



LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 24 ISSUE 1 JANUARY 2004

STORYBOARD 2003

DEANNA BOWEN
DARRYL CALLENDER
DARYA FARHA
CHRIS KENNEDY
JESSICA JOY WISE

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DARYA FARHA, CHRIS KENNEDY, JESSICA JOY WISE

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LIFT The Liaison of Independent Filmmakers of Toronto January 2004 Volume 24, Issue 1

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

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LIFT Storyboard

It's time once again for the annual LIFT Storyboard, a compendium of all things bright and beautiful (or dark and disturbing) made by LIFT members over the past year. From narrative to experimental, 35mm to regular 8, we've got your filmmaking desires covered. If you're looking for inspiration to pick up a camera or finish your latest opus, let this be it.

TOM ANASTASIOS AND JOHN PREKETES *The Hitman Brunch* 20 minutes, colour, 16mm

How would you feel if you were trying to 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? Join Alex and Steve as they discuss alternate job options for an unemployed hitman over brunch.

Distribution: Tom Anastasios, tom.anastasios@tel.tdsb.on.ca



MICHAEL A. APPLETON *Callback* 7 minutes, colour, video

Callback is a short tale exploring assumptions, choices and consequences, as women seek revenge on piggish men. Starring Mara Bartolucci, Kate Yorga and Guido Silva.

Screenings: Independent Film Screening, College Street Centre for the Arts, Toronto

Distribution: web@mfilmpictures.com, www.mfilmpictures.com

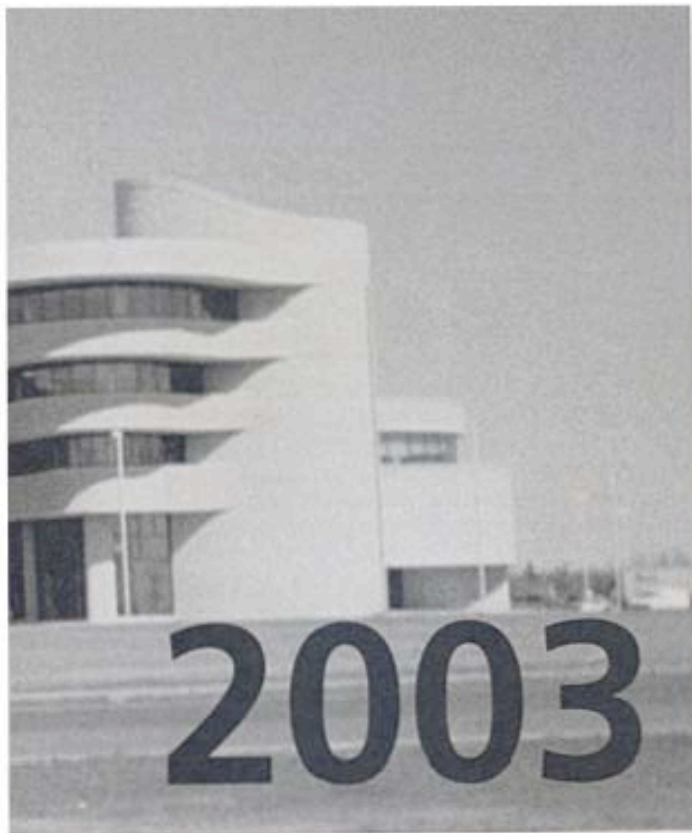
MARCOS ARRIAGA *A Little Square Heaven* 22 minutes, colour & b&w, 16mm & video

A Little Square Heaven is a documentary that explores the lives of gardeners from different cultural and ethnic backgrounds in Toronto community gardens. The gardens are the basis for a look at multiculturalism in Toronto and themes such as urban gardening, the environment, the city and sharing.

Screenings: Alucine Latino Film Festival, Toronto

Distribution: Marcos Arriaga, maar@sprint.ca

Still: Saskatchewan
Pt 2 by Brian
Stockton



MICHAEL BARKER
Burn

4 minutes, colour, Super 8 & video

A hand-wound Super 8 collaboration with fire performer Stef Lenk.

Screenings: Splice This! Super 8 Film Festival, Toronto; Rehab Parkdale Film Festival, Toronto

Distribution: Michael Barker, barker@look.ca

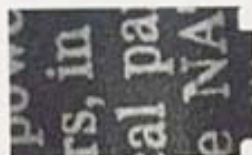
MICHAEL BARKER
I Feel Blue

2 minutes, colour, Super 8 & video

Drowning my sorrows.

Screenings: Splice This! Super 8 Film Festival, Toronto; Rehab Parkdale Film Festival, Toronto

Distribution: Michael Barker, barker@look.ca



CHRISTINA BATTLE
Graffiti Test #1

2 minutes, b&w, 16mm

"Graffiti artists are like modern-day calligraphers. They can really twist the letters, make the letter form the image, meld the image and

text until it's just one thing." (Michael Walsh, Graffiti, 1996)

Graffiti Test #1 is an experiment in the collage and layering of text and imagery, culled from articles related to the history of modern graffiti. Utilizing similar tools as the graffiti artist—spray paint and stencils—as well as photographs and photo-animation, this short film blurs the lines between text and image. Originally made for Hi-Con Madness at Niagara Custom Lab in Toronto.

Screenings: The Aurora Picture Show; Extremely Shorts 6, Houston, Texas; Downstream Film Festival, Georgia
Distribution: Christina Battle, cbattle@cbattle.com



JENNIFER BISCH
Sailor Boy Bakes a Cake

9 minutes, b&w, silent, 16mm

Longing to return to more amorous times on the high seas, Sailor Boy whips up a naughty dessert.

Screenings: LIFT No Excuses

Film Festival, Toronto
Distribution: Jennifer Bisch, svenska@yahoo.com



CHERALYNN BRIGHTON
Madd Dog: A Documentary

22 minutes, colour, video

This documentary examines Madd Dog's world as his life is in flux. We walk through his past and revisit the streets he once haunted. Madd Dog shares his take on the meaning of life, and how to really enjoy bubble baths.

Screenings: Rendezvous with Madness Festival, Toronto

Distribution: homepage.mac.com/cheralynn.brighton



ROBERT BUDREAU
Dream Recording

6 minutes, b&w, video

In a strange 1940's world, two men illegally record a jazz concert, leading to double-cross and murder. Featuring some of Canada's finest jazz musicians, including David Braid and Juno winners Mike Murley and Steve Wallace.

Screenings: Vancouver International Film Festival
Distribution: Lumanity Productions, rbudreau@lumanityproductions.com

ROBERT BUDREAU
Photographic Fate

6 minutes, colour, video

Four identical photographs of four identical couples who are completely different.

Distribution: Lumanity Productions, rbudreau@lumanityproductions.com



DARRYL CALLENDER
Half Man 1/2 God

10 minutes, b&w, silent, 16mm
Shame. Anger. Denial. The disillusioned soul. These are the concepts that help describe **Half Man 1/2 God**.

A take on the Adonis complex and how it affects the male psyche.

Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto

Distribution: Darryl Callender, crimshadez@hotmail.com



STEFAN CHIARANTANO
The eye of the beholder

3 minutes, b&w, 16mm

The eye of the beholder is connected to the filmmaker's interest in creating images and expressing ideas out of light and shadow.

Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto; Reel Island Film Festival

Distribution: CFMDC

STEFAN CHIARANTANO
Goodbye, I have to go

2 minutes, b&w, 16mm

Two friends visit their old meeting place to say goodbye as they move on with their lives.

Screenings: Pleasure Dome Open Screening, Toronto
Distribution: CFMDC

STEFAN CHIARANTANO
The Thorn Picker

2 minutes, colour, 16mm

The Thorn Picker was inspired by the Roman sculpture La Spinozza, which depicts a young woman removing a thorn from the sole of her foot.

Distribution: CFMDC

DARYA FARHA

DEANNA BOWEN



Deanna Bowen describes her filmmaking process as "whittling down a big question into a clean answer." The resulting films are "distillations": pure, unflinching works that get to the heart of the matter.

The themes she addresses are spiritual crises—consciousness-shaping moments and forks-in-the-road—filtered through story and history. *Grist*, for example, uses the Biblical story of Cain and Abel to explore the experience of being outside the norm, while *Deutschland* uses historical association and fairytale to highlight the filmmaker's own struggle to move beyond history into the possibilities of the present. "All my works are self-portraits," she says, "I'm processing my life." Of her three films to date (she also made the earlier

Sadomasochism), *Deutschland* is her favourite for its complexity and thoughtfulness, and its ability to sum up an important six-year period of her life.

Originally from Vancouver, Deanna studied sculpture at Emily Carr and was involved in that city's art scene before moving to Toronto. Getting into film was a matter of happenstance: "I got the job at LIFT. At first I was disappointed, because I wanted a gallery job. Eventually I was asked to do something for a show at A Space, and so I made something on Super 8."

After working at LIFT for six years as Membership Coordinator and then Communications Coordinator, Bowen moved to InterAccess Electronic Media Arts Centre. She finds herself influenced by the work, techniques and equipment she comes into contact with there; her current project, *(truth)seer*, is based on a memory she has of herself as a 10-year-old, and is, she says "a hybrid piece between LIFT and InterAccess." While she will probably finish the piece on a hard drive and is learning a computer program that will allow her to stretch the film to at least two hours, she remains committed to shooting on film because she loves its look.

And if she weren't working as a filmmaker? She'd still be making art, but in another medium. It's not the medium that matters, Deanna says—what's important is "to be moved."



Still: *The Impostor*
by Daniel Cockburn

DANIEL COCKBURN
Audit

3 minutes, colour, Super 8
& audio CD

A futile attempt to graph a life, tallying the credits and debits in God's hankbook. Screenings: Splice This! Super 8 Film Festival ("The Money Movies"), Toronto; Instant Horror (curated by Graham Hollings), Toronto. Distribution: Daniel Cockburn, zero@zeroFunction.com

DANIEL COCKBURN
Denominations

1 minute, colour, video
A docu-aneccote starring video artist Joe Gibbons as an American in a Torontonian kitchen. A reminder that "a penny for your thoughts" is

still subject to the exchange rate.

Screenings: One Minute Film Festival, Bloor Cinema
Distribution: Vtape

DANIEL COCKBURN
The Impostor (hello goodbye)

9 minutes, colour, Super 8
& video

A circular lament in memory of a eulogy. Commissioned by Vtape for "The Colin Campbell Sessions" with the assistance of the Canada Council for the Arts, Media Arts Commissioning Grant. Screenings: Tranz Tech Toronto International Media Art Biennial
Distribution: Vtape

DANIEL COCKBURN
Weakend

7 minutes, colour, video

An actor's image is processed relentlessly six different ways. On the seventh day, the videomaker rests and the actor's image speaks out against this cruelty. Composed solely of footage from Roger Spottiswoode's *The 6th Day*, starring Arnold Schwarzenegger. Screenings: Tranz Tech Toronto International Media Art Biennial, winner of the FAME-FAME jury prize (www.fame-fame.com)
Distribution: Vtape



ANDRÉA COHEN
Body Scars

10 minutes, b&w, 16mm

Using old family photographs, Cohen brings out the link between four gener-

ations of women. Generation after generation, the body is printed in secret and wears all the memory of the past.

Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto
Distribution: Andréa Cohen, andreaco@sympatico.ca

KEITH COLE
I Think I'm Coming Down with Something

4 minutes, b&w, 16mm

Getting, giving, getting, giving... Getting crabs doesn't make you a bad person, it just means you were unlucky. Screenings: LIFT Salon des Refusés, Toronto
Distribution: CFMDC

BRENDA DARLING
TV or Not TV

12 minutes, 16mm & video

A black comedy about a hypnotic television and a group of evil-doers who drive a couple to madness. Distribution: brendadaring@yahoo.com



ROBERT DELESKIE
Ghosts

21 minutes, colour, 35mm
Following the death of her mother, Julie and her ten-year-old son Peter return to her childhood home. An abandoned house is not all that awaits them...
Distribution: Kate Kung, Fortress Hill Pictures, 416.480.2457, fortreshillpix@hotmail.com

SUSIE DIAS
Luna's Dance

6 minutes, colour, 16mm
Lunar energy is female energy. *Luna's Dance* is a film created to offer space and freedom to female energy in all forms—the circular, intuitive, earth, dance, woman, child, elder, nurturing, healing, birthing force. Part of a larger project titled *Dream Awakening*.

Distribution: Susie Dias, bluenote@netcom.ca



FRANCISCA DURAN
Does This Mean We're Going Together?

3.5 minutes, b&w, silent, 16mm
Part two of the artist's trilogy exploring the depiction of sexuality in teen films in the 1980s, in which a scene from *Valley Girl* is reworked.
Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto
Distribution: CFMDC

FRANCISCA DURAN
Retrato Oficial

1 minute, b&w, silent, 16mm
After declared unfit to stand trial in England, former dictator Augusto Pinochet stands up out of his wheelchair and greets supporters.
Screenings: Images Festival,

The Other September 11th, The Cinematheque (Winnipeg)
Distribution: CFMDC



LARISSA FAN
In the Garden

1 minute, b&w, silent, 16mm
A quiet moment with the plants.
Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto
Distribution: CFMDC



DARYA FARHA
Né Vertù Né Luce (Neither Virtue Nor Light)

18.5 minutes, colour, 16mm
A beautiful and surreal animated film which uses the technique of "living pictures" to explore themes of loss and the desire for comfort. Music by Philip Glass.
Screenings: LIFT Salon des Refusés, Toronto
Distribution: CFMDC

RYAN FELDMAN
BILLY

4.5 minutes, colour & b&w, 16mm & Super 8 on video
BILLY...always wore a dirty shirt.
Distribution: CFMDC

JOHN GREYSON
Proteus

100 minutes, colour, 35mm
"As beautiful and lush as the flower after which it is named, *Proteus* is an exquisite period piece that skillfully explores the intersections of sex, race and politics." (TIFF Program Guide)
Screenings: Toronto International Film Festival
Distribution: Anita Lee, Artstar Pix, anitalee8@rogers.com

DARRYL CALLENDER

LARISSA FAN



Darryl Callender got into film out of a desire to tell stories. As Darryl says, "My first love was not film but storytelling. When I was young, I loved writing stories in class and giving them to my teachers. Then high school art class introduced me to the medium of video. From the moment I could manifest my stories into images, I was hooked."

Darryl applied to the film program at Sheridan, but wasn't accepted. Undaunted, Darryl joined LIFT determined to make a film on his own. His first film, *Half Man 1/2 God*, is an ambitious ten-minute narrative about the Adonis complex which he made for the LIFT No Excuses Film Festival. Shot in hi-con black-and-white and narrated through intertitles, it tells the tale of a young man who is attacked by thugs and becomes consumed with shame at his perceived weakness. Fear and humiliation drive him to take on a brutal diet and exercise regimen so that he can avenge his attackers. Although Darryl had heard many filmmaking horror stories from friends, and knew that getting a good exposure with the hi-con stock can be especially tricky, the footage turned out well and making the film was a "great experience."

Darryl focuses on social themes because he likes to give the audience something to think about after they finish viewing his work. His approach to filmmaking, he says, is to "explore how I can use the medium to intensify the message I'm trying to send out to the audience." He is currently working on a project called the *The Jumping-off Point*. It centres on an ex-sex worker trying to re-establish her life and make amends with her soul by confronting the people who led her life to ruin.

When not making films, Darryl works at Canadian Tire and writes hip-hop poetry. He is considering going back to school, but he doesn't know for what yet: "I am still waiting for the wind to tell me."



DYLAN GRIFFIN
Come Alive

1.5 minutes, Super 8 on video
While traveling, Dylan Griffin documented the growing problem of pollution on the beaches and deserts of Baja Mexico. Using an old jingle, he cut together a "mock" television commercial spot, demonstrating how we truly do live in a Pepsi generation. Screenings: Impakt Festival Utrecht, Netherlands; San Francisco Indie Fest; New York Underground Film Festival; Chicago Underground Film Festival; Manchester International Short Film Festival
Distribution: Dylan Griffin, yellosno99@hotmail.com, www.yellosno.com



DYLAN GRIFFIN
Soul Circus

7.5 minutes, colour & b&w, Super 8 on video
Dylan Griffin ventures into a world of chaos and beauty when a light and sound company asks him to partake in the world's first and only African-American circus. Traveling the USA from the east to the west coast and everywhere in between, he discovers new friends and experiences what it's really like to live and work in this interesting carnival. Armed only with a Super 8 camera, he documents the last day of the tour as Ringmaster Casual Cal talks about what it's like living in the Soul Circus. Screenings: New York Underground Film Festival; Splice This! Super 8 Film Festival, Toronto; Jumboarts Short Film Festival, Toronto;

Antimatter Film Festival, Victoria

Distribution: Dylan Griffin, yellosno99@hotmail.com, www.yellosno.com

LISA HAYES
Goldirocks

94 minutes, colour, DV to 35mm
Wannabe rock star Goldilocks lands in a house of three musicians—one too hot, one too cold, and a third who seems just right. They let her sing with their band, and she romances them one at a time, thinking she's found her new home. But when she unleashes her own songs on the guys, they cut her out of the scene, forcing her to discover that real success means becoming your own rock 'n' roll hero. It's not who you f**k, it's how you rock 'n' roll. Screenings: Sao Paulo International Film Festival; Cairo International Film Festival; Calgary Film Festival; Montreal World Film Festival
Distribution: Lisa Hayes, lisa@hazypictures.com, www.hazypictures.com

LISA HAYES
Mammogram

7 minutes, colour, 16mm
Overwhelmed by fear when facing her first mammogram after losing her mother to breast cancer, a young woman's anxieties take her to an alternate world where all the patients join together in dance. Screenings: Moving Pictures Festival of Dance on Film & Video, Toronto
Distribution: Lisa Hayes, lisa@hazypictures.com, www.hazypictures.com



MIKE HOOLBOOM
Imitations of Life

75 minutes, colour & b&w, video
"While each of the ten parts revolves around a specific aesthetic and thematic con-

cern, cumulatively they explore the wider topic of our world as image. *Imitations of Life* looks at how the essential and the unique have been strained through a history of reproduction. Juxtaposing everything from the earliest moving pictures of the Lumière brothers to clips from contemporary cinema, *Hoolboom* employs these images to anticipate our future." (Liz Czach, TIFF programmer)
Screenings: Toronto International Film Festival
Distribution: Mike Hoolboom, fringe@interlog.com

MIKE HOOLBOOM
In the Dark

8 minutes, colour, video
A single movement into light. Musings on silence, birth and American Cinema. Sealed with a kiss. Screenings: Toronto International Film Festival
Distribution: CFMDC

RICCARDO IACONO
Universe Energies Sustain Us

13 minutes, colour, video
A video poem exploring the processes and problems of seeing, the economics of sound and light, the regulation and translation of data by the body and technology, the relationships of transparency and difference, and the impact of globalization on aesthetics and culture. The video incorporates recycled material sourced from Iacono's abstract animation and performance-to-camera works. It was originally exhibited in a spoonful of water and distributed/processed via a multi-channel video installa-

tion. *Universe Energies Sustain Us* is an ongoing project. With dancer Vanessa Smith and music by Norman Shaw.

Screenings: Pleasure Dome, Toronto
Distribution: Riccardo Iacono, riccardoiacono@hotmail.com

CHRIS KENNEDY
4x8x3

3 minutes, colour, 8mm unsplit/16mm final
8mm unsplit. Streetcars circle. The ferry leaves and returns in one gesture. Camera and character dance. Sound by Sunny Kerr. Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto
Distribution: CFMDC

STACY KING
Duct and Cover

3.5 minutes, b&w, video
Duct and Cover instructs viewers on the simple methods they can use to secure their homes and loved ones against the threat of terrorist attack, using nothing more complicated than normal household items and a healthy respect for authority. Screenings: Barrie Film Festival
Distribution: Stacy King, Quietnoises Productions, stacy@quietnoises.com

AYSEGUL KOC
Gone

3 minutes, b&w, silent, 16mm
A woman and a collage of things that fade away
Distribution: Aysegul Koc, aysegulkoc@yahoo.com



still: Retrato Oficial
by Francisca Duran

DARYA FARHA

BUNMI ADEOYE

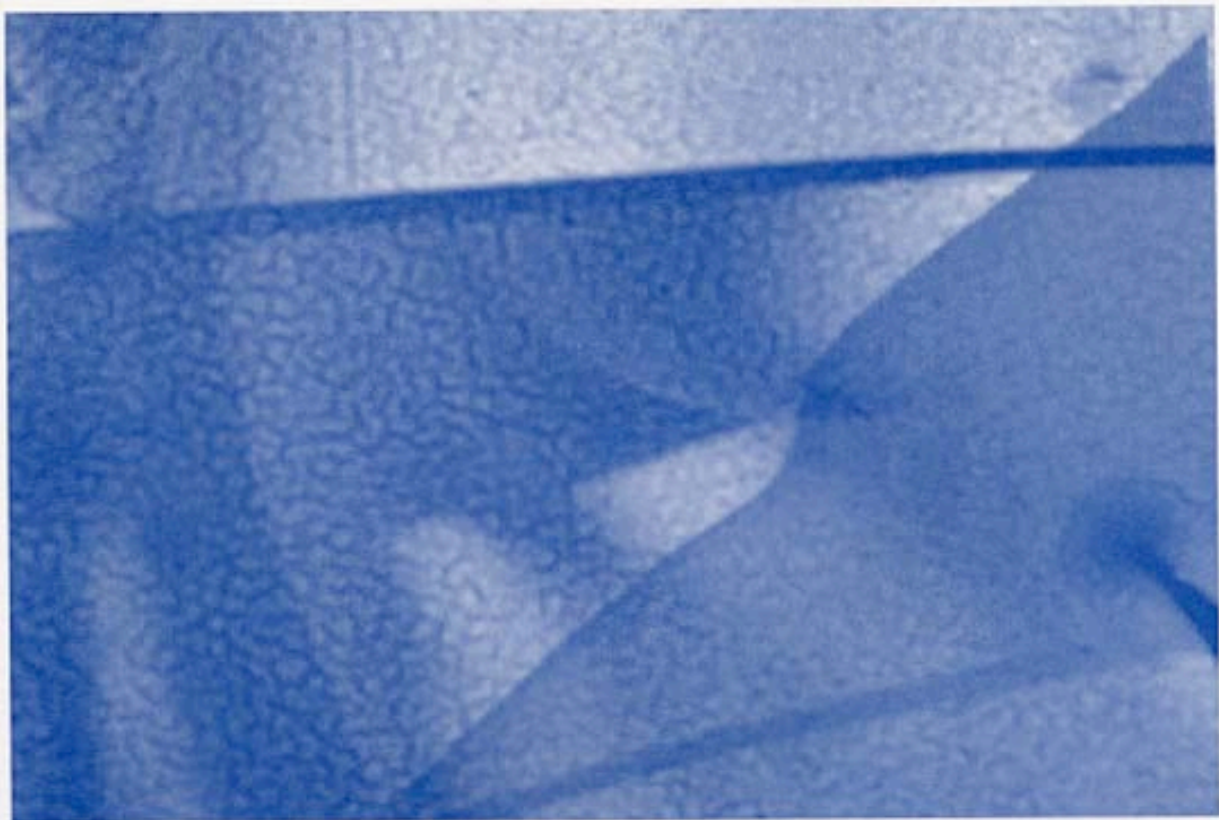


"I'm a metaphorical thinker... I am interested in the relation of objects, symbols and structures in space. I am interested in gestures and the emotions they evoke. There's a story in a gesture, movement, in the body." Darya's voice in describing her work is airy, perhaps even ethereal. In contrast, her film style has been described as "muscular": "I like that because it's a body word; it suggests intensity." *Full Service Automation*, her first animation, and *Né Vertù Né Luce (Neither Virtue Nor Light)*, her most recent animation, both express Farha's fascination with the meaning of gesture.

Farha's start in film came after studying Literature at U of T. After U of T, she went to Ryerson and lasted only one term: "I didn't do what the teachers wanted. I kept breaking the rules, I guess... After that, I did lots of courses: video, photo, painting..."

Her current project, *Diamond*, is a live action in which Farha performs and displays her body in a series of choreographed movement. She is eager to do more live-action work: "I'd like to do another dance/gesture film. I'm fascinated by this technique and feel I've only revealed the tip of the iceberg with *Diamond*. Also, it is nice to work with other people—animation can be so solitary."

Poetry will be an important part of *Diamond*, Farha admits that eventually she would like to be a poet. She talks about melancholy, sadness and fear with honesty. Despite her openness, she finds it difficult to show her work, precisely because it is so personal. This doesn't help with generating funds: "I don't send my films out to a hundred festivals. I'm not very good at promoting my work. I make these films because I am compelled to do so."



still: her carnal longings by Izabella Pruska-Okdenhof



JEFF KOPAS
The Other Side

10 minutes, colour, video
A loud subway train screeches and honks its horn as a woman screams, their visual presence an intermingled blur of metal and flesh. Henry Killington sits by himself in an empty subway train. He is dressed in a traditional grey suit, a briefcase and half-gift-wrapped bottle of champagne between his legs. It is his twenty-eighth birthday. He sits remembering a tragic event from his childhood, unaware that the events of the next several minutes will change his life beyond recognition.
Screenings: CBC Television
Distribution: Jeff Kopas,

416.606.2588,
JeffKopas@hotmail.com

THE LEAGUE
(SARA MACLEAN, CHRISTINA BATTLE, MICHÈLE STANLEY, JULIANA SARAGOSA)
The 4 Humours

Installation
An abstract, multiple-perspective, filmic exploration of the medieval concept of the four cardinal humours. The humours were determined to be the four essential fluids which regulated both mind and body: blood, yellow bile, phlegm and black bile. Each member of The League explored one humour and its inherent qualities.
Screenings: Niagara Custom Lab, Toronto

ANDREW LENNOX
Day Before Night
6 minutes, colour & b&w, Super 8 & video
A meditation on death, nihilism, and the fleeting

nature of life—with change as the only certainty.
Distribution: Andrew Lennox,
lew_ro@hotmail.com



REGAN MACAULAY AND KEVIN RISK
Space Zombies: Terror from the Sky!
26 minutes, b&w, video
Edward D. Wood Jr. has risen from the grave just in time to assist our young filmmakers with **Space Zombies: Terror**

from the Sky! People's brains are going missing and no one seems to be doing a thing! At least, not until veterinarian Dr. Vic McNaughton's cat is abducted by alien zombies on a mission to switch their own brains with the brains of cats. It seems Vic's little Ju-Jube is about to be part of their first experiment—not to mention Vic's receptionist, Betsy. Vic, Bill (the vet tech) and Inspector Gidget pay a visit to the spacecraft to save Ju-Jube... Oh yes, and Betsy too.
Screenings: Space: the Imagination Station; Scream (the Horror/Suspense Specialty channel)
Distribution: Triple Take Productions, tripletakeproductions@rogers.com, www.tripletake.net

SARA MACLEAN
Défi des étoiles
5 minutes, colour, 16mm
January 29, 1991: "Ladies

CHRIS KENNEDY



In high school, I got involved in making short narrative video through the Maryland State Media Festival (a detective story in rhyme, a final-year mope film, that kind of thing)... Being one of the only people making videos in my county meant that I got to advance to state finals three years in a row. University came around and I was frightened off by how streamlined and professionally motivated Architecture Studies was, so I quickly went to plan B: Film Studies at Queen's University, where I took a mixture of theory and production.

I tend towards more experimental work, even when playing around with narrative. I'm a bit of a linear thinker, but there's usually two or three lanes and occasionally a wild turn-off. Recently I've been doing more stuff with Super 8 and home movies, trying to see if there are other possibilities to them besides the personal documentary.

My video **Faultlines** (1999, 10 minutes) is in distribution with Vtape. It's about earthquakes and relationships, memory and geography, John and Yoko. My most recent project is **4x8x3** (2003, 3 minutes), which screened at the LIFT No Excuses Film Festival. It was shot on unsplit regular 8mm, then projected on 16mm so that there are four frames in the image: two "right side up," two "upside down and backwards in time." I came up with a few different scenarios that played around with this format.

Right now I am working as Programmer for the Images Festival of Independent Film and Video, and I'm also on the board of the Canadian Filmmakers' Distribution Centre. I got into programming through Vtape and Pleasure Dome. Being distribution manager at Vtape gave me a good sense of how curation was done, and Pleasure Dome has a programming board that provides the opportunity for all kinds of creative programming ideas. I see programming as a creative endeavour similar to making films, in terms of storytelling and episodic structure... Seeing a lot of good stuff makes me more critical of my own work, which slows me down a bit, but hopefully also inspires me to make better work.

and Gentlemen, would you please now rise for our Canadian troops in the Persian Gulf War... for our Gold Medal-winning team, and our Country?"

Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto

Distribution: Sara MacLean, sara.maclea@sympatico.ca



ALEXI MANIS AND EYAN LOGAN

MisOrderDisOrder

4 minutes, b&w, 16mm
A comic short about love and illness.

Screenings: LIFT No Excuses Film Festival, Toronto; CINSSU's Majestic Nights (Innis College), Toronto; Rendezvous with Madness Film Festival, Toronto; Centre for the Arts' Independent Film Screening Series, Toronto
Distribution: CFMDC or Eyan

Logan,
eyan.logan@utoronto.ca



GAIL MENTLIK
My Mother at the Consulate

1 minute, colour, silent, 16mm on video

My Mother at the Consulate is a personal documentary piece that explores themes of absence and presence, memory and aging in relationship to the filmmaker's mother, a Holocaust survivor. Funded with a LIFT Production Grant, commissioned for the 2003 Images Festival "Minute Movies" project.

Screenings: Images Festival of Independent Film & Video, Toronto; MIX 2003: New York Lesbian & Gay Experimental Film & Video Festival
Distribution: CFMDC

ALLYSON MITCHELL

Mayo Jar

3 minutes, b&w, Super 8 on video

A lament about the money missing from the mayo jar.

Screenings: Splice This! Super 8 Film Festival, ("The Money Movies"), Toronto; Pleasure Dome: Freeshow Seymour, Toronto

Distribution: CFMDC

ALLYSON MITCHELL
Precious Little Tiny

Love

3 minutes, colour, Super 8 on video

I wish I didn't eat animals, 'cuz animals don't eat me.

Screenings: Pleasure Dome: Freeshow Seymour, Toronto
Distribution: CFMDC

ROY MITCHELL
No Soy Un Oso (I Am Not a Bear)

7 minutes, colour, video

An interview and a debate over what makes the man a bear and why he would resist belonging to a group of big hairy men.

Distribution: CFMDC



RYAN NOTH
Spending Time

8 minutes, colour, video

A simple passerby is accosted by a mischievous time hustler on a big-city street corner. Intrigued by offers, the passerby must now decide if selling out is worth his time.

Distribution: Ryan Noth, ryan-noth@yahoo.com



RYAN NOTH
Tomorrow

1 minute, colour, 16mm

Two grocery-store clerks discuss their future after work.
Distribution: Ryan Noth, ryan-noth@yahoo.com

LOU PETTI
Pilar

4 minutes, b&w, Super 8 on video

While his wife treats the wood of a small statue, a sexual fantasy interrupts a man's reading of his morning paper. Distribution: Lou Petti, lou.petti@utoronto.ca



MADI PILLER

My best friend's son

2 minutes, b&w, Super 8

An homage to friendship. Single images of life keep memories alive forever. Screenings: NFB Home Movie Festival, honourable mention. Distribution: Madi Piller, madipiller@rogers.com

IZABELLA PRUSKA-OLDENHOF
her carnal longings

9 minutes, colour, 16mm

her carnal longings is a meditation on the human body and the film medium at a time when the futures of both are in question. Using the "emulsion lift" technique on 16mm film, sections of emulsion were lifted off, torn up or smudged, and then re-adhered. In combination with digital video technology, the filmmaker creates an intricate analogue/digital weave which explores both the body's and the film's surface. The film emulsion wrinkles, rips and dissolves—reminding us that it, like human flesh, is fragile and perishable.

Screenings: Toronto International Film Festival; Alcine Latino Film Video Festival, Toronto; Female Eye Film Festival, Toronto. Distribution: CFMDC



JILL RILEY

With Wings

10 minutes, colour, video

With Wings is the story of Dee, an out-of-work actress with an overworked imagination. Dee sees everything as A Sign. When her obsessive habits cost her a much-needed part, she is convinced it is an omen to embrace her "inner slob"—which she does with the fervour of the truly neurotic.

Screenings: LIFT Salon des Refusés, Toronto. Distribution: Jill Riley, Wooden Nickel Productions, jill.riley@sympatico.ca

JEFFREY ROUND
My Heart Belongs to Daddy

20 minutes, colour, 16mm

Mr. Bean meets Mommy Dearest in this zany mis-education of a small-town queen. Lennie, an awkward small-town boy with a big-city identity crisis, yearns for the love and approval of his father. At the encouragement of Glad Asstrid, a larger-than-life drag queen, he enters an amateur drag contest, only to find it has been fixed. Hoping to win his father's respect, he ends up learning that revenge is a dish best served by blondes.

Screenings: Director's View Film Festival, Connecticut; Winner Best Director, Best Use of Music at the Hollywood North Underground Movie Festival, Toronto. Distribution: CFMDC



SU RYNARD
Bug Girl

6 minutes, colour, 16mm

8 video

An ecological fable. A ten-year-old girl has lost her cat. While searching for her cat, the girl accidentally swallows a bee and her journey transforms into a visual tumble through nature, biology, and consciousness.

Distribution: Su Rynard, surynard@interlog.com



TARA SAMUEL

Brooklyn Love

3.5 minutes, colour, video

A secret look at the Flatbush mating dance. Edited by Matt Wolfe.

Screenings: Light Plays Tricks Film Festival, Kingston. Distribution: Tara Samuel, tara@tarasamuel.com

TARA SAMUEL
Rachel's Cut

6.5 minutes, colour, video

Based on a short story by Jenna King.

Distribution: Tara Samuel, tara@tarasamuel.com



TARA SAMUEL
T 'n' A

3.5 minutes, colour, video

Existential graffiti and the girls who swing it. Written, shot and edited by Matt Wolfe.

Distribution: Tara Samuel, tara@tarasamuel.com



MICHÈLE STANLEY
Last Still Life

2.5 minutes, b&w, 16mm

Using Rotoscope animation, a crucial moment is drawn out. Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto. Distribution: CFMDC

BRENT STEWART
Voices

36 minutes, colour, 16mm & video

A family struggles to cope with their schizophrenic son. Screenings: Montreal World Film Festival. Distribution: Brent Stewart, brentdstewart@hotmail.com



BRIAN STOCKTON
Saskatchewan Part 2 (That's My Wonderful Town)

12.5 minutes, colour, 35mm

Brian Stockton's series of eccentric autobiographical films continues with Saskatchewan Part 2, an ode to Regina, Saskatchewan, past, present and future.

Screenings: Toronto International Film Festival; Vancouver International Film Festival; Calgary International Film Festival. Distribution: CFMDC



CAMERON STRAUGHAN
Cell Your Soul

14 minutes, b&w, video

Cell Your Soul is 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), it explores the negative impact cell phones have on our health and privacy.

Screenings: EcoArts Festival, York University, Toronto

JESSICA JOY WISE

DARYA FARHA



Jessica Wise makes unique and sensual films centred around the body, internal experiences and psychology. The themes, she says, just come to her, a matter of fate or destiny.

Her first film, *Inside-out*, is an abstract work featuring a woman stuck in a box, while *False Creek* is an unsettling meditation on embodiment. Her film *Thirst*, about a young woman with anorexia, mixes narrative, documentary and symbolic elements and has been described as "expressionist" documentary. Although she didn't have the disease herself, Jessica was interested in the purification process, the feeling of wanting to transcend your body. *Echo*, one of two projects currently in development, deals with the subject of self-love and narcissism and will use the same mixed technique.

Not surprisingly, Jessica studied "Intermedia" at Emily Carr, which involved doing "a bit of everything." She focused on film and sound after making a video and finding it was her strongest, most communicative piece. She was then introduced to Maya Deren's work, which reinforced for her that film could be a medium for expression, not just a commercial vehicle.

One of the things Jessica likes most about film is the various stages involved: researching, writing, editing, etc. Having previously done everything herself, she is gaining new energy from the process of collaboration, and is currently working on a film called *Oblique* with dancer and choreographer Stephanie Thompson. "I'm interested in drama, dance, experimental," she says. "I don't want to be one kind of filmmaker." The hardest part of her work, she says, is the lack of a paycheque. What keeps her going is the excitement of creating and discovering new things—and the opportunity to have a dialogue with the unconscious.

Distribution: Cameron A. Straughan,
castraughan@eol.ca

LOUIS TAYLOR *You Are Evil*

6 minutes, colour, video
You Are Evil is Louis Taylor's second film, which arose out of his anger and despair at the path we've taken as a culture since the events of 9/11. It is a 6-minute growl of vexation, a biting condemnation and a bitter indictment—an indictment that ironically comes full circle to skewer the accuser. *You Are Evil* is a response to our collective complacency in a time of looming global strife and horror. Ultimately, it is a piece about personal responsibility when democracy has come to mean little beyond the right to consume and the freedom to shop.

Screenings: Venice International Film Festival
Distribution: Louis Taylor,
l.taylor@sympatico.ca

TORONTO VIDEO ACTIVIST COLLECTIVE (EDITED BY MALCOLM ROGGE, NAVEEN GOSWAMY AND MARI LEESMENT) *Tear Gas Holiday: Québec City Summit 2001*

77 minutes, colour, video
"Tear Gas Holiday is a powerful account of a transformative moment in Canadian history, told through the tear gas filled eyes of those who were on the front lines." (Naomi Klein, author of *No Logo* and *Fences and Windows*)
"A heart-felt, hand-held view from the streets. Prepare to be energized!" (John

Greyson, director of *Lilies*, *Proteus*, and *The Law of Enclosures*)
Distribution: Vtape

NINA TOTH *Phantasmagoria*

A surreal portrait of Anna Edson Taylor's 1901 adventure: going over Niagara Falls in a barrel, and surviving.
Screenings: Niagara Indie Film Festival (Winner, First Prize)
Distribution: Cinema Esperanca International, Toronto

STIEVI URBEN *All U Can Eat*

12 minutes, colour & b&w, 16mm
Increasingly separated from his place of birth, a 70-year-old Jewish native of Quebec fuses personal and historic memory to create a sense of belonging.
Distribution: CFMDC



BEN WALKER *One Minute Outside*

1 minute, colour, 16mm
Outside is fun, is outside in danger?
Screenings: LIFT No Excuses Film Festival, Toronto; LIFT Ward's Island Screening, Toronto
Distribution: Ben Walker,
erakona9z@hotmail.com

CHRISTINA ZEIDLER *Bulk Bin*

Web, CD-ROM
A time-based web project that plays with the theme "Sweet Consumption," produced at a residency at Banff

and available as a CD-ROM.
Distribution: CFMDC

CHRISTINA ZEIDLER
Fartasia

1 minute, 16mm
Made entirely on a sewing machine and direct-printed at the lab. This film is very organic. Surprisingly organic.

Screenings: Pleasure Dome:
Freeshow Seymour, Toronto;
Alucine Latino Film Video Festival, Toronto
Distribution: CFMDC

CHRISTINA ZEIDLER
Kill Road

14 minutes, b&w, 16mm
A surreal, pixilated tale about

roadkill and family dysfunction.
Screenings: Pleasure Dome:
Freeshow Seymour, Toronto
Distribution: CFMDC



still: Eye of the
beholder
by Stefan Chiarantano

DISTRIBUTORS

CFMDC (Canadian Filmmakers' Distribution Centre)
37 Hanna Avenue, Suite 220 Toronto ON M6K 1W8 Tel: 416.588.0725 Fax: 416.588.7956
cfmdc@cfmdc.org, www.cfmdc.org

Vtape Distribution
401 Richmond St. West, Suite 452 Toronto ON M5V 3A8 Tel: 416.351.1317 Fax: 416.351.1509
distribution@vtape.org, www.vtape.org

1



2



3



SUSIE DIAS

1 Luna's Dance

6 minutes, colour, 16mm

ROBERT BUDREAU

2 Dream Recording

6 minutes, b&w, video

CHERALYNN BRIGHTON

3 Madd Dog: A Documentary

22 minutes, colour, video

LIFT NEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Ah, the end of the year and time to reflect on our accomplishments at LIFT in 2003 and what awaits us in the new year. 2003 was an extraordinary year of change: five staff positions were filled at LIFT, and despite the lack of experience, the new staff have been able to meet or exceed all of our goals. I would personally like to thank Shenaz Baksh, Michael Barker, Greg Boa, Vanessa Lam and Renata Mohamed not only for their hard work and enthusiasm, but also for fostering a wonderful sense of community at LIFT. I am very proud of the staff and of all the improvements that have occurred over the last six months that we have worked together. We have a number of exciting new services and events planned for 2004—stay tuned for more details in the new year.

The new staff are only part of the changes at LIFT in the past year. We have initiated an extensive renovation and upgrading strategy to the facilities—not since our arrival at 37 Hanna seven years ago has there been such activity in our edit suites. Over the past six months alone we have completely renovated the Protocols Suite and added a lovely ADR room. Sound insulation should be complete in the new year, but the room is already a formidable mixing studio, with the ADR room ideal for voice-over and musical performance.

We have also created a second animation suite with another 16/35mm Oxberry fully automated camera (compliments of a generous donation from Film Effects in Toronto). The new camera is located in the Azure suite and it represents the foundation of a digital imagefile-to-film transfer system that we hope to have in place by the end of 2004. With the addition of another Oxberry, we have moved the Media 100 editing system from the Azure to Orange suite and have upgraded both the software and the computer in the new location. We are currently putting the finishing touches on a telecine system for Super 8 and 16mm to mini-DV transfers that will also find a home in the Orange suite. Members will be able to digitize their own film footage and even burn it to DVD.

We are nearing completion on our new Optical Printer in the Violet animation suite (so that members can blow up from regular 8, super 8 and 16mm to 35mm), we are creating a digital sound editing system for those interested cutting film on a flatbed, and we are reorganizing the members' area in the office. All of these changes were initiated to keep pace with new technology that is becoming a part of our everyday lives, and to ensure that filmmaking is promoted and preserved as a viable art form. Our goal is to provide greater service and opportunities to our members.

Finally, I would like to thank the critics at Now Magazine in November, who chose LIFT as the best place to make a film in the city. I would like to accept this prestigious honour on behalf of the staff and all of our

members who have volunteered over the past year. We deserve it!

Shine it on,

ROBERTO ARIGANELLO

REPORT FROM THE BOARD

The past few months have centred on next year's planning cycle and a reorganization of board duties. Several LIFT members have expressed interest in joining the board and helping out in various capacities, which could turn into exciting opportunities for LIFT. Our focus for this year is fundraising, outreach and establishing a higher profile in the community.

One of the things we've been talking about is figuring out how to get people from different communities interested in LIFT. As student outreach, we'll be going out to the schools and talking to them about our workshops and equipment. Unfortunately, LIFT's awesome radio show got cancelled, but we're looking at other venues and are hopeful that there may be a way to continue it. Thanks to all those who helped out on the radio committee, especially Jane Walker, Zoe Johnson and Heidi Rayden, who contributed to the show on a weekly basis.

We're also looking for ways to forge relationships with other like-minded organizations, such as festivals and other artist-run centres. We've joined ARCCO (Artist Run Centres and Collectives of Ontario), a lobbying organization for artists' rights. Other artist-run centres who are members are Charles Street Video, Mercer Union, SAW and many others. This connection to the artist-run culture of Canada is important in helping raise LIFT's profile in the community, as well as raising awareness of filmmaking as an art form.

All in all, things are going well, we're staying on top of the budget, board members are interested and active, and LIFT seems to be growing in a good way. Our workshops have been expanding and will continue to do so in the new year. We'll be implementing the card swipe system for all the doors now, which will make it easier to get access on the weekends and evenings—all you'll have to do is purchase a permanent card for \$10, then call to activate it for a certain room whenever you need it. No need to come in to pick up keys!

We look forward to a happy and productive new year at LIFT.

JULIE SARAGOSA, CHAIR

VOLUNTEER NOTICEBOARD

Thanks to the many members who have volunteered recently (September 20 – November 21):

Tally Anter
Chris Barry
Justine Beattie
James Burt
Colin Correria
James Deluca
Eric Foley
R. David Foster
Christopher Gray
Michael Green
Thomas Hantke
Ian Jamieson
Silver Kim
Maria Kohen
Sylvia Kouveli
Yonah Lewis
Irene Lopez
Shaun MacLellan
Kathryn Malek
Sonny Malhotra
Mari McMillan
John Porter
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Andrew Solomon
Darrin Suzuki
Paul Telford
Michel Toledano
John Walker
Calle Weiss
Justine Jung Eui Yang

LIFT'S NEWEST MEMBERS

(September 20 – November 21, 2003)

Scott Ainsworth
Tally Anter
Elizabeth Becker
Aaron Blair
Gary Blakeley
Guillermina Buzio
Moiria T. D. G. Cirello
Kimberley Curran
Mary Daniel
Dave Decarlo
Angela Deluce

NEW ORGANIZATIONAL MEMBERS

(September 20 – November 21):

Moving Pictures Festival of Dance on
Film and Video
York University (Film & Video
Department)

ANNOUNCEMENTS

WANT TO BECOME A MEMBER?

Do you have a friend interested in becoming a member of LIFT? Or just curious for yourself? Come on down to one of our Orientation Sessions held on the third Wednesday of every month starting at 11:30am. At the session we discuss how to become a member, what goes on at this crazy place, and we give a tour of the facilities. Please call Renata to reserve a spot at 416.588.6444 or email membership@lift.on.ca.

Next Orientation Sessions: 11:30am, January 21, February 18

SEEKING MEMBERS' WEBSITES

Got a personal website, want to promote your films? We will be adding members' websites to LIFT's links page as a long overdue feature to LIFT's site! Send an email to communications@lift.on.ca to add your link or check out www.lift.on.ca under links to see existing links (tens 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!

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.

Next Meeting: TBA

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 "techie" are welcome! Interested members should contact the office at 416.588.6444 or via email at communications@lift.on.ca

Next Meeting: TBA

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 416.469.4273.

Next Meeting: TBA

GET INVOLVED

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

MAGAZINE COMMITTEE

Join the Magazine Committee if you are interested in the direction of LIFT's Magazine or in writing for the Magazine. 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: January meeting cancelled; 6:15pm, February 3

SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new members to help organize upcoming events, including Artist and Funding Talks. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The SEC meets on a new day, the third Tuesday of every month. If you're interested in joining please call 416.588.6444 or e-mail office@lift.on.ca

Next Meetings: 6:15pm, January 20, February 17

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the 2004 workshops hosted by LIFT. Committee members receive 20 volunteer

EQUIPMENT NEWS

ATTENTION ALL ACCESSING MEMBERS

EQUIPMENT RETURNS ARE 10AM TO 12PM.

EQUIPMENT PICK-UPS ARE 2PM TO 5PM.

Keys and Swipe Cards can be signed out between 10am and 5pm. This schedule is in place to ensure that we have ample time to deal with our many other responsibilities.

JUST A REMINDER

The building management has decided to lock all entrance doors to 37 Hanna Ave. at 6pm during the week and all the time on weekends. This means that all LIFT members who wish to use the facilities outside of regular business hours must sign out a key to the building with the technical coordinators in advance of their booking. For ALL members who have signed out keys to the edit suites, you must return the key sets so that we can add a building key to your set.

NEW STUFF IN THE EQUIPMENT ROOM!

NEW DUAL 1.25 GHZ G4

The Media 100 software in the Azure suite has been upgraded to version 8.5 for OSX. This new version is running on a dual 1.25 GHz G4 equipped with a Super Drive, giving LIFT members the option of burning their work to DVD. The power of this computer has a big impact on tasks such as rendering video effects or com-

positing multiple images. Don't forget, this system is also running Adobe After Effects, which is lovely to use with all the additional processing power.

SENNHEISER E112P WIRELESS LAVALIER KITS

These tiny lavalier mics are made for film production. Both the transmitter and the receiver are battery powered and allow you to record sound to any recorder without a cable running between the recorder and the mic. This comes in handy when filming wide shots outdoors with dialogue, or when shooting in a noisy environment where you want the mic as close as possible to the speaker's voice. Each kit comes with a Sennheiser ME2 lavalier microphone, a mic clip, and a wireless transmitter and receiver. The kits rent individually for \$10/day to Full members, and \$20/day to Associates.

STEP-DOWN TRAYS FOR 6 X 6 MATTE BOX

LIFT recently purchased two 4" x 5.6" step-down filter trays for our Arri 6 x 6 matte box. The matte box can now hold any combination of 6" x 6", 4" x 5.6" and 138mm (round) filters. These step-down trays rent along with the matte box when you use the Arri 3-C 35mm camera.

NEW CAMERA FILTERS

We now have six new 4" x 5.6" filters: a Pancro ND3, a Tiffen ND6 and ND12, a Tiffen 85 N3 and 85 N6, and an 82A filter. We also have a new 4" x 4" Harrison and Harrison polarizer (perfect for the Aaton matte box), a 138mm Harrison and Harrison Polarizer, and a large Pancro 6" x 6" attenuated ND6 (two stops reduction at the one side with a smooth transition to clear by the other). Rental rates: 4" x 4" filters are \$1/day for Full members, \$2/day for Associates; 4" x 5.6" filters are \$2/day for Full members, \$4/day for Associates; 138mm and 6" x 6" filters are \$3/day for Full members, \$6/day for Associates.

AUDIO TECHNICA XM 5 CARDIoid VOCAL MIC

This tough mic is Audio Technica's response to the Shure SM 57. It is commonly used as a vocal mic for live music, but gives quality results for voice recordings in any situation from interviews, to voice-over, to PA and more. It's a good multi-purpose, cardioid (only slightly directional) microphone and rents for \$5/day to Full members and \$10/day to Associates. A boom arm mic stand rents for \$2/day to Full members and \$4/day to Associates.

16MM KODAK ANALYZER PROJECTOR

This projector has a speed control allowing you to project both at a normal 24fps and in slow motion, running anywhere down to 5 fps! It can project onto a screen, like any other projector, but also comes with a unique mirror system to allow you to project onto a framed 8" x 12" piece of frosted glass while taking up only a very small space. The projector comes with a remote control button to switch into reverse and back into forward while the film is running. It rents for \$5/day to Full members and

\$10/day to Associates.

BAYONET MOUNT EXTENSION TUBES FOR ARRI M

These extension tubes mount on a lens to hold it further away from the film, therefore enlarging the image. Now LIFT members can do macro-photography using these tubes with the Arri M or the Éclair NPR 16mm cameras. They rent for \$1/day to Full members and \$2/day to Associates.

16MM/35MM INTERCINE FLATBED IN THE DARKROOM

This flatbed will run both 16mm and 35mm film. It now joins the Super 8 Steenbeck in the LIFT darkroom, meaning that no matter what format of film you are processing, you can view it on a flatbed (once it is dry of course) without leaving the facility. The darkroom rents for \$2.50/hour to Full members and \$5/hour to Associates.

CALLSFORSUBMISSIONS

INSIDE OUT

May 2004; Toronto, Ontario, Canada

Inside Out, presenter of the Toronto Lesbian and Gay Film and Video Festival, is celebrating its 14th year as the pre-eminent Canadian exhibitor of queer film and video from around the world. Inside Out hosts one of the largest queer film festivals internationally, highlighting the diversity of gay, lesbian, bisexual, transsexual and transgendered film and video work.

Complete submission guidelines and submission forms are available at www.insideout.on.ca or contact Kathleen Mullen, Director of Programming, at 416.977.6847 or programmer@insideout.on.ca. There is no entry fee.

Deadline: January 15, 2004

UPCOMING FUNDING DEADLINES

CANADA COUNCIL
1.800.263.5588; Fax: 613.566.4390
www.canadacouncil.ca

Grants to Film and Video Artists
Deadline: March 1, 2004

Grants to New Media and Audio Artists
Deadline: March 1, 2004

Travel Grants to Media Artists
Deadline: Ongoing

ONTARIO ARTS COUNCIL
416.961.1660; Fax: 416.973.9650
www.arts.on.ca; info@arts.on.ca

Chalmers Arts Fellowships, Chalmers
Professional Development Grants
(Call OAC for details)
Deadline: January 15, 2004

Visual and Media Arts Projects
Deadline: January 25, 2004

Aboriginal Arts
Deadline: March 1, 2004

Artist Film and Video
Deadline: April 15, 2004

TORONTO ARTS COUNCIL
416.392.6800
www.torontoartscouncil.org

Media Arts Grants
Deadline: November 20, 2004

TELEFILM
416.973.6436
www.telefilm.gc.ca

Canada Feature Film Fund
Deadline: January 19, 2004



plains
HOTEL



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 ebuletin 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



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SUBMIT

WRITING FOR THE MAGAZINE IS A GREAT WAY TO GET YOUR VOLUNTEER HOURS. CONTACT LARISSA AT NEWSLETTER@LIFT.ON.CA OR THE LIFT OFFICE AT (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. DIGITAL FILES SHOULD BE GRAYSCALE, 300 DPI, TIFF, EPS OR JPEG. PLEASE CONTACT FRANCI AT FRANCI.DURAN@SYMPATI.CO.CA FOR SPECIFICATIONS.

UPCOMING DEADLINES: JAN 15, MARCH 15

ADVERTISING RATES (PER ISSUE)

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

CLASSIFIED ADS (APPROX. 30 WORDS):

LIFT MEMBERS	\$ 5.00
NON-MEMBERS	\$ 25.00

Ads:

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

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CONTACT THE OFFICE FOR DETAILS: 416.588.6444

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3 exposure

GAIN VITAL INDUSTRY KNOWLEDGE AND EXPERIENCE



The Alliance Atlantis Film Resident Programme

The Directors' Lab

The Editors' Lab – SPONSORED BY THE DIRECTORS GUILD OF CANADA - ONTARIO

The Producers' Lab

The Writers' Lab – SPONSORED BY ROGERS GROUP OF FUNDS

Session dates are July 19 to December 17, 2004

Application Deadline: January 31, 2004

Check our website for more details.



15 GREAT YEARS

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SHORT IS GOOD



15 GREAT YEARS

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Deadline for entries February 23, 2004

- Screening the finest short films and videos from Canada and around the world
- Spotlight on Mexico
- Classic Silent Shorts
- Animators Perspective program
- Midnight Mania, Celebrity Shorts, Award-Winners from around the world and much, much more!
- Over \$40,000 in cash and prizes
- Short Films, BIG IDEAS: A Symposium on the Art and Commerce of Short Filmmaking

"The Festival has quickly become one of the world's leading events dedicated to short films."

Tabassum Siddiqui, National Post, June 4, 2003

Entry forms and information at:

www.worldwideshortfilmfest.com

Festival founded by Brenda Sherwood