

\$2

# LEFT



LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO  
VOLUME 73 ISSUE 4 SEPTEMBER 2003

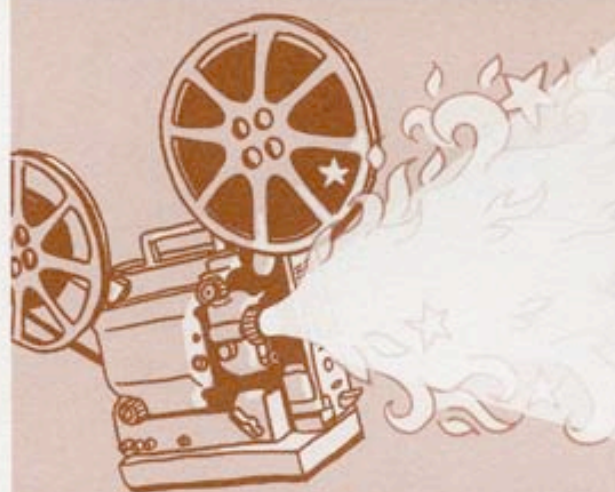


JOHN PRICE SHORT SHORTS CHILD'S PLAY NO EXCUSES FILM FESTIVAL WORLDWIDE  
SHORT FILM FESTIVAL CINEPHILE





The **Liaison of  
Independent Filmmakers of Toronto**  
is proud to pr



## SHINE IT ON!

**10<sup>th</sup> Annual  
Salon Des Refusés & Silent Auction**

**Wednesday, September 3rd, 2003**

**üoors open at:** 6:00pm  
**Cocktails:** 6:00pm – 8:00pm  
**Salon Des Refusés:** 8:00pm  
**After Party:** 10:00pm – Midnight  
**Silent Auction:** Bids accepted until midnight

**At the Latvian House, 491 College Street**  
(one block west of Bathurst, on south side)

For more information visit our website at: [www.LIFT.on.ca](http://www.LIFT.on.ca)  
or contact: Michael Barker, Communications Coordinator,  
at 416.588.6444 or by email at [Communications@LIFT.on.ca](mailto:Communications@LIFT.on.ca)



The Liaison of  
Independent Filmmakers of Toronto presents

### **What These Ashes Wanted** by Phil Hoffman

Thursday, October 9, 2003  
8pm at Innis Town Hall, 2 Sussex Avenue

For more information visit the LIFT website:  
[www.LIFT.on.ca](http://www.LIFT.on.ca)

## Exclusive Film & Video Services

**Video to Film Transfers  
super 8, 16mm, 35mm  
at really affordable prices**

101-11 Niagara Street  
Toronto, Ontario M5V 1C3  
t:416.598.2700/f:416-598-0766  
[www.exclusivefilm.net](http://www.exclusivefilm.net)  
[info@exclusivefilm.net](mailto:info@exclusivefilm.net)



# CONTENTS

05

TIME FRAMES: AN INTERVIEW WITH JOHN PRICE

CHRIS GEHMAN

08

LONG DAYS AND NIGHTS AT SHORT SHORTS

ROBERT DELESKIE

10

CHILD'S PLAY: EXPERIMENTAL FILM AND VIDEO WORKSHOPS FOR KIDS

VICKY CHAINEY GAGNON

12

EXCUSES ARE NOT ENOUGH: LIFT NO EXCUSES FILM FESTIVAL

LARISSA FAN

14

SHORTS RULE AT THE WORLDWIDE SHORT FILM FESTIVAL

BARBIE COOPER

15

CINEPHILE: JUST CAN'T STOP IT

JANE WALKER

LIFT News 18

FESTIVAL DEADLINES 22

FUNDING DEADLINES 22

ON THE COVER: PASSAGES BY JOHN PRICE; BACK COVER: ONE MINUTE OUTSIDE BY BEN WALKER; SCREENED BELOW: HALF MAN HALF GOD BY JARRY; CALENDAR AND BODY SCARS BY ANDREA COHEN; PAGE 20: LAST STILL LIFE BY MONIQUE STANLEY; PAGE 22: XXX'S BY CHRIS KENNEDY

LIFT: Liaison of Independent Filmmakers of Toronto, September 2003 Volume 23, Issue 4

EDITOR: Larissa Fan

DESIGN: Iduran productions, Franc Duran

WRITERS THIS ISSUE: Vicky Chainey Gagnon, Barbie Cooper, Robert DeLeskie, Larissa Fan, Chris Gehman, Jane Walker

NEWSLETTER COMMITTEE: Sarah Armenia, Shannon Brownlee, Vicky Chainey Gagnon, Daniel Cockburn (board rep), Andrew Hamilton, Maria Kochan, Sam Lee, Jason MacDermott (chair), Jeff Sterne, Glen Wylie (secretary)

LIFT STAFF: Baberita Arganillo (executive director), Vanessa Lam (technical coordinator), Greg Boa (technical coordinator), Michael Barker (communications coordinator), Renata Mohamed (membership coordinator), Shemaz Baksh (workshop coordinator)

BOARD OF DIRECTORS: Ana Barajas, Scott Berry, Elana Frederick, Sara MacLean, Brenda Young, Alesli Mario, John Price, Isabella Pruska-Olsenhof, Juliana Saragusa, Jane Walker, Bonnie Whitwell

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.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, and the City of Toronto through the Toronto Arts Council.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editor, the Co-op members or the Board of Directors.

Letters to the editor can be sent to 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 the LIFT office or email: newsletter@lift.on.ca

LIFT

Canada Council  
for the Arts



Conseil des Arts  
du Canada

torontodartscouncil

An arm's length body of the City of Toronto



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO



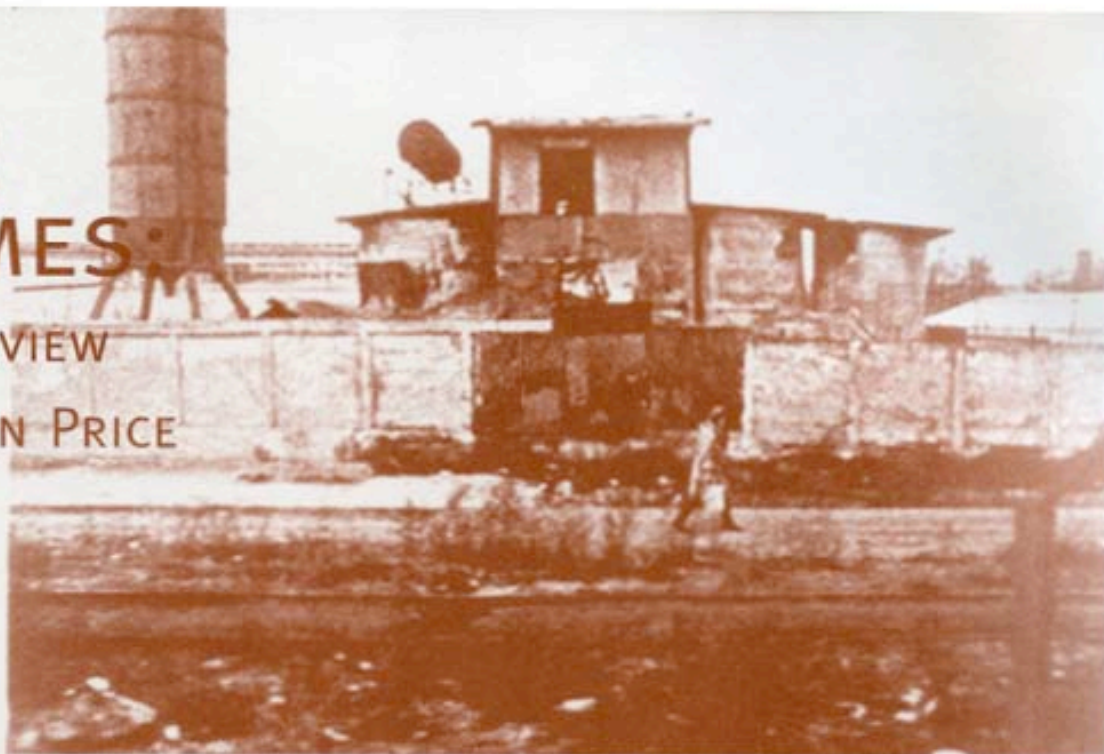
THE ONTARIO TRILLIUM FOUNDATION  
LA FONDATION TRILLIUM DE L'ONTARIO



# TIME FRAMES

AN INTERVIEW  
WITH JOHN PRICE

BY CHRIS GEHMAN



John Price is an important member of a new generation of filmmakers whose working methods anticipate a time when many of the services and products that independent filmmakers have traditionally counted on to allow them to work may disappear. Price routinely processes his own camera rolls, cuts his own negatives, and prints his own release prints. His films are made up of observational material gathered in the course of everyday life; he finances his personal filmmaking practice by working as a camera assistant in the commercial industry. Price's films have screened widely in Canada and at international festivals, and he has been profiled in retrospective screenings in Vancouver and Munich, as well as one presented by Toronto's Pleasure Dome collective. His 35mm film *Farewell* was commissioned for the Images Festival's 2003 Minute Movies program, and his newest film, *Passages*, premieres at this September's Toronto International Film Festival.

CHRIS GEHMAN: How did you start making films?

JOHN PRICE: I started in black-and-white still photography, while I was doing a Bachelor of Commerce degree. I spent a lot of time in the darkroom, and became more and more interested in images. From there I began shooting Super 8 films, and then 16mm, in order to introduce the element of time... At a certain point, static images just weren't enough for me. I learned how to process my own films very quickly, since it was the same type of film and the same chemistry I had been using for stills. My first two Super 8 films were short dramas, really terrible, and after that I started just documenting everyday things—I didn't want to involve other people, I was more interested in representing my internal states. It was closer to the process of shooting still photographs, collecting images and then sequencing them after the fact.

This was in Toronto; I was shooting a lot of film while working as a marketing manager for a division of Bell Canada, playing golf on Thursdays (laughs). After I moved to Vancouver, I found a JK optical printer at Simon Fraser University. My first experience was a classic JK story: I saw all my Super 8 material destroyed because the machine was so badly maintained. The film that came out looked really beautiful, but the original footage was ruined. Then I joined Cineworks, the equivalent of LIFT in Vancouver. They had a 16mm/35mm Oxberry that had basically been unused, and I took it upon myself to learn how to use it. That opened a lot of doors, because it was





a lot more reliable than the JK, and a lot faster. I moved to Montreal, where I did an MFA at Concordia, and had a lot of help from the NFB lab there, which is how I started experimenting with colour printing.

I was still shooting just friends, events, or places that I found interesting. There came a time when a bunch of rolls of film would start to make sense together, and I'd chop them up and reorganize them, and they'd start to exist as a complete film. Over time the idea of these films as a kind of diary started to emerge. I moved back and forth between school in Montreal and working in the industry in Vancouver; I stayed in Vancouver for four more years once I was finished at Concordia, trying to finish a longer film. Finally I got a grant to finish it—that was **After Eden**—and I moved to Toronto as soon as it was done. That was a hard film to finish.

CG: It sounds like you have a lot more raw material than finished films.

JP: The filing cabinet gets more and more full. I have rolls and rolls and rolls and rolls. There's lots of material that has started to make sense together—I just haven't had time to work on it. I could stop shooting now and probably have enough material to keep me working for the rest of my life. One thing I've gotten away from is all the optical printing, which is so time-consuming. The processing is really important, but I'm trying not to get so involved in printing.

CG: **After Eden** showed at the Toronto International Film Festival, and you've had a few retrospective screenings. How do you feel about showing your work?

JP: For me the filmmaking process is really the most important thing. It's a kind of meditation, looking back at your life and seeing how you've changed, or how you've not changed. The exhibition side of it is great, it's really nice to see things you've worked on in that kind of space, but that's definitely not what motivates me to make films. Exhibition is more the means to facilitate the ability to make more work. The retrospectives have been good experiences because you can really see a progression, and people get a sense of where the work's going.

CG: I found it very useful to watch your films all at

the same time. **Wreck/Nation** was one of the few recent films I've seen that said something about Canada without being too self-conscious, or feeling like it was simply an entry on one side of a current debate.

JP: It was on the edge for me... That was my first experiment with colour processing and printing, and with repetition. I was at Concordia at the time, so there was a lot more theoretical stuff coming at me. Rick Hancox was my thesis advisor and he was giving me Harold Innis to read, and then the referendum was going on, which was impossible to ignore. The images of the train wreck have a lot of resonance for me from that time period, when I was driving across the country every year.

CG: Tell me about the new film, **Passages**, which is showing at TIFF.

JP: Two years ago I went on a trip, starting around Christmas in Geneva. From there I took the train to Munich, then to Budapest and Bucharest, and finally to Istanbul. I had ten 100-foot rolls and a Bolex, and basically I just shot the way I always do, with an open mind, just documentary/observational stuff. When I arrived in southern Turkey I found all these ruins, and there was no one around. I was sitting in this huge empty amphitheatre, made to seat 25,000 people, and there was a family in the distance, under an olive tree, shaking the tree to get the olives down. Then I looked back to see this enormous theatre and imagined, maybe, the plays of Sophocles being presented at the beginning of, well, western civilization. That was the most powerful moment I experienced, so a lot of the footage was structured with that in mind...

I didn't actually shoot a lot on the trip, I only had those ten rolls. But usually if I see something particularly powerful or striking I'll write about it in my journal, and those images will inform the way I structure the film later on.

I toured around Turkey for a month, and ended up on the Mediterranean in the middle of winter. Every morning the fishing boats would go out, and I was seeing people do things more or less the way they have for centuries. That was the feeling I wanted to get across... The whole question of tradition in contrast to the way we live in modern urban space. The way people have lived



stills: John Price's **Passages** (page 4); **After Eden** (page 5)



for thousands of years versus the way great civilizations have arisen and then ceased to be. Obviously, the ruins were the most telling sign of the fragility of civilizations. There is a whole section of ruins in the film, which follows a section on people doing everyday things in modern urban settings. It's structured in chapters, a lot like *After Eden*.

CG: Tell me something about the larger film you have planned, that you've applied for funding to make. Of course, this is in the context of a forthcoming child.

JP: ...and a new house, and a career change, probably... Well, it's a lot simpler. I'll be shooting with an old hand-cranked 35mm camera. The idea is to make an almanac—one film a week for a year. Each film will be about a minute-and-a-half long, with a title identifying where it was shot. I'll make the prints myself on the Oxberry at LIFT.

I guess that's something that I'm exploring: whether to continue to do filmmaking in a traditional way, using all these now-arcane techniques, processing my own footage, negative cutting, hot-splicing, not involving a laboratory at all. I'm concerned with the balance between the personal and the technological within the frame; it will look like it was shot 100 years ago, but there will be landmarks that are obviously contemporary. I'm also interested in the balance between domestic rituals and public spaces—shooting at home with the baby and then at the nuclear power plants in Pickering. It's an experiment, and I'm not sure if these short vignettes are going to work end-to-end in the context of a feature-length film.

CG: Certain things in your films remind me of some other Canadian filmmakers: Jack Chambers, Philip Hoffman, Barbara Sternberg... To what extent are you working consciously in relation to that tradition?

JP: For me it's really an intuitive process, and it grows out of photography. A desire to frame things, and a love of texture, a love of the medium. I haven't watched a lot of experimental films. Although, when I saw Barbara Sternberg's stuff, I was just mesmerized.

I've seen a lot of different types of dramatic films, and I love dramatic film. That aesthetic has really influenced me: the way things are lit, the

way things are framed, the way the camera moves. But the whole organizational aspect is way beyond the scope of what I want to take on. I just want to say something very small. Actually, I don't want to say anything, I just want to take photographs, but the element of time is too alluring to pass up. And the meditative space you enter into when you're working on these images is really valuable. The way the images change their meaning over time, and the people who inhabit the frames speak to you in a different way.

CG: You've been pretty candid about the fact that in your professional work as a camera assistant you're often working on material that's basically crap. Is there any kind of positive relationship between that work and your personal work, other than the fact that it pays well and gives you breaks to work on your own films between jobs?

JP: Actually, the experience is very rich, and in a strange way I enjoy the work. The people you work with are very creative, and the process inspires me to do my own stuff, because you use the same basic materials to make completely different kinds of things. That work engages a different part of my brain, and gives me a break from the tortures of structuring the kinds of disparate material I'm working with. It's much simpler, it's very empirical. You're thinking creatively to solve problems.

A lot of the stuff I've been working on is independent Canadian stuff, so usually there's at least some thread of an idea there. When I work on American shoots or on commercials, I usually don't see any redeeming value in it. People's creativity is mostly just being exploited for marketing. There's so much transformative power in cinema that for it to be exploited for those ends is... a bit of a bummer.

What I'd love to do now is teach. I think I can give more to young filmmakers than to the industry. I want to pass on these skills that are disappearing; no one knows how to do these things anymore!

#### FILMOGRAPHY

PASSAGES, 25 MIN., 16MM, B&W, 2003  
DEVY SERIES #1-4, 4x100', 35MM, B&W, 2003  
FAREWELL, 7 MIN., 35MM, B&W/COLOR, 2003  
FIRE #1-3, 3x300', 16MM, 2003  
BEATI MUNDO CORDE, 8 MIN., 16MM, B&W, 2002  
NINE +20, 10 MIN., 16MM, B&W, 2001  
427 & 401, 3 MIN., 16MM, B&W, 2001  
\*AFTER EDEN, 30 MIN., 16MM, B&W, 2000  
\*WEST COAST REDUCTION, 4 MIN., 16MM, B&W/COLOR, 2000  
\*REMEMBRANCE, 6 MIN., 16MM, B&W, 1999

\*WRECK, 4 MIN., 16MM, B&W, 1997  
\*NATION, 5 MIN., 16MM, 1997  
SUNSET, 3 MIN., 16MM, 1997  
P.R.E., 3 MIN., 16MM, 1996  
\*THE VIEW NEVER CHANGES, 16 MIN., 6MM, B&W, 1996  
VIEW/WATCH/LOOK/SEE, 10 MIN., 16MM, B&W, 1995  
\*OUTLET, 6 MIN., 16MM, B&W, 1993  
\*DREAD, 6 MIN., 16MM, B&W, 1992  
\* DISTRIBUTED THROUGH THE CFMDC  
WWW.CFMDC.ORG

still (screened below): John Price's *Wreck/Nation*



# LONG DAYS AND NIGHTS AT SHORT SHORTS

By ROBERT DELESKIE



I first heard about Short Shorts several years ago, when it was still dedicated to screening US-made shorts in Japan. Interesting, I thought. Too bad they only take American entries. I fired off an email anyway, hoping their America included Canada. I never heard back—not until last August, when Programming Assistant Mari Pfeiffer contacted me. She'd just seen my short *Peep Show* at Palm Springs. The festival had broadened its mandate and was now accepting entries from around the world.

Ten months later, I'm on a plane to Tokyo—the festival accepted *Peep Show*, and invited me to attend. The invitation came with business-class airfare from LA to Tokyo (a good sign, I thought). On the flight I meet Mari Pfeiffer, who at this point I've been corresponding with for nearly ten months. Also present are US filmmakers Gabe Torres and Nick Spano. In total, seven filmmakers are attending. I learn there's another Canadian, Michel Cayla from Montreal, flying out from New York.

This year marks the fifth anniversary of Short Shorts. An informal poll of filmmakers, conducted before I left, revealed that it's not the best-known film festival in the world. Many people haven't heard of it, and it certainly doesn't light any fires at Telefilm as far as travel funding goes. But according to festival organizers, it's the

**Invited filmmakers can expect  
to be flown business class  
—and to spend some time  
sweeping the streets.**

largest and most popular short film festival in Japan, regularly drawing sell-out crowds with a total attendance to date of more than 75,000. Founded in 1999, the festival's original goal was to introduce the short format to Japanese audiences. Short films needed introducing because, until very recently, not many Japanese filmmakers made them. The independent film scene in Japan is surprisingly small: directors have tended to rise the ranks through the apprenticeship system rather than striking out on their own. Indeed, Japan's first dedicated film school only opened its doors this past summer. Even after five years of Short Shorts, the format remains something of a novelty to Japanese audiences and media.

All Nippon Airways business class is like a flying hotel with room service, and the eleven-hour flight passes quickly. We're soon deposited at Narita Airport, and ushered aboard a shuttle bus for the 90-minute ride to the hotel in Tokyo's Roppongi district.

Short Short's cure for jet lag: rush all of us through check-in at the hotel, and off to a reception at a nearby club. There we meet festival founders Douglas Williams, Tetsuya Bessho and Keiko Takahashi, along with all the other organizers, filmmakers and volunteers.

The reception consists of a few speeches, much bonhomie and free food and drinks—a nice start to the festival. But it turns out the real kick-off is the following night at the Roppongi Hills Arena—a red-carpet affair complete with a waiting armada of press. Truth be told, the flashbulbs are probably for Tetsuya (who's a well-known TV and film actor in Japan) and the other Japanese celebrities in attendance. Following a serenade by a performing-arts school choir, the filmmakers are introduced on stage. Tetsuya makes a speech, followed by the Governor of Tokyo. The speeches aren't translated, but the meaning is clear: the festival has officially begun.



I've never seen an equal level of corporate and media support for a short film festival. The broad, European-style boulevards of the Harajuku district are lined with "Short Shorts" banners, and June's Japanese edition of *Premiere* includes a lengthy supplement on the festival, along with the complete catalogue of films. Two journalists, from **Soma Magazine** and **Flaunt**, are attached to our group, and Japanese **GQ** is running portraits and interviews with all the visiting filmmakers. Even Louis Vuitton has gotten in on the action, hosting a special screening in the mind-boggling, aquarium-like screening room on the roof of their Harajuku flagship store. The level of support is no doubt due to the efforts of the festival organizers—and Tetsuya's celebrity—but it's also connected with the fact that short films are still very much an event here. This, I would discover, has both positive and negative implications for the festival.

Screenings start the following morning. There's only one venue, a gallery space atop the La Foret Museum, which, contrary to its name, is actually a hip shopping centre.

There are six competitive programs of shorts. Other programs include a retrospective of Academy-Award winning shorts, and short works by established filmmakers such as Pedro Almodovar, Alexander Payne, and Fernando Meirelles. There is also a program of "War & Peace" shorts. Surprisingly, there's only one screening of Japanese shorts: a further reflection of the fact that, as I mentioned earlier, short filmmaking simply hasn't taken off in Japan (yet).

The programs are generally strong, with a sampling of films from more than 60 countries. I'm surprised to learn that, regardless of production format, all films are projected from Digital-Beta. Fortunately, the video projection system is outstanding. The emphasis is on narrative filmmaking, with a few short documentaries and animation pieces thrown into the mix. In terms of programming taste, the festival resembles Toronto's own Worldwide Short Film Festival.

#### Highlights include:

**The Provider** (USA, dir. Matt Smith) is a pseudo-cannibalistic horror film, shot and paced like a Robert Frank visual essay. Tonally, it is among the most adventurous pieces in the festival. It makes

you squirm, but in a completely unexpected way.

**Cry for Bobo** (Scotland, dir. David Cairns) could be one of those depressing kitchen-sink Scottish pieces—except it's performed by clowns. The film tweaks the nose of UK social-realism in an entertaining and inventive manner. Bobo is a "costumed entertainer" driven to crime in order to support his family. Being a clown, he screws things up and gets a one-way trip to the big house. A daring escape offers the chance of a new life, but—well, clowns will be clowns.

**10 Minutes Before Dying** (Canada) is a photo-essay by Montreal filmmaker Michel Cayla. Based entirely on pictures taken inside a Jakarta jail, the film gives voice to the last words of an anonymous inmate, whose graffiti lines the wall of the cell he occupied prior to his execution. While many short filmmakers are struggling to make bigger and bigger shorts, Michel went the opposite direction: the film's entire budget was \$500.

**Left-Handed** (Canada, dir. Baoqi Ye): Set in China during the late-1970s, the teacher of a left-handed boy enlists the boy's father to help correct his "problem." Things are complicated when the father breaks his right hand, and must learn to use his left. This film was the runner-up for audience award. Its simple, gently sentimental storytelling is sure to win it further acclaim as it continues its festival run.

Short Shorts is competitive and offers cash prizes for the Jury Special Award, the Short Shorts award and the Audience Award. The big winner at the festival was **The Platform** (New Zealand, dir. Robin Walters) a technically accomplished, high-concept piece about odd goings-on at a train station. To be honest, several of us were left scratching our heads when this piece garnered not only the jury prize but the audience award as well. **Una Bala (One Bullet)** (Spain/Mexico, dirs. Edgar San Jaun/Ibon Antunano), a dark comedy which proposes homicide as a cure for cancer, carried off the Short Shorts Award, bestowed by the festival organizers.

Short Shorts audiences are enthusiastic and receptive, and screenings frequently sell out. Filmmaker Q&As follow the screenings and there are always plenty of thoughtful questions. I was very pleased with both showings of **Peep Show**.



The film garnered a great response and a lively discussion; people dressed in full-body PVC and slapping each other apparently has universal appeal. Afterwards, I was pleased to see some of the volunteers mimicking the choreography from the film.

Fame has its price, and the festival even has its own stalker. After my screening, I was warned a man claiming to be a journalist would ask for my business card, and that under no circumstances should I give it to him. Sure enough, he appeared, and proceeded to request my business card, office number, email, fax and home number until the translator shooed him away. Actually, he didn't seem that bad (a crazy fan is still a fan, right?) but when he showed up at my hotel three days later at midnight, I decided the warnings were justified. I later learned that he had contacted everyone associated with the festival at the hotel, going so far as to slip requests for contact information under people's doors.

Short Shorts presents visiting filmmakers with a real dilemma: watch the films or explore the city? Fortunately, all films have at least two screenings, leaving ample time for flanerie in one of the world's most fascinating urban environments. Tokyo doesn't disappoint: the energy, eye-popping architecture, and sheer volume of consumer products—and consumers—on display are mind blowing.

Tokyo has also recently been reconfirmed as the most expensive city on earth. This can pose problems for the visiting short filmmaker. Cab fare is astronomical, but the subway runs everywhere and, with a little effort, can be manageably navigated. Food is another matter: the sky is the limit. Included with the hotel room was a substantial Western-style breakfast buffet, and I suspect that for many of us the all-you-can-eat spread became the principal meal of the day. Over the course of the festival, I treated myself to one knock-out meal, but evening fare usually consisted of Ultimate Taster noodles washed down with Pocari Sweat, purchased at the local 7-11. My most memorable outing, however, was finding the fabled La Jetée, a tiny watering hole that's become a pilgrimage for visiting filmmakers. It's no bigger than a shoebox, but inside you'll find posters signed by the likes of Wim Wenders and Robbie Müller. Repeat customers,

ROBERT DELESKIE'S PEEP SHOW HAS PLAYED AT MORE THAN 20 FESTIVALS AND SPECIAL SCREENINGS TO DATE. HIS MOST RECENT PROJECT IS GHOSTS, A SUPERNATURAL SUSPENSE-DRAMA PRODUCED THROUGH THE OMDC CALLING CARD PROGRAM, WHICH WILL DEBUT LATER THIS

such as Anthony Minghella, keep fancifully decorated bottles at the bar, awaiting their return.

Short Shorts offers an odd mix of structure and lack thereof. We all dedicated an hour on the first morning to cleaning the street outside the theatre with tongs and brooms. This event is called "Sweepers," and it's conducted in the name of community service with a local environmental group called Green Bird. What a great idea! I was a little less enthusiastic when, early the next morning, I was unceremoniously pulled from a screening for additional cleaning duty. Pushing my way through the morning rush-hour crowd with my broom and "filmmaker" badge dangling from around my neck, I felt—and probably looked—more like a convict than a visiting artist.

At the same time, I couldn't help but feel a bit "underutilized." There is obviously a real curiosity about independent filmmaking, but there are no panels or forums on this or any other topic. Compare this to the Worldwide Short Film Festival, which practically offers a diploma in filmmaking, and it seems Short Shorts is missing out on a vital opportunity.

One hopes that Short Shorts can become more than just a showcase of international short cinema in Japan. There's a tremendous amount of goodwill and dedication on the part of both the festival organizers and the audiences. Hopefully, the festival will continue to evolve in conjunction with Japan's embryonic independent film community. Ideally, it will become a forum for that community, as much as a point of exchange for new ideas and filmmakers from around the world. In the meantime, it offers a unique and enticing opportunity for filmmakers from around the world to introduce their work to an extremely receptive audience. If you are fortunate enough to attend, it's a chance to be fêted in one of the most dynamic cities in the world. The festival is still developing, and there's every reason to be hopeful that it will one day reach its full potential.

still: Robert DeLeskie's  
Peep Show







# CHILD'S PLAY: EXPERIMENTAL FILM AND VIDEO WORKSHOPS FOR KIDS

BY VICKY CHAINEY GAGNON

*"J'ai aimé peindre sur le film avec mes amis et avec la couleur... c'était vraiment le fun! Je comprends maintenant comment les films sont faits." (I liked painting on the film with my friends and with colour... it's really fun! I now understand how films are made.)* Camille Douville, nine years old

For the past two summers I have worked as an art camp instructor at Oakville Galleries, a contemporary art gallery set amongst the lush beauty of Gairloch Gardens by the edge of Lake Ontario. Working alongside a team of visual artists with a variety of personalities and skills, we teach art workshops in French and English that bring the children into contact with the many site-specific sculptures and installations in the public garden, as well as the exhibits in the gallery. We program the week-long camp activities thematically in order to include a large variety of mediums—last year, for example, we designed three workshops based on notions of time, space and movement that repeated over nine weeks for six- to twelve-year-old kids. This year we designed four programs (entitled *Journey*, *Garden*, *Object* and *Art Lab*) related to the present exhibitions and divided the children into two age groups of six to eight and nine to twelve.

Part of the programs are the collaborative film and video workshops I teach. In 2002, I taught a hand-painted 16mm film workshop as part of the "Time" week, influenced by the films of Oskar Fischinger and Norman MacLaren. When asked about why Oakville Galleries has chosen to support film and video workshops for children, Youth Programme Coordinator Catherine Sicot answers: "Filmmaking is an art practice that we want to explore like any other ones at the Galleries. When we introduce filmmaking in the art program the intention is double: we want to introduce the children to artists' works that involve different practices of filmmaking (including very "experimental" ones) and to introduce them to the practices of filmmaking themselves. For children,

'making film' has something to do with magic or famous people and a lot of money... At the Galleries, they realize that they can do it with a minimum of technology and a lot of imagination."

With an understanding of film as a time-based art, the children dove into the hand-made process armed with clear film leader and gouache paint, food colouring, ink, paintbrushes, sponges, paper clips and their fingernails. We first created flipbooks to teach them about the sequences of still images that create the illusion of motion, and then handed them the film strips in the hopes that we would end up with a three-minute film. We also stirred their imagination with MacLaren's *Begone Dull Care* (1949), *Blinkity Blank* (1954) and Fischinger's *Motion Painting no. 1* (1947), emphasizing the rhythmic nature of these abstract films. The children's experiences varied greatly—while some enjoyed the precision required with frame-by-frame painting, others clearly preferred the rush of speeding through the process and bringing to life as many strips of film as possible. At one point an assembly line was organically formed—one child would test the film strips to ensure that the paint was dry, another would cut the film, one would splice strips together, another would wind the film by hand onto the reel... They were all fascinated, and I mean FASCINATED, with the splicer. Observing the kids with the splicer, I understood that it was a *bricolage* activity, and the fact that one instrument could both cut and tape objects together transfixed them.

When finished with the splicing process, we screened the collaborative film, crouching down

stills: scenes from  
the hand-painted  
workshop





low in a dark basement hallway of the gallery. The anticipation crackled in the air and all the kids were terribly overexcited. They did not like the fruit of their labour, however. I thought their disappointment was due to the non-narrative nature of their film, but I was wrong. After a lengthy talk with the kids, I realized they had begun to treat each film strip as an object in and of itself, and as a result, the colours and shapes that rushed before their eyes were undistinguishable to them. They named the film *Couleur Trop Vite (Colour Too Fast)* and we collectively decided to add a soundtrack of upbeat music with a middle-eastern flavor that we could dance to when the film was projected at the end of the week.

Notwithstanding the children's own critique of their film, I felt the film stood on its own. As a whole, it was a marvel of line, gesture and colour that was at once light and dark, textured with iridescent abstract patterns, and frankly, in league with much of the contemporary hand-painted films I have seen lately. I taught the workshop a few more times that summer and experimented with ways of slowing down the painting process. Amongst other techniques, the most successful was the superfine acetate pens I gave the kids to draw out their initials frame-by-frame. This not only helped to identify their work, but stimulated a new approach by combining painting and drawing.

This year I am teaching stop-motion animation video workshops for nine- to twelve-year-olds and the experience is dramatically different than last year. I showed them animated films by Co Hoedeman and the infamous Wallace and Grommit films as inspiration. The process is still collaborative, with everyone working collectively on one video. We are shooting frame-by-frame with a digital still camera and using characters that have been created with a wire frame and then covered with plasticene. We built an elaborate two-dimensional set out of construction paper, fabric, tissue paper and various other materials and accented this with three-dimensional objects that were constructed in the same manner as the characters. The result was quite beautiful—for example, in the first workshop we created a set of a dark forest with brown fun-fur, green construction paper and lots of green glitter, and created trees with wire frames filled out with

black plasticene and green tissue paper.

The difficult part is the meticulousness of the animation process, which is so time-consuming. It took us almost one hundred individual frames to make the main character stand up. The narrative was created by having each child choose two characters, an action, and a location, and then a random draw determined a somewhat surreal storyline. In the first workshop I ran, the kids created a two-and-a-half minute video called *The Book of Evil* about Eric, a good Superhero with red eyes who reads *The Book of Evil* in the Dark Forest (presumably by mistake) and metamorphoses into a mean Superhero. As a result, Eric entraps Star, the dancing fairy, within a huge cage. Star, however, is too good to stay in isola-

stills: *The Book of Evil*; Vicky and the children at work



tion for long, so is granted her freedom by a golden fish, and transported back to the forest by a friendly cloud. Oh, and I forgot to mention that Star transforms *The Book of Evil* into *The Book of Good*.

The kids adored this particular stop-motion animation workshop, and some have mentioned that they preferred it to last year's hand-painting film. I was told that the connection to the process is more tangible because the plasticene figures they create ground them in a concrete story. While I like teaching both, it is a shame that the hand-painted film workshop provides them with a finished product that is exclusively of their own doing, while the stop-motion animation workshop requires computer editing that they are disconnected from. This intervention on my part makes me feel as if I am interfering with the process, but despite these differences, both workshops offer the children a rare opportunity to experiment with a medium that invariably enriches their understanding of the moving images that surround them.


THANK YOU TO MOTRIA SABAT AND CATHERINE SICOT FOR ASSISTANCE.



# EXCUSES ARE NOT ENOUGH: LIFT NO EXCUSES FILM FESTIVAL

BY LARISSA FAN

I'm too busy. I don't have any money. I'm too tired. I want to perfect my grant application. I have to clean the lint off the back of my refrigerator...



We've all heard the excuses, and we've all used them. And somehow another year goes by and you haven't made a film. Well, LIFT's \$99 No Excuses Film Festival aims to help LIFT members overcome all that. For \$99 (\$129 for Associate members) you get a small package with all the basics to complete a film: one 100' roll of film (hi-con B&W 16mm or Super 8), Super 8 or Bolex 16mm camera rental, flatbed editing time, ProTools time for your soundtrack, use of the optical printer for your titles, and processing courtesy of Niagara Custom Lab. And, perhaps most importantly, you get a firm deadline and a guaranteed screening.

For me, these last two were the biggest motivating factors. I have been working on a "process oriented" project for the past few years (what seems like an eternity) which has had many starts and stops. It feels like it will never be done, and it is easy to get disheartened. Not to mention that it may not even get any screenings when it is finally done...

Enough with process. I desperately needed a deadline.

I signed on for the No Excuses Festival late in the game. Initially I chickened out, fearing I wouldn't have enough time, but when the screening was delayed, I had no more excuses. My goal: complete a film and stick to the \$99 budget. With only a few weeks to go until the screening, it had to be simple. One weekend for shooting, and one weekend for processing and editing. No time for sound, and I wanted to process the film myself, so the best stock to use would be the hi-con. With those parameters in place, I came up with an idea for a simple piece which I could shoot in my garden and process in my basement. It would be silent, with imagery of plants and flowers intercut with a few titles. I

thought of it as a haiku.

I pattered about the yard, filming extreme close-ups of tulips and the curl of leaves on a hosta. Shooting is my favourite part of making a film—the act of selecting a shot heightens your awareness of everything around you, and suddenly the smallest thing can become fascinating. I stood transfixed, staring at an ant crawling on a peony bud. The curl of a vine was riveting. I carefully composed my shots, measured the light and set the focus and aperture, oblivious to the ridicule of a neighbourhood boy as I crouched on the front lawn under a drooping dandelion puff.

After all that intense concentration, I spent the next hour in complete darkness in the basement, sloshing the film through a variety of chemicals, counting out the correct timing. There is a point in the processing when you need to expose the film to light. You can use a bright studio light or, on a nice day, you can take the film outside. It is at this point that you first see the exposed images, and, at this moment—holding the film up towards the sun with your arms outstretched, the film fluttering in the breeze—you feel like a film goddess.

After the processing was complete, I laid the film out in a spiral on the grass to dry. I felt at one with my film. If only I could have made my own stock from bits of bark and leaves, the process would have felt truly holistic.

Although I had a rough edit done a few days before the screening, it was touch-and-go as to whether I would finish the film in time. Exposure with the hi-con is tricky, so there were some shots I had to re-do. The day before the screening found me rather desperately re-shooting titles on my back deck before I went to work (okay, I admit I had to use an extra roll of film), and I processed them that night. The next morning I went in early

stills: Chris Kennedy's 4 x 8 x 3; Andréa Cohene's *Body Scares*; Ben Walker's *One Minute Outside*; Alexi Manis & Eyan Logan's *MisOrderDisOrder*; Stefan Chiarantano's *The Eye of the Beholder*



to LIFT to edit in the new titles. The post-production suites were full of other busy \$99 filmmakers, all racing to beat the clock. At 3pm I was blacking out my tape splices (apologies to Roberto, who at that time was trying to gang the films together for the screening) and, with not a moment to spare, it was basically done.

The evening of the screening was hot and humid, and Cinecycle's air-conditioning wasn't up and running yet. The distinct odour of cat urine that always pervades the space was definitely accentuated, despite the clever placement of scented candles by LIFT staff. But I tried to regard it as just one of the charms of Cinecycle, the other being the availability of cold beer. The capacity crowd that turned out for the screening was in for an evening of creative, inventive filmmaking.

I don't have space to cover all of the films, but here are a few of the highlights:

Chris Kennedy's *4 x 8 x 3* is a wonderful and clever use of regular 8mm film. Now out of production, 8mm film is shot in-camera on 16mm wide film. First you shoot along an 8mm strip on one half of the film, then you flip the cartridge and shoot on the other half, much like an audio cassette tape. The film is then cut in half after processing to produce the final 8mm film. Chris used the film un-split and screened it in 16mm—resulting in four frames being projected on screen at a time instead of one. Planning the shots with mathematical precision (including rewinding to the proper spot and turning the camera upside down for the second part of the shot, in order to get all four images right side up), he composed shots using this four-frame structure. A shot of a streetcar going through the frames full circle is nothing short of brilliant.

Sara MacLean proves that art and hockey can go together in *Défi des étoiles*. Sara deconstructs footage of a hockey game using filmed video footage and freeze frames. Most fascinating is the use of extreme close-ups of inkjet print-outs of photos, creating blobs of pixelated colour that look like they were hand-painted. As Sara says, this is simple technology that you can use yourself at home.

In *Last Still Life* by Michèle Stanley, a piece of found footage is transformed through rotoscoping. Rotoscoping is a technique which involves

tracing live footage frame-by-frame to produce an animated version. Michèle created beautiful charcoal and pencil drawings (about 350 in all) and shot them on the animation stand, isolating and extending one moment in which a teacher directs children to stay away from a burning schoolhouse. "Stop children, stop!"

Francisca Duran's *Does This Mean We're Going Together?* is the second in a trilogy the filmmaker is doing on the depiction of teen sexuality in films of the 1980s. It was screened together with the first installment, *She Was So Young Back Then*, made as part of last year's No Excuses Festival. Franci takes excerpts from teen films and re-photographs them on the optical printer, emphasizing particular moments and transforming them. In the filmmaker's hands, a cafeteria scene from *Fast Times at Ridgemount High* becomes seedy pornography (*She Was So Young Back Then*) and a casual scene from *Valley Girl* becomes a crucial and defining moment re-played in flickering and mesmerizing black and white (*Does This Mean We're Going Together?*).

Some of the films obviously used more than the basic \$99 package, but nonetheless they all embodied the spirit of low-budget, do-it-yourself filmmaking. Darryl Callender's *Half Man 1/2 God* and Andréa Cohene's *Body Scares* were particularly ambitious works. *Half Man 1/2 God* is a 10-minute silent modern re-telling of the Adonis complex, in which a man beaten up by two masked attackers becomes consumed by shame and anger, and launches into a brutal regimen of physical training to strengthen his body. Darryl's first film, it shows that making a film is the best lesson in filmmaking. Andréa Cohene uses old family photographs to build a lyrical piece on the link between four generations of women in *Body Scares*, ultimately reclaiming the female body as a source of strength and courage.

If you have a hankering to make a film but are feeling blue, broke and downtrodden, all is not lost. Keep an eye out for LIFT's regular 8 workshop, in which LIFT will resurrect dead technology and expired film stock, and make a resolution now to participate in next year's No Excuses Festival. Because there will always be laundry, but how many chances do you get to make a film?



stills: Jenny Bisch's *Sailer Boy Bakes a Cake*; Sara MacLean's *Défi des étoiles*; Francisca Duran's *Does this mean we're going together?*; Larissa Fan's *In the Garden*; Michèle Stanley's *Last Still Life*; Ben Walker's *One Minute Outside*



# SHORTS RULE AT THE WWSFF

By BARBIE COOPER

## The Festival:

Toronto continued to be the centre of the universe June 3rd to 8th as it played host to the Canadian Film Centre's Worldwide Short Film Festival. Neither surreal viral outbreaks nor remarkably dull new "landmarks," (ahem, read the new Yonge-Dundas Square) could stop people from getting their fair share of innovative entertainment downtown. Roughly twelve thousand people attended the festival, an increase of 20% over 2002. Buyers like the CBC, the Documentary Channel and Movieola are expected to purchase 300 of the shorts in the festival's Video Library for distribution and broadcasting. The Worldwide Short Film Festival's success is especially relevant to LIFT members. High attendance, coupled with strong sales, prove that there is a demand for short films, something most LIFT members will be only too happy to fill.

The festival selected 230 films and divided them into various categories like Canadian, international, Sci-fi and something naughty called "Slap 'n Tickle." Seventy Canadian films in total, including six by LIFT members, made the cut. The festival received a whole whack of submissions (a whack being equal to 2,100, including 500 Canadian) and all of those were put in the Video Library for industry to view.

The festival presented eight awards with substantial cash and equipment prizes. **The Truth about Head**, a story about a head that wants a body directed by Dale Heslip of Ontario, won the Sun Life Financial Award for Best Canadian Short with a whopping \$25,000 cash prize. Armen J. Kazazian, another Ontario resident, won the Screenplay Giveaway Prize worth over \$20,000 for his screenplay, **Gold**.

Aside from screenings, the festival included four days of symposiums meant to educate and familiarize emerging talent with the industry. Topics included career development, pitching and screenwriting. Also on the bill was a series of "Inti-meets," or intimate meetings with practicing industry professionals.

The WWSFF affirms that there is room for a vibrant film community in Toronto, begging the question, when does the LIFTFF begin?!

## The Films:

While a Continuing Education student at Ryerson, I rented lots of short film collections, trying to explore the strange world of short filmmaking. Unfortunately, though, the films en masse were a huge disappointment. Boring. Obscure. Stupid. There were at least two nights when I stopped specifically to give thanks to the VCR creator who graciously included the FF button. As a result, when it came to attending the Worldwide Short Film Festival, let's just say my enthusiasm was not racing up the mountain peak.

However, I was surprised again and again by the amusing, inspiring and eye-catching stories I watched during the WWSFF's screenings. Below is a completely subjective account of the short films from the Opening Gala. Before my outer critic emerges though, I must congratulate all the filmmakers who contributed to the festival. As anyone who has ever tried to make a film knows, just doing it is one hell of an accomplishment.

**The Stone of Folly** (8 minutes, Canadian, Jesse Rosensweet, 35mm, Animation)

This animated account of a medieval hospital surgeon was a real crowd-pleaser. The audience oohed and aahed as the lead doodad (an indescribable form composed of wood, nuts and other hardware items with a pair of eyes) attempted to cure madness at the local doodad sanitarium. The film won awards at the Cannes Film Festival and the Chicago Short Film Festival in 2002. Unfortunately, though, I didn't get it all. Conclusion: animated doodads administering semi-disgusting medical treatments do not please everybody.

**About a Girl** (9 minutes, British, Brian Percival, 35mm, Fiction)

This was a fantastic short. It opens with a cute but very average teenage girl acting out the latest Britney Spears moves. The sequence was so true-to-life that it could not help but be charming. The girl shares her thoughts on people and life in general—in that same, perfect, snapshot-of-life sort of way—throughout the rest of the film. The quality of the characters made up for the fact that I couldn't even understand what was being said half of the time (über-foreign UK accents!). Although the ending may have jumped the shark,



stills (left to right):  
Jesse Rosensweet's  
*Stone of Folly*,  
Richard Jurian's *Mix  
and Run*



the short made a real statement about what it's like to be a teen.

**This Charming Man** (31 minutes, Danish, Martin Strange-Hansen, 35mm, Fiction)

This was a cutesy, predictable tale that again seemed to strike a chord with the audience. The essence of the plot was a mix-up of identities at the employment bureau. In a nutshell: the lead character, a fair-skinned Dane, is confused with a dark-skinned immigrant, while trying to date the immigrant's Danish language teacher. Antics follow. Very **Three's Company**. I admit, though, that it was somewhat entertaining—and kudos to the storyteller for trying to tackle important subjects such as anti-immigrant attitudes along with the crazy shenanigans.

**The Projectionist** (15 minutes, Australian, Michael Bates, 35mm, Fiction)

The cinematography of this simple tale was just fantastic. Projected moving images throughout the film made me wonder again and again whether the film was live or animated. The innovative style was the perfect technique to recount the weird, dark life of an elderly projectionist. My senses were heightened as much as they would be upon seeing the Grand Canyon for the first time. The film was not so widely appreciated, however. My non-filmmaking friend's reaction? "What the hell was that?"

**From Mesmer with Love or Tea for Two** (9 minutes, Mexican, Salvador Aguirre, Alejandro Lubezki, 35mm, Fiction)

Admittedly, 63 minutes into the screening, I was

becoming a tough sell. I was tired of sitting still. My patience had left the theatre 20 minutes earlier looking for an intermission. So my take of this two-titled movie probably suffered as a result. This story was another cutesy tale, this time of deception. A male neighbour repeatedly invites his attractive neighbourette in for tea, only to hypnotize her into sexual activity. With a twist on a twist that could be seen from the first plot turn, I was not exactly enthralled by this film. The audience giggled noticeably, though—curious considering that what were watching was essentially sexual assault.

**Hit and Run** (11 minutes, Canadian, Richard Jutras, 35mm, Fiction)

My spirit returned in full form for the final showing that evening. **Hit and Run** proved to be a funny tale of explosive frustration and destructive behaviour, as Hélène the homemaker decides to just not take it anymore. She is a source of inspiration for anyone who has had

to deal with divorce, ex-husbands who marry younger women, or shopping malls at Christmastime. The crowd loved this one and so did I.



## CINEPHILE: JUST CAN'T STOP IT

BY JANE WALKER

In just over a year our list of guests already reads like a who's who of local independent filmmakers, writers, curators and innovators. CinePhile, the radio show representing the Liaison of Independent Filmmakers of Toronto, by extension represents all those interested in non-commercial film (and video!) in the city, and the country. Nary a film festival passes through this town without one or more of its featured filmmakers or programmers chatting on air with one of the affable hosts. Every Wednesday at noon, more and more people in the film community are tuning in to CIUT (89.5

FM)—and every Wednesday the CinePhile Radio Committee works to live up to the standards it has established for itself.

The CinePhile Committee revolves around a nexus of hard-working producers, technicians and hosts, all of whom regularly churn out half-hour long segments week after week. And there is no chairperson in the group; the Radio Committee is run as a true collective, with everyone pitching in to ensure steady operation. Along with the assistance of CIUT, University of Toronto's campus radio station, CinePhile is moving



into its second year on the air. Because CIUT is a community radio station, its listeners come from a variety of backgrounds—some are connected with LIFT, some are students and some are just curious!! No other radio station features independent film profiled on a weekly basis to the extent that CinePhile does; CIUT has given us this opportunity.

Alongside interviews with DIY filmmakers, profiles of recent works and coverage of local film festivals like Images, Reelworld, Inside/Out and Hot Docs, CinePhile also features several regularly scheduled shows and series. Zoé Johnson, the show's technical expert and DJ (and herself a musician) also researches and produces a regular segment **Sounds on Screen**, which explores aspects of film's under-celebrated sound potential. From on-set mixers to musicians, this bi-monthly show celebrates the oft-neglected genius of sound design in film. I produce and host a monthly segment, **IndustryTalk**, a half-hour show that offers a continuity between the commercial industry that many listeners work in, discussing the similar and different aspects of that vocation as translated to independent projects. Among the many topics covered on the program, I have interviewed successful recipients of the Calling Card Grant, a representative from Nabet 700, and talked about the Innoversity project. Although presently on a leave of absence from the committee, Alan Archambault's bi-monthly **Book Series** has featured reviews of recent film-related publications as well as interviews with authors such as Jonathan Rosenbaum. And new this summer is Paddy Gallagher's innovative series **Media Active**, which explores the activist element of indie film/media. She will be discussing things like culture-jamming and political/activist artists' films and videos.

Local actor and producer Heidi Rayden hosts weekly, bringing listeners up-to-the-minute info about grant and festival submissions, as well as upcoming workshops (LIFT's and others) and conferences. Paddy Gallagher, a multimedia artist, activist, and educator who's been hosting and producing community radio programs for five years, was one of the first co-hosts of "LIFT Radio," as it was originally called, and continues to produce and host regularly for CinePhile. Also part of the originating force for CinePhile, Aron

Dunn and Malcolm Rogge, both independent filmmakers, continue to play a part to this day, producing and hosting. Fresh from his duties at Images, curator and filmmaker Scott Berry recently covered the Jewish Film Festival and the Jack Smith screenings at Pleasure Dome. A profile of the 2003 Inside Out Film Festival was produced by Jennifer O'Connor. And our LIFT liaison, Roberto, is forever coming up with suggestions for shows that continue to emphasize our ties to LIFT and the independent film and video community here in Toronto.

Aside from in-depth interviews with celebrated filmmakers and programmers like Peter Mettler, Marcos Arriaga, Jim Hubbard, Gariné Torrosian, Brenda Longfellow, Sarah Abbott, Marc Glassman, Ruba Nadda, Barbara Sternberg, Shelley Saywell, Stephanie Black, Lisa Hayes, Stacey Donen and Ken Monkman, we have often featured panel discussions. One was on censorship of explicit imagery, another on the representation of sexuality within Canadian cinema, and another on the ins and outs of public funding for cinematic projects. Most recently, and lest you think that it is all serious business at CinePhile, we threw our First Anniversary Party in April to an appreciative crowd, who grooved to the tunes of Zoé Johnson and friends while the League's loops flickered in the background. Look for more CinePhile participation at upcoming LIFT events for 2003!!

If you haven't tuned in yet you're in for a treat. Whether it's a film festival or a local success story, if it's film-related it's sure to be covered on CinePhile. For those who need more incentive to tune in and turn on, we often have weekly giveaways of film preview tickets and festival passes on the air. And we welcome suggestions and feedback! If you've just been accepted to your first film festival, or you have an interesting project or point-of-view, you can drop us a line care of LIFT, or you can send an email to [cinephile@ciut.fm](mailto:cinephile@ciut.fm). Either way, it's the listeners who keep our show going. Remember it's on Wednesdays at noon on CIUT 89.5 on the FM dial, or on the net at [www.ciut.fm](http://www.ciut.fm). Keep it locked 'cause we're coming back with more!!



# WHOWHAT



Don't miss these LIFTers films screening at TIFF (September 4-13): MIKE HOOLBOOM, *Imitations of Life* and *In the Dark*; IZABELLA PRUSKA-OLDENHOF, *Her Carnal Longings*; JOHN PRICE, *Passages*; and BRIAN STOCKTON, *Saskatchewan Part 2*. For screening times check [www.bell.ca/filmfest](http://www.bell.ca/filmfest) or call the TIFF infoline at 416.968.FILM.

Screened at the Splice this! Super 8 Film Festival in June: *Burn* and *I Feel Blue* by MICHAEL BARKER; *Nocturnal Admissions* by KARA BLAKE; loop projections by THE LEAGUE; and films for the "Money" program of commissioned works by JULIANA SARAGOSA, KEITH COLE, ALLYSON MITCHELL, JOHN PORTER, DANIEL COCKBURN and CHRISTINA ZEIDLER. Also featured in the Print This! photo exhibition were frame blow-ups selected from John Porter's massive collection.

At the 5th annual Rehab (a showcase of film and video work by artists living in Parkdale) on June 15, CHRISTINA BATTLE and MICHÈLE STANLEY curated two programs, including: *In Light & Motion* (3 min, 16mm 2001) by GREG BOA; *Stills & Moving Pictures = Story* (4 min, 16mm 2002) by STEFAN CHIARANTANO; and *Burn* (4 mins, 2003, Super 8 2003) and *I Feel Blue* (2 min, Super 8 2003) by MICHAEL BARKER.

THE LEAGUE (SARA MACLEAN, CHRISTINA BATTLE, MICHÈLE STANLEY AND JULIANA SARAGOSA) presented their new loop installation *The 4 Humours* at Niagara Custom Lab in July. *The 4 Humours* is an abstract, multiple-perspective, filmic exploration of the medieval concept of the four cardinal humours. In the Middle Ages, the humours were determined to be the four essential fluids which regulated both mind and body; blood, yellow bile, phlegm and black bile. For the installation, each member of THE LEAGUE explored one humour and its inherent qualities.

CAMERON A. STRAUGHAN recently completed *Cell Your Soul*, a 17-minute film about an evil cell phone that turns people into mindless zombies. An homage to cult horror films (e.g. *Night of the Living Dead*, *Carnival of Souls*), the film combines humour with shocking visuals. It also explores the negative impact cell phones have on our health and privacy.

*Grilled Cheese Sandwich* is a zero-budget DV feature about the revolution of everyday lunch, written and directed by JONATHAN CULP with sound design by SUE MOFFAT. A wayward high school students' free

food project becomes a little revolutionary cell. With help from a drug geek and Grimsville, Ontario's last punk, the Grilled Cheese Sandwich Club takes on the school administration, the cafeteria Moose Meat ladies, and those corporate hacks at Squirrely's Pizza. A leftist slapstick gore comedy. Currently in post-production, the project was shot on Super 8 and DV in May and June.



LIFT member CHRISTINA RAY wrote the screenplay for *Ginger Snaps: The Prequel* for 49th Parallel Films. The \$6-million budgeted film was shot in Edmonton and is now in post-production. It will be released in 2004.

Congratulations to NINA TOTH, whose experimental film *Phantasmagoria* was awarded first prize at the Niagara Indie Film Festival. *Phantasmagoria* is a surreal, cinematic portrait of Anna Edson Taylor's 1901 adventure: going over Niagara Falls in a barrel, and surviving. The film was made with NFB (FAF) program funds, CBC licensee fees, and LIFT services, and is distributed through Cinema Esperanca International.

Writer/director RAJ BAJAJ is currently developing an Indo-Canadian feature. *Dances* is a sensitive yet intense story about three old school friends. When destiny reunites these once best friends for just one evening, it's bound to be emotional, with good memories and loads of fun. But it's also an evening where time makes their minds dance in complex ways.

TOM ANASTASIOS and JOHN PREKETES recently completed their 20-minute 16mm film, *The Hitman Brunch*. How would you feel if you were trying improve working conditions in your profession only to get canned in the process? How would you react if you were a novice hitman trying to make a name for yourself and this happened to you? Join Alex and Steve as they discuss alternate job options for an unemployed hitman during brunch.

Canadian-Polish director MATHEW CHROMECKI and Canadian-Jamaican poet RUDYARD FEARON have teamed up to make the poetry video *Free Soil: The Poetry of Rudyard Fearon*, exploring the transposition from oral poetry to the visual medium of video. The poems include "Free Soil," "Freedom," "Rotting" and the very popular "400 Years Waiting." Production for the 10- to 12-minute video wrapped in the first week of July. Post-production has begun and completion is scheduled for September 2003.



stills: *Imitations of Life* by Mike Hoolboom; *Grilled Cheese Sandwich* by Johnathan Culp; *The Hitman Brunch* by Tom Anastasios and John Preketes



# LIFTNEWS

## MESSAGE FROM THE EXECUTIVE DIRECTOR

Necessity is the mother of invention.

We have always thought at LIFT that this proverb neatly applies to filmmakers, since we always seem to encounter problems during film shoots that require some ingenious solution, and we are always trying to figure out a new way of creating a visual masterpiece with the simplest of tools. Similarly, LIFT is constantly evolving to meet the needs of the membership and technological changes that are redefining the medium and the way in which we can run the co-op.

Recently, LIFT has had to "invent" new policies to deal with a significant deficit that we incurred in 2002. Typically, not-for-profits like LIFT who experience a deficit have had to cut services and/or eliminate or cut back on staff in some way to address the crisis that a deficit creates. Often organizations that take these drastic measures can suffer for many years, even after the deficit has been addressed, because they are no longer in the position to offer the same level of service or, for that matter, expand into new areas. A significant deficit can cripple an organization and it can take years to recover.

We have decided that the best strategy to counter LIFT's deficit will be to invest in what we do best. We have devised a business plan that will focus on a number of important areas that (hopefully) will generate additional revenue and address the needs of our membership.

1. Our workshops and film courses have grown dramatically over the past five years to the point that they generate the greatest amount of self-generated revenue. In order to deal with the administration and technical aspects of the workshops and courses, we have added to the LIFT staff. Shenaz has, in a short period of time, improved the level of service to those participating in the courses and workshops. Her expertise in filmmaking and digital picture and sound editing will have a profound effect in the quality and scope of the fall workshop and course schedule.

2. We have created an organizational membership for local not-for-profit exhibition organizations and film festivals. We now can offer these organizations a variety of new services and discounts on newsletter ads and inserts. We have also expanded our website to include actor's headshots and a crewlist that includes resumes. Both of these services have been successful in a short period of time.

3. As of August 1, 2003 we are introducing a new policy where accessing members pay for production and post-production rentals either in advance or at the time of their booking. LIFT unfortunately carries a large accounts receivables that primarily consists of small debts under \$100. This policy will actually benefit members twofold: members who pay by cash or debit will

automatically receive a 10% discount on their rental, and, with less time dedicated to collecting outstanding bills, the staff will have more time to directly assist the membership while they are working on their film projects at LIFT.

4. We have consolidated the Salon des Refusés and the Annual Silent Auction into one grand fundraiser called Shine It On! taking place on Wednesday, September 3 at Latvian Hall. This promises to be an extraordinary evening of passed-over gems from the Toronto International Film Festival and the best deals ever (from over 150 donors!) available in the Silent Auction. If you are planning a film project or you just want a great deal on anything from a fancy dinner to yoga lessons, there is something for you at the silent auction.

Of course, these policies and new events will never affect our primary goal at LIFT: to improve film service to the membership. We want to help you figure out the best way to make your film masterpiece.

Shine It On,

ROBERTO ARIGANELLO  
EXECUTIVE DIRECTOR

## REPORT FROM THE BOARD

The 2003 AGM was held in the LIFT Mezzanine on July 30th to an almost full house. John Price, our treasurer, reported on the financial statements. In 2002 we had a significant deficit that was attributed to the purchase of the 35mm camera and lots of staff changes. 2003 is looking better though, as we were pretty much on budget at the six-month mark. Then I reported the activities of the Board throughout the past year. In summary, we've been through a process of board building and re-defining the organization. We've updated the by-laws and came up with a three-step grievance policy. Our consultant helped us to define our five-year goals and our updated Mission and Values statement. We hired Roberto as our new Executive Director and we've seen progress in the LIFT office. And we've started up some new sub-committees that have done project work, such as the Grants Review Committee that re-evaluated LIFT's granting system and updated it.

Roberto gave his Executive Director's report and then the membership voted on the recommendations and by-law amendments. We got some feedback on the Mission Statement, to make it clearer that LIFT is primarily a production centre. Some other ideas that were talked about at the meeting were the role that the Advisory Board would take, the importance of creating partnerships with organizations such as Trinity Square Video or Kodak, raising LIFT's public profile, and how all of that relates to the future of filmmaking.

Four members of the Board ended their terms this year: Daniel Cockburn, Arthur Conway, David Nancoff



## VOLUNTEER NOTICEBOARD

and Maj Qureshi. Their contributions over the years are much appreciated. We elected four new members to the Board: Ana Barajas, who works at the CFMDC and can liaise between the two organizations; Brenda Kovrig, who's been on the Special Events Committee for a number of years and is a very active LIFT member; Jane Walker, who's been on the Special Events Committee (as far back as when it was called the Programming Committee), the Radio Committee, has taught continuity workshops, and helped LIFT in numerous other ways; and Bonnie Whitehall, whose work with youth in Parkdale and Regent Park will help with outreach to a younger community of filmmakers.

The upcoming year should be exciting, with a focus on fundraising, building an Advisory Board, and planning for LIFT's future in film.

JULIE SARAGOSA, CHAIR

### MESSAGE FROM THE MEMBERSHIP COORDINATOR

Hello Members,

I am writing to let you know that our book library has now moved upstairs to the mezzanine. You can borrow books for a refundable deposit of \$5 per book. The loan period is three weeks or you can enjoy them upstairs during office hours. To sign out any of LIFT's books, please see me. You can also watch fellow members' films in the mezzanine only during office hours, as films cannot be signed out.

RENATA MOHAMED

## LIFT'S NEWEST MEMBERS

(FROM MAY 24 – JULY 25, 2003)

David Armstrong•Amir Azimi•Christopher Becks•David Beer•Jonathan Bensimon•Barry Choi•June Clark•Mark Dial•Jordan Dyck•Simon Ennis•Catherine Fitch•Julia Fong•Darryl Gomes•Thomas Gregg•Eric Grenon•Robert Hanousek•Adam Hutchison•Aubrey Ives•Miguel Jacob•Ryan Krickow•Via Kurlinas•Stephen Lategan•Michael LeBlanc•Massimo Lepore•Micheline Marchildon•Christopher McKinstry•Carla Mundwiler•Daniel Newell•Yvonne Ng•Derrek Peels•Louie Petti•Mariangela Piccione•Carlo Proto•Max Putintsev•Melissa Remark•Taras Romanyshyn•David Romeo•Michael Smith•Paul Steves•Andre Vittorio•Byron Wade•Mark Wilson

THANKS TO ALL THE MEMBERS WHO HAVE HELPED OUT RECENTLY (MAY 24 – JULY 25, 2003):

Brandon Algoo-Foster•Allen Andrew Burn•Greg Atkins•Sarah Baptist•David Beer•Anna Belenkova•Deon Bradshaw•Collette Brown•Gordo Burkell•Luke Champion•Barry Choi•Matthew Chromecki•Steve Dallal•R. David Foster•Earle Del Rosario•Simon Ennis•Paul Enslemoz•Matt Flisfeder•Darryl Gomes•Gerard Grant•Eric Grenon•Peter Gripps•Helen Holubec•Ant Horasanli•Adam Hutchison•Steve Hutton•Aubrey Ives•Miguel Jacob•Brendan Jeffers•Kelli Kieley•Thomas•Stacy King•Maria Kochan•Peter Komady•Henry Korhonen•Ryan Krickow•Wes Legge•Flora MacLeod•Jane Meikle•Jennifer Mesich•Brian Montenegro•Angele Morgan•David Owen•Dilshad Panday•Louie Petti•David Polera•Ajeet Rai Roopani•Maia Shani•Michael Smith•Iana Stefanova•Paul Steves•Brent Stewart•David Tebby•Christine Wackerman•Brandi Ward

## NEW ORGANIZATIONAL MEMBERS

Canadian Film Centre•The Images Festival•The Loop Collective•Toronto Reel Asian International Film Festival•Video Vaudeville



**LIFT now offers  
Organizational  
Memberships!**

Artist centres, community groups and non-profit organizations are invited to join LIFT as Organizational Members. Membership entitles organizations to:

- Free event and call-for-submissions listings in our weekly ebulletin and on our website
- A 25% discount on ads and inserts in our bi-monthly newsletter
- Free access to equipment for exhibitions and screenings (Projectors, speakers, screens etc.)

Organizational memberships are available for an annual fee of \$120.

For more information contact Michael Barker at:  
[Communications@LIFT.on.ca](mailto:Communications@LIFT.on.ca)



## ANNOUNCEMENTS

### SHINE IT ON!

The Liaison of Independent Filmmakers of Toronto presents **SHINE IT ON!**: Featuring the 10th Annual Salon des Refusés and Silent Auction Fundraiser.

Wednesday, September 3rd, 2003

Doors open at 6:00pm

Cocktails and Silent Auction from 6:00pm – 8:00pm

Salon des Refusés Screening at 8:00pm

After Party (and auction finish) 10:00pm – midnight at the Latvian House, 491 College Street (one block west of Bathurst, on south side)

**SHINE IT ON:** Two great LIFT events in one night! The Salon des Refusés is LIFT's celebration of films passed over by the Toronto International Film Festival. The silent auction is LIFT's biggest fundraiser of the year and a great opportunity to get super deals on film products and services.

For more information contact the LIFT office 416.588.6444 or check the LIFT web page at [www.lift.on.ca](http://www.lift.on.ca).

### 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 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 Meetings: 6:30pm, September 18, October 15**

### 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 the office at 416.588.6444 or via email at [communications@lift.on.ca](mailto:communications@lift.on.ca).

**Next Meetings: 6:00pm, September 16, October 21**

### 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 416.469.4273.

**Next Meetings: Last Friday of every month - September 26, October 24 (rescheduled for Halloween)**

## 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 note—All schedules are subject to change, please check with the LIFT office to confirm dates.

### 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 the office to RSVP.

**Next Meetings: 6:15pm, September 2, October 7**

### 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 Meetings: 6:15pm, September 25, October 30**

### 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 Meetings: 6:30pm, September 30, October 28**

## EQUIPMENT NEWS

### AFTER HOURS & CARD KEY CHANGES!

Security card keys can no longer be rented out on a \$20 deposit. They must be purchased at the price of \$10 for after-hours access to LIFT facilities. Once you own a card, you can simply call Greg or Vanessa to activate your card when you have a room booking. Members who have not been using the facilities for a month will have their cards deactivated. This applies to the LIFT office door, the ProTools suite, and the Media 100 suites.

Remember, it is your responsibility to check in with us to make sure your card is active. We cannot permanently leave everyone's cards active due to security issues.

### NEW POLICY FOR RENTAL & FACILITIES PAYMENT!

Starting on August 1, 2003, all equipment rentals and facilities usage must be paid for at the time of pick-up or usage. Any invoice not paid for at pick-up time must be paid for immediately upon equipment return. There are no exceptions. After-hours users must pay in advance for facilities usage. If an after-hours user goes



over the booked time slot, they can pay for the extra hour(s) on the next LIFT business day.

Any outstanding bill(s) must be paid for before August 1, 2003. If there are problems with any outstanding bills please contact us as soon as possible.

If there are any questions regarding Card Key or Rental Policy changes, please call Vanessa or Greg at LIFT, 416.588.6444. We thank you in advance, Vanessa and Greg.

## NEW EQUIPMENT

### BRAND NEW ARRI FRESNELS!

LIFT recently purchased four 650W and two 300W Arri fresnels. These lights are the best in the business—rugged, lightweight and dependable. They come complete with stands, barndoors, full and double scrims, filter frames, and a heavy duty compact case capable of holding four lights and all of their accessories. The lights rent individually for \$18/day for Full members and \$16/day for Associate members, or as a package of four lights for \$30/day Full and \$60/day Associate.

### MATTHEWS GRIP STANDS

Four brand-new Matthews 40" grip stands with "Rocky Mountain" bases. These stands have a sliding leg that rises up, allowing you to place the stand on a set of stairs or any uneven surface. Stand and arm rent for \$3/day to Full members and \$5/day to Associate members.

## NEW RECORDING ROOM

A 4'8" x 8'3" recording room has been built beside the Pro Tools suite. The room has a video display, a window to the studio, an Audio Technica 4050/CM5 condenser mic, headphones, four XLR mic patches to the mixer, and four trunk lines/headphone jacks. The rates are still the same as they were before: \$10/hr for Full members, and \$20/hr for Associate members (or from midnight until 8:00am, \$7/hr and \$14/hr).

## MORE RAM IN MEDIA 100 COMPUTERS

Each computer has been upgraded from 256MB to 768MB of RAM, something that will be particularly noticeable to all you After Effects users.

## EQUIPMENT ORIENTATIONS

Wanting to use a piece of LIFT equipment, but don't have time to take a workshop? Contact Greg or Vanessa to set up a one-on-one orientation with another skilled LIFT member. Orientations are \$20/hour with a minimum of two hours.

## LIFTEQUIPMENTPROFILE



### TOBIN CINEMA SYSTEMS TCS TIME LAPSE & ANIMATION MOTOR

This is a truly unique and powerful addition to a Bolex camera that allows you to shoot time-lapse photography onto 16mm film, and/or shoot controlled single frame stop-motion animation with an electronic cable release. The parameters of the motor wildly exceed the needs of most, but, like the Bolex itself, it remains simple to use.

Time lapses can be shot anywhere between one frame every other second, all the way up to one frame per hour (one day per second when projected!). This is the motor's "normal" mode. By flicking it into "long exposure" mode, instead of taking a quick exposure then waiting for the set time to pass, the camera instead holds its shutter open exposing the film the entire time. This allows for some very interesting possibilities, such as extreme low-light photography, or streaked and smeared moving images.

Because the motor controls the camera, each frame has precise registration and an even, unwavering density. How else could you ever get a series of 20-second long exposures on a motion picture camera with perfect timing?

Forward and reverse controls are provided to allow for in-camera double exposures or, if used with LIFT's Bolex matte box, for in-camera masking effects. You can plug the motor into the wall for power, or use a standard 12v battery belt for shooting outdoors. The motor rents for \$3/day to Full members, and \$6/day to Associate members



## CALLS FOR SUBMISSIONS

### TIE: THE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION

Colorado Springs, Colorado, USA

TIE seeks films that challenge popular and conventional modes of cinema. From hand-made and physically altered films to extraordinarily subversive and obscure compositions, TIE selects only the highest calibre of experimental cinema by avant-gardists who are dedicated to the film medium.

Preview copies must be submitted in VHS format (NTSC or PAL) for consideration. Additionally, the final screening format must be a film print (8mm, Super 8, 16mm, 35mm) if the entry is selected. All lengths of film are accepted for consideration. We strongly urge filmmakers to submit their film as soon as possible to help ensure the possibility of selection. For a printable submission form and guidelines, please visit: [www.experimentalcinema.com](http://www.experimentalcinema.com). A nominal entry fee is required.

**Deadline: September 1, 2003 (postmark)**

### 11TH ANNUAL RENDEZVOUS WITH MADNESS FILM FESTIVAL 2003

Rendezvous with Madness Film Festival is an annual film festival that presents features and shorts touching upon the facts and mythology surrounding mental health and addiction. Each program focuses on a different theme. Post-screening panel discussions involve filmmakers, artists and people with professional and personal experience with mental illness and addiction.

For more information and an entry form visit the festival website at: [www.rendezvouswithmadness.com](http://www.rendezvouswithmadness.com), call 416.583.4339, or email [info@rendezvouswithmadness.com](mailto:info@rendezvouswithmadness.com)

**Deadline: September 5, 2003 (postmark)**

### INTERNATIONAL FESTIVAL OF DOCUMENTARY AND SHORT FILMS OF BILBAO

The 45th Bilbao International Festival of Documentary and Short Films, under the theme "Understanding Between Men through Pictures," will be held in Bilbao, Spain from November 24 -29, 2003. For more information and entry forms visit: [www.zinebi.com](http://www.zinebi.com)

**Deadline: September 15, 2003**

### IMAGES FESTIVAL 2004

Images is the largest festival in Canada for independent media, showcasing international excellence and innovation both on and off the screen. From Super-8 and hand-tinted celluloid to DV, performance and interactive work, we go out of our way and over the edge to provide Toronto with an annual extravaganza of image making.

For 16 years, the Images Festival 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 screen-

ings, the festival embraces a wide variety of practices, including performances, installations and new media. In addition to the international competition programs drawn from submissions to the festival, Images includes artists' retrospectives, national and regional cinema spotlights, and special curated programs.

The 17th annual festival runs April 15 - 24, 2004 in Toronto, Ontario, Canada. Please note the early deadline for installation and new media submissions. Full guidelines and PDFs of entry forms are available at [www.imagesfestival.com](http://www.imagesfestival.com)

**Deadlines: Installation and New Media: September 19, 5pm; Film and Video: November 7, 5pm**

## UPCOMING FUNDING DEADLINES

### CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390

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

Grants to New Media and Audio Artists

**Deadline: October 1, 2003**

Travel Grants to Media Artists

**Deadline: Ongoing**

### ONTARIO ARTS COUNCIL

416.961.1660; Fax: 416.973.9650

[www.arts.on.ca](http://www.arts.on.ca); [info@arts.on.ca](mailto:info@arts.on.ca)

Aboriginal Arts

**Deadline: September 15, 2003**

Chalmers Arts Fellowships, Chalmers Professional Development Grants (Call OAC for details)

**Deadline: January 15, 2004**

### TORONTO ARTS COUNCIL

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

Media Arts Grants

**Deadline: November 20, 2003**

### TELEFILM

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

Canada Feature Film Fund

**Deadline: September 2, 2003**

### INDEPENDENT PRODUCTION FUND

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

**Deadline: October 1, 2003**

### HAROLD GREENBERG FUND

416.956.5431

Equity Investment Program

**Deadline: Ongoing**



Over 10 years experience sound editing and mixing award winning film.  
Special Rates For IIFT Members, all formats.



info.film@monumentalsound.com  
(416) 762-4222  
www.monumentalsound.com

Canadian Film Centre

## expect dramatic results

### ALLIANCE ATLANTIS FILM RESIDENT PROGRAMME

Four labs: Writers' Lab, Directors' Lab, Editors' Lab, Producers' Lab. An intense, hands-on immersion in the art of dramatic storytelling.  
Application Deadline: Jan 31, 2004

### PROFESSIONAL SCREENWRITING PROGRAMME

The only advanced professional film career development programme of its kind in North America. Application Deadline: Oct 10, 2003

### CTV PRIME TIME TELEVISION RESIDENT PROGRAMME

Top executive producers and talented writers join forces on real projects to create groundbreaking television. Application Deadline: Oct 10, 2003

### INTERACTIVE ENTERTAINMENT — HABITAT

Intensive training that provides the best learning experience for innovative content and business concept development for new media.

### THE FEATURE FILM PROJECT

Provides 100% financing and mentorship for the development, production and marketing of low-budget first-time feature films.  
Deadline: Oct 15, 2003

Call now for more information

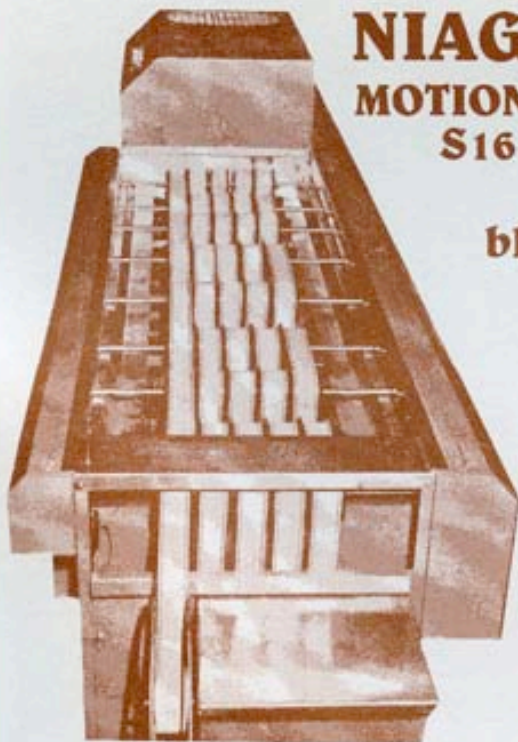
(416) 445-1446

or e-mail us at info@cdfilmcentre.com



15 YEARS

www.cdnfilmcentre.com



## NIAGARA CUSTOM LAB

### MOTION PICTURE FILM PROCESSING

S16 16mm 35mm S8negs

colour negs + prints

black & white negs + prints

Skip-Bleach X Process

**Edit Rooms for rent**

**CALL NOW FOR PRICE QUOTES.**

**NEW SERVICES OR SHOP TALK**

**416.504.3927**

**ASK FOR SEBASTIAN**

**254 Niagara Street**

**Toronto, Ontario M6J 2L8**

discounts to all students and film co ops