





# THE LIFT STORE

37 HANNA AVENUE, SUITE 301

Open Monday to Friday, 10am to 6pm

## NEW STUFF!

### Super 8 Film Stocks

The LIFT store is now selling Super 8 Stock

EKTACHROME 50' CARTRIDGE \$16

KODACHROME 50' CARTRIDGE \$23 (includes processing with Kodak)

PLUS X 50' CARTRIDGE \$14  
TRI X 50' CARTRIDGE \$14

### More Super 8 supplies:

SUPER 8 SPLICING TAPE  
\$3.50/roll

SUPER 8 WHITE LEADER  
(10' milk) \$0.60/10ft

SUPER 8 400' TAKE UP REEL  
\$7/reel

### Darkroom Chemistry

LIFT is beginning to keep limited supplies of chemistry available for members processing motion picture film in our darkroom.

Chemicals on hand include those needed for processing both negative and reversal black

& white stocks: DEKTOL DEVELOPER, FIX, HYPOCLEAR & PHOTOFLO (prices TBD). Don't forget, the LIFT store also sells REVERSAL BLEACH (at \$7/1.25 litres of concentrate) for those processing motion picture film as reversal. Please give either Christina or Roberto a call to confirm what items are in stock before heading down to the LIFT store!

### 16mm Film Stocks for Sale at LIFT

KODAK 7399

Although out of date (by 10 or 15 years), the stock is still a great resource. This stock is available to the LIFT membership at \$0.05/foot.

KODAK 3374

Unfortunately, Kodak is no longer making 7378. The LIFT store is now selling Kodak's replacement, estar based stock, 3374 at the same rates as 7378 (\$0.11/ft for members & \$0.13/ft for non-members).

KODAK 7234 sells for \$0.27/ft. This is an excellent B&W internegative ideally suited for the optical printers at LIFT.

KODAK 7272 sells for \$0.49/ft. Don't forget that LIFT has a supply of this low contrast colour interneg available to the membership. This stock is specifically designed for colour optical printing.

Please note: there is a roll down fee of \$5 per roll on all of these stocks. All stocks sold in increments of 100' with a minimum order of 100'. Please call in your film stock orders in advance!

### Other Stuff Available at the LIFT Store

Production Supplies:

CAMERA TAPE, GAFFER TAPE,  
1/4" AUDIO TAPE, PAPER TAPE.

Various Editing Supplies: CORES,  
SPLICING TAPE (16mm, 35mm &  
Super 8), SHARPIES, GREASE  
PENCILS, PAPER TAPE, TRACK  
FILL, LEADER, ACADEMY LEADER

and so much more!

NEW BETA TAPES  
\$20/tape (each tape is 30min)

New VHS Tapes  
\$1.50/tape (each tape is 20min)

Used Items: DATS, 1/4" AUDIO  
TAPES, VHS TAPES, BETA SP  
TAPES, HIGH-8 VIDEOTAPES.

## LIFT RADIO HITS THE AIRWAVES!

News, views and reviews on the independent film scene with hosts Michelle Cho, Heidi Muroff & Paddy Gallagher.

Wednesdays from 12 noon to 1 pm  
CIUT 89.5 fm

Webcast on [www.ciut.fm](http://www.ciut.fm)

Produced by the LIFT Radio Committee.  
Presented in collaboration with campus-community  
radio station CIUT.

## NEW EMAIL ADDRESSES!

Please note that LIFT has new email addresses:

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IN NEWS SECTION: COLLAGE BY CHRISTINA BATTLE, STILL BY JOHN PRICE, ON PAGE 23: GENERATED SPLIT TONING BY SEBASTIAN HENBRICKSON

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

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# OPTICAL ILLUSION 101: A POST-APOCALYPTIC REVIEW OF “MADAME WINGER MAKES A FILM”

BY KARYN SANDLOS

Helen Hill's D.I.Y. guide to filmmaking opens with a reality check:

Where will you be in the 21st Century? What will you do if there's a nuclear war or gigantic terrorist attacks?

What if your film lab is reduced to rubble?  
How are you going to keep making films?

scratched, colour treated, reticulated, animated, appropriated, manipulated, super-8ed, and antiquated. Madame Winger doesn't need fancy digital technologies or a big budget; she has a pet pig and a team of fairies who mix chemistry in her kitchen darkroom.

**Madame Winger Makes a Film** is a recipe for disaster and a survival guide for the 21st Century. Part technical manual, part history lesson and part political manifesto, Helen Hill's new film sparkles like the tip of Tinkerbell's wand. In her honeycomb southern drawl, Madame Winger reassures us that in this age of digital technology and big budget filmmaking, all you need to make a film is a good idea. Or maybe just a bunch of film stock, a few magic markers and an anything goes attitude.

Those of us who've never made a scratchy film on the cheap can get the basics here. (Loading a Bolex has never looked or sounded quite this sexy.) Like the very best teachers, Madame Winger knows the facts, but she does more than deliver the lesson. She makes us want to make something more with what we've been handed. With her DIY guide to low budget filmmaking, Madame Winger reminds us that we need to make our own illusions.

And we don't have to leave the house.

Still: from Helen Hill's  
**Madame Winger  
Makes a Film**

In a post 9/11 world, most of us are suffering from too much reality. We're still looking for our safety belts, our pacifiers (the warm, fuzzy bathrobe of illusion that we slip on each day so we can get out of bed and walk in the world). We don't go out as much as we used to. We sleep more. Our eyes are still box-shaped from watching the winter Olympics.

Madame Winger doesn't live in reality. She doesn't want to. Reality is the place where big corporations discontinue the film stock of choice for many independent filmmakers (Kodak 7378) and use animal products to make emulsion. Madame Winger's world is



# HANDMADE DIGI-FILM: A LOVE STORY

BY JEFF STERNE

**Bear Girl: Dog Boy** is a cut-out animation film that addresses cultural expectations around sexual behaviour. I gathered most of my source images from mainstream magazines in order to create an abstract mirror of our culture's sexual environment. At first, the idea of creating a film 'by hand', using scissors, tape and cut-outs from fashion, porn, and men's magazines, seemed oh so romantic. It was cheap, and the process seemed so terrifically 'primitive'. When my found images

dozen images and walked over to the local print shop. With the help of a computer and a printer, I shrunk the images that were too big, and enlarged the ones that were too small. With the push of a button, I changed screen direction in an instant. For a few bucks, I solved my problems. So, maybe my found footage wasn't really found anymore, but I thought, fuck the romanticism, I was building an illusion not a prison! My found images needed to be manipulated, digitized

**“THERE'S A QUIANT RAWNESS TO THE DIFFERENTLY PROPORTIONED CHARACTERS FACING THE WRONG WAY, BUT THESE PROBLEMS...INTERRUPTED THE POETRY I WAS CREATING”**

fit together perfectly, it was like magic. Combined, their beauty had a natural flow, as if they always belonged together and had been waiting for me to reunite them.

About a third of the way through shooting, however, frustration overcame my romantic notions. Alone in a dark animation room, sprawled on the floor amidst my cut-out 'cast of thousands,' I spent A LOT of time looking for that perfect image. My romantic desire to stay 'au natural' and stick to my handmade methodology meant that I had been bound and tied by my own definitions. Sure, there's a quaint rawness to the differently proportioned characters facing the wrong way, but these problems with screen direction and proportion interrupted the poetry I was creating. Like a visual cough or a hiccup, these problems got in the way of what I wanted to say. I had hours of cutting and taping behind me when I realized what every artist hates to realize: the process was becoming too laborious and wasn't necessarily conducive to my concept. That was it! I snatched up about two

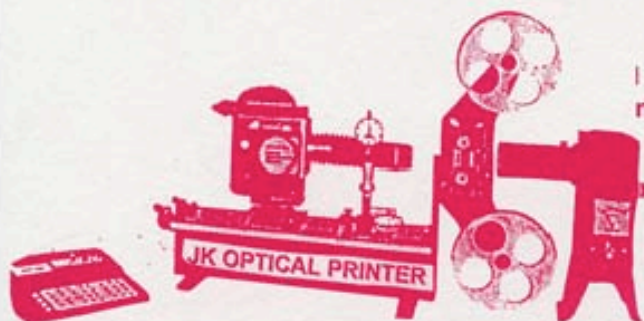
and transformed in order to become part of the text I was creating. In the end, I realized that digitizing doesn't spoil handmade, it liberates it!

Still: background from  
Jeff Sterne's **Bear Girl**,  
**Dog Boy**



## AFTER THE HEARTBREAK: MY FIRST J.K. EXPERIENCE

BY JOHN PRICE

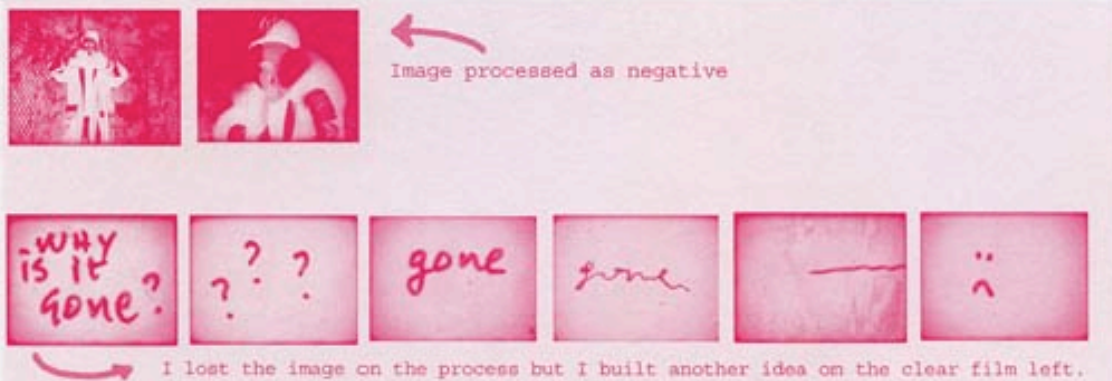


I had bought some second hand, paperback, **how to make a film guide** and it had a picture of a JK optical printer so I called up Simon Fraser University's film dept., and told them I was a film student from Emily Carr. Anyway, I loaded the Bolex wrong and the projector began skipping right away, chewing up my original Super 8 footage. It was heartbreaking in the moment, but when I got the print back from the lab there were actually images...flat and grainy and

destroyed, yet somehow interesting, like the texture was mirroring my emotional state when I had shot the footage. That was a turning point—letting go of the sanctity of the images, understanding the expressive potential of the film's physical texture—this led naturally to experimentation with processing my film by hand.

## A PRACTICAL DISASTER: HAND PROCESSED FILM AS A LIVING ART EXPERIENCE

BY MADI PILLER



**M**y first experience hand-processing 16mm film was what I like to call a "practical disaster." I shot my 100 feet of b&w film as a well organized test of patterns, movements, color on b&w, lights and shadows. When I started to process, I decided at the last minute to leave a few feet as negative. That's the only part of my film that turned out OK. The rest of the film I wanted to process as reversal using bleach, with solarization effects. Well, it turned out I had a 'Bleach Witch Project.' Images that first were showing up so beautifully started vanishing before my eyes. I didn't know what to do. With my heart fully pumped, my adrenaline climbed to high levels. My hands were grasping the film, pulling it from the bucket, while my eyes scanned the frames, and watched the images flow with the running water. Nothing could stop them

from fading away. I felt like dying with them. I thought briefly about all the things I no longer possess, the people I won't be able to talk to anymore because they're dead...

Anyway, life is a cycle so I decided to use the now empty surface of the film as a canvas to write the dialogue that was never recorded, scratching my experience onto the cleared base. The film was presented at the Images festival 2 years ago and is called "Process." Entering this wild world of hand-processing taught me to make a big mental leap from what is "beauty of perfection and total control" to "beauty of imperfection and unexpected results. Now I understand hand-processing as a living art experience, where nothing can be set and I leave myself the opportunity to start creating within the results.



# SOME KIND OF EULOGY.

BY CHRISTINA ZEIDLER

I didn't know how any of this would go in the beginning. I didn't even know it was beginning.



## Breaking the Rules

Summer '98: I decide to go to the 'film farm,' Phil Hoffman's week long workshop on handmade 16mm film held at his place in rural Southern Ontario. I take the course to learn about hand processing, but deep down I think I'm looking for more: a break-through to help me take the next step in filmmaking. The mechanics of the course are simple: we shoot, process, then screen. Make and watch. Everyday we repeat this. A Zen approach, learn by doing. Great, I can get into that.



But I can't. It's so difficult to just shoot. I was taught at art school that 16mm was precious and expensive, that each shot should be genius for it to be worthy of the medium. There was no such thing as experimentation.



## The journey begins

At Phil's, my first rolls are disappointing. A wave of self-doubt crashes over me. To break this mood, I go on a mini field trip with some students and Phil. In the back of the pick-up truck, I sit with Rebecca, a cowgirl filmmaker from Chicago. She shoots wildly, from the hip, clicking thousands of times, rewinding, shooting again, using her finger as a mask. She doesn't share my problem of being too precious with her film. Her unique vision inspires me. So, I go for it. I dive in. Not all my stuff works out, but some of it is magical. Now, this is what I came for, the thrill of getting my hands dirty and trying anything without fear!



## Lightening the load

Like some of the others here, I am learning to let go of the baggage surrounding filmmaking, especially the biggest one: that you have to know exactly what you are doing. So much schooling is about doing it 'the right way.' The film farm is more organic. It's an environment where like-minded people can come and explore a technique of filmmaking that draws out different results from each individual. That process of discovery infects the consciousness of the group and a hot bed of creative freak-out is born!



I spend that week with amazing people, hanging out with my dog, Mica, while hunting for inspiration around the backwoods of Ontario. I shoot seven beautiful rolls, from which four years of filmmaking magic was to follow.





### Back in TO

Pumped up and ready for more film discovery, Marty Benoit and I spend the summer in a makeshift studio in his landlord's garage. We set up the dream "kid-scientist" lab: jars of strangely coloured liquid, reams of film strung everywhere, rewinds, reels and a 50s cinescope. We concentrate on tinting and toning, scouring every article or book we can find. We play with our footage from the farm, dipping it into chemical concoctions and marveling at the results. We make a hilarious film, **The Ungnome** set at the golf course/trailer park near Phil's Farm. It stars Marty as a garden gnome run amok.



During this time, I avoid working on my "serious" work from Phil's farm. I do not touch it with chemicals. I'm being precious, afraid to take the leap. Finally, I force myself to sit down at LIFT and watch the material on a flat bed. In my journal, I write unconnected thoughts on travel, and how moving habitually through physical space must

leave a spiritual stain. The title *Traces* comes to me. Oddly, at the bottom of a page I scratch the sentence: "I am haunted by death and endings".



### Sunny California: A One Time Offer.

My girlfriend and I take a road trip to the California desert. With a rented Bolex and 8 rolls of 7378, I want to capture moments. I'm not sure what of, but I'll find out along the way.

I try to capture beautiful imagery with no expectations of product, just the excitement and frustration of capturing a moment visually.

At times I must choose whether to just leave the camera behind and experience the moment unmitigated or to see the world through my camera eye. It's a one time offer. My girlfriend watches me swear and sweat and shove daylight spools in the camera using my knapsack as a black bag.



### A Million Ideas or Obsessive-Compulsive Art Making.

I have never actually finished an experimental film all on my own. I usually work with a narrative in one way or another. I compensate by having a million perfect scenes from a million different unmade films. None of them include my actual footage. My heart palpitates looking through the old journals. The snapshot potentials float around me in visions that tease my Virgo compulsion toward order. It has been fun

collecting all this footage, its like a scrapbook of my unconscious, but what the hell am I going to do with it all?



### Mica

A year passes. On a windy afternoon in March, I organize some friends and co-workers to be my actors in a little Super 8 narrative about a guy who has a tantrum fit while rollerblading on the Lakeshore. Mica will be playing the role of someone else's dog. Usually he enjoys the camaraderie of being in the movies, but every

time I try to do the long shot of the crowd, Mica turns and faces me. Stares at me. He won't go with my friend Christina to do the shots. Finally we pull him from the shoot. Christina notices this behavior as odd and I dismiss it as just general clinginess and possibly old age. A couple of days later, I take him to the vet and find out he has lymphodal cancer. I am devastated. Mica only lives another week. He dies in my arms late one night.

I can not describe the loss I felt during this time or the unexpected joy I experienced as well. The terror of regret clashes with the simple beauty of his dying. I had premonitions of his death





for a year before it happened and was so fearful of it that I was surprised and guilt ridden that his actual death could be so easy. Mica was beautiful and brave. He passed through death as he passed through life, like a dog.

After ten years of loving him and reading his every want, need and emotion, it was under-whelming to grieve for him. This culture which are with respect to animals and death. There seemed to be no place to grieve for the end of this relationship. The loss was deep and scarred and especially profound because it left no trace.



#### **You Can Go Back**

Later that summer, I help my friend Liz finish her film from the workshop. It's fun to see the beautiful hand tinted farm scenes. Memories of my experience flood back. Why had I decided that I couldn't finish this film? Where was my spirit of farm filmmaking?

I make a little commitment to myself to work on the film, to just focus and get something down. I can change it later. Right?



#### **Back Yard Cinema BBQ**

I rent some rewinds, a cinescope and a splicer, and set to work converting another friend's backyard shed into another makeshift 16mm studio. I crack open the canister containing precious film farm footage. I rip the film apart. This time I am brave, I will only use my favourite footage. It feels so great to get my hands all chemical smelly.



I let images almost fall apart in the chemicals. The action created by the chemicals adds a new layer of rhythmic movement to the action captured by the camera. Tinting and toning alters the meaning of my images, the saturated colours bringing drama to the footage. I string up all the shots against the back wall of the shed with pet names written above on masking tape: ginger spice, pop tarts, twig tree, halo heads. I write all these names on a long sheet

of paper. Stretched out on a lawn chair, I close my eyes and visualize how the images will flow together. I write it down and tape everything back together according to this new order.



#### **Movin to the Country**

I abandon the movie again. Life charges on. Deanne and I decide to move to the country. We find a piece of land with a house in the rolling hills of Northumberland. The house is a disaster and we renovate every weekend between work for three months. I feel far away from my film again. It's November and I decide rashly that I will finish the film by the December "Images" deadline. I decide to include the

California footage, but I want to tint and tone it. On a warm fall day, I set up another makeshift studio in the basement, but this time I don't rent rewinds, viewer or splicer. I tear the film into pieces. Fall grows cold and I am shoving reams of 16mm into mayonnaise jars of toner. I am convinced that household bleach is doing a marvelous job of loosening the hard fix on my lab-processed footage.



### **Collecting the Pieces of My Mind**

I know now that I want to make a eulogy for Mica, but I will have to be patient to see what form the film takes. I start in earnest to write a script, looking back through my writing at the themes of the film. In order for people to experience the amazing connection my dog and I shared, I must somehow recreate it for film. I strategize a method for approaching the soundtrack. I'll treat the sound like the images, collecting the elements in a non-judgmental process and editing them according to the internal rhythms of the piece. I write reams of material about Mica, edit it down into a speech and come up with some slogans.

To speed up editing, I transfer everything to digital. I'm faster on digital editing and this confidence makes me feel creatively lucid. I use the slogans as the structural bones: 'get lost', 'find your sense of direction', 'stay in control', 'get out of control', with the epilogue, 'and all things being the same, and all things being the same'. I muck around with all the elements in Final Cut Pro. I finish it, wrap it up and send it off to Images.

### **Rejecto Delecto, or Where There Is Not a Door There Is a Window.**

It's January. I get a rejection letter from Images. I knew I had sent them a rough-cut but I was secretly hoping I would get accepted (meaning I wouldn't have to change it). I'm feeling a bit lazy about the whole thing, considering another rest from the slog.

I let a couple of people watch it to gauge their reactions against mine. People have a similar reaction: they like it in principle, but in practice something is not working. I corner Darren O'Donnell and show it to him for a second time. He hums and haws. Give it to me straight. He likes the slogan-title structure, but the sound track is confusing, too many voices. Simplify. Just tell a story about the dog for each title theme.

Brilliant.

### **Be in Control, Get Out of Control**

I calm down and write stories for each title. How can I possibly do this voice over without bleating out the narration? I'm no actor. Alone, late at night, I go into the sound recording booth at







work. I set up the microphone, so I can sit on the floor. I spread out all my notes, so I can read them at a glance and not fuss with rustling papers. I relax (bottle of red wine) and start to talk. I pretend I'm talking to someone really sympathetic, telling them our stories. I'm more honest talking to this imaginary audience than I would be talking to someone about him. I am not reading reactions, gauging whether or not I sound looney talking about an animal like this. I am telling our story, a simple love story with a heart breaker ending. All the emotion pours out of me. Strange timing, but it's exactly one year since Mica died. I feel more able to grieve now than I could a year ago.

The new soundtrack is a collaboration with my musical partner Celina Carroll (together we are "ina unt ina"). We've been practicing music every Thursday for a couple of months, recording as we go. We start and finish the music in one session.

I edit the second sound-picture mix in a crazy three-hour pressure cooker session. Somehow the frantic energy works. I know there are awkward moments in this edit, but it feels right to me. It stuck.

#### **And All Things Being the Same**

From here, the film will go on to have a life of its own, communicating to audiences through distribution and other "performances". Each audience will bring their own biases, but unlike a performer, I can't do a thing once its started. I lose control and have to trust the film to say all I want to say. There was something I intended to communicate, now I have to listen to what comes back to me through it.







# GONE, SWISHIN'

INTERVIEW WITH PHIL HOFFMAN AND AYSEGUL KOC



AYSEGUL KOC: When we talk about handmade film it's not necessarily hand processed film.

PHIL HOFFMAN: No, but it's a nice metaphor for it. When you hand process, you are actually putting the film in the developer, swishing it around and putting it through different processes. What's great about hand processed film is that you are never in total control because in a few seconds you can lose a beautiful image you love by leaving it in a chemical too long, or not long enough.

AK: Has that happened to you?

PH: Oh sure, it happens all of the time...it's odd because that image still lives on in your memory. I have a lot of those...that beautiful image you saw in the darkroom ...gone...That's life, right? These things move in time and when they're gone, they're gone. This way you go against the idea that the film is precious and understand that the process is more important.

AK: Is there a project about which you would think 'this can only be handmade?'

PH: In a sense yes. It's a way of living and a way of working. In the beginning I may have thought someday I'd make a big feature with real actors and all that, but then I came to realize that this is not the way that I work. The project that I am on now is called "Commute"—I can't say anything useful about it now...it's still in process. I started working on it in 1995 and in 1996 Marion died. I put Commute on the shelf and I did other works. Now it's resurfaced again and it's funny because now I am clear on how I want to work with it, whereas in 1995 it was vague. So, I think after finishing **Destroying Angel** and **What these ashes wanted**, I was reminded of the way I want to work...it may be with some actors, or at least friends, but it has to be people who have got the structure worked out, and the various threads of the story, but I'm not always sure what road will get me home.

AK: If you make a totally digital film, would it still be a handmade film?

PH: I haven't made a completely digital film so I don't know. But I do know about combining different elements like film footage, video footage, working on a Steenbeck, then working on a computer digitally for the editing then going back to the Steenbeck. It's a process I know from making **What these ashes wanted**. It's so wonderful to work with almost seventeen maybe twenty years of material as I did with **ashes**, on a computer, because you can call up things so fast and so easy. With digital editing you have some headaches of course but...it works just like memory... Boom! It's right there! In **What these ashes wanted** I was working on a Steenbeck and on the computer at the same time. I was shooting with a digital camera off the Steenbeck screen and then dumping it into the computer to work out my ideas. Back and forth. It was a bit crazy because I had footage which was processed and printed way before digital editing was invented and so it wasn't reasonable to do a keycode transfer. I worked out my whole soundtrack, including many adjustments to the narration, on the computer. I found all the images I needed (Super 8, 16mm hand processed, still photos, video) by working out the ideas on the computer. Then I just had to master (through optical printing and video to film transfers) all of the material back to 16mm neg. In the early 90's, I used a similar process for **Chimera**, using digital editing to work out the flow of images, and the frame rates. Then I went back to the optical printer and step printed the Super 8 up to 16 mm neg.

AK: It wasn't an aesthetic choice it was something that helped you work out the material.

PH: When we cross boundaries, we bring what we've learned from one medium and apply it to another, and something new is discovered. Old movements influence new movements, new movements influence old ones. It's a hybrid of practices, you use whatever is possible to use.

Still: from Phil Hoffman's  
**What these ashes  
wanted**





I remember at Sheridan College, when Jeffrey Paull was first asked to teach Photoshop. He was sort of ordered by the administration to make the transition from still film to computers, and he had to teach in one of these computer labs. It was very un-Jeffrey Paull. So what he did was turn off all the florescent lights and bring in some nice lamps and placed them around the room. That's a handmade solution. He just said: "well wait a minute let's not just take what's being shoved down our throats...we can still resist this corporate way of working..."

The term that came to being in the 60s was "living cinema," and I like that. Like handmade film, it's the amateur thing, the Brakhage idea that it's good to make amateur work because amateur stands for love. In handmade film, you make a shot of people at the breakfast table. You don't bring in the big lights; you don't get your daughter to pour the orange juice again, and again. You don't yell, 'action' or 'cut.' You make a shot when the light glitters off the apples on the table and your child is playing with toys. If you miss a shot, you get the next one.

AK: Is this not more possible with the video camera? More people have access to it now and can do amateur work

PH: With video there is usually sound attached, whereas with a Bolex it's always just the image. In video it's 'what are you doing with that toy, Jessie?' The words become important so there's a difference and I don't think it's always better though it can be. It depends on how one works with it. Access is great of course. Apparently everyone has a video camera. For me, it's less to do with technology and more about working 'from your hand,' or 'from your heart'.

AK: How did you start making hand made films?

Still: (top) **passing through/torn formations**, Phil Hoffman; (page 15) **Chimera**





PH: It came out of photography. I had a dark room.

AK: So you were already close to the chemistry.

PH: I was close to the idea of an image coming out of nothing. It's magic, you know. Now you see it, now you don't. It's evocative. That moment when an image appears, you get a kick. I don't get a kick out of it as much when I know what's gonna happen.

AK: And, in a sense, video is more predictable?

PH: With video, you get these magic moments when there is interaction between people. You get sound and you get people saying beautiful things. That's why I use video in my films. In **What these ashes wanted**, there's a scene with Marion in the car talking about what she has just seen behind the closed doors during her nursing calls. There is no way I could have gotten those moments the same way with a film camera. I couldn't have shown that side of her, I would have been controlling the image if I had used film, without sound. What video can do is democratize: she is kind of in charge, not me, even though I might have thought I was. She is performing and she turns things around by making me look at what I'm doing.

AK: Directly addressing you or ignoring you or looking at the traffic.

PH: Yes, and even so much as saying 'this really feels uncomfortable, you're pointing the camera at me'. Suddenly the lens shatters because it makes you aware of the apparatus and the activity of filming. Marion was so good at that, always stepping outside of the frame. That's fantastic. I was just learning from her in some ways.

AK: It sounds good to make a handmade film but it must have limitations.

PH: It's hard, harder than working with a script. I collect my images over a long period of time, and then I have to figure out how all

the pieces fit together. It's a long process, **What these ashes wanted** took nearly five years, but I used footage dating back almost 20 years. **passing through** took six years. **Road Ended at the Beach** took seven years. **Chimera** took six years. I usually need time to think about it.

AK: The hand made films I've seen tend to be experimental. Does handmade have to be experimental?

PH: There are some filmmakers working handmade whose films are more narrative. They're working with actors. I think anything can be handmade. It's just that handmade is not likely to be on TV, although you say Carolynne Hew's film, **Swell** was on TV. That's great. Just think of it, a handmade film channel!

What it comes down to is how you work. You work in a way that you're having some fun, you're with people you want to be with... If the pressure gets so much that you're not having fun, that's not hand-made film. (laughs). Actually, it doesn't always have to be fun, but you're learning and you're sharing these things with other people.



# WHAT COLOUR IS YOUR CATASTROPHE?

HAND COLOURING INSIDE AND OUT WITH STEVE SANGUEDOLCE

**A**t times, my work brings me close to moments of difficulty or catastrophe—the death of a friend or the break-up of a relationship. I've used various means to convey these emotions: montage, superimposition, optical manipulation, etc. Lately, I've been exploring hand colouring as a means to portray emotion. Hand colouring not only provides me with the ability to manipulate the colour and texture of a subject, but it also allows me to evoke the spirit of a subject.

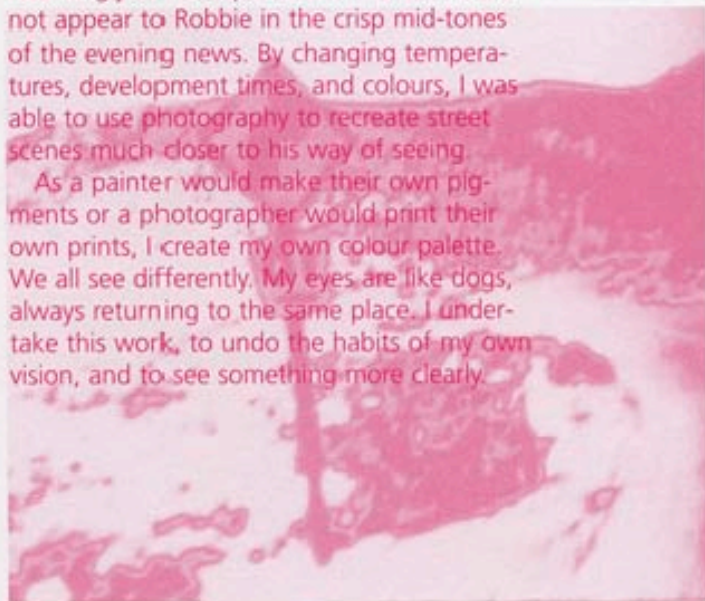
While regular camera stocks are designed to accurately represent the external physical realities of a subject, hand colouring film allows me to control the colour of both worlds I wish to present—the internal and external. The physical metamorphosis of the film stock acts as a metaphor for the internal

struggle of my characters. Hand colouring makes the struggle explicit as it brings the qualities of decay and destruction to the surface of the film.

With hand colouring, chemical tints or toners are applied directly to the film's surface and are absorbed into the film's base and emulsion. By manipulating and blending colours, I'm able to reveal a more internal, personal vision of what stands before my camera. Colour works to blend the separation of objects, evoking a vision of an internal reality.

I first began hand colouring film in **SMACK** about four years ago in an effort to evoke the harsh nightmares of an old friend of mine, Robbie. He is an ex-heroin addict who speaks hauntingly of his experiences. The world did not appear to Robbie in the crisp mid-tones of the evening news. By changing temperatures, development times, and colours, I was able to use photography to recreate street scenes much closer to his way of seeing.

As a painter would make their own pigments or a photographer would print their own prints, I create my own colour palette. We all see differently. My eyes are like dogs, always returning to the same place. I undertake this work, to undo the habits of my own vision, and to see something more clearly.





# LIFT NEWS

## MESSAGE FROM THE BOARD

### REFLECTING ON CHANGE AND LEADERSHIP

The Board's mission is to create a functioning business that meets the needs that are expressed by the membership. It is a big responsibility—the Board is legally responsible for ensuring the financial and structural soundness of the organization, as well as determining the future direction of the organization. The Board should lead the cooperative into the future by explicitly defining its direction and its ultimate ends.

The Board has a number of objectives that we wish to meet over the next year: we plan to create a comprehensive Personnel Policy; increase our outreach and relevance within broader communities; create a list of measurable objectives for the Board and Executive Director for the short and long term; review and update LIFT's bylaws (which were created in 1981) to reflect accurately the many changes that have taken place over the last 21 years; recruit new and committed board members who will lead in the future; and provide opportunities for growth of the membership.

What I know from listening to the members of the Board is their sincere desire to make meaningful and sustainable changes to the organization that will make it stronger and more stable than when we started. With that in mind we have decided unanimously that it is in the organization's best interest currently to move forward gradually and systematically through the leadership of Malcolm Rogge as Executive Director.

As many of you know, Malcolm Rogge began his appointment as Executive Director with a six-month contract beginning last September. Through this time we feel that he has demonstrated his ability to fulfill the position with competency and he adds to this post a rich analysis of policies and organizational structure, together with a constructive calmness that has been invaluable at this time of change. With his leadership, the Board of Directors has begun the considerable task of an organizational review, whereby we look at all of what LIFT is and does and consider carefully the immediate and future needs of the organization.

In short, we have our work cut out for us and we intend to create a period of stability during which to set our sights and focus our energies toward these objectives. Through this time we remain committed to working with the staff and membership to find the answers collectively, and encourage and welcome anyone interested in helping us meet these goals to join us at our upcoming AGM in June.

TRACY GERMAN CHAIR (LIFT BOARD OF DIRECTORS)

## NEW MEMBERS

Emanuel Amorim  
Tom Anastasios  
Scott Berry  
Sean Bokenkamp  
Susan Chang  
Jamie Cohen  
Karen Crozier  
Trevor Eamer  
Paul Enselmoz  
Ian Gregory  
Dylan Griffin  
Carlile Hagan  
Christine Hare  
Madeleine Hart  
Andrew Horbatuik  
Courtney James  
Eleni Karipidis  
Aysegul Koc  
Maria Kochan  
Valerie Lebreux  
Michael Leder  
Arwita Mahajan  
Pamela Matthews  
Omar Odeh  
Nadia Olynyk  
Juan Perez  
Marek Pluciennik  
Helen Pranic  
Dylan Reibling  
Stephane Rouane  
Donald Ruiz  
Haider Shah  
Tori Simpson  
Michael Sue  
Stevi Urben  
Isaac Wanzama  
John Wojewoda

### MEMBERS THAT HAVE VOLUNTEERED RECENTLY:

GAIL MENTLIK  
LIZ HYSEN  
ISAAC WANSAMA  
MANNY DA SILVA  
JONATHAN DOWLER  
SHAAN SYED  
ERIN SHAW  
PAUL ENSELMOZ



PATRICK MCBREARTY  
KEIRAN RAYMENT  
LESLIE RAYMENT  
LESLIE KRIEKLE  
KAREN LEON  
JACK SZATKO  
EMMANUEL SHIRINIAN  
JOCHEN DETCHER  
TREVOR EAMER  
ALAIN ARCHAMBAULT  
MATT TOFFOLO  
MARK RYAN  
DYLAN GRIFFITH  
HEIDI MUROFF  
DAVID J. PATRICK  
SARAH ARMENIA  
TERRENCE KRAMER  
GERRY MENDOZA  
DARRYL SHAW  
BRETT SULLIVAN  
JOHN PRETEKES  
CHRISTINE WACKERMAN  
VASSILIOS KATSOUPAS  
BERNIE GAUVIN  
JASON ELSON  
JAMES REID  
PASCALE GARRETT  
JANE MEIKLE  
SCOTT SAWYER  
RENEE PILGRIM  
MICHAEL FILICE  
NICK HAURAZ  
MAREK PLUCIENNIK  
ALEX SAVAZZI  
ELIZABETH MOORE  
HAIDER SHAH  
BRENDA GOLDSTEIN  
CHARLES KASSATLY  
SAMIR AL NADI  
ROBERT DELESKIE  
MICHÈLE STANLEY  
LEE FRANK  
JEFF WATSON  
LOUIS MERCIER  
PAUNCH KALIA  
TONY ARNOLD  
MATHEW CHROMECKI  
HO TAM  
MELISSA BERG  
JOHN PRICE  
JILL BAKER

CHRIS THOMPSON  
MICHAEL CHEN  
STEVEN HUTTON  
BRUNO MARSALA  
ZARGHAN AU  
DOUGLAS THOMS  
MICHAEL HENRIQUES  
STEFAN CHIARANTANO  
MICHELLE CHO  
PADDY GALLAGHER  
CHRISTY GARLAND  
ROMY GOULEM  
ANNA MALKIN  
SIOBHAN DEVINE  
DAVID CHEUNG  
ZOE JOHNSON  
DARYA FARHA  
ARON DUNN  
JANE COURTNEY

## ANNOUNCEMENTS

### LIFT'S MEMBERS FILM LIBRARY

Drop off a copy of your past & present film gems for other LIFT members to view. The library is another great way to show your works to other keen filmmakers in Toronto. Your works are secure in the LIFT office. ...What are you waiting for? Drop off your copy today!

### LIFT ORIENTATION

Wednesday, February 20. LIFT's orientation sessions are for individuals who are thinking about joining LIFT and members who haven't familiarized themselves with the co-op's facilities and resources. The orientation is a great place to gain more information about LIFT and its policies. Space is limited, so call to reserve a spot. Call the office @ 416 588-6444



## CALLS FOR SUBMISSIONS

### 120SECONDS.COM DIGITAL FILM FESTIVAL

Calling for submissions!

CBC Radio 3 presents the 120seconds.com Digital Film Festival (May 24-June 7) is looking for digital shorts in the categories of narrative, documentary, music, animation, and experimental. All films must be made by Canadians and under 10 minutes in length. Grand prize includes a fully loaded G4 IMAC, and national television exposure on CBC TV. For more information and a downloadable entry form please go to: [filmfestival.120seconds.com](http://filmfestival.120seconds.com)

**Deadline for entries is: April 30, 2002.**

### TORONTO INTERNATIONAL FILM FESTIVAL GROUP

TORONTO INTERNATIONAL FILM FESTIVAL GROUP, a vibrant non-profit arts organization is accepting applications for the contract positions of:

#### PROJECTIONIST

Reporting to the Technical Director, the position of Festival Projectionist is an intense short-term contract from September 5 to 14, 2002.

Responsibilities include the professional presentation of 35mm and 16mm motion picture films and digital presentations using state-of-the-art technology to world-class standards.

Minimum requirements/qualifications: Extensive experience with 35mm projection, including both dual projector and platter equipment. Experience with 16mm and digital video presentation. Strong communication and people skills. Ability to work long hours and to remain calm under pressure. Ability to be reliable and punctual. Advanced technical knowledge pertaining to projection and sound technology is definitely an asset.

Application with resumé and references must be submitted by **May 15, 2002** by mail, fax or email (attachment documents to be in Wordperfect or Word) to the attention of:

Hiring Committee: Festival Projectionist  
Toronto International Film Festival Group  
1600-2 Carlton Street Toronto ON Canada M5B 1J3  
fax: 416.967.9477 email: [tiffg@torfilmfest.ca](mailto:tiffg@torfilmfest.ca)

#### FESTIVAL TECHNICAL REPRESENTATIVE

Reporting to the Technical Director, the position of Festival Technical Representative is an intense 2 week contract from September 2 to 15. The Festival Technical Representative is responsible for providing technical direction at a specific Festival venue.

Responsibilities include: Assisting Festival Technical Director in performing picture and sound quality control checks in cinemas prior to Festival; supervising film and video presentations during the Festival, including troubleshooting and technical emergencies; supervision of projectionists; liaison between cinema technical staff and directors to facilitate best possible presentation.

Minimum requirements/ qualifications: Thorough knowledge of 35mm motion picture projection equipment; thorough knowledge of cinema sound systems, especially Dolby equipment; experience with staging and performance and a strong sense of professional presentation. Experience with large scale video presentations. Strong interpersonal skills with an ability to remain calm under stress and ability to make positive outcome decisions under pressure. Extensive experience in motion picture projection is definitely an asset.

Application with resumé and 3 references must be submitted by **May 1, 2002** by mail, fax or email (attachment documents to be in Wordperfect or Word) to the attention of:

Hiring Committee: Festival Technical Representative  
Toronto International Film Festival Group  
1600-2 Carlton Street Toronto ON Canada M5B 1J3  
fax: 416.967.9477 email: [tiffg@torfilmfest.ca](mailto:tiffg@torfilmfest.ca)

We thank everyone who applies for their interest, but only candidates selected for an interview will be contacted. No telephone inquiries please. All applications will be considered confidential.

Toronto International Film Festival Group is an equal opportunity employer.

TIFFG includes the Toronto International Film Festival, Sprockets Toronto International Film Festival for Children, Cinematheque Ontario, Film Circuit, and The Film Reference Library, as well as other film related activities.

The Toronto International Film Festival Group is a charitable, cultural and educational organization devoted to celebrating excellence in film and the moving image.

## COMMITTEES

### NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in the direction of LIFT's Newsletter or in writing for the Newsletter. Members receive 20 volunteer hours for



committee service. Call Deanna at the office to RSVP.  
**Upcoming meetings (6:15pm @ LIFT): Tues. May 7.**

#### **WORKSHOP COMMITTEE MEETING**

The workshop committee is looking for new members to help design and promote the Spring/Summer 2002 workshops hosted by LIFT. Committee members receive 20 volunteer hours for participating in this endeavor. If you are interested in joining the committee or want more information, call us at 416.588.6444. If you have any interesting ideas or suggestions for any kind of workshop, let us know by email at [workshops@lift.on.ca](mailto:workshops@lift.on.ca).

**Next meetings: April 18 & May 16, 6pm (Please call before heading down to the office!)**

#### **LIFT RADIO COMMITTEE**

LIFT Radio is broadcast every Wednesday from noon to 1pm on CIUT 89.5fm (webcast on [www.ciut.fm](http://www.ciut.fm)). The LIFT Radio Committee invites you to join the production team to help produce interviews, reviews, announcements and features. Committee meetings are held on the last Tuesday of every month.

**The next meeting will be on April 30th, 6:15pm.**

## **EQUIPMENT NEWS**

#### **PICK-UPS AND RETURNS**

Equipment returns 10am–12pm.  
Equipment pick-ups 2pm–5pm.  
Keys and Swipe Cards can be signed out 10am–5pm

#### **NEW EMAIL ADDRESSES**

For inquiries regarding LIFT workshops contact us at [workshops@lift.on.ca](mailto:workshops@lift.on.ca). LIFT's equipment room can be reached by email at: [tech@lift.on.ca](mailto:tech@lift.on.ca).

#### **RECENT EQUIPMENT PURCHASES AND UPGRADES**

#### **NEW LENSES FOR THE BOLEX CAMERAS 26MM MACRO LENS**

LIFT recently acquired this beautiful Kern f 1.1(!) that is available to be rented separately for \$2/day for full members and \$4/day for associates.

#### **50MM COOK LENS**

Our 50mm Cook lens (previously from Bolex B camera package) is now available to rent separately for \$2/day for full members and \$4/day for associates.

#### **LOWER PRICE FOR THE ARRI BL**

LIFT's Arri BL camera has new rental rates! The camera package rents for \$25/day for full members and \$50/day for associates. The Arri BL package includes the camera body with a Zeiss 10–100 zoom lens, 2 magazines, a 3x3 mat box, a battery belt and a shoulder support harness and is a great (and inexpensive) synch 16mm package.

#### **NEW LIGHTS FOR RENT**

The LIFT equipment room now has 2 new Colortran 650W lights available for rent. These open-face lights rent for \$5/day for Full members and \$10/day for Associate members and come with barn doors and light stands.

#### **LOWER SOUND RECORDING PRICES**

#### **NAGRA 4.2 & TIMECODE NAGRA**

Both NAGRA 4.2 recorders now have lower rental rates of \$14/day and \$28/day for Full and Associate members respectively.

LIFT's TIMECODE NAGRA rental rates have also been lowered. The recorder now rents for \$40/day for Associate members and \$80/day for Full members.

#### **NEW PATCH BAY IN THE AZURE ROOM**

LIFT's Azure M100 suite now has a patchbay! This video & audio patchbay makes things easier for members digitizing from & mastering to the BetaSP & VHS decks in the suite. Look forward to the suite's new timecode SVHS deck which will be arriving later this month!

#### **NEW PROTOOLS MANUAL**

Our ProTools manual has been updated. This manual is a great resource for those wanting to use LIFT's newly upgraded Pro Tools suite. Drop by the office to pick up your own copy (there is no cost for the manual—we just ask that members pay for photocopying).

#### **SLIDE PROJECTORS FOR RENT**

We now have 2–35mm slide projectors available for rent. The slide projectors come with their own slide carousels and are manually operated. The projectors rent for \$2/day \$4/day for Full & Associates members respectively.

#### **EQUIPMENT ORIENTATIONS**

Wanting to use a piece of LIFT equipment but don't have time to take a workshop? Contact either Roberto or Christina to set up a one-on-one orientation with another skilled LIFT member. This is a great way to gain practice with various cameras, sound equipment

in the mid-1800's, as speculative  
west hoping to strike it rich,  
settlements sprang up virtually



and editing suites. Orientations can be set up for \$20/hour with a minimum of 2 hours.

#### EQUIPMENT RESOURCE MEETING

Members are strongly encouraged to participate in the decision-making process concerning LIFT's equipment acquisitions and facility upgrades. The Equipment resource meetings directly affect the direction that LIFT will take in the coming years. All members are welcome to express their views. The meetings will take place in the LIFT office at 6 p.m. For those of you unable to attend, please put your suggestions in writing, and send them to us by e-mail ([tech@lift.on.ca](mailto:tech@lift.on.ca)) or by fax 416.588.7017. This way they can be presented to the group and discussed. Volunteer hours will be given for the time spent at the meeting.

**Next meetings: April 9 & June 11, 6pm**

[www.onf.ca/documentary/html/en/v4.4.1e-fap.html](http://www.onf.ca/documentary/html/en/v4.4.1e-fap.html)

**September 1, 2002**

#### ONTARIO ARTS COUNCIL

416.961.1660 [www.arts.on.ca](http://www.arts.on.ca)

Visual Arts and Media Arts:

Artists' Film and Video: **April 15, 2002**

Aboriginal Arts Projects: **March 1, 2002**

Chalmers Arts Fellowships

Chalmers Professional Development Grants  
(call OAC for details & eligibility)

**June 15, 2002 & January 15, 2003**

#### TORONTO ARTS COUNCIL

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

Media Arts: **November 20, 2002**

#### INDEPENDENT PRODUCTION FUND

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

**April 15, October 1, 2002**

#### HAROLD GREENBERG FUND

416.956.5431 [www.tmn.ca/hg\\_popup/hg\\_01\\_en.asp](http://www.tmn.ca/hg_popup/hg_01_en.asp)

Story Optioning Phase: **April 22, June 24, August 26, October 21, 2002**

Script Development Program: **April 4, July 4, October 3, 2002**

Equity Investment Program: **no deadline**

Family Film Program

Script Development Component: **April 4, July 4, October 3, 2002**

Equity Investment Component: **no deadline**

#### BRAVOFACT

416.591.7400 x 5815 [www.bravofact.com](http://www.bravofact.com)

**June 14, 2002**

## UPCOMING FUNDING DEADLINES

#### CANADA COUNCIL

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

Aboriginal Media Arts Program: **Call the Council for deadlines**

Travel Grants to Media Artists: **Any time**

Grants to Film and Video Artists: **October 1, 2002 and March 1, 2003**

Grants to New Media and Audio Artists:

**October 1, 2002 and March 1, 2003**

#### TELEFILM CANADA

416.973.6436 [www.telefilm.gc.ca](http://www.telefilm.gc.ca)

Canadian Feature Film Fund (French speaking films):

**April 29, 2002, & September 16, 2002**

Low Budget Feature Film Assistance Program

**April 15, 2002**

#### PRAXIS CENTRE SCREENWRITERS COMPETITION

604.682.3100 <http://www.praxisfilm.com>

**June 30, 2002**

#### NFB FILMMAKERS ASSISTANCE PROGRAM

416.973.5653

miners rushed  
overnight



## UPCOMING FESTIVAL DEADLINES

### THE VANCOUVER QUEER FILM AND VIDEO FESTIVAL VANCOUVER, BC

Festival Dates: August 9-19, 2002  
Tel: 604.844.1615  
Email: programming@outonscreen.com  
www.outonscreen.com  
**Deadline: April 18, 2002**

### CINEMA JOVE VALENCIA, SPAIN

Festival Dates: June 15-27, 2002  
Tel: 34 96 331.0592 or 331.0690  
Email: cinemajove@ivaj.gva.es  
www.gva.es/cinemajove  
**Deadline: April 15, 2002**

### HIROSHIMA 2002—THE 9TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN

HIROSHIMA, JAPAN  
Festival Dates August 22-26, 2002  
Tel: 81 82 245.0245  
Email: hiroanim@urban.ne.jp  
**Deadline: April 10, 2002**

### FAIRY TALES INTERNATIONAL QUEER FILM AND VIDEO FESTIVAL

CALGARY ALBERTA  
Festival Dates 06/13/2002-06/15/2002  
Tel: 403.205.4747  
Email: fairytales@csif.org  
**Deadline: April 15, 2002**

### TREVIGNANO 8TH INTERNATIONAL SHORT FILM FESTIVAL ROMANO, ITALY

Festival Dates June 27-July 12, 2002  
Tel: 39 06 999.9823  
Email: cittadella@tiscalinet.it  
www.cittadelladelcorto.com  
**Deadline: April 15, 2002**

### TORONTO INTERNATIONAL FILM FESTIVAL TORONTO, ON

Festival Dates: September 5-14, 2002  
Tel: 416.967.7371  
bell.ca/filmfest  
**Short film deadline: April 26, 2002**  
**Feature film deadline: May 10, 2002**

### MONTREAL INTERNATIONAL FILM FESTIVAL MONTREAL, PQ

Festival Dates: August 22-September 2, 2002  
Tel: 514.848.3883  
Email: info@ffm\_montreal.org  
www.ffm.org  
**Deadline: June 1, 2002**

### VANCOUVER INTERNATIONAL FILM FESTIVAL VANCOUVER, BC

Festival Dates: September 26-October 10, 2002  
Tel: 604.688.8221  
Email: viff@viff.org  
www.viff.org  
**Deadline: July 5, 2002**

GUIDELINES AND APPLICATION FORMS FOR THIS LIST OF FESTIVALS ARE ON FILE AND AVAILABLE FOR PHOTOCOPYING (10 CENTS A PAGE) AT THE LIFT OFFICE. AS MUCH AS WE'D LIKE TO, LIFT STAFF CANNOT TAKE THE TIME OUT TO FAX FORMS TO MEMBERS. PLEASE DO NOT ASK. IF YOU ARE UNABLE TO MAKE IT INTO THE LIFT OFFICE, YOU WILL HAVE TO CALL THE FESTIVAL DIRECTLY TO REQUEST AN APPLICATION FORM. THE 1996 EDITION OF THE AIVF GUIDE TO INTERNATIONAL FILM AND 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 TO ALL LIFT MEMBERS.





## LETTER FROM THE EDITOR

I hope you have enjoyed reading this issue of the LIFT newsletter as much as I enjoyed editing it. Our contributors to the handmade film issue have given us much more than a survey of the technicalities of low-tech filmmaking, they have opened up their creative processes to us, giving us a glimpse of the soul behind the making—inspiring us with their integrity, resilience and their love for the medium. Special thanks to LIFT and its supporters for providing Toronto's independent film community this valuable printed space for the exploration of an art form that is always evolving.

CARA MORTON,  
LIFT NEWSLETTER GUEST EDITOR

## ADVERTISING RATES (PER ISSUE)

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

### CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS	\$ 5.00
NON-MEMBERS	\$ 25.00

### ADS:

1/8 PAGE (2 7/8" x 1 15/16")	\$ 60.00
1/4 PAGE (2 7/8" x 4 1/8")	\$110.00
1/2 PAGE VERTICAL (2 7/8" x 8 1/2")	\$180.00
1/2 PAGE HORIZONTAL (6" x 4 1/8")	\$180.00
FULL PAGE (6" x 8 1/2")	\$240.00
INSIDE BACK COVER (7" x 10")	\$360.00
OUTSIDE BACK COVER (7" x 10")	\$400.00

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.  
CONTACT THE OFFICE FOR DETAILS: 416.588.6444

# NEWSLETTER NOTICE BOARD

## NEW EMAIL!

PLEASE NOTE THAT THE NEWSLETTER HAS A NEW EMAIL ADDRESS:  
NEWSLETTER@LIFT.ON.CA

## NEWSLETTER COMMITTEE

JOIN THE NEWSLETTER COMMITTEE IF YOU ARE INTERESTED IN HELPING WITH THE LIFT NEWSLETTER. THE COMMITTEE DISCUSSES ARTICLE IDEAS, THEME ISSUES, AND OVERALL DIRECTION OF THE NEWSLETTER. COMMITTEE MEETINGS ARE THE FIRST TUESDAY OF EVERY MONTH AT 6:15PM IN THE LIFT OFFICE. UPCOMING MEETINGS: MAY 7. PLEASE NOTE THAT THE APRIL MEETING HAS BEEN CANCELLED.

## SUBMIT

WRITING FOR THE NEWSLETTER IS A GREAT WAY TO GET YOUR VOLUNTEER HOURS. CONTACT LARISSA AT NEWSLETTER@LIFT.ON.CA OR PHONE DEANNA AT THE LIFT OFFICE. WE ALSO WELCOME SUBMISSIONS OF PRODUCTION STILLS, STORYBOARDS AND MEMBER ARTWORK. SUBMIT VISUALS TO THE LIFT OFFICE OR EMAIL TO NEWSLETTER@LIFT.ON.CA. DIGITAL FILES SHOULD BE GRAYSCALE, 300 DPI, TIFF OR JPEG. PLEASE CONTACT FRANCI AT DESIGNER@LIFT.ON.CA FOR SPECIFICATIONS.

UPCOMING DEADLINES: MAY 3, JULY 5