



THE LIAISON OF INDEPENDENT  
FILMMAKERS OF TORONTO

MARCH/APRIL 1999 VOL. 19 NO. 2

A black and white photograph of a man in a patterned shirt, with a camera lens for an eye, is the central focus. The image is framed by a thick black, irregular border. The background shows laundry hanging on a line.

**DO YOUR OWN  
LAUNDRY!!**

**LIFT GETS DIRTY !**

**WE'LL SELL OUR SHORTS TO RICK PALIDWOR  
AND FIND OUT THE DIRT ON SUNDANCE, THE BERLINALE,  
AND WHAT'S COMING UP AT IMAGES AND INSIDE OUT.**



**THE LIAISON OF INDEPENDENT FILMMAKERS  
OF TORONTO**  
March/April, 1999  
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The LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-operative which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and monthly screenings and it provides access to information regarding funding sources, festival and grant deadlines and other related matters.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, Metro Council, Cultural Affairs Division, the City of Toronto through the Toronto Arts Council, the National Film Board of Canada, the Ontario Film Development Corporation.

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

LIFT's website address is:  
<http://www.inforamp.net/~lift>  
e-mail: [lift@inforamp.net](mailto:lift@inforamp.net)

Anyone with suggestions or ideas, please call Deanna at the LIFT office, or e-mail: [fanburke@interlog.com](mailto:fanburke@interlog.com)

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THE CANADA COUNCIL  
FOR THE ARTS  
SINCE 1957

LE CONSEIL DES ARTS  
DU CANADA  
DEPUIS 1957

Your friends and family can't understand why it's taken you three years (or four, or five...) to finish a 10-minute short. Come to think of it, neither can you — except that you had to fit in somewhere between earning a living, doing laundry, sleeping, making dinner, writing grant proposals, and a thousand other things. But you've finally finished your film, you're flat broke, and you're so tired of working on and thinking about this film that you just want to put it on the shelf and move on. Sound familiar? Well, if you thought all your work was done when you got your final print, I hate to burst your bubble — but there's lots more yet to be done.

If you want anyone to actually see the fruits of your labour, and possibly make back a portion of the thousands you've spent, you'd be well advised to start thinking about marketing your film. To help you towards

# Editorial

Carissa Jan

that end, Rick Palidwor has updated his "Selling Your Shorts" article from a few years back with current national and international broadcasters, contact names and numbers and useful tips. An indispensable guide to starting your quest for broadcast license gold.

And then there's the whole festival circuit, probably the first place you'll want to start. In our continuing series on film festivals worldwide, "The Independent World," Paul Lee writes about launching his latest film at the Berlin Film Festival, and Jorge

Manzano reports on his trip to the Sundance Film Festival. We ran out of room in this issue, but watch for more info on festivals, screening your film and distribution in later issues.

Meanwhile, super 8 fever is brewing at LIFT with a new super 8 camera, a sure-to-be-amazing spring workshop with super 8 guru John Porter, and the upcoming Splice This! festival. Not to mention a whole issue of the Newsletter devoted to 8mm filmmaking for May/June. Hmmm, spring fever, super 8 fever...maybe they're connected...

## March Report from the Board

Jeff Sterne

Unfortunately I missed our February Board meeting, so I was slightly behind on some of the current situations at the March meeting. The one issue that I wasn't behind on is our growing web site — this is a source of major discussion at newsletter meetings. The idea of placing more information on the LIFT web site is always a hot topic. Deanna submitted her plans to transfer our present crew list over to the web site; this information would be accessible not only to members but to non-members as well. The whole idea is to help out members who are looking for work, and provide a service that would make LIFT more attractive to the film community. The development of the project and what exactly it entails is an ongoing process, but Lisa did point out that there are plans to weed out members who don't want their names and numbers on the internet.

Lisa pointed out in her equipment report that although such technophobes

would cringe at the thought of their identities floating around cyberspace, they might become ecstatic at the recent news that Roberto had found a super 8 camera. After outlining our new Canon super 8 camera, Lisa also put forth the concept of providing cheaper take home 16mm and super 8 editing kits for filmmakers who want to get back to the basics. To finish off the equipment report, Lisa explained the need for a patch bay in the Media 100 room; hooking up the various formats is causing problems. Some discussion arose surrounding the bookings sheets to the Media 100 suite; Lisa and Roberto had to redesign the booking schedule because it was being swamped with eager film makers. The board had a slight concern with the possibility of the Media 100 being monopolized by a single project, and therefore a control on how much time could be consecutively booked was discussed. A decision will be left for the next meeting.

Deborah briefly outlined the completion of the grants and the finalization of the fiscal year. One of the first projects she's interested in spending money on is the darkroom that's being set up next door to LIFT. She is presently negotiating with the building owners to get ventilation and good plumbing put in. Deborah will also be heading off to the IFVA conference, and the board was wondering if it would be helpful to send one of the board members along for the experience. Having a LIFT member to accompany her at a conference of Canadian film co-ops made sense to Deborah, but the board tabled the decision of who goes to the Board retreat. We're all meeting for a pot luck on March 8th — the last one standing at the retreat will certainly possess the ability to party with the rest of Canada's film co-ops.

### On the Cover:

stills from *The Light Fantastic* dir. Sue Georgiou

# upcoming festival deadlines: *ious deadlines*

**FESTIVAL /LOCATION /DATE: DEADLINE: TELEPHONE: E-MAIL: WEBSITE:**

## **PRIX ARS ELECTRONICA**

Linz 09/4-10/99 4/25/99 43 0 732 6900 24218 info@prixars.orf.at

## **Chicago INTERCOM**

Chicago, IL 10/6-21/99 4/30/99 (312) 425-9400 filmfest@suba.com  
http://www.chicago.ddbn.com/filmfest/

## **CINEMA JOVE**

Valencia 06/19-26/99 4/30/99 34 96 3310592 or 3310690 cinemajove@ivaj.gva.es

## **EAT MY SHORTS - JUST FOR LAUGHS**

Montreal, Pq 07/15-25/99 5/1/99 www.hahaha.com

## **8TH BRISBANE INTERNATIONAL FILM FESTIVAL**

Brisbane, Queensland 07/29 - 08/ 5/13/99 +61 7 3220 0333 BRISFILM@THEHUB.COM.AU

## **THE NEW ZEALAND FILM FESTIVAL**

Wellington 07/29-08/8/99 5/13/99 64 4 385 0162 enzedff@actrix.gen.nz http://www.enzedff.co.nz

## **TORONTO INTERNATIONAL FILM FESTIVAL - FEATURE FILMS**

Toronto, ON 09/9-18/99 5/14/99 (416) 967-7371 tiff@torfilmfest.ca www.bell.ca/filmfest

## **4TH INTERNATIONAL FILM FESTIVAL "RIVIERES, TERROIRS ET CULTURES"**

Ivry Sur Seine, Cedex 07/15-18/99 5/15/99

## **INTERNATIONAL FESTIVAL OF DOCUMENTARY FILMS ON PARKS (SONDRIO)**

Via Delle Prese Sondrio 10/18-23/99 05/15/99 39/342/52.62.60 cdap@provincia.so.it  
http://www.provincia.so.it/comunesondria

## **RHODE ISLAND INTERNATIONAL FILM FESTIVAL**

Newport, Ri 08/11-15/99 5/15/99 401 847 7590 flicksart@aol.com www.eatinri.com/flickers

## **THE VANCOUVER QUEER FILM AND VIDEO FESTIVAL**

Vancouver, Bc 08/5-15/99 5/15/99 604 844 1615 submit@outonscreen.com www.outonscreen.com

## **HOLLYWOOD FILM FESTIVAL**

Beverly Hills, California 08/4-9/99 5/31/99 310 288 1882 awards@hollywoodawards.com  
www.hollywoodfilmfestival.com

## **NEXTFRAME: UFVA'S TOURING FESTIVAL OF INTERNATIONAL STUDENT FILM & VIDEO**

Philadelphia, Pa 5/31/99 215 923 3532 ufva@vm.temple.edu  
www.temple.edu/nextframe

## **PHOTOPHOBIA FILM FESTIVAL**

Hamilton, On 08/01/99 6/14/99 905 525 9257 photophobia@hotmail.com

## **ANTIMATTER FESTIVAL OF UNDERGROUND SHORT FILM & VIDEO**

Victoria, Bc 09/17-26/99 6/30/99 250 385 3327 rogueart@islandnet.com  
www.islandnet.com/shortcircuit

## **FIGUEIRA DA FOZ INTERNATIONAL FILM FESTIVAL**

Lisboa 09/2-12/99 6/30/99 1 812 62 31

## **SEMANA INTERNACIONAL DE CINE DE VALLADOLID**

Valladolid 10/22-30/99 6/30/99 983 305 700/77/88 - 983 305899 - 983 302044 festvalladolid@seminci.com  
www.seminci.com

## **MANNHEIM-HEIDELBERG INTERNATIONAL FILM FESTIVAL**

Mannheim 10/8-16/99 7/25/99 +49 (0) 621-102943 or 621-152316 www.mannheim-filmfestival.com

## **CABBAGETOWN FILM & VIDEO FESTIVAL**

Toronto, ON 09/08/99 8/18/99 416 921 0857 www.oldcabbagetown.com

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.

## HOW CAN I GET MY VOLUNTEER HOURS?

### HERE ARE WAYS TO VOLUNTEER AT LIFT: HOUR FOR HOUR:

Answer phones, etc. in office, Monday - Friday, 10 - 6pm

Attend Equipment Resource Meetings or write reports on specific equipment

If particularly experienced in an area, members can do special jobs in those skills — i.e. sign making, carpentry, key drop box, web design

Bartend, usher, etc. for Special Events

Conduct Phone Rounds where necessary.

Special at home jobs such as sorting postal codes for the mailing, internet searches, library/bookstore research.

### DOUBLE HOURS:

Run errands with your car, as we do not reimburse drivers for gas or parking.

### ARRANGEMENTS:

-Committees: 20 hrs. granted after attending 3 meetings, with the understanding that the member must attend for the rest of the year.

Newsletter

Programming

Special Events

Workshop Comm.

-Write articles for the Newsletter (generally 10-20 hrs., upon the discretion of the Newsletter Editor).

-Design posters for the Monthly Screening or other events, such as wksp. brochures (generally 10-20 hrs., upon the discretion of the Membership Coordinator).

-If particularly experienced in an area, members can teach workshops (generally 20 hrs. depending on the length of the workshop, upon the discretion of the Technical Coordinators).

-5 hrs. granted for screening your work at the Monthly Screening.

Give Deanna a call at the Office to arrange your volunteer hours. 588-6444.

### VOLUNTEER HOURS FOR SCREENING FILMS

— A reminder that LIFT Members receive 5 volunteer hours for screening their works in the MONTHLY SCREENING. For more info. or submissions call Deanna.

**LIFT'S ORIENTATION:** There will be orientation sessions for non members and members who haven't familiarized themselves with the co-op's facilities and resources. Next dates: Wednesday April 21, May 19, & June 16. Call the office to reserve a spot.

Join the **NEWSLETTER COMMITTEE:** if you are interested in the direction of LIFT's Newsletter. Members receive 20 vol. hrs for committee service.

## calls for submissions:

Call Deanna at the office to RSVP. Upcoming meetings (6:15pm @LIFT): Tues. May 4, & June 8.

### 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. Your works will not leave the premises. If you are interested in donating a copy of your work call Deanna @ 588-6444. LIFT will not lend/screen members films to non-members, nor does it intend to attempt any means of distribution.

**LIFT'S PROGRAMMING COMMITTEE** is looking for new members! Looking for a way to make up your volunteer hours? Committee members receive 20 vol. hours for committee service. Next meetings are April 20, May 18, June 15, & July 20 (6:15pm @ Future's Bakery on Queen). Call Deanna to RSVP.

### ITVS Announces New Funding Initiative Linking Independent Producers and Local Public Television Stations:

The new initiative will provide incentive or matching moneys to partnerships between public television stations and independent producers. Funding amounts will range from \$10,000 - \$65,000 based on the station's in-kind and out-of-pocket cash contribution to the production, in addition to other funding the partnership may have secured. The initiative will fund regionally and culturally diverse projects. Programs should stimulate civic discourse and break traditional molds of exploring complex cultural, political, social or economic issues. For more info call 415.356.8383 ext.444 or visit their website @ <www.itvs.org>

DEADLINE: April 30.

**CANADIAN REFLECTIONS EXPANDED:** CBC's venerable showcase for independent work, CANADIAN REFLECTIONS can now be found in a new, late night timeslot, Sundays at 11:30 pm. For over a quarter century, the program has aired at 3pm each Friday afternoon, a timeslot that has necessitated some content and language restrictions. The additional late night timeslot will enable Tara Ellis, who programs the series, to purchase short works for an exclusively adult audience. CANADIAN REFLECTIONS will still air on Friday afternoons with a completely different slate of shorts. For more

info: P.O. Box 500, St. A, Toronto, On M5W 1E6 or call (416) 205-3311.

**IMAGE UNION:** A PBS program, seeks indie producer's work of 27 minutes or less. Animation, comedy, documentary, experimental, etc. Send SASE to Jay Shefsky, Image Union, WTTW, 5400 N St-Louis Ave. Chicago, IL 60625. Deadline: ongoing.

### FIRST PEOPLES MEDIA ARTS PILOT PROGRAM:

The Canada Council is offering Creative Development Grants and Production Grants for First peoples artists. (Métis, Inuit, Status or Non-Status) for independent productions in film, video, audio or new media. For more info contact Ian Reid at 1-800-263-5588, ext4252 or (613) 566-4414, ext.4252. email: <ian.reid@canadacouncil.ca>

### THE EX-CHANGE PROJECT

is currently seeking submissions for its 1999 screening. The project began as a collaboration between four artists in different countries. The project is an international showcase of experimental film and video screenings and installations. The Ex-change plans to feature three day screenings in the following cities: Toronto, Paris, Wellington, Johannesburg and Capetown, Shanghai, Tel Aviv, New York, Boston, San Francisco, Los Angeles. One distinguishing feature of the Ex-change is its focus on exhibiting both film/video and film/video installations together in public spaces. Submissions should be experimental films, 16mm, 35mm or 8, and videos, preferably NTSC but PAL is accepted. The Ex-change is not looking for dialogue heavy films. The project will tour through summer and fall of 1999. This means that a release print must be available from May until November of 1999. For info. contact Ian-Patrick McAllister, ph: 416.538.7073 <crazyimirror@hotmail.com>

### THE WTN FOUNDATION

is solely funded by the Women's Television Network. The WTN foundation is one of the most effective tools today for women working in the media field. Aimed at women with at least 5 years experience in broadcast, film, video or multi-media, WTN endowment funds provide financing to enable recipients to upgrade their skills in the latest technologies. Another program, the women's Technical Internship, will pay potential employers half an apprenticeship's salary for 6 months. For info: WTN at P.O. Box 158, Station L, Winnipeg, MB, R3H 0Z5 tel: 1-800-575-7317, fax: (204) 774-3227 email: <foundation@wtn.ca>, <www.wtn.ca> DEADLINE: May 21.

**THE BLACK STORY:** The Black Film and Video Network will be offering a five day intensive screenwriting workshop for African-Canadian screenwrit-

Welcome new members as of March 99:

- Scott Albert
- Ahmad Ashraf Abadi
- Steve Bedernjak
- Greg Bierbaum
- Cait Cantillon
- Jennifer Chan
- Mark Collings
- Erin Curtin
- Mario De Amaral
- Michele Duquet
- Mylissa Falkner
- Peter Fisher
- Conor Forkan
- Brian Gahan
- Alexander Galant
- Barry Gallant
- Howard Hershorn
- Lincoln Hosking
- Peter Ivaskiv
- Svjetlana Jaklenec
- Philip Jessup
- Michael Kasaboski
- Tanya A. Kellier
- Gloria Kim
- Jeffrey Lubotta
- Garry Maher
- Scott Maudsley
- Claudette Mayne
- Amy Mcconnell
- Roy Mitchell
- Joanna Moore
- Evelyn Ostrowski
- Ted Overton
- Jason Pichonsky
- Linda Pope
- Kelly Proctor
- Izabella Pruska-Oldehof
- Mahamed Ragheb
- Alyson Richards
- Jeffrey Round
- Anne Marie Scheffler
- Janice Schulman
- Jeremy Schultz
- Michael Sealey
- David Shuken
- Jason Smith
- Paul Telford
- Erinn Van Wynsberghe
- Julie Venerus
- Scott Walker
- Allyson Welburn
- Matthew West
- Jonathan Williams
- Jessica Wise
- Glen Wylie
- Alison Zemell

**CANADA COUNCIL**  
1 800 263 5588 X5060

**Travel Grants**

Anytime

**Millennium Fund**

TBA, call their office

**Grants to Film/Video Artists**

November 1, 1999

**Bell Broadcast and New Media Fund**

977-8154

May 1, August 1, November 1, 1999

**INDEPENDENT PRODUCTION FUND/COGECO FUND**

977-8966

**Cogeco Fund**

July 15, Oct. 15, February 1, 2000

**Independent Production Fund**

April 15/99

**CANADA TELEVISION AND CABLE PRODUCTION FUND EQUITY INVESTMENT PROGRAM**

(514) 283-6363

started September 9, 1996

**ONTARIO ARTS COUNCIL**

961-1660

**Artists' Film and Video**

October 1, 1999

**First Projects: Film & Video**

January 25, 2000

**NFB FILMMAKER ASSISTANCE PROGRAM (FAP)**

THE FAP PROGRAM IS NOW ONLY DIRECTED

TOWARDS NON-FICTION PROJECTS

973-3012

April 1, 1999

**Bravo!FACT**

591-7400

June 30, Sept. 30, Dec. 15

**ABORIGINAL FILMMAKER ASSISTANCE PROGRAM**

973-3012

on an ongoing basis, please call their office to confirm

**CANADIAN INT'L DEVELOPMENT AGENCY COMMUNICATIONS BRANCH**

(819) 997 1663

on an ongoing basis, please call their office to confirm

**THE HAROLD GREENBERG FUND**

956-5431

on an ongoing basis, please call their office to confirm

**TVONTARIO - THE VIEW FROM HERE 13-PART DOCUMENTARY STRAND**

484-2972

on an ongoing basis, please call their office to confirm

ers with scripts in development. The workshop will be held May 14-18. The primary goal of this workshop is to provide hands on professional development during five days of intensive instruction. For more information contact Babs Hopkinson at (416) 925-2407 email: <bfnv@interlog.com>

**WOMEN IN FILM FOUNDATION** has \$20,000 grants for female filmmakers. Contact: WIFF 6464 Sunset Blvd. 900, Los Angeles. CA 90028. DEADLINE: ongoing.

**SNOW ON SNOW:** Snow on Snow proposes an original mix of creative video productions on the theme of snow, projected on a screen made of snow. All styles accepted on VHS or U-Matic PAL, SECAM or NTSC formats. Running time is 5 minutes maximum. Works can be submitted in any language, but subtitled in French. Only musical videotapes will be accepted without subtitles. Deadline for submission is September 1999 but it would be appreciated if you could send us your work as soon as possible after winter 98-99. Address: Bande video et film: 541 St-Vallier Est, B.P.2, G1K 3P9, Quebec, Ca, Tel: (418) 522-5561, Fax: (418) 522-4041, Email: <labandevideo@meduse.org>

**THE BIT SCREEN:** The Internet's movie theatre is currently seeking submissions for late summer/fall 1999 screenings. Dubbed "The Newest Wave" by the New York Times, The Bit Screen streams short films, animations, videos and multimedia pieces created specifically for the Internet. The site reaches an audience of several million visitors from around the globe. For more info email: <druidmedia@aol.com> DEADLINE: ongoing.

**THE SUNDANCE INSTITUTE** is searching for current contact information on all filmmakers that have screened their films at the Sundance Film Festival. As part of the newly formed Sundance Collection at UCLA, an archive dedicated to the preservation and conservation of independent film, they are trying to reach filmmakers of shorts, docs, and features from past festivals. For further information email: SUNUCLA@AOL.com or ph.: (310) 204-7902, fx: (310) 394-8353 c/o The Sundance Collection.

**THE PROJECT ON DEATH IN AMERICA:** The goal of transforming the culture and experience of death in America is ambitious and requires attention to the forms of expression by which illness and death and the meanings they create take shape. Individuals working in the fields of the humanities, the fine arts, and the performing arts are giving form through language and image to

**liftgear & machinations:**

**What's new with equipment @ LIFT?**

**LIFT's JK Optical Printer has arrived!** It will have the same rental rate as the Oxberry: \$5/hour for full members and \$10/hour for associate members. The JK is a relatively simple printer to use and requires less set up time than the Oxberry. The JK allows users to print super 8 & regular 8 to 16mm, as well as 16mm to 16mm.

**DID YOU KNOW THAT...** LIFT still offers free practice hours on ProTools, Tuesday's from 10 a.m. to 1 p.m., 1 p.m. to 4 p.m., or 4 p.m. to 6 p.m. Call to make a booking.

Lots of members have been taking advantage of the lowered 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

**EQUIPMENT RESOURCE MEETING:** Membership feedback is critically important for determining the future of LIFT's equipment resources. We host regular meetings at which members will have the opportunity to express their views regarding the future of the equipment and facilities at LIFT. If you are unable to attend the meeting, you are encouraged to put your suggestions in writing, and send them to Roberto or Lisa, by fax, e-mail or Canada Post. This way they can be presented to the group and discussed. LIFT tries to take advantage of the expertise in the membership by having interested members write short reports about equipment that may be suitable for

the experiences surrounding the end of life. The Project on Death in America wishes to encourage individuals in the literary, media, and fine arts as well as the performing arts to use their creative skills and insights to identify and convey meaning in facing illness, disability, and death; and to evoke and deepen our understanding of the diverse metaphors that shape the experiences of suffering, dying, and bereavement. Three programs will be funded. Applicants are invited to submit proposals for projects in one of three program areas: One-Year Fellowships in the Humanities; One-Year Fellowships in the Fine Arts or Performing Arts; Two-Week Interdisciplinary Institutes on the Culture of Death in America. Guidelines and application are available at: <[www.soros.org/death/eligibility.htm](http://www.soros.org/death/eligibility.htm)>

LIFT, including features, functionality, availability, cost, etc. These reports are available to all members. Volunteer hours will be given for the time spent at the meeting, plus additional hours for any research that is undertaken on behalf of the group. Meetings will be held April 8, June 3, August 5, October 7 and December 2 at 6 p.m.

**NEW STORE ITEMS:** The LIFT "Store" is now carrying 35mm splicing tape, super 8 splicing tape and Exposed Film Tape. Call for prices.

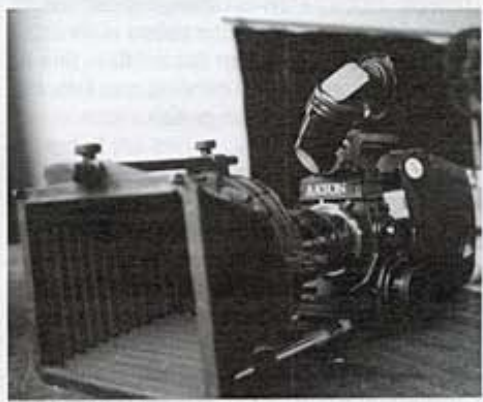
Thanks to a generous donation by LIFT member Gord Creelman, LIFT has a set of baby legs for the 100mm Satchler tripod. Thanks Gord!

**New members needed for the Millennium Committee!**

LIFT is interested in applying for a Millennium Grant in which the funds would be distributed to the membership to create films that celebrate the coming millennium. We need input from our membership to create a successful proposal by the end of April. If you're interested, contact Roberto about the next meeting.

**LIFT Orientation:**

LIFT's orientation session will be on **Wednesday, May 19, 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.



**LIFT's Aaton XTR Plus**  
find out more about it on pg. 12

**SURFIN' SAFARI**

**THE ART OF INDEPENDENCE:  
Web Sites That Educate**

by Brian Gahan & Susana Molinolo

On-line resources for independent filmmakers are tools of the trade which can help us market, distribute and screen our films. Take full advantage of these sites by remembering to do 'Hyper Searches', and reading through archived articles.

<http://www.playbackmag.com>

Brunico Communications Inc. publish **PLAYBACK: CANADA'S BROADCAST AND PRODUCTION JOURNAL** — a bi-weekly newspaper covering feature film, television, commercial and corporate video production and television broadcasting. The Events and Calendar link offers at-a-glance scheduling of industry events including festivals, conferences, and workshops.

<http://www.telefilm.gc.ca>

Do you hear the words 'License Fee' or 'Equity Investment' and start to get dizzy? Canadian filmmakers fear no more. This site will explain these terms and much more. It includes up to date market and festival listings, Canadian Television Fund guidelines and other funding source guidelines

<http://www.ffa.ualgary.ca/ifva>

The Independent Film and Video Alliance website posts Alliance news, job postings, and calls for submissions. Includes a full listing of and links to IFVA members across Canada; the Alliance is a network of artist centres (including LIFT) that promote the production and/or distribution of independent media art.

<http://www.afionline.org/cinemedia>

With links to over 1500 sites, this has got to be the internet's largest film and media directory. Useful results-oriented hyper search, just type in the word 'marketing' or 'distribution' and watch a wealth of resourceful links come up!

<http://www.mcbinch.com>

McMillan Binch is a full service, Canadian based business law firm. The site has links to various Web sites containing Canadian legal, business, news media, and

# WHO/WHAT APRIL 99

## COMPILED BY ANNA-MARIA CASTRO CATRAIN

The Who/What column is compiled from information that you give us, so please pass on updates about your films to Anna-Maria by phone (763-0428) or email (paula@interlog.com). As usual, LIFT filmmakers have been very busy, and we've got even more news to report this issue because last issue's column was supplanted by the storyboard.

### CONGRATULATIONS:

Belated congratulations to Genie nominees **ELIZABETH YAKE**, producer of 2 films nominated in the Best Short Documentary category — *bp (Pushing the Boundaries)*, directed by B. Nash, and *Mémoire noire des souvenirs*, directed by Lara Fitzgerald — and **BRUCE McDONALD**, director, nominated for Best Live-Action Short for *Elimination Dance*.

### EYE SPY WITH MY LITTLE EYE:

LIFT filmmakers have been getting a lot of coverage in Eye Magazine lately — check out recent articles on productions by **HOPE THOMPSON** (*Switch*), **CASSANDRA NICOLAOU** (*Dead and Buried*), and Ewola Cinema (**STEPHANIE AND MARK MORGENSTERN**, co-producers of *Shooter*).

### PRE-PRODUCTION

**JEFF STERNE** is testing transfer from video to film and matting in-camera with cable images for his 10 minute long drama/documentary *Scrambled Porn*, about pornography scrambled on cable television, for which he received a LIFT production grant. It will be shot on colour 16mm.

### PRODUCTION

**STEVE SANGUEDOLCE** is in production on an hour long 16mm experimental, hand-developed and hand-coloured film called *Zed*. The story follows three brothers through to adulthood.

**MIGUEL ROCHA** is starting Toronto photography of his feature *Lost Heroes*, which will be shot on Super16 and mostly on location in Portugal. It's a political romantic road movie about a Portuguese-Canadian artist who returns to Portugal to create a work celebrating the 25th Anniversary of the Portuguese Revolution. He visits an old girlfriend and they run away and rediscover Portugal as history catches up with them.

### POSTING

**LOUIS TAYLOR** is in post on *Esther, Baby and Me*, a comedy on culture, race and gender

that follows the filmmaker's journey from the time he discovers he is going to be a father, to the year after his child's birth. Shot on 16, S8 and video, it is both B&W and colour, 45 minutes long.

**SIOBHAN DEVINE** is in post production, editing the sound for *Rape* (16mm, 14 min., colour), a film about a woman, a rape victim that is being interviewed for the second time. Siobhan's short *Breakfast with Gus*, a comedy about life with a cat, has been to 30 festivals altogether, including The Gay & Lesbian Film Festival in London, UK — inspiring Siobhan to dub it "the little film that could."

**PAULA DEVONSHIRE**, producer, and Brett Sullivan, director, are sound editing *Six*, a 10 min. dark comedy about a man's search for his true identity. It was shot on 16mm colour.



Johnnie Greyeyes

**JORGE MANZANO** is cutting his feature film *Johnnie Greyeyes* in the yellow room at LIFT. It was shot on colour Super 16. In this 80 minute long film, *Johnnie Greyeyes* tells the story of a native woman in prison.

**RUBA NADDA** is editing her 16mm film *Things left unsaid*, for which she received a LIFT production grant. The 5 min. long film is about an Arabic mother who takes her anger out on her family. She is currently editing another short film, *Blue turning grey over you*, also shot on 16mm B&W, which is three short films in one that make up a 10 minute long narrative about unrequited love. Her films can be seen at the Images Film Festival in April.



The Light Fantastic

**SUE GEORGIU** finished principal photography and is in the process of editing a trailer for her 16mm short *The Light Fantastic* on the Media 100 at LIFT. It's a film about nuclear family fetishes and facades.

**JASON SUEDATH** is in post-production of his film *Mes rêves d'elle sont belles*, shot on 16mm colour and approximately 12.5 minutes long.

**IGOR RADOS** is editing *Deja Vu, Deja Vu*, a half-hour drama written by **CHRISTINA BOTHWELL** and directed by Igor, and hopes to have a final print in a few months.

**HOPE THOMPSON** is doing the sound mix for her film *Switch*, which was edited on the Media 100 at LIFT. Shot on 16mm colour and 23 minutes long, the film is a 1949 melodrama set in Toronto which tells the story of a relationship between two telephone operators. It will be finished in a couple of months.

**MARK MORGENSTERN**, director, is in the process of editing *Shooter*, a 15 min. short co-produced by Wordsmith Creative (Denis McGrath) and Ewola Cinema (Mark and Stephanie Morgenstern) which was awarded an OFDC Calling Card grant. Stephanie Morgenstern is also in the cast. The film was shot in colour, on 35 cinemascope. A story about three paparazzi and one intern waiting for a politician and his mistress to emerge on a hotel parking lot, this film is already acting as a "calling card" for the filmmakers, involving the same cast and crew as their next film *Press'd* (a feature-length project being developed alongside Remo Gialato through the Canadian Film Centre Feature Film Development Program).



**ROBERTO ARIGANELLO**, LIFT's technical co-ordinator, finished *Yesterday's Wine*, a found footage Super 8 and 8mm film comprised of old Hollywood horror films, optically printed onto 16mm B&W. Roberto is currently editing the sound to his 13 minute colour 16mm film *Contrafacta*, co-directed with Chris Gehman. It is an experimental cut out animation film comprised of medieval imagery. Also in post-production is *Gesture*, a 16mm experimental narrative about a man who returns to the city where he was born, co-directed with Federico Idalgo. And finally, Roberto is in pre-production of *Shelter*, a short 16mm found footage film that examines Canada's identity as we enter the new millennium.

**ALINA MARTIROS** is in post-production of her 16mm colour film *Snailfingers*, digitally cutting the sound. The film was cut at LIFT. An environmentally feminist film, *Snailfingers* explores themes of interconnected-ness and belonging. A poetic narrative offers glimpses into the spiritual existence of Snailfingers, an ancient Aboriginal water spirit. Alongside is the secular drama chronicling a slice from the lives of two new immigrant sisters from Iran. The expected completion date of the film is mid April '99.

## ON THE SCREEN

**ALLYSON MITCHELL** has finished her 3 min. colour photocopy animation *TV Did This to Me*, for which she received a LIFT production grant. The film was shot on 16mm and shows how TV can really blow your brains out. She also completed *Candy Kisses*, shot on 16mm in colour, 2.5 min long. *Candy Kisses* is so sweet it makes you want to cry and tries to figure out why non-monogamy sucks so badly. Allyson is currently in the process of "sending them around".



The Light in Our Lizard Bellies

**SARAH ABBOTT'S** film *The Light in Our Lizard Bellies* will premiere at the Oberhausen Film Festival in Oberhausen, Germany, and is also showing at Images in the opening night program. It is a hand-processed, 8 min. long

16mm B&W film, featuring dancer Susanna Hood. Through a single dancer, editing, and effects in exposure caused by hand-processing, it reflects the intensities that discombobulate us as we go through change and face parts of ourselves previously denied or unknown. Susanna Hood choreographed the dance, which is a part of a bigger choreography called "Four Ways of Approaching a Door", and also created the sound.

**CHRISTY GARLAND'S** film *Blind Spot* recently returned from the Local Heroes Festival, and is slated to screen at the Images Festival and the Festival of Canadian Films at Princeton University, USA. It's a 14 min. drama starring Nadia Ross as the perpetrator of a hit-and-run, shot on 16mm colour. Christy is



Blind Spot with Nadia Ross

currently writing a short experimental drama *Time Flies*.

**TONY ARNOLD** is sending around his film *Do Something*, which was shot on DV and currently exists on Beta SP. It's a silent film (video) with music, shot in colour and 6:20 min. long. The music mix was done in the Pro Tools suite at LIFT. Tony is shooting another short comedy in the summer.

Congratulations to **DOMINIQUE CARDONA**, whose film *My Feminism* was invited to the Sydney Queer Mardi Gras Film Festival. In addition, *Below The Belt* (35mm, 13 min., colour) was completed in collaboration with the Ontario Film Development Corporation's Calling Card Program, and premiered at the Berlin Film Festival.

**PAUL LEE'S** recently completed short *The Offering* also premiered at the Berlin Film Festival, in the International Competition section, and is starting to do the festival rounds. See Paul's report on the Berlin Festival in this issue to get the scoop!

**MICHELLE MOHABEER'S** *Child-play* had its Canadian broadcast premiere on WTN in



January, and has also been purchased by Unquote TV-DUTV (Philadelphia). *Child-play* has screened at over 15 festivals to date, including the Premiere Black Hollywood International Film Festival in California, Women In The Director's Chair in Chicago, and the San Juan Cinemafest in Puerto Rico (where it was awarded a Special Mention). Michelle will be presenting her film and a paper at Claremont University in California. She is also currently in pre-production on *Under the Knife*, a short experimental narrative. Look for a profile of Michelle in the book *Film Fatales: Independent Women Directors*, edited by Judith M. Redding and Victoria A. Brownworth (Seal Press: Seattle, 1997).

**PAULA TIBERIUS'** 16mm short *Busk*, is being aired on WTN starting in March. It is a comedy about a white French Canadian rapper who is trying to make it on the streets of Toronto's black neighborhood.

**ANNETTE MANGAARD'S** feature *Fish Tale Soup* was shown at film festivals in India and Whitehorse, and has aired on CityTV and WTN. It's the story about an older couple on the verge of divorce who rent the upstairs apartment to a young couple newly in love, and how these two couples affect each other. She is also putting together the financing for *Steamy Windows*, a feature that she plans to shoot in the fall.

**WE WANT PICTURES FOR THIS COLUMN! IF YOU HAVE STILLS, ON LOCATION SNAPS, IMAGES OF ANY KIND, DROP THEM OFF (CLEARLY LABELLED) AT THE LIFT OFFICE.**



still from Johnnie Greeyes

# THE SUNDANCE FILM FESTIVAL

On January 21st I arrived in Salt Lake City for the Sundance Festival, a short distance away



Annie Frazier-Henry



Heather Rae



Gil Cardinal, Gail Maurice, Tantoo Cardinal.

Over the course of its twenty-plus years of existence, the Sundance has grown into a powerhouse of indie filmmaking. In 1978 just eight independent films, of 26 solicited, screened in the official competition — compared to the 1999 festival in which 114 feature films and 58 shorts screened over the course of ten days, with 16 dramatic films and 16 documentaries from the USA in the main competition. The commercial success of the festival is evident in its corporate sponsors, who fill filmmakers' courtesy bags with paraphernalia emblazoned with corporate logos. Indie filmmakers are a market to be exploited!

Yet for most of the indies screened at Sundance it is still an uphill battle to secure theatrical distribution. Overcoming these limitations in distribution is why Robert Redford and the Sundance Institute created the Sundance Channel (on cable TV reaching out to 14 million homes), as well as a joint venture with General Cinema Theatres to open Sundance Cinemas.

Festival president and founder Robert Redford attended both the filmmaker's lunch and the Native reception, where he emphasized the independent vision of films screened at Sundance and, on a business note, made allusions to the Sundance "buzz," referring to industry interest in a film. True, the festival is a big market for independent productions, but it's also an opportunity to meet the filmmakers who seek out their dreams on celluloid. Since 1981 the Sundance Institute has offered the Filmmakers Lab and the Screenwriters Lab in order to develop and support filmmakers. It also recently established the Screenplay Reading Series, the Composers Lab and the Native American Lab.

With the broad and loose interpretation of "independent filmmaker" as someone with an individual vision, Redford opened the festival with the premiere of Robert Altman's *Cookie's Fortune*.

Sundance 1999 included a number of Canadian films. Amongst them were Thom Fitzgerald's *Beefcake*, Manon Briand's *2 Seconds*, Jim Sheddon's documentary *Brakhage*, and Claudia Morgado's sexy short *Sabor a mi*. But the Canadian presence was felt most in the Native Forum, where films made by Native Canadian filmmakers dominated. Native Canadian entries included Gil Cardinal's *Big Bear*, the documentaries *Singing Our Stories* by Annie Frazier-Henry and *Today is a Good Day: Remembering*

# 1999 by Jorge Manzano

in ski resort town, Park City. What an eye opening experience it would prove to be!

Chief Dan George, *The Gift* by Gary Farmer, and non-native directors' films Jake Darcus' *Silence*, and my own short, *City of Dreams*. In addition to the filmmakers attending the festival were actors Tantoo Cardinal (who starred in three festival films) and *Big Bear* co-star Gail Maurice.

Sundance's Native Program Director Heather Rae has played an important role in insuring the success of the Native Forum in recent years. Programming for the festival is just one of her roles — as part of Sundance's Native Initiative, Heather has also been involved in the production of feature films such as Chris Eyre's and Sherman Alexis' ground breaking, first all Native American production, *Smoke Signals*. *Smoke Signals* took home both the Audience Award and the Filmmaker's Trophy at Sundance in 1998. And closer to home, emerging out of the Sundance Labs is Shirley Cheechoo's film *Backroads*, scheduled to commence photography in April and financed by New York based producers Offline. Offline produced Mark Levin's 1998 Grand Jury Prize winner, *Slam*.

In conversations with Heather Rae, Heather spoke of the Native filmmaking community, their successes as well as their trials and tribulations. She referred to a thriving documentary community, but acknowledged the lack of dramatic Native feature film production. She emphasized the need for access to education and professional development, so that Native writers, filmmakers, producers and actors have the opportunities professionally to develop their craft to the level of excellence that's needed to compete with the general community, and to get their projects financed. "I want to see an active feature filmmaking community that's alive, vital and happening ... I want to see the native filmmaking community be able to produce feature films every year." (Excerpted from an interview in ICE Magazine.)

The awards ceremony was opened by Documentary competition juror Annie Frazier-Henry (Sundance's first Native juror). From the podium she joked: "It's been a grueling week — I've slept with 252 filmmakers and I still haven't made a decision" (referring to *Sex the Annabel Chong Story*, in which the porn star had sex with 251 men in 10 hours). On a more serious note Annie said, "Where I come from we always thank those whose ancestral lands we are in, and I would thank the Ute nation, after whom the state of Utah is named."



Gary Farmer



Robert Redford



# LIFT'S AATON XTR PLUS THE CAMERA OF THE FUTURE! BY BRIAN STOCKTON

For those who don't know, Super-16 is a production-only version of standard, single-perf 16mm film. The camera uses what would normally be the optical sound area of the film stock to record more picture information in a wide-screen, 1.66:1 ratio. Because of this, the finished product cannot have an optical sound track, so the film must either be blown-up to 35mm, or transferred to video for finishing. A 35mm blow-up for a feature-length film will cost you somewhere in the neighbourhood of \$50,000.00.

There is also a place called Colorlab in Rockville Maryland ((301) 770-2128) that will perform a Super-16 to 16mm blow-down. The finished 16mm print has optical sound and appears in a letterboxed format. This sounds like an excellent, and cheaper, alternative to a 35mm blow-up, particularly if your film has not been picked up by a major distributor.

Aaton cameras are the indirect descendents of Eclair's NPR and ACL cameras. Eclair cameras were very popular in the sixties and seventies, particularly among documentarians (LIFT has an Eclair NPR, and it's a wonderful, inexpensive sync camera.) The Eclair, and now the Aaton, are perfectly suited for hand-held filming, with great balance and relatively low weight. LIFT's Aaton weighs in at a mere 13 pounds with an on-board battery and a loaded 400 foot magazine. The XTR's 35mm sibling, the Aaton 35-III, has the same basic design as the 16mm camera, and weighs in at an astonishingly light 16 pounds.

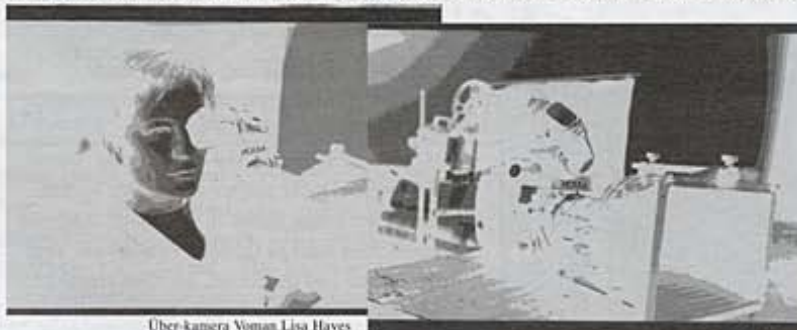
I bring all this up because I believe the Aaton's low-weight and all-around great design make it a very "low-budget friendly" camera, and therefore very suited to LIFT productions. When time and money are a concern, a versatile, portable, light-weight camera can make a huge difference. This will particularly help documentarians, but should help all low-budget filmmakers by providing them with a camera that can easily be used in studio, or hand-held in the field.

I worked with a Betacam recently, and even though they are designed for hand-held shooting, a Betacam feels awkward and heavy compared to the Aaton. Betacams even have those built-in shoulder pads which, you'd think would make them comfortable to hold, but the camera always felt too heavy and too bulky. With its superior industrial design (and admittedly higher price tag) an Aaton feels much better, and of course can deliver incredible pictures, particularly in the Super-16 format.

For people interested in the latest trend of shooting on digital video and transferring to 35mm, don't discount Super-16 as an option. Obviously you'll have to have a lot more money to shoot film, but the Aaton is extremely light-weight, versatile, and can deliver incredible high-resolution film images. An 800 foot magazine is also available for the Aaton (although not from LIFT), for a full 22 minutes of filming on one mag. Although digital camera technology is very good, it's still at an interim stage in its development. Current feature films shot digitally and transferred to 35mm are going to look quite dated in a few years, when higher resolution digital options become available. I'd prefer to stick to film until the options in digital have much higher resolution.

The XTR Plus also has the capability to provide on-board time code with Aaton's Origin C time code device, for a variety of syncing and post-production options. LIFT doesn't currently have an Origin C, but hopes to add one in

*One of the newest and most exciting additions to the LIFT equipment arsenal is the Aaton XTR Plus for 16mm and Super-16mm filming. The switch between 16 and Super-16 can be made in a few minutes, but so far all LIFT productions have used it in Super-16 mode.*



Über-kamera Woman Lisa Hayes

Über-kamera Aaton

the future, particularly if members express an interest in the technology.

The Origin C plugs into the time-code socket of the camera, and allows for automated syncing between the camera and any time-code based device. The camera physically burns the time code onto the negative while the film is being exposed. The time-code numbers appear visually on the edge of the negative next to the edge code numbers; this means easy syncing to a time code Nagra or DAT recorder. During transfer of the negative to video, the audio can be automatically synced to the picture because of the matching time-code. And because the matching time-codes are generated automatically, no slate is required when using the Origin C.

In the higher budget world of feature-film production, this has meant that projected 35mm rushes can be synced to audio material on a Macintosh running Pro Tools digital audio software. An addition to the film projector can read the AatonCode as the projector runs, and the Pro Tools system can chase and sync to this code, giving you 35mm rushes with perfectly synced digital sound. Previously, all sound had to be transferred to 35mm mag for rushes to be screened with audio.

But back to reality. Even without the Origin C, there are still a multitude of options for working with the Aaton and Super-1LIFT's Super-16 capable Intercine flatbed, and sync the rushes on mag the old-fashioned way. This sometimes seems like an archaic thing to do in this digital age, but this system has worked since practically the dawn of cinema, so don't discount it automatically. If you prefer to cut digitally, you can transfer the negative to video and cut on the Media 100 for either a film or video finish. During the video transfer the keycode numbers on the edge of the film can be read onto the tape and used later as a reference for the neg cutter. The rushes can be synced on the Media 100 or in the Pro Tools room without too much difficulty.

While I have never used the Aaton myself to make a film, I'm dying for the opportunity. I have always been a fan of the Eclair NPR, and the Aaton is like the perfected version of that camera. It's small and lightweight, but when matched with ever-improving 16mm film stocks and the Super-16 option, it's a powerful image-making machine. Time to get to work on that script I've been putting off...

# IMAGES

by Si Si Penaloza



Dawn Wilkinson, *Instant Dread*



Lisa Hayes, *Women Are Not Little Men*; Deirdre Logue, Allyson Mitchell and Lisa Chung

**RING! RING!** Get ready to drool cinephiles! If what I just previewed is any indication of the quality of films at this year's Images Fest, you'll be salivating like Pavlov's dog. Forget genre, leave identity politics at the door — this festival's got better things to talk about. With programme titles such as *Corporal Punishment*, *Ecce Homo*, *Drawn and Quartered*, and *Civil Eruptions*, we're getting to the good stuff. There's even one called *Animal Charm* where a programme disclaimer reads, "No wacky animal babies here — well, maybe one or two." I've never yet been to a festival that showcases the latest in cinematic bestiary.

It ain't easy, breaking new ground year after year. It's hard to reconcile a festival's maturing into an institution while maintaining the vitality which made it so ground breaking in the first place. Yet Images only flaunts its stamina, becoming more imperative. No mean feat, considering the epidemic of copycat shows looming large in the rearview. So how does the Images Festival perennially deliver the goods without seeming staid and formulaic? Its success lies in the festival's mandate of community involvement, taking programming risks, and in the leadership. That tradition continues in the '99 line up.

I'm at the festival office to see executive director Deirdre Logue. She introduces me to this year's programmer Kathleen Smith. Kathleen sets me up with some tapes to preview, all of which are works by local filmmakers. So I head to my friend Phil's to watch some movies and pop some corn.

The first film in the VCR had to be the one I was most eager to finally see — **LISA HAYES'** *Women Are Not Little Men*. The Lorne Green style narration got my first laugh. The deadpan delivery makes it seem as if Lorne's out observing women like they were specimens or wild things on the Savannah. I nearly spit out some popcorn laughing at Allyson Mitchell rotating on a platform like a vintage convertible. Appropriating a safety manual from the 50's, Hayes' film is a subversive satire of society's view of women's work. It's a film every girl should see.

Next, I pop in **CAROLYNNE HEW'S** *Swell*. The infused colour and somber sound are overwhelming. It's a mysterious, cryptic

work, as a lot of images are obscured, and the hand tinted look gives the film a rich texture that I felt quite viscerally. Hew has cut together startling images of the body in strange configurations and contortions; the one foremost in my mind is of a person piling heavy rocks on her stomach. Hew seems interested in bodily discomfort and self-induced strain.

A definite winner this year is *Destroying Angel* by **PHIL HOFFMAN** and **WAYNE SALAZAR** (and not just because it made me cry). Focusing on living with illness and disease, *Destroying Angel* examines the mind/body relationship. In one wrenching scene, Salazar sounds off his pharmaceutical battalion for the camera, his solace and frailty exposed as he catalogues bottle after bottle. Jump cuts to a kitchen scene where Salazar and Marion McMahon cook together are quite jarring, taking me by surprise, as does the accompanying text. The film manages to artfully and sensitively weave the threads of both Salazar's and McMahon's experiences with illness. It touches on the psychology of memory and disease, asking "When we revisit the past, what do we unleash?" Ultimately, the film's greatest strength is in the filmmaker's narration of his own experience.

**DAWN WILKINSON'S** *Instant Dread* will surely raise some hairs at this year's festival. The glossy "Big picture! Big sound!" quality of the film alone made it stand out from the others. The film is about the commodification of irie Caribbean culture, in which dreads function as fashion trend as opposed to cultural expression. The parody is clever and the issue treated with much humor.

A hidden, unlikely gem of the local pack is **NICOLE CHUNG'S** *totafunk 8* (in the Age of Anxiety programme). The black and white film follows a group of teen muffins though funk and sexual disillusionment. It's not so much about sexual identity as it is about finding someone to be with. Most characters chain-smoke and talk about how much they need a smoke — revealing the cultural significance of cigarettes in teenage-dom. It's a very charming film that takes a lot of risks, qualities the Images Festival loves.

It's hard to preview a festival boasting such a diversity of works. Needless to say, it'll be quite an inferno of ideas and varying filmmaking practices. After checking the rest of the festival out, I'll be back in the next issue with a wrap report.



FILMFESTSPIELE BERLIN  
FEBRUAR 1999

## THE BERLINALE JOURNAL BY PAUL LEE

FILMFESTSPIELE BERLIN  
It took me nearly four years to raise the money for my 10-minute film, *The Offering*, and another year to shoot and edit the film. Thanks to the support from the funding agencies (including a \$1,000 co-production grant from LIFT) and from my very dedicated crew (most of whom worked for free or next to nothing), I was able to realize my vision of making a film that incorporated the four seasons into the film's minimalist drama — a form that has impressed me ever since I watched old Japanese films as a child. At the end of the five years it took to complete this film, I was exhausted and totally over the budget, and had to deal with the sudden notification of cancellation of the last instalment of my Diversi Film & Video Grant. But I was determined to make sure that the film got the best premiere possible, so that it could be launched successfully.

On October 29, 1998, I sent my 35mm release print of *The Offering* to the 49th Berlin International Film Festival (February 10-21, 1999) for selection. Ranked behind Cannes and ahead of Venice as the world's second largest film festival, the Berlinale has been more friendly to Canadian independent filmmakers (especially low-budget short films) than Cannes and Venice. A number of LIFT members have had their work screened there, including Michelle Mohabeer's *Exposure*, Gariné Torossian's *Girl From Moush* and *My Own Obsession*, and my first film *Thick Lips Thin Lips*.

On December 20, the Panorama section of the festival e-mailed me to tell me that they liked the film very much, that without question they would like to screen the film in their section, but that they had also put the film on a waiting list for the International Competition section of the festival. Panorama is the non-competitive section of the festival that is extremely friendly towards gay and lesbian-themed

films, 16mm films and low-budget independent short and feature films. All of the above-mentioned films by LIFT members screened in Panorama. The International Competition screens only ten short films and between ten to fifteen feature films each year, all of which must be in 35mm or 70mm, and they must be world premieres.

On January 7, Panorama faxed me the official invitation, again stating that my film was still on hold for International Competition, and that the short films for International Competition would not be confirmed until after January 21 (when all the feature films in Competition had been invited and the shorts on hold could then be matched with an appropriate feature). With the Berlin premiere assured, I spent the next two weeks madly sending entry forms and preview tapes to all the March, April and May festivals, as the submission deadlines for most of these festivals were approaching quickly.

Then on January 20, the fax came from Berlin to confirm that my film had been selected for International Competition. It was the only Asian-themed short film in Competition, and also the only gay-themed short film and the only Canadian short film in Competition. In fact, it was the only non-European short film in Competition. Telefilm Canada was elated about the selection, as it meant that Canada had three films in International Competition (the other two were new features — David Cronenberg's *eXistenZ*, and Lea Pool's *Emporte-Moi*). The Telefilm Canada Festivals Bureau and the Canada Council contributed towards my travel budget to ensure that I would be there to present the premiere screening in person, and the festival offered me hotel accommodation. It was all very exciting but surreal, as if I was watching a film about someone else's life.

On February 12, I left for Berlin. The plane was not even half full but somehow the airline still upgraded me to business class. They have done this with me in the

past, and I have never opened my big mouth and asked them for the reason behind the upgrade. As curious as I was about whatever motivated them repeatedly to such a generous gesture, I was just going to shut up and enjoy the flight. It was quite a treat for someone in financial ruin for a 10-minute film that took five years to make.

On arrival at Berlin's Tegel Airport I was greeted by Dieter, my personal assistant (surprise #1) for the duration of my stay at the festival, who led me outside to a brand new silver Mercedes-Benz limo (surprise #2) and introduced me to my chauffeur (surprise #3). I was informed that I would be driven in this car to all official events, such as the official screening of my film and the press conference for my film (surprise #4). A press conference for a 10-minute film?? Thankfully not many journalists came to the press conference (which really was just for my film). A few questions and a few snapshots later, I was released from the ordeal. I hate talking about my own films. At the end of the press conference Dieter informed me that there were quite a few kids waiting for my autograph outside. Kids?? He nodded and shrugged. And kids they were (surprise #5)...maybe not even ten years old. I asked them if they had the right person....ja, ja...du bist Paul Lee, ja? Did they know what my film was about? I signed the autographs for them anyway, just so that they didn't have to leave empty-handed, but I had the sneaking suspicion that they thought they were getting an autograph from Bruce Lee. Those poor kids!!

It was such a relief to run into my friends and fellow LIFT members Dominique Cardona and Laurie Colbert, who were at the festival in the Panorama section with the world premiere of their new short drama *Below The Belt*. After a quick meal of inexpensive Turkish



fast-food (doner kebabs are everywhere) with Laurie and Dominique, I made a hasty retreat to my hotel. Even with the enjoyable flight, I was still jet-lagged from not sleeping for two days. I would need some sleep to prepare me for the official premiere screening the next day. At 4am I woke up shivering, unaware that the hotel habitually turns down its heating from 3am to 7am every morning to conserve energy while their guests are asleep (surprise #6). I tried to take a shower to warm up, but there was no hot water either (surprise #7). The front desk clerk looked at me helplessly as I inquired about warmer possibilities. He was too busy chain-smoking, huddled beside his portable heater.

It was February 14 and it was Valentine's Day and it was the day of the premiere screening of *The Offering*. I had barely slept in three days, and I was just praying that there would be no more surprises that day. All I wanted to do was to get through the day in one piece, and try to re-book my flight so I could return home sooner. Antonin Lhotsky, my DOP for *The Offering*, was coming in

from Prague to Berlin for the day just to attend the premiere screening. Thankfully the day passed without more surprises, and the nice people at the airline office re-booked my ticket. I spent the afternoon tying up loose ends at the festival headquarters and doing a few more press interviews to fulfill my obligations to the festival.

After a leisurely dinner with Antonin, Laurie and Dominique, we strolled across the street to the Zoo-Palast Theater, where all International Competition screenings took place. Dieter had originally wanted to pick me up in the limo at the restaurant across the street and then drive around the block just to drop me off at the red carpet at the theatre. By then I was way too tired to be polite, and I flatly refused. Why all the fuss when the theatre was just steps away from the restaurant? As an unwilling compromise he asked me to please follow festival protocol for Competition directors and enter the theatre on the red carpet (all fenced up with onlookers hanging off both sides, snapping photos of anyone walking up that red carpet). I reluctantly agreed, and Antonin and I proceeded to the red carpet, but the four huge uniformed security guards

at the entrance wouldn't let us through (because we didn't arrive in a limo) — even after I showed my badge and told them that I was there to present my film. Those poor people taking snapshots of us must have cursed us for wasting their film...we the wannabes who pretended to be Competition filmmakers by walking up the red carpet but were refused entrance! We only managed to squeeze by the guards when Dieter came to the rescue.

The official screening went well, and they presented me and Antonin on the stage after the film. I was relieved that my work for the film was complete and that the film had finally been launched. The five years it took to make this film were such a long journey. On my flight home I was not upgraded again, but the airline had given me a whole row of seats to myself, and I slept right through the flight. I needed all the rest I could get, for I was to return to Europe two weeks later to attend the film's screening at the Tampere International Short Film Festival in Finland. Since my return from Berlin the invitations have begun to trickle in from other festivals. Now if I could only find the energy and funding to make my next film!



Laurance Tan & Jason Chow in Paul Lee's *The Offering*



# SELLING YOUR SHORTS

BY RICK PALIDWOR  
(UPDATED MARCH 14, 1999)

**THIS IS AN UPDATE OF AN ARTICLE I CONTRIBUTED TWO YEARS AGO. READERS ARE ENCOURAGED TO CORRECT ERRORS, FILL IN HOLES AND SHARE THEIR OWN EXPERIENCES. CONTACT INFORMATION AND BUYER NEEDS ALSO CHANGE RAPIDLY, SO IF YOU LEARN OF CHANGES TO ANY OF THIS, PLEASE SHARE IT WITH THE REST OF US.**

## BROADCAST MARKET GENRES

From a broadcaster's point of view there are three ways a short film can be placed into a schedule:

- 1) As "interstitials" or "filler" — short shorts (under 5 minutes) used to fill cracks in the schedule.
- 2) In a "packaged shorts program" — pieces ranging from 30 seconds to 30 minutes, depending upon the show, and typically placed along with other shorts.
- 3) As a "one-off" (something which is not part of a series) — typically for pieces in the 20-25 minute range as a stand-alone "TV half-hour".

Generally speaking, the shorter the film, the easier it is to sell. Short shorts are easier to schedule and can be used as either interstitials or in a packaged program. Broadcasters are also more willing to take a risk on a short short.

Longer shorts (15-25 minutes) are the most difficult to place. Broadcasters rarely run a short as a one-off (Bravo is one exception in Canada) and many of the packaged programs, such as Shameless Shorts or Canadian Comedy Shorts, prefer them under 15 minutes (typical when the show is only 30 minutes total). I'm told that longer shorts do better overseas where the approach to programming slots is not so rigid.

### TERMS OF A LICENSE:

You don't actually "sell" the film, you license it — giving the buyer permission to copy it and to broadcast it. The most common terms of a license are described below:

**Exclusivity:** The license will either be "exclusive" (no other broadcaster in that territory can air the program during the exclusive term) or "non-exclusive" (you can sell the same film to other broadcasters in the same territory simultaneously). With shorts the license is usually non-exclusive, but there are exceptions.

**Territory:** Territories tend to be divided on a country-by-country basis. You can, for example, sell an exclusive license to someone in Canada and simultaneously sell it to the US and other territories without violating the terms of the Canadian contract.

**License Period:** The license is for a fixed period of time, usually from one to four years.

photo C. Meynell

**Number of Plays:** The license will specify the number of plays the broadcaster is permitted. It may be as low as two or as high as 999 (infinite).

**The window:** The first broadcaster to air your film has what's called a "first window." Subsequently you're looking at "second windows", "third windows" and so on. Fees for a first window are usually higher than for subsequent windows. In the world of shorts, broadcasters rarely insist on a first window (and certainly don't pay extra for it), but it happens (e.g. Canadian Reflections).

**License Fees:** Fees vary widely (and wildly) but are typically expressed as dollars/minute. It also tends to be a one-time fee — you get paid once and they get to air it x times in y territory over z period of time.

In the world of shorts the terms are not usually negotiable. Fees tend to be set and if your short is packaged with other shorts and ends up in some broadcast-wheel, you're in no position to negotiate fewer plays or a shorter license period because this would mess everything up.

### TIPS FOR SUBMITTING:

#### 1. Researching your market

Make sure the buyer you are submitting to is suitable for your work. For example, don't send a serious doc to a comedy channel.

#### 2. Researching your contact

It's important that your material get to the right person, otherwise it could easily languish in oblivion. Any contact information in this article is included with the confidence that it is correct as of the date of publication, with a few exceptions as noted. Whenever you're unsure you should call and inquire. You typically want the acquisitions or programming department.

#### 3. Submitting your tape

Unsolicited submissions are common, especially if they have an open call. Submit a VHS preview tape only. When sending to other countries make sure your tape is the right format: NTSC, PAL or SECAM.

If you're unsure whether the broadcaster acquires shorts (or shorts like yours), send a one-sheet: a brief description of the piece (synopsis, genre, length) and any other information you think will entice them to request a preview.

Don't bother with return postage, even for unsolicited submissions. Most broadcasters return tapes at their own expense. If they don't return your tape, so be it. Return postage may be more than the replacement cost of the tape.

#### 4. Following-up your submission

While it may take from 1-6 months for your tape to be viewed, you should follow-up with a call a few weeks later, simply to ensure it arrived safely and did indeed get to the right person. (This isn't necessary if they acknowledge receipt — you know it's in queue.)

Follow-up every month or so. The importance of the follow-up cannot be overstated. If you don't do it they may assume you're not interested. Remember, they may buy all programming for the entire station and you're only selling a few minutes. By following-up once and a while your tape is more likely to be viewed and not lost in the shuffle.

## BROADCAST MARKETS

Note: A handful of the broadcast contacts below were sourced when I worked for the OFDC last summer, but I was only inquiring about dramas at that time. I've tagged a note to these suggesting you call and inquire before submitting non-dramatic fare.

### CANADA

#### NATIONAL AND REGIONAL BROADCASTERS

**CANADIAN REFLECTIONS**, CBC will look at all genres, up to 30 minutes. They only buy a 1st window and the license is exclusive for the first year of a 3-year term. They pay about \$400/minute. Producer Kits are also available.

Traditionally they would only look at work suitable for the 3pm Friday time-slot (i.e. no coarse language). However, they are now airing on Sunday nights (11:30pm) as well and I've heard they run a different slate of shorts at this time, and are therefore open to more mature fare. If your film is not suitable for a general audience inquire about this new evening time-slot.

Contact: Tara Ellis, Program Development Executive, (Ph) 416-205-7165. (Fx) 416-205-7107. PO Box 500, Stn A, Toronto, ON M5W 1E6. E-mail: reflections@toronto.cbc.ca

**THE INDEPENDENT EYE** is a one-hour packaged shorts program airing on The Knowledge Network in BC and Saskatchewan Communications Network in Saskatchewan. They look at all genres up to 30 minutes long. The terms are \$33/minute for a 4-year non-exclusive license. (Material from The Independent Eye is also used as interstitials on both networks.)

Contact: (Knowledge Network) Judy Robertson, Screening Officer, (Ph) 604-431-3224. (Fx) 604-431-3387. 4355 Mathissi Place, Burnaby BC V5G 4S8 E-mail: judyr@ola.bc.ca

**SASKATCHEWAN COMMUNICATIONS NETWORK**, a public broadcaster, acquires numerous interstitials (over and above what they get from The Independent Eye — see above). Terms are identical. Submissions should be suitable for general audiences.

Contact: Sunni Glaze, Saskatchewan Communications Network, Acquisitions and Scheduling, (Ph) 306-787-0495. North Block, 2440 Broad Street, Regina SK S4P 3V7.

**CFCF 12** is an English-language broadcaster in Montreal which looks at shorts.

Contact: Bill Merrill, VP of Programming, 514-273-6311. 405 rue Ogilvy, Montreal, QC H3N 1M4

**TELEVISION QUATRE SAISONS (TQS)** acquires short dramas. They have to be dubbed into French. No subtitles. Inquire before submitting non-dramatic work.

Contact: Micheline Raymond (call to confirm), (Ph) 514-271-3535. (Fx) 514-495-7330. 405 rue Ogilvy, Montreal, QC H3N 2Y4

**TELE-QUEBEC** acquires short dramas. They prefer a French dub, but sub-titles are acceptable if they really love it. Inquire before submitting non-dramatic work.

Contact: Alain Ergas (call to confirm), (Ph) 514-521-2424. (Fx) 514-873-7739. 1000 rue Fullum, Montreal, QC H2K 3L7

**SOCIETE RADIO-CANADA (SRC)**, the French language CBC network, acquires interstitials and short dramas provided they have been dubbed into French. Send a one-sheet before submitting.

Contact: Patricia Leclerc, (Ph) 514 597 6000. (Fx) 514 597 5551. 1400 boul Rene-Levesque est, Case Postale 6000, Montreal, QC H3C 3A8

#### SPECIALTY CHANNELS

**BRAVO!** acquires independent dramatic shorts over 15 minutes. (For filler they tend to rely on the material produced through their Bravo!FACT grant system.)

Contact: Bravo!: Diane Boehme, Manager Independent Production. (Ph) 416-591-5757. (Fx) 416-591-8497. 299 Queen Street West, Toronto, ON M5V 2Z5.

**LE CANAL VIE**, a new national French-language specialty channel, does not currently air shorts but is researching the possibility of a spot for their 1999-2000 season. Films should relate to issues of health or interpersonal relations. Inquire before submitting.

Contact: John Kuyk. (Ph) 514-529-3233. 1717 boul Rene-Levesque est, Ste 050, Montreal, QC H2L 4E8.

**CANADIAN COMEDY SHORTS** is a packaged program airing on The Comedy Network. They are looking for funny shorts under 15 minutes. They don't go for "concept humour" — they want laughs throughout. They look at material on an ongoing basis. No need to call. The license fee is \$100/minute for two years, the first year being exclusive. (They also use these shorts as interstitials throughout the schedule).

Contact: Brent Haynes, Programming. (Ph) 416-299-2619. (Fx) 416-299-2653. Box 9, Stn O, Toronto ON M4A 2M9

**HISTORY TELEVISION** may be approachable with the right historical piece. Send a one-sheet.

Contact: Sydney Suissa, Programming and Acquisitions. (Ph) 416-967-0022. (Fx) 416-967-6039. 121 Bloor Street East, Ste 200, Toronto, ON M4W 3M5

**MOVIE MAX** acquires the occasional short provided it is light, fast-paced, suitable for a mainstream audience, and between 12 - 15 minutes long. License fees are typically \$100-300 for one or two years non-exclusive.

Contact: Wendy McGee, Dir of Programming. (Ph) 403-430-2800. (Fx) 403-437-3188. 5324 Calgary Trail, Ste 200, Edmonton, AB T6H 4J8

**SUPER CHANNEL** acquires the occasional short under the same conditions as Moviemax i.e. light, fast-paced, between 12 and 15 minutes. Terms are similar.

Contact: Sandy Perkins, Dir of Programming. (Ph) 403-430-2800. (Fx) 403-437-3188. 5324 Calgary Trail, Ste 220, Edmonton, AB T6H 4J8

**VISION TV** acquires interstitials related to any of their 5 daily themes: arts, roots of faith and culture, voices (minorities), stories (film and interviews), and international docs and dramas. Vision has supported longer shorts in the past (mainly docs but some drama) with their Canadian Independent Film Showcase. Inquire first about the status of this program. License fees are in the neighbourhood of \$33/minute for 5-years non-exclusive.

Contact: Lida Kalisz, Acquisitions. (Ph) 416-368-3194. (Fx) 416-368-9774. 80 Bond Street, Toronto, ON M5B 1X2. E-mail: visiontv@pathcom.com. Their web site is at www.visiontv.ca

**SHAMELESS SHORTS** is a packaged program on WTN. They acquire shorts of various genres, under 15 minutes, with the condition that, at minimum, either the producer, director or writer is a woman. They tend to do most of their buying in the summer months. License fees are about \$65/minute for a 3-year non-exclusive term.

Contact: Liz Janzen, Acquisitions Manager. (Ph) 204-783-5116. (Fx) 204-774-3227. 1661 Portage Avenue, Suite 300, Winnipeg, MB R3J 3T7 E-mail: ljanzen@wtm.ca

## UNITED STATES

This list of U.S. broadcast opportunities is fairly comprehensive and up-to-date, but by no means exhaustive. Although the number and variety of US channels is dizzying, there are few established markets for shorts. The ones listed below are your best bets.

**THE INDEPENDENT FILM CHANNEL** acquires shorts of all lengths and genres. License fees range from US\$500-2000 for a 2-year non-exclusive term, with one exception: they won't accept anything that's already aired on rival Sundance Channel (see below).

Contact: George Lentz, Acquisitions, 516-803-4514. 150 Crossways Park West, Woodbury, NY 11797. www.ifctv.com

**THE SUNDANCE CHANNEL** acquires all genres and lengths of independent material, but they won't accept anything that's already aired on rival Independent Film Channel (see above).

Contact: Mike Horowitz (call to confirm), Acquisitions, Showtime Networks, 310-234-5281. 10880 Wilshire Blvd, Ste 1600, Los Angeles, CA 90024. www.sundancechannel.com

**PUBLIC BROADCASTING SYSTEM (PBS)** acquires a wide range of material but are more interested in programs linked as a series rather than one-offs. The contact information below is for their national office. They acknowledge receipt within 4 weeks. The various PBS affiliates also buy independent of the national office.

Contact: Paul Duff, Program Scheduling, (Ph) 703-739-5000. (Fx) 703-739-5295. 1320 Braddock Place, Alexandria, VA 22314-1698.

**COMEDY CENTRAL** acquires comic shorts. License terms vary.

Contact: Denny Riley (call to confirm), Acquisitions, 212-767-8600. 1775 Broadway, New York, NY 10019

**ENCORE** is a premium movie channel with a six-theme multiplex-type of service. They acquire shorts related to the following themes: love stories, westerns, mysteries, true stories and drama, and youth (8-16 year olds). Submissions should be at least 10-15 minutes. They pay a flat fee of US\$500 for 2-years non-exclusive. Send a letter and one-sheet.

Contact: Keenan Bolin (call to confirm), (Ph) 303-771-7700. (Fx) 303-741-3067. 5445 DTC Parkway, Suite 600, Englewood, CO 80111

**THE SHORT LIST** is a weekly showcase of international short film and video, all genres, 20 minute maximum. The program runs on PBS in the U.S. and on Cable in Mexico. Terms are not that great: US\$100/minute for 4 years exclusive.

Contact: Jack Ofield, Executive Producer, 619-594-6902. 5500 Campanile Drive, Suite PSFA-325, San Diego, CA 92182-8266. E-mail: ofield@mail.sdsu.edu

**IMAGE UNION** is a packaged shorts program on PBS in Chicago, all genres up to 25 minutes. They pay US\$25/minute for 4 plays over 3 years.

Contact: Jay Shefsky, Producer, (Ph) 773-583-5593. (Fx) 773-583-3046. 5400 North St. Louis Avenue, Chicago, IL 60625-4698.



## INTERNATIONAL

This list of international broadcast opportunities is up-to-date but by no means comprehensive. While this list may represent your front-line opportunities, you should always keep your eyes open for additional markets. Public broadcasters overseas, as with here in Canada, are often the best opportunities.

**CHANNEL 4** in the U.K. is a good market for all lengths and genres. They acknowledge receipt within 4 weeks. (Tape format: PAL)

Contact: Katy Thorogood, Film Buyer. (Ph) 44-171-306-8057. (Fx) 44-171-306-8629. 124 Horseferry Road, London U.K. SW1P 2TX. E-mail assistant Jo Barker at JBarker@channel4.co.uk

**CHANNEL 5 BROADCASTING** in the U.K. acquires short dramas between 23 and 30 minutes, as well as interstitials under five minutes, provided they are "popular and for a young profile audience." Fax a one-sheet. (Tape format: PAL)

Contact: Jeff Ford, Acquisitions Controller. (Ph) 44-171-497-5225. (Fx) 421-7111. 22 Long Acre, London, UK

**YLE TV2** in Finland is a public broadcaster that has picked up a number of local productions. Their license fee is \$100US/minute for 2 years, non-exclusive and they handle the language dubbing. (Tape format: PAL)

Contact: Timo Tuovinen, Head of Programme Acquisitions, 358-31-345-6111. Tohlopinranta 31, FIN-33270, Tampere, Finland.

**KUNSTKANAAL "ARTS CHANNEL"** supplies programming to several Dutch arts channels. They are looking for "productions that tie into cultural activities and the international state of the arts."

Contact: Marc Noyons, Programme Acquisitions, (Ph) 31-20-627-1496. (Fx) 31-20-624-9368. PO Box 53066, Amsterdam 1007 Rb, Netherlands. E-mail: kk@antenna.nl

**CANAL PLUS** is often cited as a significant market for shorts but that's all I know. (Tape format: SECAM)

Contact: Brigitte Pardo, Short Program Buyer, (Ph) 33-1-4425-7330. (Fx) 31-1-4425-7374. 85/89 Quai Andre Citroen, Paris Cedex 15 75711, France

**EAT CARPET** is a packaged shorts program on Australian multicultural public broadcaster SBS. They accept a wide variety of genres, preferably under 15 minutes and they like to reward risk takers! The license fee is about \$100Cdn/minute. They acknowledge receipt within 4 weeks.

Contact: Joy Toma, Executive Producer, 61-2-9430-3940. 14 Herbert Street, Artarmon, NSW 2064, Australia.

**THE AUSTRALIAN BROADCAST CORPORATION (ABC)** acquires short dramas of varying lengths.

Contact: Wendy Charell, ABC, Drama Department, 61-2-9950-3170. 221 Pacific Highway, Tower Bldg, 7th Level, Gore Hill, GPO 9994, Sydney, NSW 2001, Australia

## A NOTE ON FESTIVALS AND MARKETING

The important festivals, from a marketing point of view, are those which focus exclusively on shorts and which also feature "markets." A market usually means that all submissions, not just the official selections, are available in special screening rooms for on-demand viewing, and they may publish a catalogue of the submissions including contact information. This means:

- Any number of buyers will probably see your piece in the on-demand screening room.

- If they don't see it they will be taking the catalogue back to their office and keep perusing, and you may still get a call weeks after the festival with a request to see your tape.

- That catalogue will also find its way into the hands of buyers who did not attend the festival, and you may get a call up to a year later with a request to see your work.

Three Canadian festivals are devoted to shorts and feature some variation of the marketing theme: Local Heroes (Edmonton/Winnipeg), Yorkton (Saskatchewan), Toronto Worldwide Short Film Festival. I know of two festivals in Germany which fulfill the same criteria: Oberhausen and Hamburg.

If you can attend the festival this on-demand screening room can be a great place to meet buyers, get immediate feedback and possibly show them other tapes which were not submitted. If you can't attend these festivals, try to find out who is invited to be on the panels, as most of the buyers will come from this group, and send them some advance publicity drawing their attention to your work. Follow-up after the festival.

When submitting to a festival with a market, good cover art is important, as it may be your main marketing tool. Also, put special care into your short synopsis, as this is what will be printed in the catalogue.

*Rick Palidwor has sold short comedies to Canadian Reflections, The Comedy Network, Air Canada, The Independent Eye, YLE in Finland and The Short List (U.S.) He also has 39 arts/doc shorts (from 3 different series) airing on SCN as interstitials.*

# PREVIEW OF THE 9TH INSIDE OUT FESTIVAL

BY WINSTON XHUANG  
(FORMALLY CHINESE UNTIL HIS PARENTS RE-NAMED HIM AFTER WATCHING WAY TOO MUCH WESTERN TELEVISION)



Jason Romilly, *Spent*

Falling in love with your best friend doesn't have to be painful, just make a short film about it — the pain disappears right away. **The 1999 Inside Out**

**Lesbian and Gay Film and Video Festival of Toronto** (May 20-30), will touch on this and other themes that are directed by, based on, or that feature queer and queer-like image makers. It seems to be another promising year for *Inside Out* as it continues to exhibit important, challenging, and ultimately fun works. From internationally renowned works to down-home-chicken-soup projects, the spectrum develops various perspectives of queer mentalities. Works dealing with queer youth are a definite standout this year.

Among the 23 programs this year, one notable programme is *Wish You Were Queer*. Those casual sleepovers and intimate moments under a tree smoking cigarette after cigarette can have various undertones, made more romantic through film/video. **Simon**

**Chang's Stanley Beloved**, a 16mm film made in Hong Kong, is an exciting example of how falling for your best friend doesn't have to leave you with a depressing, suicidal aftertaste. Two ex-pat boys living in Stanley (a district in Hong Kong) are the best of friends. One has to leave and finally expresses himself with an easy kiss -- synch in a few jungle beats and some nicely placed stop motion segments. Another international short, *Too Young*, directed by Huang Mingzheng,

tells the story of ambiguous homo-dom between two unlikely friends revolving around issues of death, friendship, scary dreams and highway-kissing Buddhas. In this programme, falling for someone who isn't queer was shown not as a series of harrowing tales, but simply as individualized reactions in non-queer environments. And who wants happy endings anyway? Ha ha ha hee hee hee!

Once again, **Sadie Benning's *Flat Is Beautiful*** makes an appearance in Toronto. Benning's work shows pixelized realities through images grained like an etch-a-sketch, narrated over playful visual depictions of a lonely adolescence. *Flat* remembers how hard it was to be a kid and how great it is to be in a girl band. Don't see it because a bunch of aged "professional" queer-curious artists say it's important, see it because it's pretty to look at and because it will remind you that the stories of youth tell more than the dramas of adulthood. Catch Benning now before she is indoctrinated into child-star status.

**Ryan Murphy's *I Hate My Voice***, part of this year's exceptional youth programme *Super Novas*, provides for a wonderful blend of arresting images and honest anxieties. The questions "Who should I be?" and "What do others want me to be?" are treated in patient image making and careful narratives. The film quietly layers the voice and matches exposures to seamlessly evoke a sort of stream-like singular thought, encased in a series of traumatic moments. Other notable works to check out

in the programme are the pastel-coloured computer animated *Up and Away With The Meeps*, by New York's **Sarah Donahue**, and **Nicole Chung's** post-punk *teletunk 8*.

**Roy Mitchell** (LIFT) premieres his most recent documentary work *I Know A Place*, which takes a look back at queer developments in his home town of Sault Sainte Marie. Mitchell follows his early paths in queer adolescence, partnered with the burgeoning basement homotops of his early years. Moving from historical queer documentation to one man's stories of love lost, WWII, and the local steel factory, Mitchell tells of how queer life can and most often does flourish in small towns, without big brother city leading the way.

**Michael Caines** (LIFT), last year's *Inside Out* selection for best new emerging Toronto artist, brings a new work, *Symptomatic*. Longing for memory in the pleasant grain of 16mm, Caines revisits his past, one filled with details you thought you had forgotten about the one you have always longed for. *Symptomatic* is part of the *Do You Want To Know A Secret* programme, along with **Jason Romilly's *Spent*** (LIFT). Romilly's short takes a look at an "undercover" agent who blurs the lines between com-pleasant reality and covert fantasy. Low lighting done well.

**Allison Mitchell** (LIFT) highlights the Queertoons animation program with two new works: *Tv Did This To Me* — televi-



detail from Sade Benning's Flat

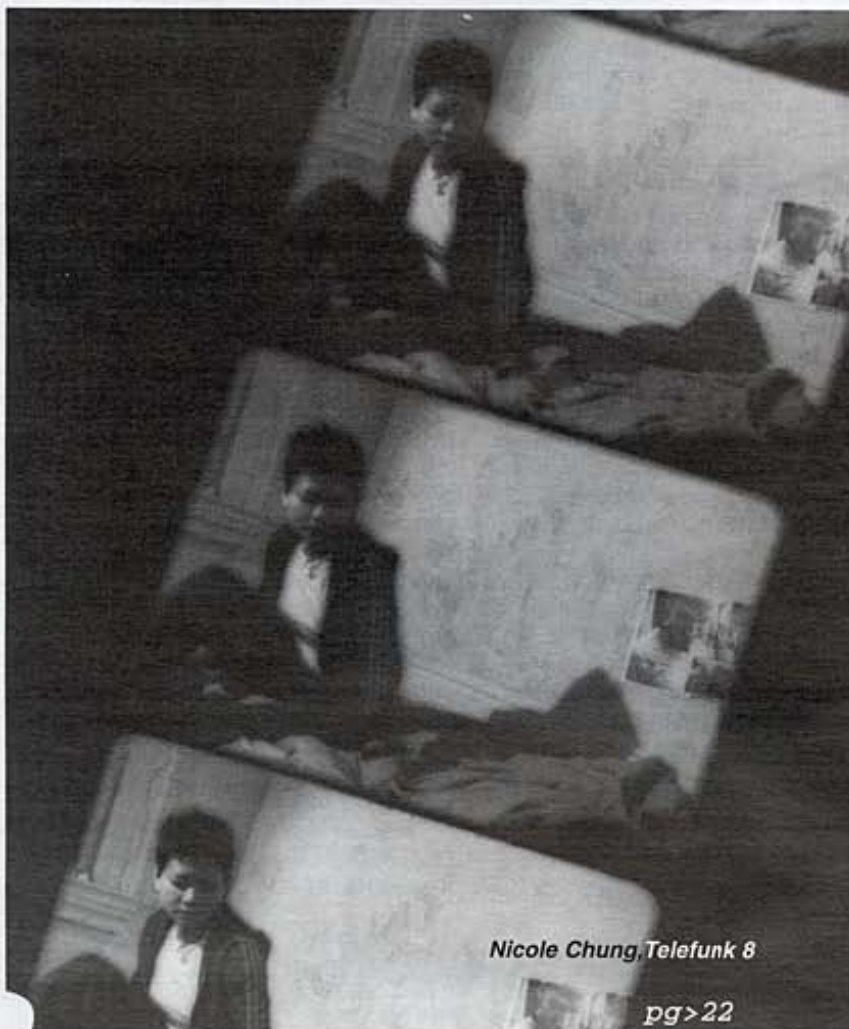
## INSIDE OUT PREVIEW CONT.

sion eye candy (or brainsucker) depicted inventively using B/W and colour stills, and *Candy Kiss*, co-lived and co-directed personal filmmaking in the "sweetest" sense of the word. Mitchell continues to develop her take on indie imagemaking in a lo-fi, hi-fun, and progressively insightful manner. Thank God she has yet to be touched by those aforementioned aged professional "queer-curious" artists. Other notable animation works include the dark and leering *Menswear*, and perennial favourites *The Ambiguously Gay Duo* with a new installment.

It looks like another interesting year for Inside Out — due to a hyper dose of various young film/video makers who are technically fearless, who never for get to eat their fruit loops every morning, and who know that introspection doesn't always have to be synched with violin solos or whispering voices.

Fresh new work! Uncut and good for the body!

Tickets go on sale **May 3, 1999 @ Rogers Video (Yonge and Wellesley)**. Programme dates will be available end of April. Website: <http://www.inside-out.on.ca> (up and running Mid-April). More info will be available by phone 416-925-XTRA x2229.



Nicole Chung, *Telefunk 8*

pg > 22

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#### IS PLEASED TO PRESENT:

#### Saturday April 17th/Sunday April 18th

##### GUERRILLA FILMMAKING 101

Acclaimed 2 day boot camp, taught by Colin Brunton, will show you the basics of making a low-budget feature film, with guest speakers, film clips and a 100 page Basic Training binder. Cost: \$289. In association with Mainline Creative

#### Saturday April 24th

##### LIGHTS! CAMERA! MODEM!

##### GETTING WORK IN MULTI-MEDIA

With Bill Sweetman, Executive Producer of MMSG, Canada's leading multimedia strategy and development firm. This unique 4 hour workshop reveals the many opportunities available to film/tv professionals. Cost: \$69. In association with MultiMediator, Canada's Multimedia Guide

#### SATURDAY APRIL 24th

##### MARKET YOUR FILM/TV PROJECT ON THE INTERNET

With Warren Coughlin & Bill Sweetman of MMSG. This 3-hour workshop reveals the many innovative and relatively affordable ways to use the Internet to promote, premiere, and even distribute your film or television show. Cost: \$69. In association with MultiMediator - Canada's Multimedia Guide.

#### MAY 29/30

##### Write THE HOT SCRIPT

with Elliot Grove of London's RAINDANCE FILM SHOWCASE. This intensive 2 day workshop explains how to apply proven storytelling techniques to your movie idea and formulate a realistic career plan to writing and selling your script. Cost: \$289

# Community Calendar

If you have information you want included in the Community Calendar, please contact Barbara Mainguy@tvo.org

Every Wednesday, 7 pm at the AGO, Cinematheque Ontario presents "The Independents." Featuring works by Canadian artists and film and videomakers working below the distribution radar. See NOW Magazine for listings or phone 968-3456 for information.

April 11, at 9pm (10pm on the west coast), and for 12 weeks afterwards, Michael Moore's new TV show "The Awful Truth" airs on Bravo. If you liked TV Nation, check this out! Michael takes on Ken Starr, megacorporations and millionaires.

April 22 - May 1: It's Images! Time to see your fave LIFT-ers on screen, and check out wicked work that only gets shown at this festival. Advance tickets on sale April 12 - 21, Mon. to Sat. from 12 - 7 pm at 401 Richmond St. W., Ste. 448 (Richmond and Spadina). Call 971-8505 for details.

May 5 - 10: Hot Docs! The festivals of docs has moved to a cool new downtown location, in bars along College Street and at the Royal. See NOW Magazine for details. Phone: (416) 203-2155. Web: www.hotdocs.ca

May 7 at 7 pm: Trinity Square Video presents an Asian Heritage Month Screening, "Fresh Off the Boat" and "Already Here," curated by Karen Kew and Tina Hahn. At Trinity Square Video, 35 McCaul St. Call (416) 393-1332 for details.

May 20 - 30: The Inside Out Lesbian & Gay Film & Video Festival is at the brand spanking new Paramount Festival Hall (Richmond and John). Advance tickets available at Rogers Video (Yonge & Wellesley) from May 3. More info by phone (416) 925-XTRA X2229. On the web: www.insideout.on.ca

June brings the first ever week-long Aboriginal Arts Festival to Toronto — watch for posters. The giant arts extravaganza will feature poetry, music and films from Natives across Canada.

## ads:

### NEWSLETTER NOTICE BOARD:

The Newsletter accepts story ideas on an ongoing basis. Need volunteer hours? Want to write?  
Phone/fax LIFT or  
e-mail Larissa at: fanburke@interlog.com

#### UPCOMING ISSUES

May/June:  
8mm Filmmaking

We are looking for contributions from anyone working in regular or super-8 for the May/June issue! Please contact Larissa at LIFT or email fanburke@interlog.com

Article Deadline: May 7  
News Deadline: May 12

July/August  
Article Deadline: July 9  
News Deadline: July 14



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various stills from the upcoming IMAGES FESTIVAL  
(clockwise from the top right): Carolynne Hew, Sewell,  
Garine Trousseau, The Pomegranate Tree, Sarah Abbott,  
The Light in our Lizard Bellies with Susanna Hood, Christy  
Garland, Blind Spot (Nadia Ross), Ruba Nadda, Laila

