

LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 22 ISSUE 3 MAY/JUNE 2002

REMEMBERING CLINT

1970-2002



LETTER FROM THE EDITOR

In this issue Katharine Asals remembers filmmaker Clint Karatechamp (né Morrill). Sadly, Clint committed suicide in February not long after completing his latest work, **Miss 501 (Portrait of Luck)**. Clint's films and personality were equally challenging, provocative, inspiring, charming, sometimes infuriating, and always engaged. Many in the filmmaking community mourn his passing; his energy and fierce intelligence will be missed.

April and May have been busy months for festivals; look inside for reviews of Inside Out, Hot Docs and Images. You'll also find an interview with legendary documentary filmmaker Frederick Wiseman by Jonathan Culp, and Brian Stockton's chat with location manager Don Cornelius.

There are some changes on the staff front at LIFT. Christina Battle, who has been with the co-op for the past three years, has stepped down from her position as Technical Coordinator—we are grateful to have benefitted from her expertise, patience, and enthusiasm. We also temporarily bid adieu to the always helpful and clearly overworked Roberto Ariganello, who is off on a well-earned leave. Best of luck to both of them in their filmmaking endeavours.

And finally, thanks to Cara Morton for her yummy raspberry sorbet-coloured issue on handmade film—it has inspired me to grab my Bolex and head off to Phil Hoffman's film farm workshop to do some hand processing of my own. Here's hoping for a summer filled with blue skies, creativity, star-filled evenings, and all things good.

LARISSA FAN

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EDITOR: Larissa Fan

DESIGN: F Duran Productions, Kika Thorne

WRITERS THIS ISSUE: Katharine Asals, Daniel Cockburn, Jonathan Culp, Jason McBride, Brian Stockton, Cameron Straughan

NEWSLETTER COMMITTEE: Sarah Armenia, Deanna Bowen, Shannon Brownlee, Kevin Cherry, Rosie Fernandez, Andrew Hamilton, Nas Khan, Jason MacDermott (chair), Kate Miles (vice chair), Glen Wylie (secretary)

LIFT STAFF: Malcolm Rogge (executive director), Christina Battle (technical co-ordinator), Roberto Ariganello (technical co-ordinator), Deanna Bowen (communications co-ordinator), Jesse van der Schaaf (office and membership co-ordinator)

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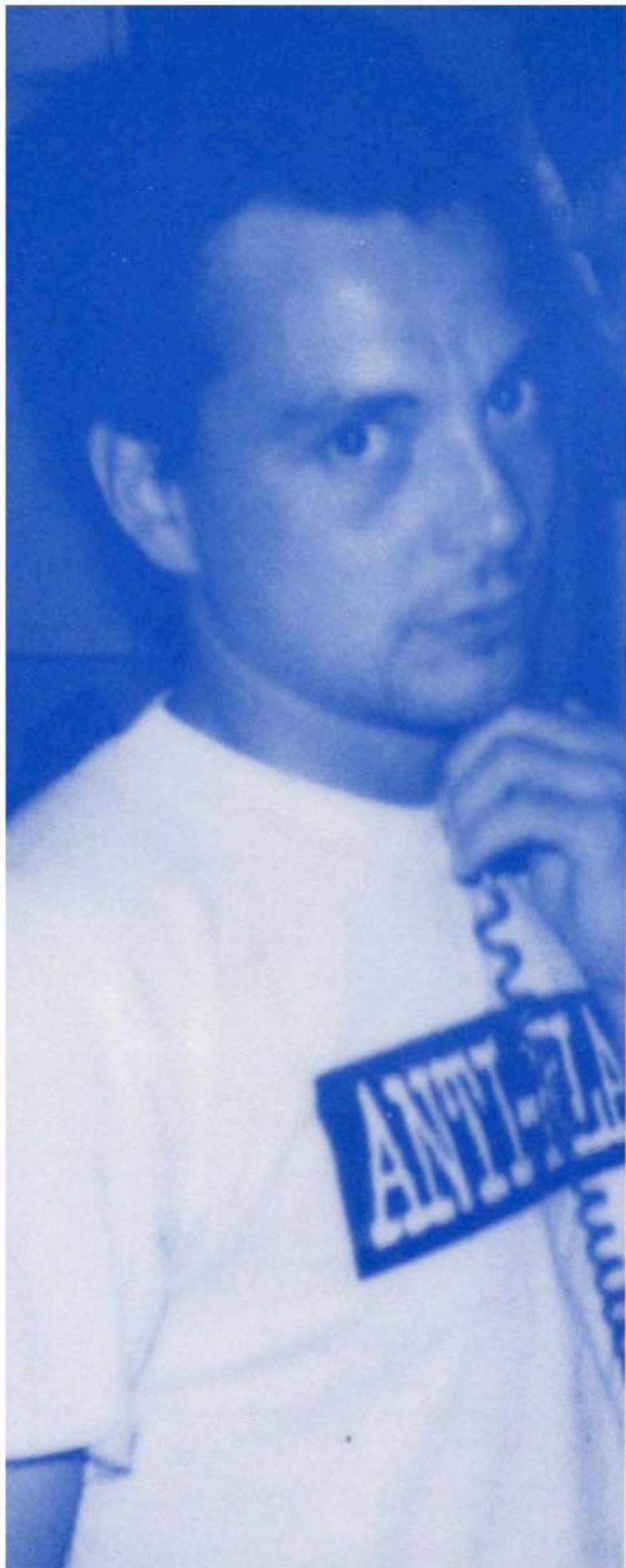
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Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W5; tel: 416.588.6444; fax: 416.588.7017; www.lift.on.ca; e-mail: office@lift.on.ca
Anyone with suggestions or ideas, please call Deanna at the LIFT office or e-mail: newsletter@lift.on.ca



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REMEMBERING CLINT

KATHARINE ASALS

*In my heart there was a kind of fighting
That would not let me sleep.—Hamlet*

Monday February 25, early in the afternoon, my (sometimes) friend Clint Alberta / Morrill / Tourangeau / Karatechamp / Star walked out onto the Bloor Viaduct and jumped. Or at least I assume he walked 'cause he loved to walk everywhere. But he definitely jumped.

Just a couple of months earlier we were walking up to the edit suite at Charles Street Video and he said, "I'm afraid I have the life arc of one of those Romantic poets, you know—die young and tragic."

"Oh yeah? Like of consumption or something?" I laughed. "But, no," I assured him, as you do your best to do when your friend talks about dying, "you still have lots of work ahead of you."

We'd been cutting his second feature, **Miss 501 (Portrait of Luck)**, and he and co-director Jules had gone down with it to Sundance. He called me the night of the first screening and laughed into the phone, "It totally fuckin' bombed, Kath. They were fight'n to get out the doors." We joked about Duchamp and Artaud and Cassavetes and the need to have at least one screening where people throw tomatoes at the screen to know you are doing something right. And apparently the second screening went much better—people staying through to the end with tears in their eyes.

It sounded to me like it might go just like his first film, **Deep Inside Clint Star**. I don't know how many people said to me, "Oh, you cut that film? Man, it's sooooo BAD!" But there were also the people who said, "The originality of the idea... the guy's a genius," and off it went to Sundance and then it won a Gemini Award and so on. Some people must have liked it.

LOUIS RIEL

I didn't know Clint before we started editing **Clint Star**, and that first week he made me sit in the NFB screening room to watch not only rushes, but also porn videos, so I'd get a feeling for the creepy porn atmosphere he wanted to create. I squirmed in my seat, wondering what the hell I was getting into. "I just don't ever want my movie to feel like an NFB movie," he'd say.

He kept bringing up Freud and Matisse and pornography as major influences for the film—a look at native sexuality through identity, or identity through intimacy, or intimacy through perception of beauty and self. Freud was significant for his psychological premise that the Oedipal story was really THE only story. Matisse's influence was on image quality, Clint always looking for ways to "flatten the image," going for broad planes of colour. The central emotional voyage came from the question posed by Clint in the film, "Why do I never get laid?"—creating a kind of search for an idea of "Indian-ness," littered with ironic comic barbs.

The driving motivation for the film's central quest seemed almost to emanate from Clint's own fluctuating sense of identity. He told me how, on the one hand, his (native) stepfather would say to him, "You're never going to pass for white." Yet on the other hand, his (white) grandma would shake her head and say, "You're not an Indian..."

"And she knew Indians," he added, "she grew up around them."

But he had a strong sense of himself as riding this border between being one thing and another—of embodying a fusion of cultures and ideas.

DUCHAMP

Miss 501 (Portrait of Luck) was an easier birth than **Clint Star**, being a lighter, frolicking, punk rock ride of a film. For sources of inspiration in the edit, he'd talk to me about the polyrhythms of Fela Kuti, the collage art of Kurt Schwitters, Duchamp's sense of the absurd, and Picasso's interest in masks. The essential, fractured voyage of the film came from a need for wildness, and from Norval Morrisseau, who, unrepentant for his drinking, had apparently said, "You have to go *through* the drink."

Although the people in **Miss 501** are white, still the central conceit of Clint's exploration of cinematic language was the same as in **Clint Star**. Through a mixing of formats, non-linear narrative structures, and reliance on chance and imperfection, he was trying to create what he referred to as a "native language" in cinema—breaking down traditional "renaissance" conventions to get at a raw essence of his subject.

Clint was heavy into turn of the century French artists at this time, pointing out they were essentially primitivists—"They were like Indians in their thinking," he'd say. It seemed as if the moment when Western art opened itself up to the influences of art and ideas from other cultures, the beginning of Modernism, was the point in art history he found most relevant.

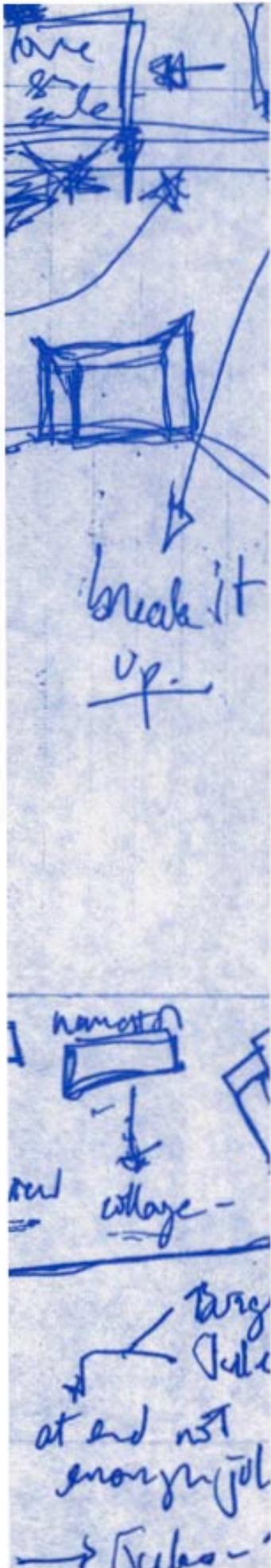
HEYOKA

Becky (from **Clint Star**) said, just after he died, "Clint was such a role model for so many young Indians who thought he was cool 'cause he was anti-establishment and all." The phrase he would use was that he was bad at sucking cock. "I seem to bite every cock that comes near my face," was his interpretation of his independent stance, difficult personality, and eventual battle with the NFB over **Deep Inside Clint Star**.

When we'd finished the edit of **Clint Star**, there were some strong reactions to the obnoxious, perverse character he played/was in the film. People both in and out of the NFB suggested his character could be cut, that he got in the way. Clint balked against



Stills: **Deep Inside Clint Star** by Clint Alberta



anyone telling him what to do, quit the film over a small detail, and began an extended battle with the NFB. Around that time, I went scrounging in bookstores, searching for I didn't know what—something that would address a feeling I had about the role of his semi-psycho persona in the film. Finally I stumbled on a text about the Heyoka in 18th century Indian society:

...IDIOSYNCRATIC BEHAVIOR, PERVERSITY, AND ACTIONS THAT WERE HIGHLY DEVIANT AND NONCONFORMIST WERE NOT LOOKED UPON AS A DEMONSTRATION OF MADNESS, OR AS THE THREAT OF ANARCHY, OR AS THE EXPRESSION OF HERESY. SUCH BEHAVIOR WAS SEEN BY INDIANS AS A MANIFESTATION OF GREAT POWER AND SPIRITUALITY AND REGARDED WITH CONSIDERABLE RESPECT.

... ULTIMATELY THESE OUTSIDERS, THESE GLORIOUS CLOWNS AND CONTRARIES, SYMBOLIZE THE ACT OF INITIATION THAT RAISES US FROM THE COMMONPLACE AND GIVES US ACCESS TO THE EXTRAORDINARY...
—JAMAKE HIGHWATER

I read a bit to Clint on the phone and he exclaimed, "Tell people that about our film!" He went on to supply some quite spectacular behaviour—there was the dance onstage, in drag, at the Gemini Awards, the stripteases when the film played, the solitary demonstrations in front of the NFB. Both hilarious and pathetic, his performance, his "madness," seemed almost like a position in itself, as if by forcing a momentary freezing of regular activities, one was offered a glance into something otherwise unknown. Many people, touched by him, found there was a kind of stretching of the mind, an expansion, that came not only through communication with his considerable intelligence, but also from an acquaintance with his person, his vivaciousness and loneliness, his arrogance and pathos, his strange fate.

When he began his essentially self-defeating protest against the NFB, he seemed almost to become just a big difficult stick jammed into the cogs of the machinery of the whole bustle and ego and falsity of media-making. By drawing attention to himself in his desperation, the practice itself seemed nakedly exposed in all its controlled, money-centred presumptions.

Even his interest in pornography (a geography I never would have explored on my own) seemed to go beyond simply wank potential. There was a deeply human element to it, a fascination with the acute vulnerability of sexuality and intimacy on display.

Abrasive and anti-social and insane as Clint could be, it was also true that he had enormous sensitivity and charm. He was both demanding and forgiving, brilliant and an idiot, had a huge sweet generous heart and could be a selfish impossible prick. His contradictions stretched one to extreme limits of frustration and compassion for not only the individual, but everything he was trying to do and say with his work.

Drawing: Detail from the schema of the narrative structure for *Miss 501 (Portrait of Luck)* by Clint Tourangeau
Photos: (pages 4 and 7) Clint Tourangeau/Alberta/Star/Karatechamp/Morill by Jules Montgomery

ICARUS

"Natives say that crazy people are touched by the great spirit... These beings are truly inspired, for they recognize the great divine void and live totally in its intensity." —Ohky Simine Forest

When we were editing **Clint Star**—before I understood the seriousness of his troubles—he'd make cracks sometimes about ending up on the street, crazed, with an outstretched hand. "Just make sure you stop and give me money," he'd say. We'd talk about the notion in shamanistic societies that the person who passes through acute psychotic episodes could be guided out through the other side to bear a unique vision. But who, where, today, practices that kind of guidance, that kind of medicine?

More recently I'd tried talking to him about the possibility of finding help within psychiatric institutions. Conceivably refuge and trust were possible, if only the right shrink could be found, someone with enough intelligence and humour to take him on. He didn't bite. He was afraid of getting locked away on a psych ward—a medicated, shrivelled shell of his former self. It was as if there was a docility to it that would in a sense mean losing the best of what he had been—the outrageous wild man, flying to the heights of freedom. To live differently would have meant his life was over in spirit if not in fact.

Still, I feel disappointed in a world that could not keep him in it, where there was nothing to offer in the way of help that was tolerable, a place too hostile and hurried to hold him.

DATE: SUN, 24 FEB

FROM: CTOURANGEAU@HOTMAIL.COM

K—

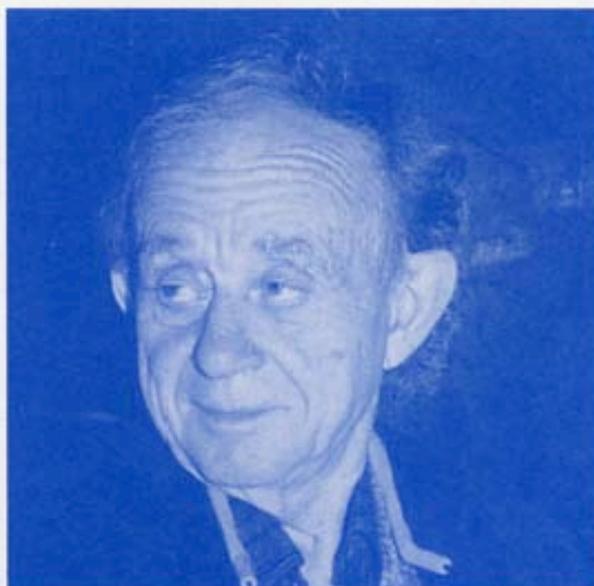
...I GREW UP JUST LIKE YOU AND KNEW THERE WAS NOBODY, REALLY, TO TELL. BUT THE WHOLE WORLD IS NOT LIKE THAT. IS IT SO TERRIBLE TO NOT WANT TO EXPAND THE HOLE IN THE WORLD'S HEART? TO WANT TO FIX IT? THAT IS WHAT I HAVE BEEN TRYING TO DO, I SEE NOW. IT IS NOT ABOUT DESTROYING, IT HAS BEEN, AT LEAST FOR ME, ABOUT HEALING. MY WHOLE JOURNEY UNTIL NOW. I WILL NOT GO BACK NOW. I CAN'T.

On Monday February 25, early in the afternoon, my friend Clint Tourangeau / Alberta / Star / Karatechamp / Morrill walked out onto the Bloor Viaduct and jumped...

(Super special thanks to Jules.)



WISEMAN



JONATHAN CULP

"I don't like to put myself in a position of explaining the films." Thus spake Frederick Wiseman, who for my money is the best documentary filmmaker there has been. Still known primarily for his first two films, the seemingly didactic **Titicut Follies** (1967) and **High School** (1968), Wiseman has averaged a film a year ever since, and each demonstrates his commitment to complexity over clarity, narrative over "message." His latest, **La Dernière Lettre**, is a drama about the Jewish Holocaust, and will be screening at Cannes this summer. Photographer Siue Moffat and I sat down with him during Hot Docs.

JONATHAN CULP: I thought I'd start by asking you how you measure the success or failure of the films that you make.

FREDERICK WISEMAN: I don't. I mean, I try to make them as best I can and then I go on and make another one. So I don't rank order them. I tend to remember the problems of the one that I've just finished.

JC: How do you know when a film is done, when it's achieved the effect that you're aiming for?

FW: There's a cliché that I firmly subscribe to, which is "it's never finished, it's only over." And when I think I've done the best job I can do with the material. Like every other aspect of it, it's a completely subjective judgment.

JC: Do you think about your audience or do you try to predict audience response, or are you fulfilling your own mandate?

FW: I don't know how to think about an audience. Let's suppose you two are the audience. How would I think about you? I know nothing about your interests, your education, the books you've read, the movies you've seen and liked, you know, your general experience. How could I anticipate what your response would be? So I make the movie to meet my own standards, and the only assumption I make is that the audience is as smart or as dumb as I am.

JC: In some senses your work is outside the mainstream of what we think of as documentary film. In Canada our sort of cultural role model is John Grierson, who founded the National Film Board, and his line was that film is not a mirror, it's a hammer... how do you feel about that metaphor?

FW: I'm neither interested in mirrors or hammers. I'm interested in making the film that is my response to the experience I've had in making the film, and that works as a dramatic structure.

JC: I think because you're dealing in documentary, in scenes from real life... people maybe don't come at these films thinking of them as dramatic constructs, they may expect you to have a sense of mission or of service. But from what I've read and from what you're saying, you're more interested in storytelling.

FW: I am, and it's not that I'm uninterested in whatever social concerns the films may on one level deal with. My primary interest is making as good a film as I can, and I have no idea whether

films cause social change, or what the impact of film is on policy questions. I have no idea how you measure that, and it seems to me my obligation is to make a film that reflects the complexity and, if it's present, the ambiguity of the situation, and as I said impose some kind of dramatic structure on the experience.

JC: Is there any sense that your work is a response to the conventions of documentary, or are you just following your muse?

FW: Well, I think the answer is... yes, to both of those. Because obviously, in making the kind of choices I make about the form of the film, I'm choosing one form of documentary over another, which is to say only that that's a personal choice. One of the filmmakers I admire the most is Marcel Ophuls, who works in documentary in a completely different form, who I think makes really great movies. So it's not a question of my thinking that the way I work is the only way to work, because I think everyone finds their own way to work, whatever suits them best.

JC: How if at all has your method or approach to filmmaking evolved since 1967?

FW: The basic technique is the same, small crew, shoot a lot of film, most of the films are handheld. Occasionally lights, but not very often. If it has evolved, I like to think that over the years I've learned something, and that what I've learned I've applied to the next film that I've made. For instance, because I edit the films



seemed to carry it more than a divided approach would have.

FW: Well it's different, because **Near Death** is not a movie about the medical intensive care unit, and that would be a parallel to my other movies. It's a movie that is more directed toward a specific issue, which is how decisions are made to stop treating dying people. It's incidentally a movie about the medical intensive care unit, but if I were making a movie about that alone, I would have included a lot of different things that I didn't include, because my emphasis was on the relationship between the doctors, the nurses,

I THINK MY RESPONSIBILITY TO THE PEOPLE WHO GAVE ME PERMISSION TO INCLUDE THEM IN THE FILM IS GREATER THAN ANY RESPONSIBILITY TO A NETWORK.

myself, I tend during the shooting to think about the kind of material I need during the editing, and particularly if you just pulled out what's left of your hair on the last film you've edited because you didn't have certain kinds of shots, you tend to remember the need to get those shots the next time you're out.

JC: I wanted to ask you about the way you think about pacing and structure. It struck me watching **Near Death**, that there was in some ways less going on in this six-hour movie than in any of your two or three hour movies, in the sense that there was this focus, mainly, on three or four people's stories. The intensity of the focus

the patients, and the families around the issue of termination of treatment.

JC: I'm thinking about **Welfare** too, where there's the extended sequence of that one woman trying to get her benefits... I'm just impressed with your ability to know how long to hold a sequence.

FW: That's a matter of trying to figure out what's going on in the sequence. First of all, almost every sequence in every one of my movies is much longer as it's shot than it is in the film. And then in the editing it's a matter of making up my mind what's going on in the sequence,

Photo opposite:
Frederick Wiseman
by Sue Moffat.
Stills: **Law and
Order** by Frederick
Wiseman; (below)
Domestic Violence by
Frederick Wiseman

and what the relationship is between what I think is going on in the other sequences, and the place of that sequence in the structure of the film. In that sequence you refer to with Valerie Johnson, it seemed to me time was important there. Because I had to convey a sense of Valerie Johnson's helplessness, her failure to understand regulations, the difficulty the workers had in dealing with her, and then the compassion that's shown by the people who just happened to be around her, who recognize and respond to the situation that she's in... To suggest all that is reasonably complicated, and therefore it takes time.

JC: In some of your films I find the length is irrelevant or incidental, but in **Welfare** it contributed to the sort of hellishness of the setting.

FW: I think so too, because if **Welfare** was sixty minutes you wouldn't get the sense of what it's like to be in a welfare centre all day—and as it is, the film's only three hours.

JC: Only three hours. Not many filmmakers who think in those terms...

FW: ...I think my responsibility to the people who gave me permission to include them in the film is greater than any responsibility to a network. Because the network is interested in programming slots. And my interest is in making as good a film as I can, which accurately, at least in my view, reflects what I observed in the time I was there.

material, but there's an obligation to the truth of the situation.

FW: Well, it's not the truth of the situation, it's my view of what's going on... I have to recognize, to identify to myself, what is going on in a sequence. And then I have to edit it in such a way that I haven't lost what I think are the principle elements of what is happening between the people in the sequence.

JC: But at the same time, it seems that with the end of **Juvenile Court** you're making a strong, maybe not a final statement, but that putting that person on trial there, at the end, is giving him a strong voice in the narrative, and that that somehow reflects your concerns.

FW: It depends what you mean by a strong voice in the narrative, because it suggests that you're reading some meaning into that, and I don't know what meaning you're reading into it.

JC: It seemed to me that it introduced a complication into the perceived benevolence of the court, a very strong intervention that wasn't there for the rest of the film.

FW: You're entitled to your impression. But that isn't necessarily mine. What you're reflecting is the ambiguity of the situation. You're suggesting that you're more sympathetic to what the young man says in the scene, if I understand you correctly...you think that there's a certain point of view, that my point of view is represented by what the young man says about the situation, which may or may not be the case.

JC: Do you have any sense of the work that you're doing fitting in to the struggle to change the situations that you're depicting?

FW: I think I initially did, but I think that's a naive view... I don't think there's any way in measuring the effect of a movie, and I think it's pretentious to say there's any one-to-one relationship between a movie and social change. Documentary may play a role, but it's not necessarily identifiable, it's circuitous, subterranean, elliptical, et cetera.

JC: Do you think there will come a time when you'll stop making films?

FW: When I don't have the physical strength to run around and make them.

JC: Are you a workaholic?

FW: I am.

JC: In terms of serving the subject matter, maybe it's an obvious point, but it seems like there's a balancing act, because you are conscious of storytelling, and to some extent you're shaping the

Photo: (above) Jonathan Culp and Frederick Wiseman by Sue Moffat. Still: **Titicut Follies** by Frederick Wiseman.



DOCUMENTING HOT DOCS

CAMERON A. STRAUGHAN

Yes, there were long line-ups to get into films. Yes, the line-up for rush tickets was full of hopeful faces. Yes, most films enjoyed large enthusiastic audiences. But I could tell that the ninth annual Hot Docs Canadian International Documentary Festival was a smashing success for one main reason: line-ups to get into the men's washroom. How often do you see that?

Waiting in line—washroom or otherwise—there were plenty of industry people talking shop. Obviously the festival had a positive, motivating effect on aspiring documentary filmmakers. While many of the films I saw were shot in DV or Beta and seemed destined solely for television broadcast, the success of Hot Docs indicates that TV need not be the only destination of these fine documentaries.

The festival has definitely grown over time. One visiting filmmaker commented that just last year he was premiering something to five people in a small College Street bar. Now the Uptown, Royal, and Bloor Cinemas are the venues and quite often packed. In fact, this year's Hot Docs Festival gave The Toronto International Film Festival a run for its money. Hot Docs had an impressive advertising campaign, complete with a selection of seven "moc doc" comedic shorts and a humorous trailer about a woodmouse on the run—call it

Hinterland: Who's Who meets **The Fugitive**. I just hope Hot Docs doesn't inherit TIFF's Byzantine ticket ordering system—judging by the line-ups for rush tickets, they may have to.

Since the festival requested that the audience vote for each film—poor, fair, good, very good, or excellent—I have included my ratings in each capsule review.

Blue Vinyl

JUDITH HELFAND & DANIEL B. GOLD, USA

Blue Vinyl seamlessly combines a moving personal story, a strong environmental message, and many humorous moments. Helfand, a cancer survivor, tries to convince her parents to lose their beloved blue vinyl siding. Sensing that the vinyl is a threat to her health—and the health of others—Helfand uncovers the truth about vinyl and its production. Rating: Excellent

McLuhan's Wake

KEVIN McMAHON, CANADA

A disappointing documentary about the life and teachings of Marshall McLuhan. Narrated by Laurie Anderson, its dependence on combining McLuhan's lectures with poetic imagery proves that there really can be too much of a good thing. Oddly, biographical information is kept in the background. Weirder still, all interview subjects appear only at the end of the film and the audience isn't given a clue as to who they are. Rating: Fair

In the Mirror of Maya Deren

MARTINA KUDLACEK, AUSTRIA/GERMANY/SWITZERLAND

A portrait of the complex woman that was Maya Deren. But, as Stan Brakhage explains in the film, you can never truly know an artist. That's the film's strength—it provides facts, yet leaves enough mystery for the viewer to dwell on. Rating: Very Good

Tyler's Barrel

MATT GALLAGHER, CANADA

An engrossing portrait of a young outcast's dream to conquer Niagara Falls in a barrel, and the resulting conflicts with his foster family and the local authorities. Rating: Very Good

Tina in Mexico

BRENDA LONGFELLOW, CANADA

A poetic, mesmerizing mix of stock photos and reenactments about photographer Tina Modotti. It would have made a great double bill with **In the Mirror of Maya Deren**. Rating: Very Good

Bacon, le film

HUGO LATULIPPE, ANNIE JEAN, SYLVAIN BELLEMARE, CANADA

A provocative documentary about factory farms in Quebec, which manages to effectively criticize globalization and industrial agriculture and do it with humour and finesse. Liable to turn you off eating pork for quite some time—or at least make you very angry. Rating: Excellent



Stills from top: **Blue Vinyl**, **In the Mirror of Maya Deren**, **Tina in Mexico**, **Bacon, le film**

INSIDE OUT

JASON MCBRIDE



Stills: Carolynne Hew's **Bangs** (top); Karyn Sandlos' **Still Here**

Given that the deadline for this issue falls roughly in the middle of the festival, it's impossible to give an absolutely complete picture of the 2002 Inside Out fest. Suffice it to say, however, that despite some unseasonably frosty temperatures, the movies, the filmmakers, and the parties were hot, hot, hot. LIFT members were out in force, natch; the following details some of their multifarious work. (Apologies to anyone left out! Not all work was available for screening purposes.)

Inside Out featured over 275 films and videos, from Canada and beyond, and literally dozens were from LIFT-ers, old and new. As in previous years, (relatively) big-budgeted, star-choked studio fare (i.e. Susan Seidelman's **Gaudi Afternoon**) drew big crowds and bigger disappointment, but it was the local, more intimate pieces that garnered the most affection. Jeremy Podeswa returned to his experimental roots with the delicate and disturbing **Touch**, a hit at last year's Toronto International Film Festival. Starring the always marvelous Brendan Fletcher, and based on a short story by Patrick Roscoe, it's a masochistic mood piece that's definitely not touchy-feely. Another of Canada's foremost queer directors, John Greyson, premiered **Fig Trees (The Sixth Room)**, a 10-minute split-screen video opera. Four reluctant saints, Gertrude Stein, St. Teresa, Mayuca, and murdered U. of T. art prof David Buller, all testify—in direct address—to an invisible court. Their images and words mix and match in a dizzying collage. David Buller was also the inspiration for Karyn Sandlos' **Still Here**, perhaps the most moving film at the festival. A silent 16mm B&W meditation on his still-unsolved murder, the centrepiece of the film is a brilliant, metaphoric image of a woman (Sandlos?) trying to cover up her own shadow with white

paint. Sandlos (along with Keith Cole, whose **Coyote, beautiful** I was unfortunately unable to preview) was a recipient of the inaugural John Bailey Film and Video Completion Fund.

On a lighter note was Allyson Mitchell and Lex Vaughn's **Bon Bon**, an adorable animation featuring a Candyland Pride Festival, with each float made of brightly-coloured sweets. The floats themselves were designed by such local luminaries as R.M. Vaughan, Mariko Tomaki, and the CFMDC's own Jeff Crawford. Crawford (along with Ellen Flanders and Deirdre Logue) also had a curatorial hand in the **Exquisite Corpse** programme, a complex compilation of shorts representing the head, torso, and tail. The work spanned decades, and included such treasures as Carolynne Hew's delightful *cri de coeur* **Bangs**, Sarah Abbott's mesmerizing dance film **The Light in Our Lizard Bellies**, and Wrik Mead's hilarious **Hand Job**.

Another body in trouble was Christina Zeidler's own, in her short, sharp, and shocking **ssssssssss**, where the filmmaker writhes around in cowboy hat and flippers, threatened by a snake, all to the accompaniment of The Litter's "Action Woman." An anthemic score by David Tsang punctuates Ho Tam's fragmentary childhood self-portrait, **My Memories of Me**. Using re-photographed pictures of himself as a boy, Tam deftly explores memory, the construction of self, and his own burgeoning sexuality.

While not a LIFT member, Scott Treleaven, and his film/video **The Salvation Army**, deserves an honourable mention. Already a cult film—no pun intended—it's a brilliant tale of the punk underground, something like **Fight Club** as directed by Derek Jarman. It's subversive, slick, and sexy, just like the festival itself.

THE ENJOYMENT OF SEEING: IMAGES FESTIVAL 2002

DANIEL COCKBURN

Opening night, Bloor Cinema at capacity, a collection of shorts deftly keyed to gala-crowd taste: sprocket-hole overload (**Dream Work**) falls into step alongside ad-slick digitalia (**Faux Plafond**) to form a program about finding, and making palatable, new ways of seeing the world. It worked; the program's gambit convinced me to enjoy the interminable concentric circles and oh-so-20th-century soundtrack of Joost Rekveld's **#23.2: Book of Mirrors** much more than I had a year ago, upon first viewing.

Am I becoming more open, or more conditioned? And should I be thankful for the talent of programmers, like Images' Artistic Director Chris Gehman, to help me appreciate and access certain films, or should I be wary of their ability to pull the abstract wool over my eyes?

I spent the following nine days in blissful, futile pursuit of audiovisual objectivity.

Halfway through the festival, my filmmaking cohort Chris MacLean asked me if I'd seen any masterpieces yet, and I balked at answering. I'd seen innovation, beauty, and even perfection... but "masterpiece" implies all of these qualities together, and on a scale that dwarfs the short format. The word makes me think Bertolucci, not Bill Brown, even if Brown's **Buffalo Common** (a missile-silo travelogue whose insight, charm, and wit proves him the heir to Ross McElwee) is arguably better than **The Sheltering Sky**.

I wonder if festival programmers secretly aspire to make feature films. Both disciplines involve selecting, structuring, and sequencing an assortment of materials into a coherent whole which, through interplay of motifs, ideas, and themes, achieves a durational complexity unavailable to shorts.

Should Andy Paterson ever forsake the art world, he may have a career as a feature film editor. His curation of the **Ephemeral Concrete** program exemplified this considered approach to

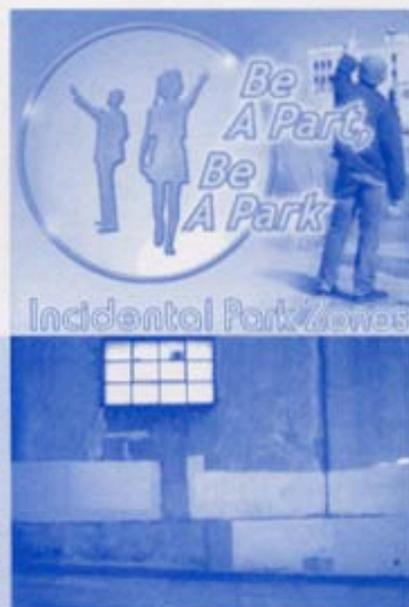
programming. John Marriott's **Incidental Park Zones and You** and Matt McCormick's **The Subconscious Art of Graffiti Removal** did more than bookend the show; they acted respectively as departure and destination, creating a public/private space in which the other works not only spoke to each other, but listened as well.

But back to my wariness: should it worry me that the bitter ironic aftertaste of the otherwise brilliant **Graffiti Removal** was erased by its place in Paterson's program? Yes, but only a little; it seemed less a matter of making the film something it wasn't, more a matter of shedding light on its latencies.

The only equal to this show was Competition Program 4: **The Enjoyment of Reading**, whose textual theme's slow loosening felt like a broadening rather than a dissipation—David Gatten's and John Oswald's edge-of-your-seat librarian anxiety (**The Enjoyment of Reading (Lost and Found)**) and **Homonymy**, respectively) gradually giving way to the intuitive and the experiential in Keith Sanborn's **For the Birds**.

For the Birds—which I'd previously hated. Was I wrong before? Is this savvy curatorial editing conferring value on films which don't individually warrant it, the same way Abigail Child elevates cinematic scraps to opera via Ennio Morricone (**Dark Dark**), or the way Jennifer Reeves (**Fear of Blushing**) and her non-representational peers bequeath musical mood to handpainted flickers?

I'll gladly take this guarded and confused pleasure, however, if the alternative is something like **Update 2.0: Current Media Art from Germany**: mediocre work at best, non-curated by Bjørn Melhus with indifference to pacing or theme, and with insensitivity to delicate content. Sadly, it provided the perfect setup for Melhus'



Stills (from top) John Marriott's **Incidental Park Zones and You**; Matt McCormick's **The Subconscious Art of Graffiti Removal**; David Gatten's **The Enjoyment of Reading**



own work, disheartening proof that the art-star mantle can be achieved by sampling human pain and turning it into a dance video with the nigh-obsolete justification “media critique.”

For irony-free self-reference, one would do infinitely better to watch **Vegetative States: An Attempt to Instill and Measure Altered States of Consciousness in a Household Plant** (John Marriott and Steve Reinke). Aside from being one of the few works in recent memory to literally earn the title “experimental,” it puts video art and its audience on the witness stand while acknowledging the genre’s true pleasures. A visiting filmmaker told me he thought the video was “so Toronto”; I only wish more local artists would lock their cameras down, look beyond the conceptual, and learn the virtues of serene hilarity.

Closing night’s show **The Queerest of the Queer** was even more consciously entertaining than opening night (again, a perfect anticipation of its audience)—with one exception. **Praise! Praise!! Praise!!!** is, by my earlier criteria, the one masterpiece I saw at Images: it’s long, static and quiet—heck, practically black—and it’s got a slow-burn narrative warp which renders it unclassifiable except maybe as the whispered soliloquy of a ghost in transgendered purgatory. I don’t know how “good” a programming choice it was to include it in this otherwise party-it-up program, but the choice was so multi-leveledly perverse, and the audience’s unmoored flailing so palpable, that the film became ten times more idiosyncratic, more baffling, more wonderful.

So how should a filmmaker react when poor programming makes his or her work less than it should be—or even, as was usually the case at Images this year, makes it more? I can only tell you what I did when my own film’s end credits, acknowledging LIFT’s **Self & Celluloid: The Future**, faded away and were replaced by the following piece’s title, **Death to All Film**; I laughed my head off. What we ask of “experimental” cinema is not so different from what we ask of “regular movies”: that they widen our eyes and keep them wide. If short films’ brevity seems to deny them the latter of those two abilities, inspired grouping (with a joke or two along the way) allows them to give it to each other.

Stills: **Dark, Dark**
by Abigail Child;
Buffalo Common
by Bill Brown

LOCATION, LOCATION, LOCATION: AN INTERVIEW WITH DON CORNELIUS

BRIAN STOCKTON

Don Cornelius studied film at Ryerson and the University of Regina, and has been doing location management in Toronto for several years. I had a chat with him in an effort to find out what's possible for Toronto location shooting on a small, LIFT-type budget.

BRIAN STOCKTON: Is there anything you don't need a permit for, like second unit, or just one guy with a camera?

DON CORNELIUS: No, technically in Toronto you need a permit for any filming. You can bring in a video camera and tape a person for a journalistic piece and that's okay, but if it's fiction you have to have the permit and you can be stopped from filming [if you don't have one].

BS: What's involved in getting a permit?

DC: You give a cast list, a crew list, a copy of the script, and register your insurance with the city—I think it's 2 million liability needed for the City of Toronto.

BS: What do they need the script for?

DC: It's just part of how they account for the productions in town. I doubt they vet anything in advance, but if something were to happen they'd want to know what the story was about. I worked on a film this year that had rats in the New York City subway, and at one point we had to have a meeting with the health department. They will also want to know if anything's being misrepresented.

BS: In terms of permits, is there any difference between a big budget production and a low budget production?

DC: Permits don't cost money. In the last year we've had to start paying for parking meters when we park our trucks. But a permit itself, despite the transportation department and other people trying to change it, has remained as a free service.

BS: Do the people in the neighbourhood have much say in what goes on?

DC: They can. The city has rules—talking to the film office at City Hall main floor you can get a package of what those rules are. One of the rules is notification; you have to notify the neighbourhood not less than 48 hours in advance. A letter that we put out to the neighbourhood has the code of conduct on the back of the letter. This code is another new thing from the city, because there have been so many big productions in town, that the crews have to keep certain things in mind to be welcomed back.

BS: Police are often required to direct traffic and stuff?

DC: If you're actually stopping traffic, it has to be a police officer.

BS: There are locations that people use over and over, like the R.C. Harris Water Filtration Plant (a.k.a. The Waterworks). I'm thinking they might be easier to shoot in because they're used to it.

DC: Yeah, there are certain locations that get used a lot in the city for obvious reasons. The Waterworks is quite popular because it's got great Art Deco architecture... But there are actually several hundred locations that are used often in Toronto because of look, accessibility, or cost. For city-owned locations—the Waterworks, city parks, that sort of thing—all you pay are staff supervision costs. The city has been able to keep them as free locations for now, as a way of attracting big productions to the city... Unfortunately, post-September 11 no one is getting inside the water filtration plant because of the anthrax scare.

BS: Somebody was asking me about a swimming pool with an underwater viewing window. A



R.C. Harris Plant, Toronto

place like that must get used a lot.

DC: Yeah, there are two. There's one at Variety Village at Danforth and Kingston Road, and the Etobicoke Olympium has one as well... The Etobicoke Olympium is a city-owned pool, but it's a very busy pool. I last talked to them about getting access to the viewing window for Jennifer Lopez in **Angel Eyes**. We weren't able to use it because the Canadian synchronized swim team was in there quite often along with the public, and the public comes first, as it should. On **Relic Hunter** we did a double for Tia Carrere jumping in a pool at Variety Village. That place is a charitable foundation that has lost a significant amount of funding and they need money, so it's nice when big productions can give them some cash. As for smaller productions, I'm not sure you could make it worth their while, but it's worth a try.

BS: What kind of costs are involved in private locations?

DC: It's always different. It's been going up for the last few years, but now we've seen a big cutback post-September 11, and things are changing. There was a lot less production over this winter and it's yet to be seen whether all the American productions will want to come back or not. With the dollar this low I think things will pick up again.

BS: What resources are there for finding locations?

DC: There are two main locations libraries in town. The Ontario Media Development Corporation at Church and Bloor has a library... There are photo files as well as new digital photo files. I use it all the time. There is also a private locations library at Absolute Locations Services, and I understand people do get access. They really want the locations to be properly taken care of, so they want to make sure they don't have amateurs going into houses and spoiling them. Overuse is one of the biggest problems.

BS: What's involved in shooting on the TTC?

DC: For a bigger budget shoot you rent what you need. For a streetcar you would rent the vehicle and the driver, and you can drive along

less busy routes like Kingston Road. Same kind of thing with a subway train, but it has to be after hours, and obviously the costs can be quite high. There's a training platform below Bay station where people shoot, but it's difficult to get the equipment down there. So that's on a bigger budget. But they do work with small filmmakers, and if the crew is less than ten people, they will escort you into the subway system and you can shoot at non rush-hour times. It's 80 dollars an hour, with a four-hour minimum. You need liability insurance and it's up to you to worry about clearances from other people who might appear in the shots. Every situation is different though, so they look at each shoot on a case by case basis.

BS: Do you and other location managers sometimes do freebies?

DC: I will help out with advice, but it depends on my schedule. Without a budget it's hard for me to help because cash is what location managers often use to get what we want. There are places that you can shoot low-budget, but often your own contacts as a filmmaker can go just as far, because people personally know you. Even with private residences, insurance is a question that always comes up and filmmakers have to deal with that. You need to make sure you have adequate insurance.

RESOURCES:

TORONTO FILM AND TELEVISION OFFICE
FOR FILM PERMIT REQUIREMENTS, APPLICATION
FORMS, CODE OF CONDUCT ETC.
Phone: 416.392.7570
Email: info@torontofilmpermits.com
www.torontofilmpermits.com

ONTARIO MEDIA DEVELOPMENT CORPORATION
Phone: 416.314.6858
Email: commission@OMDC.on.ca
www.to-ontfilm.com

TTC
Subway Filming: Sandy Tsirlos 416.393.3764
Surface Route Filming: Murray Hill
416.393.3302

LIFT NEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Over the past seven months, I have had the pleasure of meeting, one by one, a large number of LIFT members. But I still haven't met everyone and I'm sure many of you would like to know a little bit about my background. I am pleased to have the opportunity to introduce myself to you...

Thanks to my very bohemian mother Helma (a visual artist based in Winnipeg), I have always had a passion for cinema, photography, the visual arts, and the performing arts. From 1981 to 1993 I attended theatre school and performed in and directed plays in theatres in Winnipeg. Highlights of my theatre career include assistant directing for the Black Hole Theatre Company's North American premiere of Vaclav Havel's play **Audience**. I also worked as a continuity extra and stand-in for a number of feature films shot in Winnipeg and as a set-carpenter for several theatre and film productions. I've been an avid photographer since I was fifteen (when I acquired a 1971 manual Nikkor-mat—a real beauty).

In addition to my background in the arts, I bring to LIFT an understanding of some of the challenges facing cooperative organizations. I have been involved in the cooperative movement for over twelve years. In 1989, I co-founded Emma G's Late Night Café, a worker-owned co-operative restaurant and alternative performance venue located in Winnipeg's downtown core. In 1992, I co-founded the Balmoral House co-op, which is still operating. In 1993 and 1995, I volunteered with a worker-owned agricultural co-operative in Costa Rica.

Some of you may already know that I have a background in law. In 1998, I graduated from Osgoode Hall Law School. I completed my Articles-at-Law in 2000 at Cavalluzzo Hayes Shilton McIntyre and Cornish, an employment and labour law firm that represents employees and Trade Unions in management/labour disputes across Canada. But, I never really wanted to be a lawyer...

When I moved to Toronto in 1994, I was impressed and excited by its very vibrant arts scene and I was eager to participate. In February 2002, I made a much overdue return to acting, playing the principal role in Toronto director Jeff Watson's 16mm drama **Black Mash**. My Super 8 shorts have screened at the Splice This! Super 8 Film Festival and at the Colin & Maclean Studio in Montréal. In May 2002, I presented **Workers of the Wall** (a ten-minute video) at A Space Gallery as part of Mayworks. My recent video **Like A Nice Rubber Gas Mask** screened at Innis Town Hall as part of **BlahBlahBlah**, in Vancouver at Video In, and at this year's Images Festival of Independent Film and Video. While my responsibilities at LIFT continue to grow, I am still trying to find time to complete a novel, **Djun & Marijke**, and I am in post-production on a documentary feature with TVAC.

The last two years have shown me what an ener-

getic and varied filmmaking community Toronto has, and what a large part LIFT has played in its history. I have thoroughly enjoyed reading all of the LIFT newsletters, going back to the early 1990s. It is remarkable how many people have contributed to the vitality of this organization over its many years of operation. I am very pleased to have been appointed to serve the membership of this dynamic co-operative.

MALCOLM ROGGE

STAFF LETTERS

MESSAGES FROM THE TECHNICAL DIRECTORS

As some of you may know by now, I have with regret decided to move on from my position as a LIFT staff member. Throughout the past few years I have seen many changes occur at LIFT and am proud to have, along with fellow staff, helped the co-op move through many different changes and struggles.

Through LIFT I have been fortunate to meet and work with many amazing and encouraging people, and have had the chance to participate in a number of exciting and inspiring events. I look forward to continuing my involvement at the co-op as an active LIFT member, and feel very lucky to have been so closely linked to this exciting community.

CHRISTINA BATTLE

For the past four years, I have had the pleasure of serving the membership at LIFT in a variety of capacities: usually as tech coordinator, sometimes as course and workshop instructor and occasionally as a volunteer on someone's film project. From June 1 to October 1 of this year I will be taking a leave of absence to research and develop my new film project, for which I mercifully received a grant. I am looking forward to the time off (the first month is accumulated vacation and overtime!) and to the travel that is required for my project. Despite my need for a leave of absence, I am grateful to LIFT for the chance to promote independent filmmaking in our community.

One of the most satisfying aspects of working at LIFT is the opportunity to contribute to the creation of new services and events for the membership and see the fruits my endeavours. The \$99 film festival, the Handmade Film Course, Expanded Cinema show, the 20th anniversary films and the creation of new and innovative workshops were all done to encourage and promote filmmaking to the membership. What separates LIFT from any other film institutions is its open door policy; over the past few years, I have witnessed some remarkable achievements by members with little or no experience who have completed extraordinary films. The emergence of artists who embrace and explore the unique aspects of film fuels my desire to continue at LIFT. (con't page 18)

I hope that my replacement will enjoy working at LIFT as much as I do, and that the staff and the new board will continue to focus on supporting independent filmmakers and advocate film as an art form for future generations.

ROBERTO ARIGANELLO

NEW MEMBERS FROM MARCH 22 TO MAY 22

David Aronson
Isabelle Babici
Paul Bletcher
Sally Bockler
Kevan Byrne
Bill Campbell
Joe Cheng
Amy Cross
Caryl Cuizon
Gyorgy Darvas
Sonya Dirienzo
Anne Doelman
Genadijs (Henry) Dolganovs
Kelly Egan

NEW MEMBERS + VOLUNTEERS

Viktor Feher
Ellen Fine
Joanne Fishburn
Troy Gibson
Nancy Granfield
Martin Grezis
Matthew Hardstaff
Kevin Hille
Jeremy Hiscock
Steven Hobe
Elicia Johnstone
Zoltan Karpati
Nas Khan
Paula Llamas
Craig Maclellan
Flora Macleod
Peter Madore
Sara Marino
Reuben McLaughlin
Kenny Naidoo
Mohammed Omer
George Panayotou
Mahmood Patel
Alexander Pavlov
Stephanie Peleshok
Katie Raynes-Goldie
Rebecca Roach
Leonora Rodkin
Sheetal Sehgal
Gee Sihra
Oleh Skirko
Shaun Smyth
Thomas Tarte
Kevin Temple
Mark Venturi

Elisa Vergara
Wendy Weise
Seth Wochensky
Heejoo Yoon
Mirella Zukobasic

VOLUNTEER NOTICE BOARD

In the past two months, volunteers have helped organize our Spring Garage Sale (which raised over \$1,000), helped move in our new animation camera, repainted the editing rooms, doors and the mezzanine railing, taught workshops, reorganized the dark room, and organized the newsletter mailing—not to mention performing the many other day-to-day duties that keep us going. Thanks!! Here's a list of members that have helped out recently:

Matt Toffolo
Anwita Mahajan
Brenda Darling
Jack Szatko
Mike Sieffert
Henry Dolganovs
Paul Enslemoz
Karitsa Tye
Dylan Griffith
Maria Kochan
Julien Poublic
Todd Schroeder
Eleni Karpidis
Stevi Urben
Zoltan Karpati
Paulette Sinclair
Louis Mercier
David Sansom
Christina Eichman
Joe Cheng
Mahmood Patel
Martin Grezis
Samir Al Nadi
Emily Thacker
Wendy Wise
Elisa Vergara
Max Armstrong
Elicia Johnstone
Steven Hutton
Chanda Chevannes
Erin Shaw
Mila Beaudoin
Flora Macleod
Marc Rosing
Katie Raynes-Goldie
Craig Maclellan
Mark Venturi
Viktor Feher
Bill Campbell
Brian Stockton
Terrence Kramer
Nathan Moles
David Foster
John Price
Izabella Pruska-Oldenhof

TV or Not TV is a black comedy about a couple whose thoughts of love turn to murder as their TV begins to beam back personal aspects of their lives and eventually predicts and controls their destiny. The 15-minute short was produced and directed by Brenda Darling on super 16 over several March to May weekends. Brenda's next step is to post on LIFT's Media 100 once funding is available.

LIFT films at the Toronto Worldwide Short Film Festival: two LIFT 20th Anniversary films, Tobi Lampard's **My Beautiful Ugly Sweater** and Brian Stockton's **Self: [Portrait/Fulfillment] A Film by the Blob Thing**; Christina Zeidler's **Traces**; Elida Schogt's **Silent Song**; and Stephanie Morgenstern's **Remembrance**. Look for coverage of the festival in the next issue of the Newsletter.



VOILA is the debut feature length film by Ryan Noth. Shot on 16mm in Toronto over the winter of 2001-02 and posted on a home editing system, the ultra indie, ultra low-budget **VOILA** places French New Wave director Jean-Luc Godard in present day Toronto and sees what happens. Based loosely on Godard's life, **VOILA** embraces elements of silent film, documentary, and the New Wave, and critically examines the role that images play in everyday life

WHO/WHAT JUNE 2002

Congratulations to Philip Hoffman, whose film **What these ashes wanted** (2001) was recently awarded a Golden Gate Award at the San Francisco International Film Festival in the New Visions category and the Gus Van Sant Award for Best Experimental Film at the Ann Arbor Film Festival. The New Visions jury described **What these ashes wanted** as "a deeply moving meditation on grief, joy and love and death."



Marcos Arriaga's latest work **Promised Land** (16mm, 21 min, 2002) screened at Hot Docs to a sold out theatre. Marcos employs family photos, Super 8 film and archival footage "to construct a visually evocative memory of his beloved family, his hopeful youth and the sweep of military dictatorships across Latin America that prompted so many to leave their homes behind." (David McIntosh)



Izabella Pruska-Oldenhof garnered the Steam Whistle Homebrew Award for best emerging filmmaker at the Images Festival in April for **Light Magic**, with Daniel Cockburn receiving an honourable mention for **Metronome**.

Keith Cole's recently completed film **Coyote, beautiful** starring (who else?) Keith Cole as "the most dangerous woman in European cinema" screened at the Inside Out Festival in May. Keith's new Super 8 film **I Think I'm Coming Down With Something** (billed as "A new twist on the circle of life—crab lice") premiered at the Splice This! Festival in June. Look for coverage of Splice This! in the next issue of the newsletter.

Stills (clockwise from top): Izabella Pruska-Oldenhof's **Light Magic**; Daniel Cockburn's **Metronome**; Keith Cole's **Coyote, beautiful**; photo of Marcos Arriaga at Hot Docs; Phil Hoffman's **What these ashes wanted**

ANNOUNCEMENTS

LIFT 2002 PRODUCTION GRANT APPLICATIONS AVAILABLE!

Applications for LIFT's 2002 Production Grants are now available for pick-up in the LIFT office. A reminder to members that you must have been an Associate or Full member in good standing by February 1, 2002 to qualify for the upcoming LIFT Production Grants. The application is also available on our website at www.lift.on.ca (enter the site, follow NEWS link on the main menu). Contact Deanna at communications@lift.on.ca for more info.

Deadline: July 15, 2002, 5pm

LIFT SILENT AUCTION

LIFT's annual Silent Auction is coming up on Friday, July 12 from 7pm on. This year it will be held at Spin Gallery (156 Bathurst, just south of Queen). There are some great items which will be going at a fraction of the actual value, including \$1,500 worth of film processing from Medallion PFA, \$2,000 in equipment rental from William F. White, film stock from Kodak, the ever-popular massage gift certificates from Sutherland Chan, and much more! This is a great opportunity for filmmakers to get supplies and services for their upcoming projects. Check our website at www.lift.on.ca for more info and a complete list of available items.

SEEKING MEMBERS' WEBSITES

Got a personal website, want to promote your films?! Deanna will be adding members' websites to LIFT's links page as a long overdue feature to LIFT's site! Send an email to communications@lift.on.ca to add your link or check out www.lift.on.ca under links to see existing links (tons of info. re: funding, festivals, film co-ops, and production support).

LIFT'S MEMBERS' FILMS LIBRARY

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

LIFT ORIENTATION

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.

Upcoming Orientations: July 17, August 21

GET INVOLVED

JOINING A COMMITTEE is a great way to get involved, meet new people, gain experience and at the same time earn those precious volunteer hours. **Please**

call the office (416.588.6444) to confirm meeting dates before heading down to LIFT.

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. Meetings are normally held the first Tuesday of the month at the LIFT office; call Deanna to RSVP.

Next meeting: July 9, 6:15pm

SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new members to help organize upcoming events such as this year's Silent Auction and Island Screening, as well as our bi-monthly Artist Talks. Committee members receive 20 hours for participating in this endeavour. If you're interested in joining the committee or want more information, call Jesse at 416.588.6444 or e-mail office@lift.on.ca.

Next meeting: July 25, 6:30pm

LIFT RADIO COMMITTEE

LIFT Radio is broadcast every Wednesday from noon to 1pm on CIUT 89.5fm (webcast on www.ciut.fm). The 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.

Next meetings: July 30 & August 27, 6:15pm

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the Fall 2002 workshops hosted by LIFT. Committee members receive 20 volunteer hours for participating in this endeavour. 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 film workshop, let us know by email at workshops@lift.on.ca.

Next meetings: July 18 & August 15, 6pm

EQUIPMENT NEWS

PICK-UPS AND RETURNS

Equipment Returns: 10am-12pm

Equipment Pick-Ups: 2pm-5 pm

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. LIFT's equipment room can be reached by email at tech@lift.on.ca.

RECENT EQUIPMENT PURCHASES AND UPGRADES

THE 16/35MM ANIMATION CAMERA HAS ARRIVED! It's here! It's finally here! LIFT's new (used) Oxberry 16/35mm animation stand has successfully been set

up in our animation suite. The room is now home to both animation stands (for the time being), allowing members to shoot animation, still photos, titles and anything else you can dream up in both 16mm and 35mm. The 16/35mm camera is fully automated, meaning that all the dissolves, fades, and table and camera movements can be programmed by the computer easily and precisely.

Special thanks to John Price, Terrence Kramer, David Foster, Nathan Moles, Jesse and Roberto who helped move the 16mm Oxberry camera across the room with gentle precision. On the following day Terrence Kramer, Nathan Moles, Brian Stockton, David Foster, Mahmood Patel, Joe Cheng, Jesse, Roberto and Christina all helped move LIFT's largest and heaviest camera into its new home. We look forward to offering Introductory Animation workshops for our new camera in our Fall workshop series.

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 matte box, a battery belt and a shoulder support harness. It is a great (and inexpensive) synch 16mm package.

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 TC Nagra stereo 1/4 inch tape recorder is the industry standard in sound recording, and is now available for rent for \$40/day for Associate members and \$80/day for Full members.

EQUIPMENT ORIENTATIONS

Wanting to use a piece of LIFT equipment but don't have time to take a workshop? Contact the technical coordinators 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 and editing suites. Orientations can be set up for \$20/hour with a minimum of 2 hours.

NEW STUFF AT THE LIFT STORE

The LIFT Store is open Monday to Friday, 10am-6pm in the Equipment Room. Please see the front inside cover of the Newsletter for info on what's new at the LIFT store.

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. For those unable to attend, please put your suggestions in writing, and send them to us by e-mail (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 meeting: August 13, 6pm

CALLS FOR SUBMISSIONS

THE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION (TIE)

After two years, existing as Telluride's annual 4-day avant-garde film extravaganza, TIE has transformed itself into an on-going experimental film program in Colorado's Pike's Peak region. The program is scheduled to launch during early autumn. Submissions are limited to works produced on film that originate from outside the United States. Preview copies must be submitted on VHS videocassette in NTSC or PAL format and will not be returned. Please include contact information, country of origin, final screening format, premiere status and any descriptive materials. Submissions are considered on an on-going basis. If the entry is selected for exhibition, the final screening format must be a film print. Acceptable formats include: 8mm, Super 8, 16mm, 35mm. No entry fee. Mail submissions to: Film Entry Committee, The International Experimental Cinema Exposition, 2 North Cascade, Suite 1100, Colorado Springs, CO 80903 USA. For additional information phone 719.277.6657 or email lampsprocket@yahoo.com

Deadline: Ongoing

VANCOUVER VIDEOPOEM FESTIVAL

The Edgewise ElectroLit Centre is seeking videopoem submissions for the 4th Annual Vancouver Videopoem Festival. The EEC aims to develop a forum for defining, legitimizing and nurturing work in this hybrid genre and the artists who produce it. Get public exposure and have your work screened in a premier public venue, the Pacific Cinematheque, November 14-16, 2002. To obtain an official VVF 2002 Submission application form, contact Event Producer Warren Dean Fulton @ 604.251.5845 or visit www.videopoem.com. Submission fee: \$20 Cdn./ \$20 U.S. for international submissions

Deadline: July 1st, 2002 (postmarked)

THE TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

Reel Asian is looking for features, short films, videos, documentaries, comedies, animations . . . obscure experimental films, complex political rants, ironic chop-sucky kung-fu flicks, deconstructivist mockumentaries, minimalist Generation X slacker dramas, and anything else that is brilliant, creative, weird, or just plain entertaining. All films must be independently produced with an Asian/Asian North American in a key creative role. Submissions from students and first-time and emerging directors are welcome. There is no entry fee. For more information, please contact the festival office at 416.703.9333 or email programming@reelasian.com.

The submission form is available online at www.reelasian.com.

Deadline: August 1, 2002

4TH FESTIVAL DES CINÉMAS DIFFÉRENTS DE PARIS
A non-competitive festival exclusively dedicated to experimental cinema, the festival is organized around an international program as well as an open "carte blanche." Organized by the Collectif Jeune Cinema (CJC), French distribution cooperative of experimental film and Different Cinema, the festival will take place from December 3 to 8, 2002 at the cultural center La Clef (21 rue de la def, 75005 Paris / FRANCE). For complete details email Sarah Darmon at cjcinema@wanadoo.fr.

UPCOMING FESTIVAL DEADLINES

COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL

Location: Worthington, Ohio

Dates: October 25-27, 2002

Tel: 614.841.1666

Email: info@chrisawards.org

www.chrisawards.org

Deadline: July 1, 2002

RENDEZVOUS WITH MADNESS FILM FESTIVAL

Location: Toronto, ON

Dates: October 1-15, 2002

Tel: 416.583.4339

Email: info@rendezvouswithmadness.com

www.rendezvouswithmadness.com

Deadline: July 5, 2002

SAINT HILAIRE DU TOUVET INTERNATIONAL HANG GLIDING FILM FESTIVAL

Location: Saint Hilaire Du Touvet, France

Dates: September 19-22, 2002

Tel: 00 33 0 4 76 08 33 99

Email: infor@coupe-icare.org

www.coupe-icare.org

Deadline: July 15, 2002

THE WORLD FILM FESTIVAL—FEATURES

Location: Montreal, QC

Dates: August 22 - September 2, 2002

Tel: 514.848.3883

Email: info@ffm-montreal.org

www.ffm-montreal.org

Deadline: July 15, 2002

INTERNATIONAL SHORT FILM FESTIVAL OF THE IRANIAN YOUNG CINEMA SOCIETY

Location: Tehran, Iran

Dates: October 21-26, 2002

Tel: 0098.21.8773114

Email: info@shortfilmfest-ir.com

www.shortfilmfest-ir.com

Deadline: July 20, 2002

FESTIVAL DE CINEMA INDEPENDENT DE BARCELONA

Location: Barcelona, Spain

Dates: November 15-23, 2002

Tel: 34 93.306.41.00

Email: alternativa@cccb.org

ifn.cccb.org

Deadline: July 31, 2002

THE TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL

Location: Toronto, ON

Dates: November 28 - December 1, 2002

Tel: 416.703.9333

Email: programming@reelasian.com

www.reelasian.com

Deadline: August 1, 2002

CABBAGETOWN FILM & VIDEO FESTIVAL

Location: Toronto, ON

Dates: September 4, 2002

Tel: 416.921.0857

www.oldcabbagetown.com

Deadline: August 1, 2002

THE REGUS LONDON FILM FESTIVAL

Location: London, UK

Dates: November 4-11, 2002

Tel: 44.0.20.7815.1322

Email: sarah.lutton@bfi.org.uk

www.lff.org.uk

Deadline: August 2, 2002

INTERNATIONAL LEIPZIG FESTIVAL FOR DOCUMENTARY AND ANIMATED FILMS

Location: Leipzig, Germany

Dates: October 15-20, 2002

Tel: 49.0.341.9.80.39.21

Email: dok-leipzig@t-online.de

www.dokfestival-leipzig.de

Deadline: August 25, 2002

ANTIBES UNDERWATER WORLD FILM FESTIVAL

Location: Antibes, France

Dates: October 30 - November 3, 2002

Email: spondyle@wanadoo.fr

www.divernet.com/festival/infoeng.htm

Deadline: September 15, 2002

ZINEBI INTERNATIONAL DOCUMENTARY & SHORT FILM FESTIVAL

Location: Bilbao, Spain

Dates: November 25-30, 2002

Tel: 34.94.424.86.98

Email: info@zinebi.com

www.zinebi.com

Deadline: September 15, 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.

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; www.canadacouncil.ca

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

& March 1, 2003

Grants to New Media and Audio Artists: **October 1, 2002**

& March 1, 2003

Arts Commission Grants (pilot): **December 1, 2002**

Aboriginal Media Arts Program: Call the Council for deadlines

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

ONTARIO ARTS COUNCIL

416.961.1660; www.arts.on.ca

Artists' Film and Video: **October 1, 2002 & April 15, 2003**

Aboriginal Arts: **September 15, 2002 & March 1, 2003**

Chalmers Arts Fellowships, Chalmers Professional Development Grants (call OAC for details): **January 15, 2003**

TORONTO ARTS COUNCIL

416.392.6800; www.torontoartscouncil.org

Media Arts: **November 20, 2002**

TELEFILM CANADA

416.973.6436; www.telefilm.gc.ca

Canadian Feature Film Fund (French language films):

September 16, 2002

PRAXIS CENTRE SCREENWRITERS COMPETITION

604.682.3100; www.praxisfilm.com

June 30, 2002

NFB FILMMAKERS ASSISTANCE PROGRAM

416.973.5653;

www.onf.ca/documentary/html/en/4.4.1e-fap.html

September 1, 2002

INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca

October 1, 2002

HAROLD GREENBERG FUND

416.956.5431; www.tmn.ca/hg_popup/hg_01_en.asp

Story Optioning Phase: **August 26 & October 21, 2002**

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

Equity Investment Program: **no deadline**

NEWSLETTER NOTICE BOARD

NEW EMAIL!

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

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: JULY 5, SEPT 6

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