facing each other."

I thought I was the scratch n' sniff girl when it came to working with my outtakes and dailies. I thought I liked to defile and bastardize the surface of my pictures. In Sanguedolce's chemical kitchen I'm a lightweight. Sanguedolce uses all his senses in working with his film: "The emulsion side is usually the lighter color of the two sides. If you're not sure which side the emulsion is, put it in your mouth and it sticks to your lip." At this point I watched in amusement as he popped the film in his mouth. It did indeed stick to his lip. "I like the taste of film." I guess that's a helpful hint if you're trying to figure it out in the dark.

Watching him work with his buckets and jugs of chemistry is like watching a mad scientist. There's a certain frenzied quality to his practice that translates into the chaotic play of the images. His darkroom (a converted laundry room) has the intensity of a

very tightly controlled accident scene. I half expected to see chalk outlines of reels gone by the wayside. His hand toning method is somewhat of a chancy venture. In doing such unconventional things as running your film through an acid bath, he runs the risk of erasing the emulsion completely. It burns and lifts the emulsion off and he could be left with a clear plastic strip. However with contact printing on his steenbeck all is not lost; he can simply make another print of his original and start hand tinting again.

I would recommend any workshop with Steve Sanguedolce; his approach is practical, his explanations clear and candid. I wanted to linger and learn, watching him at work all day. Unfortunately I had to get on the road to Montreal where I was on assignment to observe an anomalous urban colony of raccoons. They call them raton-laveur in French, meaning something like rats that wash. It was explained to me it is because they wash their food before eating it. But reduced to a rat? That's kind of a bad rap for such a nice animal.

With these nine steps and a block of time on a LIFT steenbeck, you can make your own contact prints. It's an amazingly simple procedure yielding great results. Root around in your old outtakes and give it a whirl.

Then make like a raccoon and wash n' rinse.

Tinting and Toning

by Marty Bennett and Christina Zeidler

Tinting and toning are chemical processes which add colour to your film, usually to black and white material, but experiments with colour film will provide interesting results as well. The principal of toning is that the chemicals on the film (the emulsion) are loosened from the base of the celluloid and then tone (colour) is introduced. This puts colour into the blacks effectively replacing the black with colour, e.g. a red and white image. Tinting puts colour on the entire image, e.g. a black and red image effectively staining the entire image. Well that's the theory.

Our introduction to tinting and toning originated at Phil Hoffman's Experimental Film Workshop. See Phil's article "Fish in the Sky". On returning from Mount Forest and equipped with all the inspiration imbued from that experience we decided to hand colour the footage we shot. What follows is not in any way a comprehensive examination of tinting and toning but rather a brief account of our summer experimentation with this process.

As well as shooting our own footage we had worked on a little project together called "The Ungnome" based on our experience of camping at a trailer park/golf course for a week. We thought this would be perfect because it was only 5 mins of footage. "Why bother editing first?" we thought, "we can always decide later what to use." We later found that tinting and toning is a labour intensive project like no other and it can get tedious as well as expensive...make sure you edit first or as much as you can.

We set up our lab in Marty's garage. The garden hose proved a more than adequate water supply and we purchased a dozen reasonably air tight containers (1 liter or larger, yogurt containers will work too) for mixing chemicals, rubber gloves, stir sticks for mixing and for jiggling the film in the chemicals, a clothes line with attached paper clips for drying and of course the berg colour-toning system which we purchased at Henry's -shop around for the best deal. In addition we purchased the berg copper toner and the berg blue toner which are sold separately. The total cost for the set up was less than 100 dollars and we probably coloured about 600 to 800 feet of film. Follow the mixing instructions on the package, we mixed everything in two batches in order to preserve the chemicals longer.

O.K. this is totally pedantic but it completes the picture. This is the basic recipe for success: break off a short section of film. If toning with a one-step chemical, put it in, let it sit, then stir, checking it all the time then take it out and wash. If using the berg toning system, put film in the activator, wash it, put it in the colour, then wash again. If you wanted to only tone with the berg system it goes straight into the colour then for a wash. How long??? How many times?? Well that all becomes part of the process. After the bath the film can be hung to dry on a clothes line...quite literally. Just loop the sprocket hole through a paper clip (bent slightly to form a J) and attach the paper clip to the clothes line. Voila!

There must be other companies ...but all we could find was berg. The berg colour toning system can act both as tinter or toner depending on if you use activa-

tor (the chemical which lifts the emulsion from the base) or not. The system comes with separate bottles of colour (blue, red, green, yellow, red, violet) and activator. We found that with most of the colours you had to use the activator even if you just wanted to tint. You have pay attention to how long you leave some thing in the activator or your image could entirely lift off the emulsion. This process is incremental, greys first and so on so it can provide amazing results. Experiment.

We were not happy with most of the colours in the system package and mixing the colours does not work like normal colour theory. But you can mix the colours. You can do something called a duotone (two colours) but the ones you are supposed to do it with we didn't appreciate.. violet in the whites with green in the tone...blughhhh.

This is where most of our experimentation happened. We went duotone/colour mixing mental. We would approach it like, "let's make orange" (a seemingly impossible colour with the berg combo plate) and then go crazy trying to get it...and we did. Our favorite colours in this respect were: yellow (please note the yellow must be mixed at a stronger concentrate and you must use activator to make it take) yellow was always a good base or mixer colour and the copper toner which could rescue any colour disaster with a couple of seconds worth of dipping.

The Copper and Blue toners (there are also sepia and yellow but we stuck to these two) are strictly toners. The chemicals come all in one and it does the activating itself but more gently than straight activator. The blue is fairly straight forward but in the copper if your film is left in too long the greys will start to fall off the effect is as though the film becomes slightly solarized, again be careful you don't lose the image altogether! We did most of our experiments with high contrast black and white film. Which would enhance the solarized look. We often tried to get more out of our exposure with this which works to a small degree. In all cases you can control the amount of saturation or activation by watching the chemicals closely and rescuing your film at the appropriate moment. You can also use household bleach instead of activator in the berg colour toning system process which proves both merciless and beautiful. You can also "adjust" the picture by rubbing the film in this state.

Other crazy experimentation happened with: painting on the film with un-mixed toner, using permanent markers at various stages in the process, using rubber cement and scotch tape to block sections from being effected, and a strange experiment with beet juice and mould which the jury is still out on.

Hand processing and hand colouring require acceptance of a rule not usually associated with filmmaking -your film is not precious. This loss of control, this fearless handling of the material is where the process begins and the beauty is revealed. But this mystical process can lead to your best footage being wiped out of memory for all time...oh well.



WARNING:
RESULTS MAY
APPEAR UNEVEN!

The process becomes one of trial and error, you are extremely vulnerable to the laws of chance...especially if you work out of a garage. So we decided or the process dictated that we must include variables like timing, chemical exhaustion, contamination, air temperature (heat wave) memory failure and perhaps even drunkenness -it was summer after all and breaks from the "lab" consisted of trips to the back yard and drinking beer while we waited for the chemicals to adhere to the celluloid or often waiting for them to slide off.

Fixing: we didn't do this very much but you could. Washing: a slippery issue because it is part of your variables. It is best to wash in-between each stage, in order to preserve the chemicals but if you don't wash enough the film will continue to be contaminated and if you wash too much it will often result in a loss of colour...best to pay attention...re-tone things that fade etc. Disposal: also a sticky issue, we now own a couple of fairly toxic containers...any suggestions?

We would often rent the cineviewer and winders from LIFT so we could view our progress in the garage, we should mention that we were not appreciative of our results until we saw the material projected. Then we experienced the sense of exultation at our efforts.

For more detailed information please consult "Bathtub Processing" by Gary Popovich (available at the LIFT office). His explanations are very good and very accurate. But we disagree with the last part of the article: he argues that with out content this process is empty, we argue that nothing is empty in this process, it will lead you.

FISH IN THE S Beginn



We are driving on a country road looking for home. Through a series of follies and serendipitous bends in the road, the place described in the real estate paper matches the place that lies before our eyes. We drive past the house and turn into the driveway of the next lot down the road. "It looks abandoned", Marian observes, "lets check it out." The door is open and I follow her into a spacious but modest farm house. There is a real estate paper on the window ledge.

We walk outside to the yard where a garden will one day grow. Framed by the spruce and the willow, Marian says brightly, "I like it!"

Weeks later, we are at a country auction. A flourishing culture that we know little of plays out its weekly ritual. Mennonite men congregate and discuss the hardware scattered throughout the grounds. A weathervane is brought up to the stage, only instead of the familiar perched rooster, a fish floats above. I snap it up on the first bid and fasten it to the roof of our new house.

"It's exactly right," Graham points out, "Marian and you are setting up a school of image-making just as Pisces is being filled with Saturn." Huh?... "The most intuitive of signs meets the uncompromising teacher. If it doesn't explode it will be some match," Graham adds.

Fast forward five years. It's the beginning of the school semester, and a new, strange world for me. I drag myself back to the college. Education cuts by the federal and provincial governments have created a funding crisis for colleges and universities. We are being urged to look elsewhere for support. Corporate sponsorship is on the rise, but until they get that in place the College's solution is to admit more students. I arrive at my classroom to find that the film production classes have doubled in size. How to deal with 60 eager souls one-on-one, with integrity and compassion. On top of that, I'm responsible for a first year lecture class of 120, and another elective course of 25. The students are losing out. I have been blessed with a good job but this is a compromise. No one seems to be thinking of what will be lost in this transition, or how to hold on to what we know

works. Fantastic image-making machines roll in to the department...AVID... QUANTEL... SONY.... My body takes the blows and I'm thankfully back at the farm, recovering from the first serious illness I have had in my life. Marian has been gone for one year.

Back up 18 years. I have just left film school, picking up freelance jobs here and there...filming money fall in slo-mo for the Ministry of Revenue, under the surveillance of an armed guard at the Royal Bank. Ummm, is this the future of film? The freedom to pursue dreams that school allowed has suddenly gone. Jeffrey tells me about the Grierson Film Seminar - a group of filmmakers, critics, and lovers of film spend some time bottled up in a small Ontario town. There is no escape to the lures of daily life in the city, or the comforts of the popcorn lineup... participants have to sit face to face for one week with people they like and don't like, with people whose tastes are wildly different from their own.

The seminar-retreat sounds good but I'm up for another freelance job, this one with the Ministry of Energy. I need the money for rent and food.... Jeffrey smirks and whispers, "Don't forget to feed your soul." I go to the seminar.

The films are a blend of conventional, political and unabashedly experimental. CBC and NFB filmmakers and producers sit at the same table as experimentalists.... Debates rage and we discover that form not only shapes content, as per McLuhan, but form inevitably is content, as per Greenaway, who unleashes his film *The Falls* on 'Grierson'.... by the end of the week lifelong friends are found and a seed of an idea is planted in my heart. The week long retreat resonates for years.

We are getting ready for the first film workshop at the farm. Marian and Monica are painting the picnic table.



SKY: ings of a filmmaking retreat.

by Phil Hoffman



Marion

Marian found it in the Buy and Sell; it's huge and seats eight. They are using many colors to paint the slats that make up the octagonal shape. When it's done, it's a multi-colored picnic table and a little bit unsettling to eat on, but it's beautiful. The screening theatre in the barn is almost complete. Tracy, Steve and Rob have built it out of huge sheets of opaque plastic, that shudder in the wind. Kiti has come from Finland. She arrived early to help set up and to visit before the workshop starts. Her mother passed away recently and melancholy seems to radiate out of her, which only magnifies the melancholic Finnish sensibility. She tells me that when she was walking in the garden a humming bird hovered right in front of her. "As I looked into the bird's eyes it's face turned into the face of my mother. And then it flew away."

One week until workshop kickoff and I'm informed by Marilyn, the summer school co-ordinator at the College, that the filmmaking retreat is in jeopardy because not enough people have signed up. She thoughtfully suggests ways to cut the budget. There is lots of interest in a filmmaking workshop. For example one person phones to ask if we will be learning how to use a steady-cam during the week. I gracefully sidestep the question of technology and let him know that it's not that kind of workshop, that we're more into the process of taking something from inside and getting it out on the screen. Huh?... I slash the budget further, lend some cash to a few promising film freaks and we're off and running with six

participants; just over half full.

It's a shaky start. The weather's cold and Marian's away with family. For the first two days of the workshop is rains without stopping. By the third day it has barely stopped. Maybe May isn't such a good month for outside activities. Rob, who has been hard at work reconditioning the old film processor tells me of more problems; the rollers on the processor are seizing up and the processed footage is all coming out green. The last batch came out completely clear. From green to white: at least there's progression. We are learning the risks involved in not having the men in white lab coats from Toronto process our film. I imagine participants asking for their money back.... well at least the ones who paid. Marian finally arrives and suggests a meeting with the group. "Maybe the group doesn't care if the film is green," she observes, "It's suppose to be about process anyway, isn't it?" We meet with the group upstairs while Rob and Tracy tinker with the processor and the chemical dilutions downstairs. We discover that some of the participants haven't noticed the color cast, or at least they just thought it made the film look old and sepia toned. Krishna says that we should just go with it and see what happens. Tracy comes up from the processing room. They have got the wheels turning again on the processor and doubling up on the clearing bath seems to have removed the green. I'm excited to tell the group the good news. Just then, Vipin, who has got into the habit of working at night and sleeping during the day, and has been absent from the meeting, comes out of the editing room electrified, eyes glazed, film wrapped around him. "Look! My glowing candles have multiplied themselves.... I filmed them through that old mirror I found in the drive shed last night...the hi con makes them explode ...can you see that!?!".

Day four. Sandra is filming the cedar rail fences. Long takes of fences; just fences. Krishna is filming through the slats in the barn, then using the optical printer to bi-pack it with shots of Vipin at basketball. Kiti is filming Krishna, her feet walking, the animals she finds dead on the road.

Marian feels that there is no place for her in the workshop. I tell her that since she's arrived midway through it makes it hard to connect with the threads of energy that have already been woven between people. Huh?... I suggest Marian show her film *Nursing History*, a poetic work in which she deals with her past experience as a nurse, and the way family, society and history grooms girls into subservient roles. A screening of the film may help some of those who are working on projects about their past, and allow Marian to bring her rich gifts to others.



the class of 94!

Meals are complicated. We decide that each day a different person can be responsible for the meal so no one is forced into being the mother. It's my turn, so I check out the freezer to find a dead bird neatly wrapped in plastic. Tracy laughs at my reaction. She says that Kiti has been boiling down the dead animals she's found to film their skeletons, and she needed to store some of them. Later that day, our one-year-old dog Arrow trots proudly onto the grounds, a dead, baby groundhog secured tightly in her jaws. The cameras roll. Arrow unknowingly becomes an accomplice to Kiti's grieving ritual.

Year two. The second workshop has begun. The wind is as strong as I've ever felt it at Mount Forest. I've put on river, an early work of mine that simply shows the benefits of working without script or conscious plan, letting the confrontation between camera and experience be the motivating factor in determining where to go next. One person is missing; Nick is on his way, fighting the wind on his Kawasaki. He arrives shaken, black leather the only thing holding him up. From a distance he has seen a sight he says he'll never forget. The plastic from the theatre in the barn was violently shaking, as 12 people stared

transfixed into the dark hole of the erupting movie cavern. Nick makes a great film in one day.

Participants find various places to stay for the workshop. Some camp, some stay in Bed and Breakfasts, some in trailers and some stay up all night and find a tree to sleep under during the day. Dawn finds herself mostly on her own at the Pike Lake Golf Course motel. She describes her room as a small box with a stove with one burner working. The grounds are meticulously manicured for the golfers however, complete with vast fairways, ponds and black lawn jockeys - which Dawn gingerly films while all-white faces look out from the clubhouse dining lounge. Her defiant gesture I am sure led to the 'ornaments' removal the following week. "In her film *Dandelions*, Dawn looks at her self - a black Canadian woman, and ponders in the white landscape called Canada, how can she, 'enjoy the flowers' as she cartwheels with great panache through fields of them.... What kind of relationship can she have with the land in a place where others constantly ask: Where are you from?" (Marian McMahon, 'Women on Earth' program notes)

The third year. Veronica is back. Vipin is back. David and Weena are

back up from the States. Sarah has begun a string of workshop visits, planning to learn optical printing, hand processing, solarization, pixillation, tinting and toning, the Bolex camera, light metering and 'the 180 degree axis rule' for continuity editing in narrative: a self-directed film course. Marian does an inspiring talk, drawing from her thesis work around remembering and forgetting, and linking it to participants' and workshop staffs' films - Tracy's, Dawn's, Rob's and Julie's. As Maya Deren's mouth produces another key, on the east side of the barn under starlight, it dawns on me that we have not been showing many of these canonized films, but exploring the images in our own heads right now - and that the workshop isn't about learning something from the masters, but about simply giving some time and space to allow for a glimpse of one's own unfolding. I have seen these small beginnings during this tiny bit of time resonate on for a life time.

I have been asked to do the workshop in Helsinki. The Finns are setting up a film co-op, and my workshop would be the catalyst to getting it off the ground. I'm honored to be a part of it. I'm invited to dinner by my friend Kiti

celluliod spin doctoring

By Shannon Skinner, Public Relations Practitioner

Publicity is a vital communication tool that can make or break the success of a film. Obtaining positive publicity to help promote a film is truly an art, regardless of the size of the production. After all, how could one possibly generate audience interest - or put bums in seats - without any awareness of the film in the first place? While there are certainly other communication tools to be considered such as advertising (most Canadian distributors do not have budgets for big ad buys), publicity is a cost-effective, creative and credible way to promote a film, particularly when integrated in the overall marketing mix.

When should filmmakers begin thinking about publicity? Right at the start of production planning. It is important to ensure that there is money allocated from the beginning specifically for publicity. For the independent filmmaker, the production budget may be considerably tight, but skimping on publicity is really not in anyone's best interest.

Get a qualified publicist on board who is media and business savvy, creative and a good writer (being well connected, quirky, spirited and having thick skin certainly does not hurt). Also, plan to work in collaboration with the distributor's publicity department, as they will probably set aside some money for marketing/publicity. Additionally, talent will often have their own public relations firm or publicist.

Coordinating and streamlining efforts when so many people are involved is highly recommended.

Depending on the geographic scope of the film's distribution, publicity efforts may be undertaken locally or internationally. It should always be conducted in the country/locations where the film is released (consider the scope and breadth of publicity markets when putting together the budget).

A good publicist is tactful, compromises, never overpromises on something they can not deliver and always tells the truth to media. He/she identifies interesting and unusual or quirky story angles and really digs for the news hooks.

A publicist does not necessarily have an easy job, however glamorous it may look from the outside. It can be bewildering working under the extreme pressure of the production's tight timelines and budget, the wild stress of production executives and crew craziness, impossible media deadlines, not to mention the often curt, demanding and abrasive style of some journalists.

What is involved?

MEDIA LIST DEVELOPMENT:

One of the most important publicity tools is the development of a comprehensive target media list, which includes information on key journalists at select broadcast and newspaper outlets, print publications (trade and consumer) and news wire services - at local, regional, national and international (if applicable) levels.

Media monitoring services such as Bowden's sell media lists



6 A.M.... you heave a sigh!

HOW COME? What's giving you the early-morning dumps? Have you forgotten about promotion? If what you need is a publicity manager before you do another thing!



8 A.M.... you all but fly!

THINGS HUM! You're going at the job turn a sour stomach sweet again, too full tilt! Good

and also provide a clipping and broadcast monitoring service. Keep records of all coverage. Perhaps weekly media status reports should be considered, which would include lists of media that have been contacted/pitched stories to, an interview schedule, as well as copies of the clippings/broadcast transcripts.

The publicist also needs to know the background of the journalists and media outlets such as production deadlines and the journalists' hot buttons, likes and dislikes. Good relationships with the media take time, but once developed the relationships can be highly beneficial and rewarding.

DELIVERY SCHEDULE:

There are a number of deliverable items to consider that distributors require:

- Short and long story synopsis
- Slug line
- Detailed production notes
- including production anecdotes, on set happenings, interviews with the director and producer
- News clippings that have appeared during the production phase
- Still photography (10-25 per cent black/white; balance is in colour)

MEDIA KIT:

A media kit is developed during production and is used primarily in the launch phase. A media kit is a package of information that provides background material for media. The contents may vary, but generally include:

- backgrounders about the production and the provisional credit block
- news release announcement
- biographies of the director, executive producer, producer, DOP, production designers, screenwriter, editor and principal cast
- still photography

Once the production is in progress, the publicist begins to pitch stories to media, using as many news angles or "news hooks" as possible. At this stage, the publicist also supervises photography sessions to get desired photographs for media purposes, arranges on location media interviews, gathers personal information from the people working on the production that may help identify the "little gems" of story angles for media, completes the final media kit, and oversees the production of the electronic press kit.

Other media materials that should be developed are key messages (the messages you would like to see printed/aired) and a question and answer (Q&A) document of potential media questions and answers in an interview situation.

The executive producer and producer should have some input into and approve all materials before they are released.

ELECTRONIC PRESS KITS (EPK):

EPK's are video packages coordinated by the publicist, which contain interviews with the filmmakers and cast, sound bites,

movie clips and behind-the-scenes footage. Prepared in advance, they're cost-effective for broadcast media who cannot visit the location. They are shot on betacam and provide broadcast media with visuals for their stories.

MEDIA INTERVIEWS:

Following media pitches, the publicist will arrange interviews with the filmmakers and principal cast members, whether it is on location or off-site at a hotel room or other public place. It is advisable to be cooperative and pleasant at all times, and to have memorized the key messages to be delivered.

It is also important to keep the crew and cast members informed at all times when the media are on location. To do this effectively, the publicist could work closely with the A/D and have the visits marked it on the call sheets. The interviews should be conducted with as little disruption to the shoot as possible (i.e. during natural breaks in the shoot or end of the day's shoot).

Pitching media stories "in advance" of the completion of the production can be very effective. This "pre-publicity" includes advanced placement of stories in trade publications and/or publications that have long lead deadlines (i.e. 4-6 months). Often the story will be held until just prior to the release of the film. In other cases, advance stories released during the production phase can also be highly effective.

Prior to any media interview, the publicist should coach the spokesperson on the nature and focus of the interview, background of the media outlet and journalist, and tips on what to say and what not to say.

PHOTO STILLS/GALLERY:

A variety of photographs will be required throughout the entire production process, for a number of purposes (e.g. magazine covers). Some budget should be set aside to build up a collection of head and shoulder shots of the filmmakers and talent, crew shots, film production shots, and other valuable shots. Generally speaking, the publicist coordinates the shoots and maintains the photo collection.

Additionally, the publicist sets up an in-studio photo session with the cast in wardrobe for a variety of shots.

LAUNCH:

Pending budget limitations, hold a launch event upon completion of the production. Invite key media to attend, as well as other important audiences such as financiers and distributors, as well as crew, cast members, family and friends. Consider coordinating a fun and creative photo opportunity for cameras on-site. Photos could also be distributed to media following the event.

- 30 -

Shannon Skinner is a seasoned Public Relations Practitioner, with more than eight years of diverse experience in marketing and corporate communications, and is a budding filmmaker herself. Shannon can be reached at (416) 593-7555 ext. 313 (days) or (416) 405-8809 (evenings/weekends). You can also email her at ShannonS@communiquegroup.com.



THE INTERSTITIAL ZONE Mark Wihak

"BATHURST & CARR: I've got food poisoning, that dodgy chicken schnitzel. As we're setting up the projectors I have to race to the line of bushes that border this huge vacant lot and puke. It happens a couple more times before the night ends, but we manage to get the screens up, the projectors in place and the generator humming. I feel weak but exhilarated, the images splashing across the screens as night falls.

A couple who live under plastic at the back of the lot come to ask us what we're doing, then settle in to watch the show. Passengers on passing streetcars give a fleeting glance. A man who lives in the co-op across the street gives me a book of his poetry. I'm feeling too ill to make much conversation."

The Interstitial Zone was a (roving) film based installation. It consisted of three 16mm film loops projected on three screens that temporarily occupied various vacant spaces around Toronto. I was looking for new ways to work with film as a medium and to reach an audience outside the usual circuit of film festivals and broadcasters.

I wanted the viewer to be able to lose themselves in the experience. Rather than watching the film from a fixed position as in a traditional film screening, I hoped the spectators would move around the viewing environment, to explore the viewing spaces on either side of the three translucent screens, to step back and encompass all the screens, to press forward to the point where the image blurs.

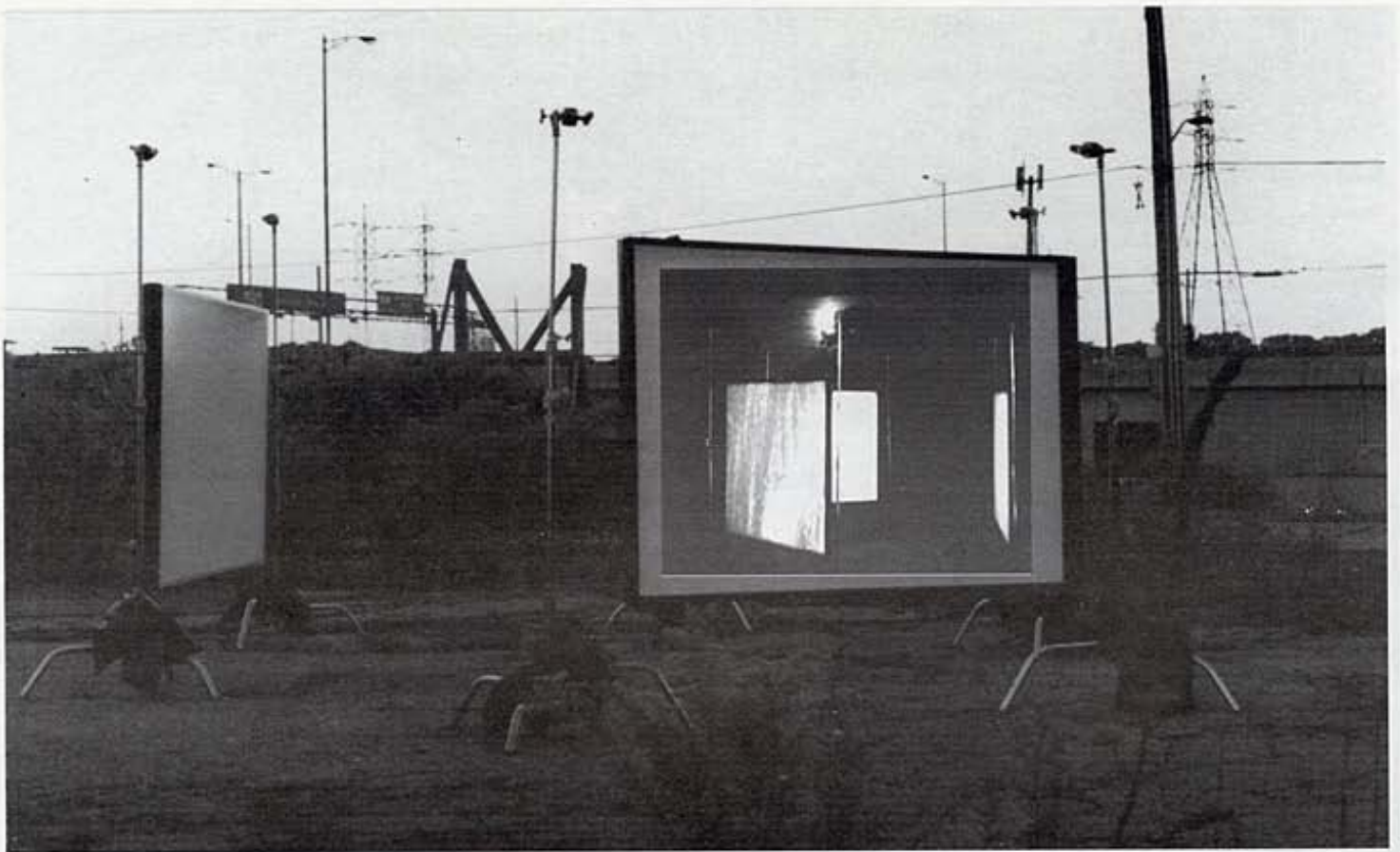
"BLOOR & DUFFERIN: We're in my neighbourhood now, set up in a

lot filled with ragweed bordered by the library and an apartment building. The street lights are bleaching out a portion of the screens, but that doesn't quite account for the stream of cars and pedestrians that pass by and don't even glance at this...thing. A neighbourhood of the decidedly uncurious. I forge theories to tie this lack of curiosity to my neighbourhood's lack of a decent cafe to hang out in."

The first film-based installation I had seen was by the London, Ontario based artist Wyn Geleynse in a show at Regina's Dunlop Gallery. Geleynse's film loops functioned within the context of sculptural pieces, the projected image playing across the surface of a three dimensional object in a Sisyphean cycle of action.

In the fall of 1993, I encountered the work of the American video artist Bill Viola at Montreal's Musée d'Art Contemporain. The show brought together a number of his works, from video tapes screened on conventional monitors to large installations that placed the spectator at the epicentre of a swirling mass of image and sound. Viola's work in Montreal and a subsequent viewing of another Viola installation at Toronto's Ydessa Hendes Gallery along with Gary Hill's thoroughly intimate video installation, *Tall Ships*, opened my eyes to the possibilities of creating unique environments for moving images.

Later that year the N.F.B. lab screened the rushes from my film, (stories from) *The Land of Cain, some 8000'*, simultaneously using four projectors. My eyes jumped from screen to screen, pulling back to



encompass the four, zooming in on a detail, making loose connections, finding visual and thematic threads in the random order of the images. It was a thrilling visual experience.

These encounters led to the realisation that the exhibition of images could be as important a creative realm as their production.

"GEARY AVENUE. We've set up in a patch of land that runs parallel to the railroad tracks north of Dupont. I've been writing a script about a young woman who meets God in an electrical transmission field, so tonight we set the central screen beneath the base of one of the hydro electric towers that march across the corridor. A few people from the neighbourhood wander over. The kids are disappointed that the movie we're showing isn't The Terminator. A couple of friends stop in to see it. With them is Mort Ransen, director of Margaret's Museum. That was kind of odd. I crouch in the tall grass watching the loops cycle through as long freight trains pass by."

Some film shot during (stories from) *The Land of Cain* led me into the specifics of the Interstitial Zone. I'd wandered along the mountain in Montreal with a macro lens strapped onto an Arri-S. I found the resulting footage hypnotic, a blurred unfolding of yellows and greens and browns, with occasional moments of startling clarity as a razor edged maple leaf passes through the frame. As much as I loved the footage I couldn't work it into the Cain film, but I began to see it as its own piece, as a cycle repeating.

From that shot came the rest of *The Interstitial Zone*, a growing idea to examine cycles of nature, day following night following day, evaporation and condensation, fallsummerwinterspringfall, and how our western idea of time as a progressive, linear concept was at odds with these natural cycles. *The Interstitial Zone* would be the point where these two systems meet.

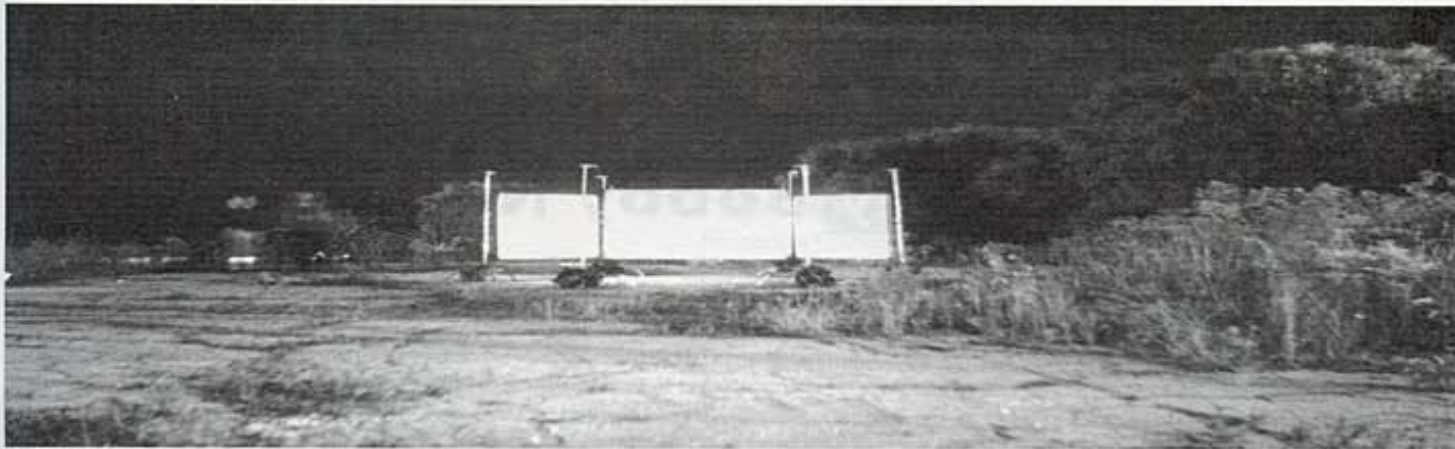
"CHERRY STREET. We're in one of my favourite rambling spots in the city, just to the south of the Canary Restaurant. A full moon rises over the abandoned meat packing plant as we set the projectors rolling and the western sky is full of skyscrapers lit by the last rays of falling sunlight. A fox cuts across the patch of gravel the screens stand in and disappears into the tall grass. Steve tells me about the toxicity of the soil which makes this large parcel of vacant land just east of downtown too expensive to redevelop. A security guard stops by but leaves us alone when we tell him what we're doing."

The installation evolved into three separate loops. Each loop contained its own unique image and a second image that it shared with the other loops. The three unique images were the shot from the forest floor on Mount Royal, a shot of the St. Laurent flowing underneath a bridge and shots of clouds passing overhead. These three images all consisted of relentless vertical movement, the images plunging down the screens.

The fourth, shared image was rephotographed from 8mm film shot by my mother during one of our family's cross Canada trips. She shot from a car window as it passes over a long bridge across a body of water. At the head and tail of the shot, a blurred human figure appears.

The three loops of the Interstitial Zone were each a different length, so the relationships amongst the loops were in constant evolution. The shared shot, a horizontal movement broken up over the three loops, interrupting the vertical flow, would occasionally sync up in a moment of unsustainable closure.

"LAKESHORE BLVD & PALACE PIER RD - We've found a spot on the motel strip just west of where the Humber River enters Lake Ontario, a crumbling pad of concrete already thick with vegetation. From here we can see (and be seen by?) the QEW, the rail line, Lakeshore Blvd, the highrise condos just to the east and the lake. Steve arranges the screens



in a semi circle. Only one person stops by tonight, an old schoolmate who cycles out to see us, but the location is so beautiful and the arrangement of screens so satisfying I'm only a little disappointed not more people are around to share it."

The Interstitial Zone was initially devised to be a static installation. It was in that form that it had its first run, occupying the site of a bankrupted jewellery store in downtown Regina with the collaboration of Neutral Ground Gallery. I had planned to present the piece in a similar environment in Toronto but after a fruitless year of searching for a space and a landlord who would agree to rent it to me, I realised that a new strategy was called for.

I was reluctant to consider an open-air installation because of the technical difficulties I thought that might present. Apart from being at the mercy of the weather, there would be the need for things like a generator and a vehicle to transport the installation in. However, faced with no alternative, I made the decision to present it as an open air installation and in that instant the piece opened up for me in an unanticipated fashion.

I realised as a mobile, open air installation *The Interstitial Zone* could begin to address with greater clarity its themes of the natural and human worlds. The piece could appear in sites in transition from culture to nature, abandoned spaces once occupied by commercial, industrial or residential buildings, now covered in a carpet of wild flowers and rag weed; the natural world reclaiming these sites that humans had (temporarily) vacated.

"WELLESLEY ST. & BLEEKER - The pagan tendencies that have begun to filter into this find full flower tonight as we circle the screens around a splendid tree and children come out from the surrounding towers of St. James Town to dance in the light of the projectors. A horde of security

guards in training stop to confirm that we're not on any of the property they're paid to secure."

Simone Jones constructed the elegant loop devices and I enlisted Steve Toppings to help me run the mobile installation. Steve had experience with mobile film loops, having done a series out of the back of a U-Haul trailer that he parked at various spots around town. I created an *Interstitial Zone* hotline that could be called to find out the location of that evening's installation.

The hotline averaged about ten calls a night. Of the hundreds of people who encountered the installation, perhaps 5% were actively seeking it. The balance came upon it by chance, a fortuitous encounter that is one of the real pleasures of urban living. Most who saw the installation would pause for a few moments, trying to make sense of this apparition in their local vacant lot. A few would approach and ask questions such as "what is it?" and "why are you doing this?" And some would join us for a while, watching the loops cycle through, quiet murmurs of delight mingling in the night air with the sliding clicks of the crickets and the hum of traffic as the three sections of the horizontal shot (temporarily) synchronised.

"QUEEN ST. W - A light drizzle begins to fall as we set the projectors running so Steve and I rig little shelters for them out of cardboard and gobo arms that end up looking like something out of Gilligan's Island. The street is buzzing tonight as two nearby galleries have openings and a constant stream of people churn up the mud at the epicentre of the installation as the rain softly diffuses the projected light playing across the screens."

The Interstitial Zone was presented with the financial assistance of The Ontario Arts Council and the technical assistance of Simone Jones, Marian Wihak, Cara Morton, Bob Andersen, Deirdre Logue, The Factory Theatre, L.I.F.T. and Steve Toppings.





X-tra Würk

Life as an extra by Bobby Nijjar

My interest in working as an extra began when I read an article about extra work in the Ryersonian (a Ryerson student newspaper). It said "if you need a job, drop the classified ads and pick up the entertainment section instead." Being horribly unemployed over the summer, I decided to take that advice. I signed up with an agency called Y-H Acting Division Inc. I saw their ad in the back of Now or Eye. Both papers have a number of acting advertisements.

The ad did not look very impressive. It said something to the effect of \$42-\$300 cash paid daily. I figured it wouldn't hurt to try. I was desperate to do something productive. I called the number and spoke to a very nice gentleman. He asked me to come to the office the following week to fill out a questionnaire. I inquired about a registration fee; he said it was \$80.

The following week I eagerly got dolled up and went to Y-H's office. The office is located on The Esplanade street right next to the Old Spaghetti Factory. It looked like someone's apartment. I was handed a questionnaire that asked about my previous acting experience and any special skills I may have. I wrote down that I acted in a couple of short student films, a high school drama class and an elementary school play - nothing impressive. As for special skills, I said I could jog for a great length of time and can play basketball extremely well. The latter isn't true at the moment since I haven't played a real game of basketball in years. I recently had my butt whipped by a short stubby kid in a game of one-on-one.

Next on the form were my measurements. I knew my shoe, my waist, and pant leg sizes, but I didn't know what my chest and neck sizes were. I still don't. The nice man from the phone measured those areas and everywhere else to see how accurate I was. I wrote down that I was 6ft tall and 145lbs. He leaned me against a measuring scale and to his dismay I only came up to 5'10 and a half. He made the correction on my questionnaire. I had to take off my shoes and stand on a scale. My weight at that time was only 143lbs, a mere two pounds off from what I had written down. He decided to keep the 145lbs I had written down. Overall he seemed happy with my appearance. He took a couple of pictures and took one of the pictures I gave him. I school-girlishly asked him if I was actually going to get any work. He assured me that I would be work-

ing within a week or two. After he said that he billed me \$80.

The \$80 registration fee is for inputting my personal information onto Y-H Acting's database. This makes it easy for an agent to find the extras a casting director may want. For example, if a casting director needed a background extra who can do gymnastics, all the agent has to do is type "gymnastics" into the computer and a list of names will come up. I thought that was fair enough. What they didn't tell me was that I had to pay another \$15+tax for prints. I thought that was a little sneaky. I was getting worried; I had just spent almost a hundred dollars. A friend of mine who is an extra said I was being hustled. Anything over \$30 was too much in her eyes. Now I was worried. A bit over a week went by. When my worries were slightly settled: I got my first gig.

The film was *Urban Legend*. I haven't seen it yet. My agent said they needed preppy looking students - basically snobs. I was flattered they thought of me. *Urban Legend* was partly shot at the University of Toronto (St. George Campus) and at Ryerson. As for being on set, it was a pretty good experience. I was only there for five hours and they paid me for six. As an extra you are always guaranteed at least six hours pay. Usually film productions do not want you to be on set longer than six hours; union rules say the entire crew (including the extras) have to be fed after six hours. Buying lunch for 30-100 extras is an expense all film crews want to avoid.

Though six hours is the rule, it doesn't mean all film productions follow them. On a film called *The New Jersey Turnpikes*, which should be out later this year, I was on set for eight and a half hours before being fed. I remember that day. It was break time and after eight and half hours with nothing to eat I was starving, on the verge of death. To my momentary delight, I saw the caterers setting up the buffet. A few of the other extras began to line up. I joined them.

The assistant director ran over and started yelling, "I don't know what you are lining up for. This is just a regular smoke break. I want you back on set in five minutes." I was totally ticked off. I was cold, weak and hungry - a truly awful feeling we've all experienced. They did have snack food. It was bread, with peanut butter and

jam. The lids of the jars were left on the table allowing fruit flies to hover over them.

At the end of the five-minute break, I was sitting at a table, plotting the assassination of the assistant director, when the caterers started to serve food. Now it really was lunch time. I had left my spot in line for nothing. All the other extras started to line up. So instead of being the eighth person in line I was now like the 308th person in line. Blasted A.D!!!! We were given one hour for lunch. Forty minutes of my lunch was spent waiting in line.

Unlike *Urban Legend*, I worked on *Turnpikes* more than once - three days to be exact. I hated it. I was given crummy food (i.e. greasy lasagna and brown lettuce). I had to work 15+ hours each time. I was also subjected to severe humiliation. *The New Jersey Turnpikes* is about a fictional basketball team from the 1970s. Apparently there were no East Indian people in Jersey during the '70s or at least that's what the wardrobe and make up people thought when they decided to put a big ass 'fro on me and pass me off as Superfly. I was wearing tight-ass bell bottoms and a butterfly collar shirt.

That kind of set seems to be an anomaly. The other shoots I've worked on have all been less humiliating and quite short-- under six hours. You will be happy to know that I have more than made up my registration costs. Besides the two films I mentioned above, I was also on a soon-to-be-seen movie called *Cliffhanger* (not the Sly Stallone film) and an episode of *PSI Factor*. Now that school has started I'm don't have as much spare time as I did over the summer. I had to turn down four days of work on a television show. That's okay; there's always next summer.

As for the ever so important question of pay, well let's say it isn't great. Most extras are paid \$7/hour and 15% of that goes to your agency. You could argue it's less than minimum wage. There are two higher pay scales for extras. You can get \$17.50/hour if you appear on screen with a significant actor or actress for 10+ seconds. Extras with special skills, such a gymnastics, or dancing are paid \$23.50/hour. Being an extra is fun and makes for a cool summer job. However, it's not something to live off. I justify it by the fact that I'm being paid to basically sit on my ass and stare at the stars.

LARISSA AND BARB GO TO AT THE FILM FESTIVAL



by Larissa Fan

One of the interesting things about going to press screenings at the Toronto International Film Festival, is that I would often walk into a screening knowing not much more about a film than its title, director and country of origin. No review to guide me, no hype for the film to live up to. And you know what? I had a ball. If I didn't love every film I saw, I could at least find something in each one that made it worth my time (even the one-N designated). So I've decided for the time being to stop reading reviews. Which makes it somewhat ironic that what follows is a brief review - or let's say overview - of some of the shorts I saw at the festival (after all, I never said I'd stop writing reviews, did I?). Just remember to take it with a grain of salt.

One of the films that has stayed with me is Phil Hoffman and Wayne Salazar's *Destroying Angel*, a loosely-woven documentary that confronts illness, personal relationships and reconciliation. What struck me most was the sense that the filmmakers were documenting and discovering events and feelings as they occurred, allowing the film to be shaped by the rhythms and tragedies of life. It is an intensely personal film that lets the viewer in on the filmmakers' journey.

This year featured a retrospective of some of the most interesting works that have come out of the Canadian Film Centre -- including John Greyson's *The Making of Monsters* and Laurie Lynd's *The Fairy Who Didn't Want to be a Fairy Anymore*. From the newest crop of films, Cynthia Robert's *Bridal Path* features some great hand-held camerawork, and a more naturalistic look than we've come to expect from the CFC. However, based on other recent work from the Centre, there seems to be a move lately towards more conventional and less challenging drama, especially looking back on some of the earlier works. It would be nice to see the CFC's emphasis expand from just production values, and films that can fit a tight one-line description -- slick isn't always all it's cracked up to be.

In the land beyond the Film Centre: Mike Hoolboom once again dazzles with a wry and visually beautiful short, *In the Future*, a found-footage musing about movies and the act of watching them. (Is anyone else getting tired of how prolific this guy is?) Carolynne Hew follows up on her hilarious dramatic short *Bangs* with the more elusive and experimental *swell*, which features beautifully tinted and layered images shot at Phil Hoffman's Independent Imaging workshop. And Ann Marie Fleming graces us with another of her succinct animated shorts in *Great Expectations (Not What You're Thinking)*, produced at some mysterious location in Germany.

All in all an interesting round-up. But in case you'd forgotten, amazing short films don't show just in September in Toronto, they're popping up all the time. So don't just sit there, go see some! Or better yet, make some of your own!

by Barb Mainguy

Some particularly intriguing and imaginative work included in the Perspective Canada short programme at the Toronto International Film Festival: Jeremiah Hayes's *God Comes as a Child*, a beautiful and moving experimental documentary about the last days of the filmmaker's mother, who suffers from Lou Gehrig's disease. The film features shots of the mother's life and family home movies. The voiceover includes writing by Hayes, and reading's of poetry his mother wrote after she became afflicted and lost her ability to speak.

On the list of effective, formally conventional films goes *Echoes in the Rink: The Willie O'Ree Story* (O'Ree was the first Black man to play in the NHL). The interviewees -- coaches, managers, sports reporters and O'Ree understate their parts in his struggle with such dignity and generosity, it makes O'Ree's eventual triumph even more poignant. Newfoundlander Mary Lewis's *When Ponds Freeze Over* uses a combination of live-action, animation and treated footage to add a conceptual dimension to the story of her father's near drowning. Lewis's elegant, layered film makes saving memory a metaphor for saving life. Some very short work was featured: Wrik Mead's lovely *Cupid*, has the cherub hit with his own arrow, and David Birdsell's *Phil Touches Flo* is exemplary short filmmaking. The scripted story is commercial, and the production values high, but this director kept his story simple. The plot is minimal but structurally perfect and turns on small moments so the story has a naturally paced resolution within the scope of the short time frame. Neal Livingston's *Michel in the Suête* is a funny five minutes, where a man tries to perform simple tasks in the howling Suête gale. The film profits from its simplicity and lack of plot. Bruce MacDonald's *Elimination Dance* is a delightful allegory about love, told in the performance of a bizarre 'elimination dance' where partners are dismissed for arbitrary reasons. The lovely Tracy Wright is a woman who holds out with her partner, refusing to give into the dance caller's elimination criteria. The intricate *Faultlines* by Gary Popovich metaphorically links geographic faultlines and crevasses between people.

A Fan Letter to Gord Wilding by Keith Cole

Rapture is the story of a murderous chickenhawk with the devil truly up his bum.

Written, produced and edited by Winnipeg's Gord Wilding (a fallen angel himself) Rapture is a 12-minute, 16mm film full of terror, magic, beauty and might. A visual and audio feast complete with cinematic wonder, Rapture is so scary it throbs with dread. Gord Wilding is a painter/art director by trade and this directorial debut lets all of his talents shine through.

Watching Rapture brings back the good old days when old, creepy men (or that nameless visiting uncle) would stare at you at the local mall, follow you to the bathroom, or have their way with you in the abandoned construction site.

Rapture is not for the faint of heart.

Wilding's short is distributed by the Winnipeg Film Group. I highly recommend that you check it out. Be advised, however, that you will never see it at a straight, white middle class film festival near you. To catch Rapture you will have to look deep underground. It's that good.

Special thanks to Marlete James at the Winnipeg Film Group.



and her partner Toni. Her film, *Tell Me What You Saw* about her mother's mental illness, and her family's inability to remember their childhood because of abuse at home, has won a major prize at the San Francisco Film Festival. This is not the same film she made at the workshop, though we both know it is connected to that experience somehow. After a long supper, and a sauna and drinks, Kiti calls me into the kitchen and opens up the freezer. There is a little humming bird, wrapped in plastic. "I brought it from Canada... I didn't want to boil it... I don't know what to do with it... it is mother."

It is November. Marian has suddenly and unexpectedly passed away from cancer five days after a biopsy. What we thought was a lung infection turned out to be the worst. Everything is tragically over. Many kind friends and family offer help. Gary and Lisa give me a room to stay in and Arrow is welcomed. But I position myself in a grieving hole for months and try and look at photographs of her. They tell me plainly what I've known intellectually, but never fully felt; the photograph says that the body is gone. Finnish friends call "....do you still want to do the installation in February? You could come over... ..it

would be nice to see you..." My answering machine is bursting with the sounds of grieving friends. Mike leaves a message that I must remember. In his magnificent racing tone he quotes from *Heaven's Coast*:

"When I call up pictures of friends, lost, a terrible ache comes over me, so much so that it has to go away on its own, there isn't much by way of remedy that I can do. I remember a letter of Henry James where he said that in times of great grief it was important to 'go through the motions of life'; and then eventually they would become real again. I've been trying to write myself a poem about those ancient Japanese ceramic cups, rustic in appearance, the property at some point of a holy monk, one of the few possessions he allowed himself. In a later century someone dropped and broke the cup, but it was too precious simply to throw away. So it was repaired not with glue but with a seam of gold solder. And I think our poems are often like that gold solder, repairing the break in what can never be restored perfectly. The gold repair adds a kind of beauty to the cup, making visible part of its history...."

(A portion of a letter from the poet Alfred Corn, Feb. 19, 1994 - from *Heaven's Coast* by Mark Doty).

I am back in Toronto after a memorial screening for Marian in Helsinki. Susan has arranged another screening at the Cinemathèque to remember Marian and her work, and to initiate a fund for curators in Marian's name,

which Barbara and April have been setting up. I am asked to speak before the screening which I find terrifying. My niece Lindsay coaches me, but my throat seems hol

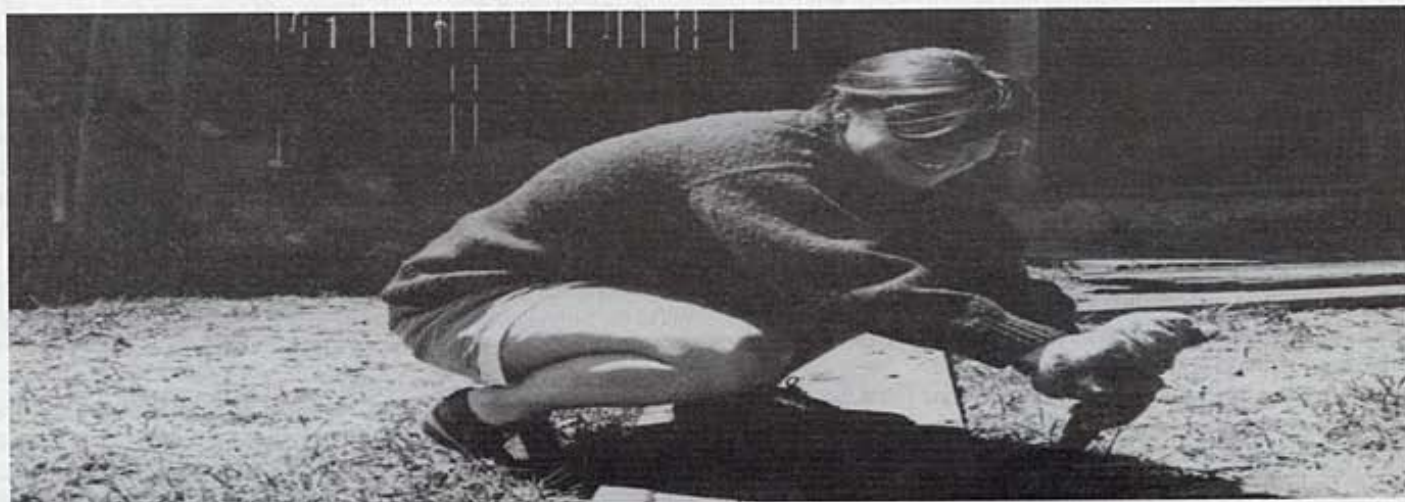
low with grief. I get through the intro somehow and Marian's *Nursing History* rolls in. Her voice resonates from some far away place... "They were moving on towards a resolution of something that had been started for them centuries before..." And she is here.

After the screening, a large crowd meanders over to the restaurant for some drink, food, talk and tears..... It's a bit daunting, but the process is worthwhile. Gradually the night is ending... 15 or so people are left and no one seems ready to leave... Rob mocks the waiter's final cry and whimsically calls out, "Last call for processing 7378 as reversal!" He points out to me that all of those still in the restaurant have at one time or another been part of the film retreat. And that is consoling.

In the face of such great loss I feel that because of the work that we have done to create these nurturing grounds, the filmmaking retreat has now its own community; one that is constantly shifting as new people, ideas and politics keep passing through.

Thanks to Karyn Sandlos and Barb Mainguy for their kind assistance.

Phil Hoffman's Independent Imaging Workshop is offered through Sheridan College Summer School



NEWSLETTER NOTICE BOARD: WIDE FOCUS

FROM THE PAST THROUGH THE PRESENT AND INTO THE FUTURE. A CONFERENCE FOR FILMMAKERS OF COLOUR.

The Event:

Diversi Film and Video Fund (formerly The Racial Equity Fund) is holding its first annual conference on November 6, 7, 8 at the Harbourfront. The conference is called *Wide Focus* and is co-sponsored by The Vietnamese Society of Motion Picture and Television Pioneers.

Wide Focus, a conglomeration of panels, juries and discussions, is unique not only because of its content and format, but also because Diversi is, at the moment, the only umbrella organization serving the broad spectrum of what has been called: "Filmmakers of Colour."

Wide Focus will open with an informal dinner featuring Cameron Bailey who will deliberate on the present situation of filmmakers of colour within the spectrum of the Canadian Film and Television industry. Towards the end of the conference, Richard Fung will provide the participants with the history of filmmakers of colour in Canada and reflect on the future. Questions such as the viability and/or need of an organization such as Diversi will also be addressed by Fung. Since Bailey's presentation will set the tone of the conference, Fung's conclusions will act as a springboard to an open discussion with the participants. Resolutions and recommendations will close the event.

The discussions are only part of what Diversi is offering to its constituents. Beginning and intermediate filmmakers will enjoy the chance to participate in an interesting blend of panels and workshops. Discussions of work in progress and screenings of films with direc-

tors will provide participants with the opportunity to learn from their peers. Social functions (such as the networking breakfasts and Funding Fair with special guests), will mix with fun events (such as the Fashion Show and the Closing Party).

An essential part of the conference is the three Diversi Awards in the categories of drama, documentary and 'beginners' (animation and experimental works are also welcomed). An Open Jury will look at the finalists for each award -- all participants will be offered the possibility of being jurors, an offer aimed at filmmakers who have never sat on a jury before.

The Background:

Wide Focus is not the first conference of its kind. About ten years ago, a group of young filmmakers and activists of colour, who were struggling to develop their work, organized an embryonic version of Diversi's conference. Among the organizers were people like Cameron Bailey and Richard Fung. They called it *Shooting the System*, a name which would raise the hairs of many 'liberal minded' people today, but at the same time reflected the feelings of these artists towards their environment.

It was a hostile environment. Artists of colour and their work had been historically marginalized, either by ignorance, omission or prejudice. It had done so by ignoring their existence, by judging their work according to only one set of values -- the Eurocentric vision of the world -- and by denying them access to equal

opportunities so they could more fully express themselves. Whatever the reasons behind these attitudes, the result was the same: invisibility. The doors to art councils, juries, funding agencies, distributors, broadcaster and therefore, audiences were closed to them.

The goal of *Shooting the System* was to open these doors. To a great extent, it succeeded. But just as a few were 'in', the doors were closed again, to everybody. Diversi's *Wide Focus* conference can play an important role. To start with, it can help place the struggle of filmmakers of colour within the overall context of today's political and economic world: What the reality is and what we need to do about it.

The *Shooting the System* conference was both the result of a long lobbying process and the beginning of a new era for filmmakers of colour. The momentum created by *Shooting the System* gave birth to a number of organizations which represents the interests of film and video makers of colour: Full Screen, The Black Film and Video Network, Southern Currents, etc.

The 1998 *Wide Focus* Conference is building on this experience and going beyond.

For more information, contact:
Diversi Film and Video Funds
Suite 220-37 Hanna Avenue
Toronto, ON M6K 1W8
Tel: 416-531-8686
Fax: 416-588-7956
E-mail: HYPERLINKmailto:diversi@cfmdc.org

the LIFT Newsletter accepts story ideas on an ongoing basis! Need volunteer hours? Have a great idea? A rant? A rave? Phone/fax LIFT, or Email LARISSA at: fanburke@interlog.com

THE NEXT ISSUE DEADLINE: NOV.9TH

ads:

INDIE FILM LOOKING FOR PRINCIPLE ACTOR (SHOULD BE EXPERIENCED, OVER 5' 8", JAMES DEAN TYPE). ALSO LOOKING FOR: DOP, CAMERA OPERATOR, SOUND MAN, & DRIVER. IF YOU CAN FULFILL ANY OF THESE POSITIONS, PLEASE CALL PARK: 416. 593.7733

**HOUSE FOR RENT:
SUBLET OF TWO-BEDROOM
HOUSE IN GREAT AREA,
AVAILABLE
FEBRUARY - APRIL.
PRICE NEGOTIABLE.
CALL MARCOS:
603-6817**



**MEDALLION-PFA
FILM & VIDEO**

Medallion-PFA Film & Video is a full service 35mm, 16mm and Super 16mm Laboratory offering 24 hour service for negative processing, answer prints, wet gate printing, interpositives and internegatives for series, made for TV movies, documentaries and feature films.

With our "all under one roof" facility we can also handle all your post production needs from film to tape transfers, off-line & on-line editorial, audio post and final mixes with completion on Digital Betacam, D2, 1" or Betacam SP.

For further information contact one of our sales representatives at (416) 593-0556



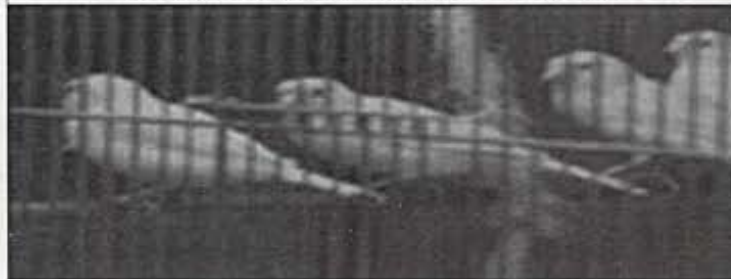
111 Peter Street 9th Floor
TORONTO, ONTARIO, CANADA M5W 2H1
Tel: (416) 593-0556 Fax: (416) 593-7201

k w a l u d i d i

Dealing with issues of place and identity
while living as a foreigner in africa.

Julia Cain

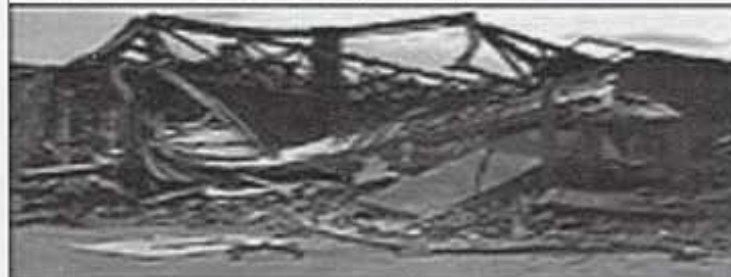
10 mins, colour, screened on vhs



m i r r o r , m i r r o r

Mirrors are deceptive and full of inflicted reflections.
Our image is almost always manufactured by
the outside and as women, this becomes particularly confining.

Nada El-Yassir
2.5 mins, b&w, vhs



s a d o m a s o c h i s m

is a metaphor for the transcendence of the self over
the politics of race, gender, and sexuality.

Deanna Bowen
14 mins, colour, vhs



y e a r b o o k

Romping through highschool in four kills and kisses,
these girls truncate a feature film into the length of a pop song.

Kika Thorne
3 mins, colour, vhs

LIFT MONTHLY SCREENING

@

Cinecycle

129 Spadina Ave., Rear Entrance

Thursday, October 29, 8pm

Free to LIFT Members, All Others By Donation

b r o k e n w i n g s

Owin Lambeck,

12.5 mins, b&w, vhs



p h i l t e r

This video is motivated by a desire to "explain" a piece of music,
or to "describe" it, without using musical terminology.

Suzan Poyraz
8 mins, colour, vhs



. . . w e l c o m e

... introductions are in order.

Scott McLaren
12 mins, colour, vhs

