

# LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO  
VOLUME 22 ISSUE 5 SEPTEMBER/OCTOBER 2002

SUPER-DUPER 8 BRIAN STOCKTON TIFF CFMDC: 35 YEARS OF DISTRIBUTING  
INDEPENDENCE LIFT SALON DES REFUSÉS JOHN CAGE

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## NOVEMBER ARTIST TALK

Three Features: Three Formats... Recent Low Budget Feature Films.

Our tentative program features:

Sleep Always by Rick Palidwor and Mitch Perkins (shot on Super-duper 8)

VOiLA by Ryan Noth (shot on 16mm)

Goldirocks by Paula Tiberius (shot on digital video)

Thursday, November 14 at 7pm in the LIFT Mezzanine All are welcome.  
Admission is pay-what-you-can.

LIFT DIRECTOR SERIES PRESENTS  
An Evening with Bruce Elder

With excerpts from Crack Brutal Grief

7:30pm, November 19, 2002  
Innis Town Hall (2 Sussex Avenue)



# CONTENTS

- 04 SUPER-DUPER 8  
RICK PALIDWOR
- 09 IN PROCESS: AN INTERVIEW WITH BRIAN STOCKTON  
LOUIS TAYLOR
- 12 INDEPENDENTS AT TIFF  
DANIEL COCKBURN AND CHRIS KENNEDY
- 14 CFMDC: 35 YEARS OF DISTRIBUTING INDEPENDENCE  
CHRIS KENNEDY
- 15 REVIEWS: LIFT SALON DES REFUSÉS, JOHN CAGE

16 LIFT NEWS  
21 FESTIVAL DEADLINES  
22 FUNDING DEADLINES

ON THE COVER AND BELOW: SLEEP ALWAYS BY RICK PALIDWOR BACK COVER: PHANTASMAGORIA BY NINA TOTH PAGE 20/21: GRAFFITI BY MADI PILLER

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EDITOR: Larissa Fan

DESIGN: F Duran Productions, Franci Duran

WRITERS THIS ISSUE: Vicky Chainey Gagnon, Daniel Cockburn, Chris Kennedy, Sam Lee, Rick Palidwor, Louis Taylor

NEWSLETTER COMMITTEE: Sarah Armenia, Shannon Brownlee, Kevin Cherry, Karen Crozier, Andrew Hamilton, Maria Kochan, Jason MacDermott (chair), Kate Miles (vice-chair), Marc Rosing, Glen Wylie (secretary)

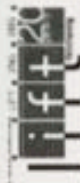
LIFT STAFF: Malcolm Rogge (executive director), Deanna Bowen (communications coordinator), Vanessa Lam (technical coordinator), Roberto Ariganello (technical coordinator), Jeff Watson (office coordinator)

BOARD OF DIRECTORS: Scott Berry, Daniel Cockburn (vice-chair), Arthur Conway, Eliana Frederick, Sara Madean (secretary), Alexi Mans, David Nancoff, John Price (treasurer), Izabella Pruska-Oldenhof, Majid Qureshi, Julie Saragosa (chair)

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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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; email: office@lift.on.ca  
Anyone with suggestions or ideas, please call Deanna at the LIFT office or email: newsletter@lift.on.ca




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# SUPER-DUPER 8

RICK PALIDWOR

**When you insist on shooting film instead of tape but you don't have any money, Super 8 is the natural choice. If you want to make it wide-screen, Super-duper 8 is the way to go. Mitch Perkins and I recently completed a feature-length drama, *Sleep Always*, which to our knowledge is the first feature to originate in the Super-duper 8 format.**

## WHAT'S IN A SUPER (DUPER) NAME? (A SELECTIVE HISTORY OF FILM FORMATS)<sup>1</sup>

In 1932 8mm motion picture cameras were introduced. These cameras use special 16mm film with twice the sprocket holes and expose only one-half of the film at a time. Once processed, the film is slit into two 8mm strips. This format is often referred to as Double 8mm. In 1965 Kodak introduced the Super 8 format: 8mm film packaged as a single strip with smaller (and repositioned) sprocket holes, allowing it to record an image 50% larger than regular 8mm.<sup>2</sup> This was the third time the word "super" was used to describe a film format.<sup>3</sup> (See Figure 1 for a comparison of typical 8mm formats.) "Super" was used again in 1970, this time to describe a wider than normal 16mm frame. Super 16 achieved a 20% wider frame by growing in the opposite direction—toward the edge normally occupied by a second set of perforations or, in some cases, by the sound stripe. (See Figure 1 for a comparison of 16mm formats.)

In the mid-1980s Greg Miller (one of the original owner/operators of Exclusive Film and Video, the Toronto Super 8 lab) and Mitch Perkins (the film processor at the time) made an astute observation. Super 8 film—despite the "super" moniker—still had room to grow. One entire edge of the Super 8 filmstrip was reserved for the sound stripe but could easily be turned into additional image area, as was the case with Super 16. All they had to do was widen the gates on their Super 8 cameras. The technique was (and is) simple: remove the gate from the camera (provided it's held in with screws, not rivets), file down the left-hand edge, and re-install. Mitch claims that they had never heard of Super 16 at the time, which is not hard to believe; although it had been introduced to the market much earlier, Super 16 was not recognized by the International Standards Organization until

<sup>1</sup> The following discussion of film formats touches on a few historical points as they relate to Super-duper 8. The history of film formats is much more complex—there have been nearly 100 different formats since Edison introduced his Kinetoscope in 1894. An excellent history by Michael Rogge, "More than 100 years of film sizes," can be found at [www.s4all.nl/~wchm/filmsize.html](http://www.s4all.nl/~wchm/filmsize.html). See also [www.film-center.com](http://www.film-center.com) for an informative table of film formats in history by Mark Baldock. Unless otherwise stated, the technical data cited here was lifted from these two sources.

<sup>2</sup> Super 8 was revolutionary for a number of reasons. Visit [www.kodak.com](http://www.kodak.com) for more information.

<sup>3</sup> Super Technirama was introduced in 1958 and Super Panavision in 1959. Neither is in use today; for details see the film-center link above.

<sup>4</sup> Interestingly, Rogge claims that "there are suggestions to enlarge the image size [of Super 16] even further by introducing vertical perforations similar to those used in Super 8mm." If they're stuck for a name we'll suggest "Super-duper 16!"

1981, and was slow to catch on in North America.

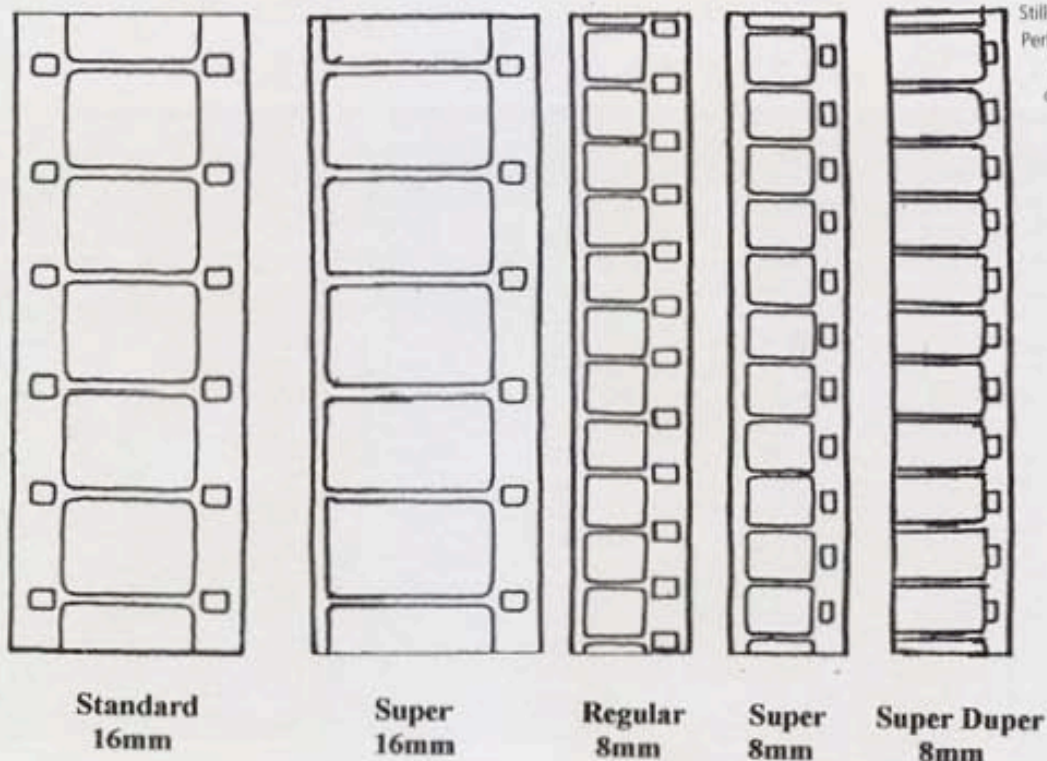
I'll never forget Mitch telling me, back in the mid-late 1980s, that he'd "shaved his gate." I scrunched my brow and shrugged. I was not involved in film at that time, and had no idea what he was talking about. Little did I know that the revolution had begun. Over the years Mitch continued to experiment with his camera gates, carving them wider and wider by small increments, expecting the running film to buckle at some point during transport. To his surprise it didn't, probably because it is so small, allowing the film to be exposed from the perfs all the way to the opposite edge, recording an image 13% wider than normal Super 8. Thus Super-duper 8 was born.<sup>4</sup> (See Figures 1 and 2, below and on page 6.)

#### HAZARDS OF SHOOTING SUPER-DUPER 8

There are several "flaws" with the Super-duper 8 system, but they are either insignificant or easily overcome. Technically the system is slightly



FIGURE 1 - A COMPARISON OF 16MM AND 8MM FILM FORMATS



Stills: (above) DP Mitch Perkins with the modified Super-duper 8 camera; (left) Laurie Maher as Nada in *Sleep Always*

You will notice that the Super 8 frame shown above does not extend all the way to the perforations. Most cameras in fact expose the emulsion up to the perforations, but most projectors mask this tighter and you end up with something like the frame shown here. The Super-duper 8 frame shown above extends all the way to the perforations because in the Mitch Perkins custom Super-duper 8 telecine this part of the frame actually makes it onto the screen.

FIGURE 2 - FRAME GRABS FROM SLEEP ALWAYS



The left-hand picture shows the full Super-duper 8 frame. The right-hand picture shows the same image as if it were shot with a standard Super 8 camera. Notice how the picture on the left has extra emulsion exposed on the right-hand edge: this is the "super-duper" part of the frame. The black line inside the frames illustrates the approximate size of the final screen image after projector masking; notice how the Mitch Perkins "super-duper" transfer uses more of the frame by eliminating unnecessary masking. (Photo shows Laurie Maher as Nada).

off-centre, but because it's such a small gauge it does not appear "off" to the eye and no realignment is necessary.<sup>5</sup> Second, the camera was not designed to "see" the wider frame (the extra 13% is on the right-hand side when looking in the viewfinder). Therefore, you have to compose shots with this unseen area in mind. Also, some camera lenses are subject to vignetting on the right-hand side. This may restrict lens settings, in which case you have to avoid focusing too close or going to the far end of the zoom ring.

#### APPLICATIONS OF SUPER-DUPER 8

The benefits of Super-duper 8, which are precisely the same as with Super 16, are only realized in projection, which can take many forms<sup>6</sup>

##### FILM BLOW-UP TO 35MM

Regular Super 8 has an aspect ratio (frame width divided by frame height) of 1.33:1 (as

does regular 16mm). If a 1.33 frame is blown-up for 35mm release, which typically has an aspect ratio of 1.85:1, a significant portion of the frame is lost due to cropping. A Super-duper 8 frame, on the other hand, has an aspect ratio of about 1.66:1 (as does Super 16) and is cropped significantly less when blown-up.<sup>7</sup> The Super-duper 8 (or Super 16) frame also requires less magnification to fill a 1.85 frame (compared to their regular counterparts), thus resulting in less image degradation during blow-up.

##### TRANSFER TO WIDESCREEN TV

The emerging standard ratio for widescreen television is 16:9, which can also be expressed as 1.78:1. As with film blow-ups, Super-duper 8 (and Super 16) require less cropping to fill a widescreen TV frame.

##### LETTERBOX TRANSFER TO REGULAR TV

A regular TV screen has an aspect ratio of 4:3 (or 1.33:1). A widescreen image must be letter-

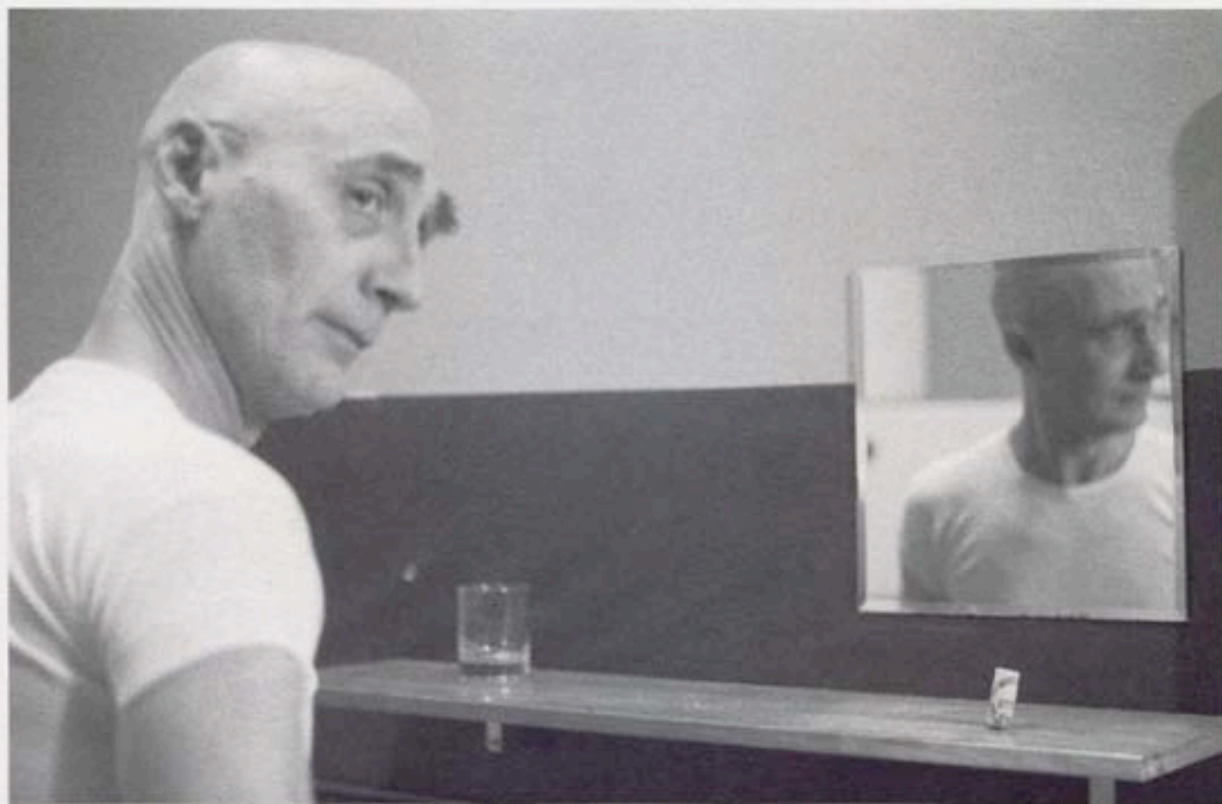
## 16 Reasons to Consider Super 8 as your Capture Medium

1. Super 8 film stock is about half the price of 16mm stock.
2. Super 8 processing is about half the price of 16mm processing.
3. Super 8 is reversal film, which can be transferred to tape at a fraction of the cost of transferring negative film.
4. Super 8 cameras are very affordable to own, resulting in more flexibility in your production schedule because you are free from the time pressures that come with rentals.
5. Multi-camera shooting is very affordable, which opens up a host of advantages for you and your actors.
6. Super 8 cameras are small, portable, discreet, quick to set up, require smaller crews and so on, all of which are very helpful if you are shooting in public places without permits.
7. The small cameras, crews etc., make it easier to get permission to shoot in many locations.
8. The small cameras make it easier to shoot in small, tight spaces.
9. Super 8 cameras have built-in light meters.
10. Super 8 cameras have built-in colour correction filters.
11. Super 8 film cartridges can be reloaded in seconds in daylight.
12. Super 8 cameras are more likely than larger gauge cameras to have multiple frame rates at the touch of a button.
13. Super 8 cameras are more likely to offer in-camera fades and dissolves.
14. Super 8 cameras are typically quieter than larger gauge cameras.
15. Super 8 cameras can be found for a couple of dollars, allowing you to take huge risks, such as throwing the camera out of a moving car or dropping it from the top of a building.
16. Because Super 8 cameras are so small, it is more practical to devise a lot of your own homemade accessories. (See Side Bar: Sleep Always Camera Packages and Accessories.)

<sup>5</sup> In a 16mm environment modifications to the camera were necessary for the conversion to Super 16. Visit [www.abelcine.com](http://www.abelcine.com) and navigate to the section "Super 16 Guide" for more information.

<sup>6</sup> Both Super 16 and Super-duper 8 sacrifice the sound stripe area of the film. In the applications outlined here, however, the sound stripe area would never be used anyway, so it's really no sacrifice at all.

<sup>7</sup> A Super 16 blow-up increases the usable image area by 46%, compared to standard 16 when blown-up. See [www.abelcine.com](http://www.abelcine.com) for more details. A Super-duper 8 blow-up would probably result in similar increases in usable image area compared to standard Super 8.



Still: (above) Ed Fielding in *Sleep Always*

boxed when transferred to a 4:3 screen, otherwise the left- and/or right-hand edges would be cropped.<sup>8</sup> In a letterbox transfer the image must be shrunk (or, more accurately, enlarged less, as with the blow-up scenario) during the transfer. As a result, grain is tighter and the image noticeably sharper.

*Sleep Always* was transferred to a 4:3 screen, letterboxed, as described above. Mitch developed a home telecine system using a modified Super 8 projector, a lens and mirror system to flip and focus the image, and a Canon XL-1 miniDV camera to capture the image to video. Mitch made the necessary modifications to his Super 8 projector in the same way he modified his cameras: remove the projector gate, file down the left-hand edge, re-install. Importantly, Mitch carved the projector gate more than strictly necessary. Since most projector gates are slightly smaller than camera gates, the outer edges of the frame, especially on the perf side, never make it to the screen in a normal telecine set-up. By carving his projector gate as much as possible, Mitch ensures that no part of the image is unnecessarily lost in the transfer. In

fact, the Super-duper 8 frame, once transferred to tape, is about 30% wider than a normal Super 8 frame.

Since Mitch had carved out his projector gate on all sides, the "raw" transferred image displayed a sliver of the adjacent frames at the top and bottom of the screen. (See Figure 3 for a sample of a "raw" Super-duper 8 frame after transfer.) All the *Sleep Always* footage was transferred in this raw form the first time around and a 1.85:1 matte was applied digitally in the edit suite.

The digital mask was too sharp for our tastes—it looked like a video effect—and although the rendering time wasn't ridiculous, it was a nuisance every time you wanted to make a trim. Months later we re-transferred the

#### FIGURE 3

A frame grab from *Sleep Always*, prior to 1.85 masking. Slivers of the adjacent frames are visible along the top and bottom edges.

(Photo shows Ed Fielding as The Neighbour).



<sup>8</sup> The alternative to a letterbox transfer is a "pan and scan," sometimes referred to as "fucking pan and scan," whereby a cropped image fills the entire screen and (in theory) the transferred image is recomposed (panned and scanned) when important details happen off screen (in the cropped part). It's rarely done well and is a poor substitute for showing the entire wide screen image. Call TV stations to complain when this happens—I once saw an extreme close-up of the bridge of Bill Pullman's nose on Showcase.

## A Big Fat Caution about Shooting Super 8

If you are shooting any sync sound you are strongly advised to do two things:

1) Shoot with a crystal sync camera. Otherwise, variations in the camera speed will cause endless headaches at the sound editing stage. Crystal sync Super 8 cameras can be found, but they are considerably more expensive than non-crystal cameras. If transferring to tape, you then have to find a crystal sync telecine set up, which may be difficult.

2) Shoot 24 frames per second (fps). It is imperative to shoot 24 fps because if you shoot at 18fps and transfer to tape, the transfer speed is actually 20 fps (to avoid video flicker). The difference is not enough to make the motion comical, but hard sound sync is obviously not possible in this situation.

Because of these issues Super 8 is best suited to non-sync sound projects.

Sleep Always was shot on non-crystal cameras at a base-rate of 18fps. 24 fps was not an option for us because Mitch did not have the required 5-bladed shutter on his projector for a flickerless 24 fps transfer. Needless to say our dialogue sync is soft, despite the arduous efforts of the sound editing team. (In fact, somewhere in the world right now members of said sound team are probably writing an article of their own, cursing the idiots (Mitch and I) who shot at non-crystal 18 fps...)

### SLEEP ALWAYS CAMERA PACKAGES

#### NIKON R10

Factory features: 7-70mm zoom lens; f1.4; variable shutter: 0-160 degrees; in-camera fades/dissolves; frame rates: 1,18,24,54 fps. Custom modifications: the handle, which contains the power source, was repositioned beside the camera body. A new base plate was put in place, including a metal frame which wrapped around the camera (like a roll bar), which allows various accessories, such as lights or video-assist rig, to be attached. Metal frame also allows camera to be suspended from a boom arm. Mounting rods extending out the front hold lens attachments, bellows, matte boxes and so on.

#### CANON 814XL-S

Factory features: 7-56mm zoom lens, 4.5mm attachment; f1.4; variable shutter: 150/220 degree; in-camera fades; frame rates: 1,9,18,24,36 fps, interval/meter, timer

#### Nizo S560

Factory features: 7-56mm zoom lens; f1.8; variable shutter. Custom modifications: Handle was removed and new base plate attached. Batteries (formerly in the handle) are rested or attached on the front of the new base plate.

#### "Midge" MACH I

Started as a Bell & Howell 2123 XL. The shell and guts were removed until the shutter wheel was exposed. The camera is run by either turning the shutter wheel by hand or by touching the wires to a battery. Camera speed can be varied by messing with the battery contacts. (A "dead" battery will run the camera at very slow speeds). A level is used for framing since the eyepiece has been removed. A black plastic plate was attached to offer some protection from the elements. A soft black cloth is placed over the body when shooting to prevent light leakage. It was given the name Midge as a bit of a joke—sort of a brunette sidekick in a beach movie—and for some reason it stuck.

#### "Midge" MACH II

Started as a Nikon Super Zoom 8. Modified on the same principle as Mach I. Shutter wheel is at the back and wires at the top. On this model the eyepiece is still functional and the motor can be powered to three different speeds.

footage and this time Mitch devised a physical 1.85 matte which was placed in the image path. The result is a softer letterbox edge, and there was no need for rendering.

### FINAL WORD

We think that Super-duper 8 could be the way of the future for low-budge: shoots that want to originate on film. The modifications are relatively simple and the resulting images are significantly better than regular Super 8.



### SLEEP ALWAYS CAMERA ACCESSORIES

#### DOORWAY DOLLY

Base is constructed from two pieces of plywood, glued and screwed together, painted silver, mounted on four air-filled tubeless tires. Base has mount for standard tripod legs (collapsed). Alternate mounting holes in the base allow the seat (a drum stool, minus the legs) to be moved from side to side. The push bar is detachable. Designed with the help of Sean McClure at Gargoyle Carpentry.

#### STEADICAM JUNIOR KNOCK-OFF

Three-inch aluminum flat stock, bent, mounted on a universal joint with bearings in the handle, with adjustable counterweight at one end. Camera mounts on a double-plate base with four-way movement for balancing. Designed with the help of Sean McClure at Gargoyle Carpentry.

#### VIDEO ASSIST

A mini surveillance camera with a 2.5 inch colour LCD monitor on a home-made L-bracket. Each component runs on a separate 9v battery.

#### TRIPOD

Otherwise normal tripod features a fluid head mounted on top of a still head, allowing for easy leveling.

#### BOOM ARM

Base is a standard tripod with a Manfrotto clamp on a fluid head. For the boom arm one leg of a second, collapsed tripod is clamped to the base, extended, and weighted at the back.

#### BLIMP

Masonite box with sound absorbing material on the inside, features optical glass at the front (to shoot through), a hole at the back (for the camera eyepiece) and a small hole (for the remote cable). The top is removable.

#### ADDITIONAL LENSES

**SUPER WIDE-ANGLE LENS:** Lens takes from an opaque projector, mounted in front of the camera lens.

**CLOSE-UP LENS:** The front element from a telescope lens array mounted into a threaded 67mm filter ring; screws onto the front of the camera lens.

**1:1 LENS:** The middle (wide-angle) element from an enlarger lens array, mounted into a threaded 67mm filter holder; screws onto the front of the camera lens.

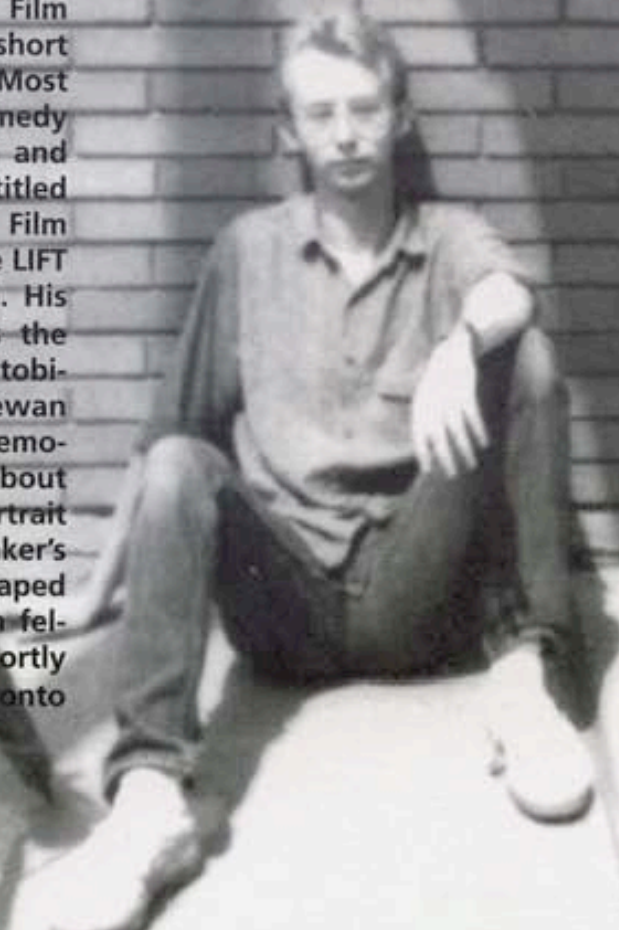


# IN PROCESS:

AN INTERVIEW WITH BRIAN STOCKTON

LOUIS TAYLOR

Brian Stockton is a native of Saskatchewan now living in Toronto. He studied film in Regina and attended the Canadian Film Centre, where he made the short *The Weight of the World*. Most recently he worked on a comedy puppet series *Internet Sluts* and made an animated short entitled *Self: [Portrait/Fulfillment]* A Film by the Blob Thing through the LIFT 20th Anniversary commission. His latest film, *Saskatchewan*, is the first in a proposed series of autobiographical shorts. *Saskatchewan* uses home movies, vintage memorabilia and the straight facts about Saskatchewan to paint a portrait of the first year of the filmmaker's life and the province that shaped his identity. Brian talked with fellow filmmaker Louis Taylor shortly before its premiere at the Toronto International Film Festival.





Still: postcard  
from Brian  
Stockton's  
Saskatchewan

LOUIS TAYLOR: Let's start with the traditional, how did you get started as a filmmaker?

BRIAN STOCKTON: I started with my parents' home movie camera. I was about eleven. I did a lot of animation, just playing around.

LT: Who influenced you at that time?

BS: Charles Schultz was a huge early influence, because I've always been interested in comics as well as film. In terms of those early, early formative years he would have been my first artistic role model. Then things like the **Road Runner/Bugs Bunny** cartoons. Chuck Jones was another huge influence.

LT: So it was animation that got you into film?

BS: Yes, although it's been a sideline as far as the majority of my work is concerned. I did it as a kid, and then I went to film school and worked on live action stuff. Then I decided to play around with it again in '88 and what came out of it was the first **Blob Thing** film. It turned out really well and I decided to continue doing it. It's the kind of animation you can do without a lot of money, without spending a lot of time. It's very cheap and nasty animation, you can do it really quickly.

LT: So are you more of a method or message person?

BS: Maybe method.

LT: You're more interested in the technique...

BS: Yeah, the technique seems to inform what I do. The process is a big part of it. I don't like to have too many preconceived notions, I like to just start working on something and see where it goes. Some things are more planned than others, but I do like to wing it and see what happens.

LT: So the **Blob Thing** was something that came out of that process?

BS: It was a complete experiment. I didn't even plan to finish it. I just thought, well I'll spend a day sort of playing around. I wanted to test out camera moves with animation because I've never done that before. You never think of doing that as a kid. So I wanted to see if that would work without any of the expensive equipment that's normally associated with doing stop-motion and camera moves. I found that if I did it really quickly, where the camera moves from here to here in twelve frames, it doesn't matter if you have an expensive rig, you just do it and the move goes so fast it basically works. If you look at it closely it looks sort of kooky, but it absolutely does the job. So the **Blob Thing** really just started out as an experiment in motion and camera moves. I did the first 100 feet then thought, "wow, that really turned out well, I should think of an ending!" So I thought of an ending, shot it and it turned out really well.

LT: The most recent installment has been up for a number of awards, hasn't it?

BS: It hasn't won a lot of awards, but the series has been doing well in terms of getting it screened and audiences watching it and selling it to TV, especially considering how cheap the films are to make. The first one cost about \$300—I paid for it out of pocket, there was only one track of sound and there's no sound mix or anything. So I'm very proud that it cost \$300 and has probably made \$3,000 over the years. I think it's rare to be able to make a short film and actually make a profit.

LT: So fuck you, neo-Cons!

LT & BS: Laughter

LT: But seriously, there's all this garbage being perpetuated about artists being layabouts who don't bring in a profit, but when we look at a lot of these small films, arts council funded or otherwise, they at least sometimes break even or earn a profit. I mean, Telefilm has only recouped a miniscule amount on their investment in bigger budget, so-called private industry productions. So in the bigger picture who earns more of a profit? Artists or the commercial industry?

BS: I've often wondered about that. I grew up in Saskatchewan and a lot of my earlier films were made in Saskatchewan. I was there around the time of the establishment of the provincial funding agency, Saskfilm. So in those early days there was a lot of thought about that sort of thing. It felt like the stuff the other independent filmmakers and I were doing was kind of disregarded as just those artists looking for a handout. Versus the corporate guys who were also looking for a handout.

LT: Have you worked within the commercial industry? Have you worked with those kinds of (editorial) restrictions on your creativity?

BS: I have had only bits and pieces of work within the commercial industry. The most recent and probably biggest involvement was a TV show called *Internet Sluts*, which was on the Comedy Network. It was a puppet show starring a talking penis named Wally. He and his friend Merk would surf the internet and make jokes about it and usually surf to porn sites and stuff like that, it was very... I don't know what you'd call it...

LT: Did you have any creative input, or did they just bring you on as a hired gun?

BS: It was a very small production that was initiated by Steve Westren, who was someone I met at the Canadian Film Centre. He brought me on along with a few other people and we kept it really, really small. I wrote four episodes and directed five, and Steve did the bulk of the creative work, so it was an industry experience but not like working for CTV or some place like that. We had a lot of creative freedom; I was quite surprised. They really said just go nuts.

LT: So are you moving in the direction of doing more industry work?

BS: Umm...(long pause) That's a hard one. In many ways I just have to wait and see what opportunities present themselves. I would love to do something like *Internet Sluts* again, but unfortunately the show wasn't renewed, so we didn't get to do a second season. In terms of industry I'm going to try hard to make a feature. I think that's a better fit for me than television.

LT: How many films have you made?

BS: I've made ten to twelve shorts on 16mm, and

two low-budget features way back when in Saskatchewan—one in the late 80's, and the other in 1990.

LT: Does your latest film *Saskatchewan* mark something of a transition for you?

BS: It's not necessarily about the transition of coming to Toronto, but it's definitely about having some distance from my home province—being able to see it from the outside. I've been away long enough now that I can see it from a different perspective. I probably wouldn't have attempted this film if I were still living there.

LT: So it's sort of a coming-of-age film?

BS: Yeah. In a more direct sense it's part one of what's going to be a series of shorts that I'm going to make about my life. It's basically my autobiography. This first part is supposed to cover my life from age zero to one, which is 1964-65. I have some of my parents' home movies from that era that I've used in it. But of course one doesn't really have any specific memories of that first year of life, so as I was doing it, and again this is part of that process thing, the project changed and became more about Saskatchewan than about me. Because I don't have any direct memories it seemed natural to really talk about what being born there did to shape my life.

LT: In closing, what route would you suggest that a young, neophyte filmmaker take?

BS: I went to film school. I have a film degree and I really started out attending just simply because I wanted access to the equipment, I really never expected to learn anything. But I did, so that experience is highly recommended. It's my own personal preference that in film studies I think the emphasis should be on the practical and making as much stuff as you can. The theory part of it is important, but I don't think it's the most important thing. To work and experiment on your own is best. Meet as many filmmakers as you can and talk to them about their stories, because everybody's film career is absolutely different and unique.

LT: I'm really looking forward to seeing what you come up with in the future. Good luck.

BS: Thanks, the same to you.

# TIFF REVIEWS

## INDEPENDENT VISIONS AT TIFF

This year's Toronto International Film Festival offered another huge selection for those willing to wade through it all to catch a few films. Although people often complain about the overwhelming abundance of films, the wide net captures an array of both the well known and the obscure.



The Canadian Retrospective focus director, Allan King, is probably best noted for his documentary films—direct cinema classics like *Warrendale* and *A Married Couple*—so he was a good choice for a year that featured some very strong documentary work. Catching his early *Running Away Backwards*, an energetic docudrama about Canadian expatriates in 1960s Ibiza, put me in the right mood for more documentary viewing. Peter Mettler's *Gambling, Gods & LSD* was per-

haps the most impressive Canadian documentary in the festival, pushing the normal expository form to poetic and epic levels. A beautifully shot meditation on the search for transcendence, the film took us from the Toronto Airport Church and Las Vegas casinos to Switzerland and India. The film only faltered in the last half-hour; Mettler's visit to India felt like a required exercise which failed to resonate with the earlier parts of the film. Unlike Mettler's journeyman cinema, LIFT member Mike Hoolboom's *Tom* was the result of many evenings at home, meticulously collecting images from the local video store. The result is a plundered database of cinema that encircles the biographical musings of Tom Chomont, a New York-based experimental filmmaker who is struggling with Parkinson's and HIV. While *Tom* explained how images construct identity, *Bowling for Columbine* ques-

tioned how images construct fear. Michael Moore's documentary about American gun abuse was one of the strongest films of the festival. It treated its subject with the complexity it deserved and, as a brave attempt to question the current political environment in the US, it reinforced how relevant the documentary form can be in dealing with issues that affect us all.

The documentary form also showed up in the Visions programme, introduced this year as a way to highlight new explorations in form and content. I felt like most of the great films that I saw were concentrated under the Visions banner, so I wonder how much the creation of this programme sucked the interesting work out of the rest of the festival. Highlights included *Le Fils*, a stunning fiction film by the Belgian Dardennes brothers. With the camera hovering over the protagonist's shoulder for a large portion of the film, *Le Fils* propelled the viewer directly into the emotional space of the characters. Another film that achieved this, but at a much slower pace, was the Thai film *Blissfully Yours*, which followed a young couple on their weekend retreat. The director, Apichatpong Weerasethakul, worked carefully with his non-professional actors to develop an acute awareness of each character's sense of time. The resulting film serves as a languid look at the pleasures and pain of young, and perhaps even forbidden, love.

French director Robert Gédiguian shares a similar intimacy with his actors. Featured in the Director's Spotlight, his work was probably the most stunning discovery of the festival for me. A native of Marseilles, he has made a dozen features over the last twenty years, all of which utilize a consistent group of actors (including his wife and childhood friend). Individually, the films are deft explorations of social politics within the

Stills (left to right): Mike Hoolboom's *Tom*; Apichatpong Weerasethakul's *Blissfully Yours*; Dardennes Brothers' *Le Fils*

working class and multiethnic communities of Marseilles. Collectively, the films trace the changing face of Marseilles. Watching this work, which was so clearly about the politics of a place, was a revelation into the spirit of an active engagement in the localized power of filmmaking.

It's a tribute to the scope of the film festival that these independent visions can share a place in the festivities alongside the glamour of the big money spectacles and their red carpet treatment.

CHRIS KENNEDY

### OPENING GAMBITS: TIFF 2002

Start with a bang and get 'em hooked: that's what Syd Field and his screenwriting acolytes will tell you. Pen-ek Ratanaruang's *Mon-rak Transistor (A Transistor Love Story)* took this tactic to the max with a raucous opening sequence involving outdoor karaoke dancing, young love, a furniture-flinging brawl, and some goats. But as the story of a Thai army-defector with pop-star aspirations became more ploddingly familiar, its bubble-gum-Kusturica approach became less and less charming. I had the feeling that it was leading up to an all-stops-out musical climax which would redeem the movie... but I didn't have enough of this feeling to compel me to stay and see if I was right.

Alexander Rogozhkin's *The Cuckoo* displayed a neat inversion of the start-with-a-climax method; its first 25 minutes almost exclusively involved Finnish WWII soldiers shackling one of their own to a rock. This heightened drama of slow preparations played like a mix of *Beau Travail* and *MacGyver*; devoid of all but the most rudimentary dialogue and plot, its fascination with minute movements was bewildering and engrossing. The resulting story to which this finally gave way—the escaped sniper and a wounded Russian wind up together at a Laplander woman's home—was minimally cloying in its espousal of pacifism and brotherhood.

On the Canadian front: do we ever start off anything, let alone movies, with a bang? Well, Daniel MacIvor is not out to break the northern mould; his feature *Past Perfect* intercuts the modestly pleasant meeting of two airplane pas-

sengers (played by MacIvor and Rebecca Jenkins) with their marriage in rigor mortis some years later. Seeming at first like Egoyan's poor DV cousin, it eventually swept me up in its static depression (if such a thing is possible). I'm still trying to determine the use of a movie that seeks to amplify its viewers' anhedonia, but I can't deny that it did the job.

The *Wavelengths* experimental shorts, curated by Susan Oxtoby, offered an associational space not found in the narrative works. The programme I saw kicked off with Janie Geiser's *Ultima Thule*, a stormy wash of meteorological vectors and human figures in transit, alluding to but never defining some story on the themes of distance, travel, and longing. If the programme which followed is to be faulted for anything, it's for its rigorous unity. The clear focus on experimental animation made for a cohesive viewing experience, but some of the less striking works—e.g. Lewis Klahr's witty but repetitive series—suffered from their similarity to one another. Kenneth Anger's *Puce Moment* was a well-placed anomaly, its meld of self-serious and goofy providing the perfect break. The final film, Casey Koehler's *Bautismo*, was the curatorial payoff, a texturally immaculate deluge of watery photograms providing a re-submergence in, and eventual surfacing from, the ocean initiated by Geiser.

I was hoping to see at least one film which offered the best of both worlds: durational narrative absorption with enough associational looseness to allow viewers to construct their own meaning. Thankfully, I saw Mike Hoolboom's *Tom*. Though it is indeed a feature-length "documentary portrait" of NY filmmaker Tom Chomont, the phrase barely begins to describe this movie. Try to watch a documentary portrait while simultaneously recalling every movie you've ever seen (and most of the ones you haven't), and you'll be imagining the experience which Hoolboom and editor Mark Karbusicky make concrete. That it's no mere digital stunt, but deeply and inexplicably moving, is testament to some sense of emotional/imagistic intuition to which I can only wish more filmmakers (including myself) had access.

DANIEL COCKBURN



# CFMDC:

## 35 YEARS OF DISTRIBUTING INDEPENDENCE

CHRIS KENNEDY

Birthday greetings abound as the Canadian Filmmakers Distribution Centre celebrates its 35th anniversary this year. Established in 1967 by a small group of filmmakers (including David Cronenberg and Lorne Michaels), the CFMDC is one of the oldest artist-run centres in Canada. Over these thirty-five years, it has promoted independent films in Canada and internationally, with a special focus on experimental film, queer film and short documentary. It can easily be seen as a sibling of LIFT, as a large portion of the CFMDC's collection was made through LIFT and both organizations have been integral in the development of the independent filmmaking community.

The longevity of the CFMDC has been the result of a lot of hard work. Independent film has never been widely popular, so it has always been an uphill battle to promote the collection and develop an audience. Over the years, a lot of committed individuals have done their best to ensure that films were distributed as widely as possible and that filmmakers got a fair screening fee. It is partly as a result of these efforts, and those of similar organizations, that there is currently such a vibrant independent filmmaking scene in Toronto. The CFMDC has had to adapt to an ever-changing environment, the most recent challenge being finding ways to work with digital media while still promoting and maintaining the active future of film as its own particular medium.

This dual awareness of the future and the past has played a big part in shaping the 35th Anniversary Tour, entitled **The Independent Short Film in Canada**. The four programmes of the tour include over two dozen films from every stage of the CFMDC's history, even including a 1956 Michael Snow film. The tour opened at IFCO, Ottawa's film co-op, in mid-June and has been travelling to over a dozen venues across the country. On November 27-30, the tour will stop in Toronto for a four-night stand at the Latvian Hall (491 College

Street) before going to a few final Canadian venues in the winter. Plans are afoot to tour the programmes into the States and perhaps internationally.

The line-up of films goes a long way towards proving the continued vitality of the short films in the CFMDC's collection. The first programme, **Fractured Fables**, features work that plays with the conventions of narrative. It includes such films as Alexandra Grimanis' **Mothers of Me**, an exploration of family mental illness, and the first film by Jack Chambers (who, incidentally, is the subject of a book and retrospective at the Cinematheque Ontario this fall). The second programme, **The Lighted Field**, is a more experimentally minded programme which explores the beauty of the film frame. Highlights include two beautifully hand-processed films: Joyce Wieland's structural study of race relations, **Hand Tinting**, and a new film by film farm graduate Christina Zeidler called **Traces**. The third programme, **Bodies in Time**, features the hilarious 1975 film, **Metamorphosis**, which follows an office worker in his attempts to save time in the morning by getting dressed during his elevator rides. The final programme, **Trouble in the Image**, features some great animated films, ending with Robert Kennedy's Super 8 **Dinky Menace**, a spoof on Hollywood big-budget filmmaking. **Dinky Menace** is an apt representative of the commitment to producing singular and exciting films, despite limited means, that is a feature of all the films in CFMDC's large collection.

Out-of-towners should email [tour@cfmdc.org](mailto:tour@cfmdc.org) for information about when the tour will be coming your way. Torontonians should mark November 27 to 30 in their calendars for four nights of good films and good company at the Latvian Hall.

Stills (top left to bottom right): *Traces* by Christina Zeidler; *Hand Tinting* by Joyce Wieland; *Metamorphosis* by Barry Greenwald; *Mothers of Me* by Alexandra Grimanis





# LIFT SALON DES REFUSÉS + JOHN CAGE

INNIS TOWN HALL, SEPTEMBER 10, 2002 + MUSIC GALLERY, SEPTEMBER 6, 2002

Sometime during the hullabaloo and foufou of the big-big festival of festivals, rejects, losers, and malcontents happily gathered together with their friends and family. Yes, the LIFT-organized 9th Annual National Salon Des Refusés had its day September 10, 2002. The screening consisted of two programs of short films rejected by the Toronto International Film Festival—a celebration of films miffed by TIFF. The collection (twelve in total) was a non-curated, chosen-by-lottery mélange of your usual Canadian, existential, eclectic fare of short films including experimental, dramatic narrative stuff, and of course, documentaries.

This year, a surprisingly large number of the films selected were from Winnipeg and the prairies, making the Salon a truly national event. I was also pleased to see 35mm film prints being screened, such as Brett Bell's *Blueberry*, Matthew Etches' *Dialogue*, and Clive Holder's *Eighteen Thousand Dead in Gordon Head*. Local talent found their way into the program with experimental entrées. Julie Saragosa's hot streak with the Salon continued this year with her hand-processed piece *Urban Caustic*—watching it made me want to move to Montreal. Keith Cole laid bare his drive to expose himself, in more ways than one, in the deliciously narcissistic romp *Coyote*, beautiful.

The two documentaries were coincidentally similar in theme: exploring the Asian-Canadian family. Carolyn Wong's *Yin Yin/Jade Love* was a poignantly sentimental investigation of her grandmother's life. The other one, the last screened for the evening, was this writer's own project *How to Make Kimchi According to My Kun-Umma*—a "how-to" on Korean cuisine and culture.

I was so pleased at the turnout of friends and family, to whom I am eternally grateful. My Kun-Umma (auntie), the subject of my documentary, made an appearance at the screening, and I'm sure she just adored the attention. My film was well received and I'm happy that I finally got a screening in this one-horse town. Thanks LIFT.

SAMUEL KIEHOON LEE

## SHADOW/LIGHT: AN EXPERIENCE OF JOHN CAGE'S ONE11 AND 103

If *One11 and 103* is a film without subject ("no lights, persons, things or ideas about repetition and variation"), it is not a film that denies the viewer a powerful subjective experience. It is an orchestral work about time that calls attention to its minimalist landscape through the slow formation of lights curving and morphing across the screen. If light, as discussed by McLuhan, can be pure information, *One11 and 103* is truly a work that demonstrates the refusal to constrain or resolve the transformative nature of its communication.

The abstracted field of information triggers a meditative trance that profoundly expands sound and image for the viewer, so that the impression

## TWO PIANOS ARE THE SAME. IT ISN'T TRUE.

JOHN CAGE

is of entering realm where shadow and light, embodied and intertwined, are imbued with rich meaning. During the 94-minute film, I drifted beyond the layers of light into the seemingly unreachable blackness just beyond, where I contemplated dualities and found myself wanting to memorize the sensations brought on by the film.

When asked why he chose to bring *One11* to Toronto audiences, curator Colin Clark pointed out that it is Cage's willingness to explore ideas through varying media that reveals the common interest in time shared by filmmakers and composers alike. This interdisciplinary aspect is one of the keys that makes Cage's artistic approach still relevant and vital today.

VICKY CHAINEY GAGNON

Stills: *How to Make Kimchi According to My Kun-Umma* by Samuel Keehoon Lee; *Urban Caustic* by Julie Saragosa

# LIFT NEWS

## MESSAGE FROM THE EXECUTIVE DIRECTOR

As I write this, we have just come to the end of a very busy summer for LIFT. Thanks to all the volunteers and staff who helped make our series of summer events a success. I would also like to thank our members for being very patient during the transition period while our new staff (Greg Boa, Vanessa Lam and Jeff Watson) became familiar with their jobs. I am pleased to announce that our summer student, Renata Mohamed, will continue to work for LIFT on an occasional basis to help our fall workshop series run smoothly. Thanks to all of her hard work, the technical coordinators were able to catch up on a lot of important odd jobs that take up a lot of time.

Every day, LIFT strives to provide our members with the best possible technical, networking and production support, given our very limited resources. In order that we may all make the best use of our equipment and facilities, I would like to encourage members to take extra care in all aspects of production planning. The following practices will help our technical staff immensely: book your equipment and order your film stock well in advance; always arrange a time to do registration and lens tests before your shoot; pick up equipment between 2pm and 5pm; and return all equipment on time. If you are planning to rent a large amount of equipment, call several weeks in advance to arrange a meeting with the technical coordinators to review your equipment needs and to identify any potential snags ahead of time. If everyone follows these practices, we will reduce the amount of time we spend dealing with last-minute emergencies, and save time for maintaining and developing our equipment and facilities.

I am looking forward to the fall events that are being planned by the Special Events and Programming Committee; in particular, I am excited about the Directors Series event with Bruce Elder, and our upcoming artist talk on "Three Features: Three Formats... Recent Low Budget Feature Films." We also hope to present an artist talk on the editor/director relationship in January. I hope to see you there.

Happy filmmaking...

MALCOLM ROGGE

## REPORT FROM THE BOARD

Hello LIFTers! The new members of the board have been adjusting over the past few months and are now in the swing of things. We had a retreat where we discussed the issue of LIFT as a "co-op"; although we operate like a co-operative with members and volunteer support, we are not legally considered a co-op. LIFT is a non-profit incorporated organization, which means we are legally obliged to follow certain laws. One of them is that we do not use the word co-op to

define ourselves. We are now looking into revising our mission statement, and also defining a values statement and a vision statement.

We delayed our application for the OAC Compass Program until the September 20 deadline to make sure that we found the ideal consultant for LIFT. This is a program funded by the OAC and Compass (formerly Consulting, Mentoring and Technical Assistance) to help arts organizations increase their self-reliance, capacity building and sustainability by covering some or all of the costs of providing a consultant or expert. The consultant will help us with the organizational review, policy-making and easing the transition of new board members. If we get the funding, our timeline will be November to January.

Greg Woodbury is now the Ontario rep for the Independent Media Arts Alliance—the IMAA (formerly the IFVA)—and he came to visit us at our August board meeting. He talked about why there was a name change (to include new media arts organizations) and about upcoming meetings where we can discuss issues that affect LIFT. He also talked to us about an exchange of equipment that Charles Street Video can offer us. They already offer the ProTools suite to LIFT members, and there is talk about some new miniDV video cameras as well.

In case you don't know, there are a few more committees at LIFT. A new Website Committee started up a few months ago, they meet the second Tuesday of each month. The Equipment Resources Committee has been meeting about the Trillium grant we received to purchase 35mm equipment. They meet the second Tuesday of every second month (the next meeting is in December). The Board has a new sub-committee—the Membership Committee—which will try to do more outreach (we haven't met yet). The Policy & By-Law Committee is working with the Personnel Committee on a Grievance Policy and a comprehensive Personnel Policy, as well gathering the current policies into a binder that will be easily accessible to any member. We've also been defining what we want from an Advisory Committee, thanks to those with input at the AGM!

Remember, as a member of LIFT, you can attend board meetings if you would like to observe or if you have any comments—but you can only vote at the AGM. We'd also like to let you know that we welcome your input or questions at any time, feel free to email all of us at [board@lift.on.ca](mailto:board@lift.on.ca) or to contact any one of us individually.

Cheers!

JULIE SARAGOSA, CHAIR



## MESSAGE FROM THE TECHNICAL COORDINATOR

Hello LIFT members. Since starting my work at LIFT as a Technical Coordinator, I have noticed quite a few things:

1. LIFT is an open environment that allows people to start (and finish) the process of bringing to life an inspirational idea.
2. LIFT members are generous, interesting and sometimes strange people.
3. The members who come out to volunteer at LIFT are usually smiling and happy to help out. The smiling volunteers (and non-smiling volunteers) do valuable tasks that make LIFT run more smoothly.
4. There is always a continuing amount of knowledge to be gained about the usage of LIFT's large variety of equipment and facilities (both by members and by myself).

So, with these observations noted, I shall continue to help LIFT members with inquiries or problems that they may come across when using LIFT's equipment or facilities. Working together, ideas will become realities and knowledge will be collected.

VANESSA LAM

## VOLUNTEER NOTICE BOARD

Thanks to all the members who have volunteered recently:

Max Armstrong  
Rohan Bader  
Mila Beaudoin  
Jenny Bisch  
Cheralynn Brighton  
Sally Buckler  
Jason Butler  
Darryl Callender  
Herman Chang  
Cruz Correa  
Valeska Creski  
Karen Crozier  
Nathan Fleet  
Claire Francis  
Eliana Frederick  
Martin Greizis  
Michelle Gurevich  
Karen Houle  
Michelle Jackson  
Christine Koch  
Rirah Lim  
James Loran Gillespie  
Chris Macbride  
Ian MacInnis  
Shaun Maclellan  
Flora Macleod  
Sonny Malhotra  
Martin Martin  
Antonia Miovaska  
Kagiso Molope

Brian Montenegro  
Angele Morgan  
Dilshad Panday  
Eric Plummer  
John Porter  
Kieran Raymant  
Joe Riopelle  
Daniel Salvendy  
Paulette Sinclair  
Oleh Skirko  
Dahlia Steinberg  
Aroon Thakar  
Nena Toth  
Ben Williams

## NEW MEMBERS

[Since July 19, 2002]

Rohan Bader  
Jennifer Bisch  
Rebecca Boudreau  
Cheralynn Brighton  
Derek Burles  
Darryl Callender  
Valesca Rostand Cerski  
Hon-Yee Choi  
Lindsey Connell  
Cruz Correa  
Arisa Cox  
Ruth Crammond  
Chris Duncan  
Charles Dunlop  
Claire Francis  
Melanie Gordon  
Nicolas Greenland  
Michelle Gurech  
Greg Hannas  
Melinda Hughes  
Nenad Jovanovic  
Shannon Kelly  
Ernie Kestler  
Jason Kim  
Radek Maj  
Martin Martin  
Antonia Miovaska  
Kagiso Molope  
Sean Morong  
Yumi Otagaki  
Dilshad Panday  
Stephen Philipson  
Ilir Pristine  
Jill Riley  
Joe Riopelle  
John Roumelis  
Daniel Salvendy  
Christopher Sandy  
Geoff Simpson  
Dani Sothdoust  
Nena Toth  
Lisa Rae Vineberg  
James Wong  
Marg-Rheta Wright

# WHO/WHAT OCTOBER 2002

ROBERTO ARIGANELLO's film *Shelter* recently screened in Calgary as part of a protest of the G-8 summit in Kananaskis in June. As part of Pleasure Dome's *Blueprint Project*, *Shelter* will tour Canada in the late fall and early in the new year. Roberto trav-

diverse material including time-lapse photography of cityscapes and countrysides, footage of human conception, and conversations with individuals in the fields of philosophy, science, religion and psychology. So far Brenda has received grants from LIFT and the



elled to Buenos Aires to begin research into his next project *Ghost Life*. This film will explore the disturbing repercussions of an act of violence perpetrated by his grandfather in the 1940s.

SCOTT BERRY recently contributed film loops to a live installation performance entitled *alter* at the Ashkenaz Festival of New Yiddish Culture, held at Harbourfront Centre over the Labour Day weekend, with collaborators Aleesa Cohene (video montage) and Reena Katz (live score). Scott will be premiering two new works at the MIX festival in New York City in November. *Fagtactics* is a 4-minute Super 8mm homage to Barbara Hammer's 1973 classic *Dyketactics*, and *Strip.film* is a dual-filmstrip installation wherein old 35mm porn has been bleached and replaced with new images.

KEITH COLE is busy as usual. He is bumping up his 3-minute Super 8 film *I Think I'm Coming Down With Something* to 16mm, producing the six 2002 Toronto Arts Awards films, and working with five directors on *Porn-a-Roake* for a performance/film night at Buddies in Bad Times Theatre (Friday November 29, 2002). Plus, *The Boys Next Door* (directed with Michael Caines) and *Coyote, beautiful* are doing the queer film festival rounds throughout the world!

NAOMI JAYE recently finished her short film called *A Dozen for Lulu*—a tale of two people, chance meetings, and donuts. This silent film challenges the tradition it comes from through its prolific use of sound. It has been accepted into two festivals and screened in the fall in Toronto at Oxygen Studios and at the Lula Lounge.

BRENDA KOVRIG is in development on a new film, *Relativity*—an experimental documentary based on a recent meeting with her biological mother. The film is an exploration into the nature of human identity and relationships, and a critique of the current trend towards genetic determinism. It will incorporate



National Film Board of Canada's Filmmakers Assistance Program

Writer/director IAN THOMPSON is in pre-production of a 35mm short film called *Theft Unfolded*. The story centres on Ben and his varied accounts of a bookstore robbery. Filming is scheduled to take place in spring.

NINA TOTH recently finished principal photography for a short avant-garde experimental film shot in B&W and colour and funded in part by LIFT and the NFB Filmmaker Assistance Program. *Phantasmagoria* will take the viewer into a surreal world of fantastic imagery where anything and everything is possible. The audience is invited to experience fantasy which amongst other surprises, touches base with the silent film genre.

Stills (left to right):  
*I Think I'm Coming Down With Something*  
by Keith Cole;  
*Shelter* by Roberto Ariganello;  
*A Dozen for Lulu*  
by Naomi Jaye

## ANNOUNCEMENTS

### THE TOM BERNER AWARD

If Tom Berner didn't help you get your film made, it's probably because you didn't know to ask him. To honour his remarkable contributions to independent film, LIFT has created the Tom Berner Award. The Award, which recognizes individuals who provide extraordinary support for independent film and videomakers, will be presented annually during the Images Festival. The first recipient this past April was Tom Berner.

Tom began his film career as an editor at Film Arts, before joining Deluxe as the Post-production Customer Service Manager. He was involved with the NSI's Drama Prize and OMDC's Calling Card Programs, and the creation of Toronto's Worldwide Short Film Festival. On an informal basis, Tom helped hundreds of filmmakers get their films made. He was the person you talked to when you were trying to finish a film and were short of money, time, or experience (or, as was often the case, all three). Tom retired from Deluxe in October, 2001.

Jim Allodi, director (*The Uncles*) and actor (*Men With Brooms*): "Tom Berner has been like a patron saint of emerging filmmakers for as long as I've been on the scene."

Karen Lee Hall, producer (*Ginger Snaps, Our Hero*): "My first short film, *The Fairy Who Didn't Want to Be a Fairy Anymore*, won a Genie Award, and it wouldn't have even been completed without Tom Berner's guidance and wonderfully warm self. Never too busy—no matter how busy he must have been. He never gave a hint of exasperation, which he was righteously entitled to. And that is why he is platinum."

Helen Lee, director (*The Art of Woo*): "Tom is a true friend to filmmakers. He was a great ally, who struck a fine balance between the craft and artistic demands of filmmaking and the budgetary ones."

Vincenzo Natali, director (*Cube*): "Mine is simply the epic tale of one little film geek (me) who managed to literally move into Film Arts for over one year to cut two short films. I never paid Tom a dime, and he never asked when I was planning on leaving. It's one of the most selflessly generous acts that anyone has ever done for me. He gave me a huge boost at a time when no one outside of family and friends would support my film work."

The Tom Berner Award will be an ongoing symbol of Tom's mighty contributions and will celebrate other individuals who support independent film and video makers. Keep your eyes peeled in December for the open call for nominees for the Award.

MARK WIHAK

### 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](mailto:communications@lift.on.ca) to add your link or check out [www.lift.on.ca](http://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: 416.588.6444.

Next Orientations: November 20, December 18

## 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 held the first Tuesday of the month at the LIFT office; call Deanna to RSVP. Next meetings: November 5, December 3, 6:15pm

### SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new members to help organize upcoming events, 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 416.588.6444 or email [office@lift.on.ca](mailto:office@lift.on.ca).

Next meeting: November 28, 6:30pm

### 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 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 meeting: November 26, 6:15pm

### WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the 2003 workshops hosted by LIFT. Committee members receive 20 volunteer hours

## CALLS FOR SUBMISSIONS

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 suggestions for any kind of film workshop, let us know by email at [workshops@lift.on.ca](mailto:workshops@lift.on.ca).

**Next meeting: November 21, 6pm**

### NEW! WEBSITE COMMITTEE

Seeking members with web design/scripting skills for the newly formed LIFT Website Committee. Members receive 20 hours for committee service. Designers, programmers and other "techies" are welcome! Interested members should contact Deanna at 416.588.6444 or via email at [communications@lift.on.ca](mailto:communications@lift.on.ca)

**Next meeting: November 12, 6:30pm**

## 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

### GREAT NEW STUFF!

#### ARRIFLEX M 16MM CAMERA PACKAGE

This camera is the little sister to the Arri BL. It is much smaller and designed for wild (no sound) shooting. It comes with two 400' magazines, one 200' magazine, a governor motor (locked at 24fps), a variable speed motor (8-55fps), a 17-85 Pan-Cinor f2 zoom lens, and a matte box and filter holder. The camera is renting for \$18/day to Full members and \$36/day to Associate members.

#### NEW PRIME LENS KIT FOR ARRI BL OR ARRI M

This kit includes five primes: 10mm Schneider (t 1.8); 12.5mm Cooke (t 2); 25mm Cooke (t 2); 50mm Cooke (t 2); 75mm Schneider (t 2.2). These lenses are in beautiful condition, and rent as a package for \$16/day for Full members and \$32/day for Associate members.

#### SHARP MINIDISC RECORDER

The most striking aspect of this digital audio recorder is its size: 8cm x 9cm x 2cm. It has a mini-jack mic input, an optical/line input, and a mini-jack output. It is capable of mono and stereo recording. When recording mono sound, the length of the disc doubles. The features are quite professional, and unlike the Sony MD recorders, you can adjust your recording level while recording a take. This recorder is being rented out to Full members for \$6/day and to Associate members for \$12/day.

### IMAGES FESTIVAL

Canada's largest festival of independent media art is accepting submissions for the 2003 festival, April 10-19. For 15 years, Images has exhibited and encouraged the work of artists producing film and video outside of mainstream commercial production and distribution systems and aesthetic conventions. Images is committed to an expanded concept of film and video practice: alongside its film and video screenings, the festival embraces a wide variety of practices, including performances, installations and new media. Full entry guidelines and forms are available at [www.imagesfestival.com](http://www.imagesfestival.com), or phone 416.971.8405

**Deadline: Film & Video: November 8, 2002**

### THE NATIONAL SCREEN INSTITUTE, CANADA

Wants your films! Submissions are now being accepted for the NSI FilmExchange Festival, March 1-8, 2003. All Canadian short and feature films made after September 1, 2001 are eligible. Join the ranks of NSI FilmExchange alumni Atom Egoyan, Gary Burns and Bruce Sweeney by submitting your film to NSI FilmExchange—Canada's largest and oldest 100% Canadian film festival, screening over 50 short and feature length films each year. FilmExchange creates a warm environment in the middle of the cold prairie winter where filmmakers and audiences alike meet to exchange information and ideas, and to screen great films!

For submission forms and more info visit [www.nsi-canada.ca](http://www.nsi-canada.ca) (then click on NSI FilmExchange), call 1.800.952.9307, or email [filmexchange@nsi-canada.ca](mailto:filmexchange@nsi-canada.ca).  
**Deadline: November 15, 2002**

### KANSAS CITY JUBILEE 2003

The Kansas City Filmmakers Jubilee wants your SHORT films, videos or media works (30 minutes or less). Enter our US / International Open Division—narrative, animation, documentary or experimental subdivisions; or Underground Division. This is a juried festival. Over \$85,000 in cash and prizes have been awarded over the last six years. Our seventh celebration of independent filmmaking will be held on April 1-6, 2003. Enjoy screenings, seminars, receptions, jazz and BBQ. Kansas City offers a laid-back environment where filmmakers can mix, share and celebrate their hard work and creativity. For submission forms and more info visit [www.kcjubilee.org](http://www.kcjubilee.org), call 913.649.0244 or email [kclub@kcjubilee.org](mailto:kclub@kcjubilee.org).

**Deadlines: Early: December 1, 2002;**

**Final: January 15, 2003**

## UPCOMING FESTIVAL DEADLINES

### IMAGES FESTIVAL

Location: Toronto, ON  
Dates: April 10-19, 2003  
Tel: 416.971.8405  
Email: [submissions@imagesfestival.com](mailto:submissions@imagesfestival.com)  
[www.imagesfestival.com](http://www.imagesfestival.com)  
Deadline: Film & Video: November 8, 2002

### RAD DIGITAL FILM FESTIVAL

Location: Los Angeles, CA  
Dates: December 9-12, 2002  
Tel: 310.480.7929  
[www.radproductions.com](http://www.radproductions.com)  
Deadline: November 10, 2002

### THE TEXAS FILM FESTIVAL

Location: College Station, TX  
Dates: February 17-22, 2003  
Tel: 979.845.1515  
Deadline: November 12, 2002

### BERLIN INTERNATIONAL FILM FESTIVAL

Location: Berlin, Germany  
Dates: February 6-16, 2003  
Tel: 49.30.2592.0202  
[www.berlinale.de](http://www.berlinale.de)  
Deadline: November 15, 2002

### INTERNATIONAL 1001 DOCUMENTARY FILM FESTIVAL

Location: Istanbul, Turkey  
Dates: March 6-9, 2003  
Tel: 90.212.231.39.31/32  
[www.bsb-adf.org](http://www.bsb-adf.org)  
Deadline: November 15, 2002

### WORLD OF COMEDY INTERNATIONAL FILM FESTIVAL

Location: Toronto ON  
Dates: February 20-23, 2003  
Tel: 416.487.7574  
Deadline: November 15, 2002

### LOCAL HEROES INTERNATIONAL FILM FESTIVAL

Location: Edmonton, AB  
Dates: March 8-16, 2003  
Tel: 780.423.0844  
[www.nsi-canada.ca/localheroes/](http://www.nsi-canada.ca/localheroes/)  
Deadline: November 24, 2002

### THE DIRECTOR'S VIEW FILM FESTIVAL

Location: South Salem, NY  
Dates: February 13-17, 2003  
Tel: 914.533.0270  
[www.dvff.org](http://www.dvff.org)  
Deadline: November 25, 2002

### PRIMA AZIZ

Location: Palermo, Italy  
Dates: January 26-30, 2003  
Tel: 0039.339.8105030  
[www.pianosequenza.it](http://www.pianosequenza.it)  
Deadline: November 29, 2002

### CLEVELAND INTERNATIONAL FILM FESTIVAL

Location: Cleveland, OH  
Dates: March 20-30, 2003  
Tel: 216.623.3456  
[www.clevelandfilm.org](http://www.clevelandfilm.org)  
Deadline: November 30, 2002

### ONE WORLD HUMAN RIGHTS DOCUMENTARY FILM FESTIVAL

Location: Prague, Czech Republic  
Dates: April 8-16, 2003  
Tel: 420.2.61134401  
[www.oneworld.cz](http://www.oneworld.cz)  
Deadline: November 30, 2002

### 2ND FRANCOPHONE FILM FESTIVAL OF KALAMAZOO

Location: Kalamazoo, MI  
Dates: April 13-16, 2003  
Tel: 616.387.3043  
Deadline: December 1, 2002

### AMNESTY INTERNATIONAL FILM FESTIVAL

Location: Amsterdam, Netherlands  
Dates: March 20-23, 2003  
Tel: +31.20.6263346  
[www.amnesty.nl/filmfestival](http://www.amnesty.nl/filmfestival)  
Deadline: December 1, 2002

### GOTEBORG FILM FESTIVAL

Location: Goteborg, Sweden  
Dates: January 25 - February 4, 2003  
Tel: 46.31.410.546  
[www.goteborg.filmfestival.org](http://www.goteborg.filmfestival.org)  
Deadline: December 1, 2002

### IMAGINA (MONACO/PARIS)

Location: Bry sur Marne, France  
Dates: February 12-14, 2003  
Tel: 33.1.4983.2693  
[www.ina.fr/imagina](http://www.ina.fr/imagina)  
Deadline: December 1, 2002

### OUT FAR! PHOENIX INTERNATIONAL LESBIAN AND GAY FILM FESTIVAL

Location: Phoenix AZ  
Dates: February 14-16, 2003  
Tel: 602.410.1074  
[www.outfar.org](http://www.outfar.org)  
Deadline: December 1, 2002

### BLACK POINT FILM & VIDEO FESTIVAL

Location: Lake Geneva, WI  
Dates: April 23-27, 2003  
Tel: 262.903.5908  
[www.blackpointfilmfestival.com](http://www.blackpointfilmfestival.com)  
Deadline: December 31, 2002

### PANAFRICAN FILM AND TV FESTIVAL OF OUAGADOUGOU

Location: Ouagadougou, Burkina Faso  
Dates: February 22 - March 1, 2003  
Tel: 226.30.7538  
[www.fespaco.bf](http://www.fespaco.bf)  
Deadline: December 31, 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.

**SAN FRANCISCO INTERNATIONAL FILM FESTIVAL**  
Location: San Francisco, CA  
Dates: April 24 - May 8, 2003  
Tel: 415.561.5000  
www.siff.org  
Deadline: December 31, 2002

## LIFT CLASSIFIEDS

Story Editor needed for a feature drama screenplay for a flat fee of \$100.

Please respond to: marsb@sympatico.ca

## UPCOMING FUNDING DEADLINES

### CANADA COUNCIL

1.800.263.5588; www.canadacouncil.ca  
Grants to Film and Video Artists: **March 1, 2003**  
Grants to New Media and Audio Artists:  
**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 & Video: **April 15, 2003**  
Aboriginal Arts: **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**

### INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca  
February 15, 2003; April 15, 2003 & October 1,  
2003

### HAROLD GREENBERG FUND

416.956.5431; www.tmn.ca/hg\_popup/hg\_01\_en.asp  
Equity Investment Program: **no deadline**

## LATE-BREAKING NEWS

### NEW LIFT SUPER 8 CINE CLUB

LIFT's new club meets the last Friday of each month to screen Super 8 films that have been shot and edited by fellow LIFT members. The screenings will take place at LIFT or other casual settings downtown. The purpose of this club is to talk about our work and to give feedback to other Super 8 filmmakers. If you're interested in joining, please call Christine at 416.408.4273.  
**Next meeting: November 29, 6:30pm**

### IMAGES FESTIVAL SPECIAL SCREENING!

Join Images for a special preview screening of Todd Haynes' new film, **Far From Heaven**, starring Julianne Moore and Dennis Quaid. Monday, November 4, 7:30pm at the Famous Players Paramount. \$15/\$12 for members, including pre-screening reception and super-secret late night screening. Tickets available at the door or in advance at Pages Bookstore (256 Queen St. W.) or the Images Festival (401 Richmond St. W. Suite 448).

### REELWORLD FILM FESTIVAL CALL FOR SUBMISSIONS

RWFF is dedicated to celebrating the full spectrum of culturally and racially diverse films, videos and new media. RWFF is seeking new features, shorts, documentaries, animations, children's programming, student and experimental films and music videos that reflect cultural and racial diversity. For eligibility requirements or to obtain a submission form, visit [www.reelworldfilmfest.com](http://www.reelworldfilmfest.com)

**Deadline: December 6, 2002 by 4pm EST**

### PLEASURE DOME/CALL FOR SUBMISSIONS NEW TORONTO WORKS SHOW 2003

Pleasure Dome is seeking new short experimental film and video (produced within the last year) by Toronto-based artists for the annual New Toronto Works Show. Now in its ninth year, this members-curated program features the cutting edge of experimental film and video produced in Toronto today. Super 8/pixelvision video, installations and film/video performance proposals also welcome. Please send preview tape/film or proposal to Pleasure Dome c/o V tape, 401 Richmond St. West #452, by **December 15**. Show date February 2003.

HSBC   
2002 | 2003 SEASON

# SHORTS

## BY PHILIP GLASS

AN EVENING OF MUSICAL  
AND VISUAL DISCOVERY

Renowned composer Philip Glass has invited pioneering filmmakers and video artists **ATOM EGOYAN, PETER GREENAWAY, SHIRIN NESHAT, GODFREY REGGIO** and **MICHAEL ROVNER** to create short silent films for which he has written new musical scores that will be performed live by the Philip Glass Ensemble during their screenings.

**MON. NOV. 4 • 8PM**  
**ROY THOMSON HALL**



New Look | New Sound  
20th Anniversary Season  
Roy Thomson Hall

**CALL 416.872.4255**

or visit the Roy Thomson Hall Box Office

[www.roythomson.com](http://www.roythomson.com)

Join us in celebrating our first 10 years!



## the **TENTH** ANNUAL **rendezvous** WITH **madness** film festival

Programs will be available from October 28th at these official pick-up spots:  
Suspect Video 605 Markham St.;  
Suspect Video 819 Queen St. West;  
This Ain't the Rosedale Library  
483 Church St.  
on-line schedule will be available October 21st

Main venue: **Workman Theatre, 1001 Queen St. West** (at Ossington)  
Box office & Info 416.583.4606  
[info@rendezvouswithmadness.com](mailto:info@rendezvouswithmadness.com)

**November 8-17, 2002**

[www.rendezvouswithmadness.com](http://www.rendezvouswithmadness.com)

## NEWSLETTER NOTICE BOARD

### NEW EMAIL!

PLEASE NOTE THAT THE NEWSLETTER HAS A NEW EMAIL ADDRESS: [NEWSLETTER@LIFT.ON.CA](mailto: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](mailto:NEWSLETTER@LIFT.ON.CA) OR PHONE DEANNA AT THE LIFT OFFICE (416.588.6444). WE ALSO WELCOME SUBMISSIONS OF PRODUCTION STILLS, STORYBOARDS AND MEMBER ARTWORK. SUBMIT VISUALS TO THE LIFT OFFICE OR EMAIL TO [NEWSLETTER@LIFT.ON.CA](mailto:NEWSLETTER@LIFT.ON.CA). DIGITAL FILES SHOULD BE GRAYSCALE, 300 DPI, TIFF, EPS OR JPEG. PLEASE CONTACT FRANCI AT [DESIGNER@LIFT.ON.CA](mailto:DESIGNER@LIFT.ON.CA) FOR SPECIFICATIONS.

UPCOMING DEADLINES: NOV 8, JAN 10