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LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 24 ISSUE 1 JULY 2004

STEVE SANGUEDOLCE KEVIN McMAHON 2004 IMAGES FESTIVAL ANN ARBOR FESTIVAL



ISLAND PICNIC & SCREENING

Sunday July 25th 2:00 pm – 10:00 pm

LIFT's Annual Ward's Island Picnic and Screening takes place at the Ward's Island Club House (100 yards straight off the Ward's Island docks). All are welcome to join us! During the day, we'll be grilling food and serving suds! When the sun sets, the projector rolls for a screening of LIFT members' films!

- 2:00 pm** Let the games begin! Volleyball, Soccer, Badminton and Frisbee!
- 4:00 pm** BBQ! Vegetarian and carnivore-friendly goodies hit the grill! Wash it all down with suds or soda!
- 6:00 pm** **2nd Annual Hula Hoop Contest!** Wiggle your way to infamy and fabulous prizes!

For up to date information on LIFT events please visit our website at: www.LIFT.on.ca, or contact: Michael Barker, Communications Coordinator, at 416.588.6444 or by email at Communications@LIFT.On.Ca

Dusk **Sunset Screening!** As the sun drops behind the cityscape, we fire up the projectors for a program of 16mm films by LIFT members

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EDITOR: Larissa Fan

DESIGN: F Duran Productions, Franco Duran

WRITERS THIS ISSUE: Franco Duran, Aysegul Koc, Andrew Lennox, Martha Solomon

MAGAZINE COMMITTEE: Ilunmi Adeoye, Daniel Albahary, Marcos Arriaga, Sean Bokenkamo, Maria Kochan, Sam Lee, Jason MacDermott (chair)

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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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Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M8K 1W9; 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: magazine@lift.on.ca



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BEING HUMAN:

AN INTERVIEW WITH
STEVE SANGUEDOLCE

BY ANDREW LENNOX



Steve Sanguedolce has been making films for over twenty years, films that wrestle with what it means to be human, with all its complexity and pain. He is generally considered part of the “Escarpment School,” a group of filmmakers that includes Phil Hoffman, Mike Hoolboom, Richard Kerr, Gary Popovich and Louise Lebeau. Aside from having all studied at Sheridan College in the late-1970s/early-1980s, what this group shares is a belief in the validity and importance of personal filmmaking, a form of filmmaking that naturally leads to commonly explored themes of memory, home movies, documentary and history.

Sanguedolce is at heart a storyteller, and this drive towards story has led him away from formalist or abstract filmmaking to a form of experimental narrative which blends elements of both documentary and fiction. Formal experimentation such as colouring and split-toning is always tied to the story, to trying to find a way to express its emotional heart and a particular way of seeing the world. Whether exploring his own history or other people’s experiences, the thread that links his work is an abiding interest in our shared humanity and the common struggle to survive.

Andrew Lennox interviewed Steve recently as part of his research on the Escarpment School filmmakers. —LARISSA FAN

ANDREW LENNOX: Let’s talk about some of your earlier films first. *Sweetblood* deals with your identity within a community, and your family life. There are so many layers for the audience to work through: text, visuals, music, voiceover—all this stuff at once, all these elements that are on top of one another. I’m curious as to why you wanted to make it so difficult.

STEVE SANGUEDOLCE: I was very conscious of trying to create something that was multi-layered. So that in order for you to get it—if I can use that term, I’m not sure I agree with it—but in order for you to get the most out of it, you’d have to watch it several times. Having said that, I do think the film stands up on one viewing. You make choices, like you do in life. I was trying to build layers and force the audience to make choices as to what they would read, hear or watch. Most films don’t allow you to do that. You and I can go through the same experience or view the same film and we will both have seen something entirely different. I think *Sweetblood* is similar to that...

I also wanted to structure it like a dream, and dreams come to me in fragments, disjunctive. So it's really about trying to put this puzzle together. I do think there's a main kind of trajectory through childhood, adolescence and adulthood. Ultimately, it's about the circularity of it, the overwhelming-ness, I think, of being different from a culture in which you grew up in.

AL: What you're saying about making choices in the film reminds me of Truffaut—he objected to traditional linear narrative film because you become a kind of slave to the narrative. And you don't get to make those choices.

SS: Truffaut also said that you just keep making the same film over and over again. I believe that. When I look at my films, even though stylistically they've changed, they're really about similar stuff—they're personal, diaristic works. They're films about self and life. The only question in making the films becomes how to cloak them—some may be cloaked in fictional garb, and others may be more documentary-based, but they're really films that come from self and personal experience. The shape or colours of the films have changed, but ultimately I would agree that I've tended to make the same film over and over again.

AL: Can you tell me about the title for *Sweetblood*? It reminds me of Rick Hancox's *Waterworx*, was that an influence?

SS: My last name is Sanguedolce, which is Italian for "Sweetblood," so that was a simple one... Because the film was about being Italian in an English culture, I thought that was appropriate, to give myself the English name.

AL: I'd like to ask you a few questions about *Smack*. There are two things that I see going on in the content: one is intravenous drug use, or drug use in general, but I think a larger issue is friendship itself. What do you think it is about ultimately—is it about friendship over a period of time, or is it a statement about drugs?

SS: Well, I think that drug use might be a common denominator in most North American kids' lives. Not I.V. drug use, but recreational drug use and alcohol—we all have similar access to that kind of thing, and I'm sure everybody has horror stories...



So, that is just a starting point, that's where I understand some of my past stories or history. But ultimately I think the film is about survival and trying to make it through, and it's about the bond between three brothers. I come from a family with two other boys, so it was loosely based on my experience. I think you could look at most people and find some kind of tough haul, so I think it's about the will to survive and how relationships help build human beings... and it's about the inter-dynamic between the three characters—how they're so closely connected, even though they're very different. Maybe drugs are the plot, but the story is about the love and trust between brothers, or the mistrust in some instances.

AL: Can you talk about the mix of documentary and fiction in the film? You have a voice-over which is like the documentary "voice of God," which the audience might automatically accept as true, but there are also fictional elements in the film. Do you think it's ethical to be lying, in a way, to the audience?

SS: Well, I don't think there's really any truth in documentary any more than there is in fiction. We assume that dramas are fiction and documentaries are truth—sometimes I think it's closer to the other way around. So the notion of "lying" doesn't exist for me. I think that, yes, a question of ethics does exist, and ultimately it's about how you feel and how you're representing the people that have entrusted you with their stories. I don't feel that I have any problem with that. Everybody who's in the film has seen it and feels that their lives have been somewhat enriched by it, especially the central character—he feels that through this whole life of I.V. drug addiction and misery, he has offered something back to the world that might help somebody.

Stills: Woodbridge
(page 4),
Sweetblood
(page 5)



Stills: Amber
Patterson in *Dead
Time* (page 6),
Anna Myszkowski in
Dead Time (page 7)

AL: Can you talk about the process of writing the script?

SS: The process of coming to the stories was really simple. I've always interviewed people and had people tell me their stories, with no ultimate goal or understanding of where they might end up... It's almost like a pseudo-confessional. I invite people into the studio and they tell me their life's stories. They'll tell me near-death experiences, relationships, problems—really intimate parts of themselves that in many cases I hadn't known before, and I'd known these people twenty years in some instances. I compiled these stories, eliminating all names, and looked for a commonality. After I'd interviewed a lot of people, including one of my brothers, I noticed that this could really be a story about my family. So I asked them to tell the same stories, but assume the names and roles of the characters in the film. And so it's the same stories, there's just a little bit of acting involved... The only fictional part of *Smack* is that some of the stories told in the first person were really stories that didn't happen to them but happened to their friends.

AL: But that's what perturbs me. I watch *Smack* and I think I get a picture of who Steve Sanguedolce is, or who he was and where he's come from, but then I'm forced to question: Is this who Steve is, is he telling the truth?

SS: ...Well, I think we always take dramatic license and liberties, regardless of whether we're doing documentary or dramatic work, and I think that's part of why I like this hybrid. Because sometimes I don't know what my real story is. My memory of myself as a four-year-old, hanging on the fridge—

is that what I look like? That's what the picture tells me, but are pictures always telling the truth? I don't think so. It's how memory creates your new history, that your memory is now being fed by videos you watch of yourself, or photos you've seen... I think there are always elements of fiction in our history, in our notions of self. I'm not sure that there's a singular, unified understanding of self...

There are always elements in a film that are more about you than about what you're trying to present. There's a fluid line between the imagined and what actually occurred, or between fiction and documentary. I'm more interested in that, than I am in trying to delineate it. I am more interested in bringing those two elements together.

AL: It seems like you are a conflicted self, you don't want to say that something is good or bad, it's pieces of everything. It's that jumbled mess, and trying to organize and clarify it.

SS: Yeah, exactly. Life is way more complex than most of the two-dimensional characters that we see in film. It's not one thing or the other, that's too simple. It's a little bit of both. For example, I both love and hate making films. I hate film because it is so painful and difficult, it's tough... but it's a challenge and it's that challenge that drives me. I feel a compulsion or desire to continue to make films because it helps me to figure out things... it's the process that brings something else, although I don't always like the process.

I don't really know what I'm doing when I'm making the films, I'm figuring them out until they're done. Somebody might look at a film and think it is a final statement, but I don't think it is. This is a piece in time, an assembly of these particular experiences, presented in this light. I'm always conflicted and struggling with that: What kind of work am I making, and why am I making it? One thing I did learn is that I want to make films that I enjoy making. They're not always fun, because I get stuck in each and every one of them for six months or so, and that's pretty painful... but I do have a need to try to figure stuff out with film.

AL: Let's talk about *Mexico*, which you made with Mike Hoolboom. While in *Smack* there is fictionalization of the characters, in *Mexico* there's a fic-

tionalization of the imagery. A lot of the time the audience thinks they are in Mexico, but in fact they're in Toronto.

SS: I think that in the larger scheme of things, any time you point the camera, you really are included in that image. So if we take pictures and think we're capturing another culture, in a sense we're really only reflecting back what we understand of that culture. It's a limited understanding in terms of being a voyeur or a traveller in a foreign culture. I thought that was what was being addressed in the voice of *Mexico*: the inability to see anything but oneself... So it's really about an inability to see, and the power of cinema, the power of the gaze. Who has power? When you start making images of other cultures, the person making the images ultimately ends up with that power... And so it came back to ourselves: What are we really making pictures of? Well, it's ourselves, it's our own mortality.

That wasn't where we started. We started going on a road trip after breaking up with our respective girlfriends, and trying to make a film about love. None of that's in there, it became more and more about the inability to see and about dying and Mike being HIV-positive. Films have a way of, I don't want to say making themselves, because that's the furthest thing from the truth, but they have a way of moving in directions that I'm never ready for. And all I've learned to do over these twenty-or-so years is to try to be open to them and to try to read the change that's happening. I always try to listen to the film and allow the film to breathe. I think that's a good skill to have acquired...

Executing or making films isn't that hard, knowing what the hell I'm making them about is the hard part. Every film seems to have a new language, I keep trying to re-define how I want to tell story, whether it's personal or not. That's the skill, it's finding out how to make this work. I never know when I start and I'm always open, trying to let the film grow or evolve in some way. Evolution of the work is important, and that's where I'm at with the new film [*Dead Time*].

I think there's a responsibility to making images, too. I didn't like travelling with a camera, and I didn't do it after that. And there's a responsibility to kind of "rest" the image, and find a home for it. I think that taking an image is a violent act, and

I never feel like my images are resolved unless I've put them in a film and I've dealt with them in a way. Like the one sequence in *Smack* of the cattle slaughter, I shot that fifteen years before *Smack* was done but I could never find a place for it, and I felt really weird having this footage until I actually found a place for it to rest.

AL: How have you changed over the years, what was your approach when you started out as a filmmaker as compared to now?

SS: Well, my films in college were short little skits, kind of. They were very simple one-person re-enactments of parts of my life. With *Woodbridge* it became a little larger, in that I was shooting a lot of different scenes, it was a bigger piece. But it was still the personal, trying to deal with family and growing up Italian in Canada. Then I continued making personal films. When I made *Rhythms of the Heart*, which was about a break-up, I started thinking "I'm not sure I want to be up there anymore." I don't mind making the personal stuff, but it's too hard putting myself on the screen, all the vulnerability. So I thought, "I'll still make personal films, but I'll start pretending that they're fictions." That's when *Mexico* came along, and *Sweetblood*. I could hide in *Sweetblood*—as much as it's about me, my voice isn't in it, my image is partly in it. It's more my point of view, but I'm almost separate from the film. It didn't leave me feeling as vulnerable as *Rhythms*, no film has. With *Away*—which was once again a kind of invented docu-





Still: Earl Pastko in
Away

mentary, about going to Thailand in search of my twin brother Sam (played by Earl Pastko)—I was still making personal films, but disguising it as a fiction. I think that's partly where I moved towards.

Also I was trying to develop a visual language in which I might be able to see and to tell stories. Trying to develop something that feels authentic, something that is more indicative of how I see and experience the world. The camera style

was there right from the start, a lot of frenetic jump cuts. I never really cared about always being in focus, and I think framing was too locked into a conventional style. I think exposure is also over-rated. Some of my best stuff was when I over-exposed and shot slightly out of focus at 36 fps, like the trapeze stuff or walking on the street in *Smack*. I think they speak of a different place. But I always found I was a little too abstract earlier on, now I'm trying to let the image speak more, instead of imposing the camera on the image. To let the subject in front of the camera do some of it...

AL: Has being a musician influenced your filmmaking?

SS: Learning music has helped my filmmaking immensely. Most people who cut sound are ex-musicians. And editors have to have a sense of tempo and pacing and timing and rhythm. And whether you learn it from music or learn it in film, that's something you have to learn.

Some of the best things that I've learned are some of my biggest curses, in that I've tried to do everything myself. One, so that I wouldn't have to deal with other people, I can do it all alone (which is also something that I resent) and two, so I wouldn't have to ask people for favours and arts councils for a lot of money. So I learned how to cut, I learned how to shoot, I learned how to develop, I learned how to do music, I learned how to neg cut.

AL: Can you tell me about the new film that you are working on, *Dead Time*?

SS: It's a feature-length film, 16mm, and like *Smack* it started by collecting stories from different people. Friends and acquaintances, people would come into my studio and tell me stories about their lives. I use the scripted material as the base and then try to find consistent themes. Some of the same themes surfaced: drug abuse, incest, crime, jail time—and so I developed a story out of the process. Then I hired actors to shoot some of the dramatic scenes. I didn't shoot all of them, because I didn't want it to be a re-enactment. The result is a feature with documentary stories presented in a dramatic context. It's all hand-developed, some of it stays black-and-white, some of it is coloured. All of the dramatic stuff is black-and-white, the more "metaphoric" images I toned.

AL: Can you tell me about the metaphoric images? How did they come about, and what guided you to shoot certain things?

SS: I have always just gone out with a camera and collected footage. Knowing what the story is about helps, because then I can be a little more specific, but mostly I shot things that seemed not to relate at all: cars on the street, going up the CN Tower, kids in a playground. Then I figured out what worked in the editing room and intercut it with the dramatic scenes. The dramatic stuff was harder to do, because you have to coordinate the people, location, props, etc. I was the only crew, so it was just me and a couple of actors. It's nice that way because it's small, it's intimate, it's non-threatening, but it's also a bit harried and it makes it hard to focus.

AL: So in terms of how the film comes together in the end, does that happen primarily in the editing?

SS: Yeah, because I don't really know where the footage goes until I see it with the sound. It's just hit and miss, trial and error. A lot of the images that I thought would work with certain scenes became redundant, or too much of a literal interpretation. A lot of the footage that I shoot is intentionally out-of-focus, slowed down, abstracted... It's not meant to be representational, so I think it allows the perception to be a lot looser.

Finding that sensibility that matches what the voices are talking about or what the actors are doing becomes a matter of moving stuff around until it seems to work.

AL: So how do you know when it works?

SS: I like to think that after cutting for a long time that I'm starting to get a sense of what feels right. You kind of feel it in your body, it has to sit right, it has to feel right... It's kind of like jazz music, finding something else that allows you to work in the same thread, but not with the same melody line. It's like bringing two melodies together, they both work but they're very different. Because the voice drives the narrative, I feel like I don't have to be that literal in terms of my visual interpretation. There's no point in being redundant about what the voice is saying. That was a real challenge, especially working with actors doing literal things. Going from the representational stuff to the more metaphoric stuff gives you a break, a respite, and I think really allows the viewer to enter into it.

AL: Is this the first work that you've edited digitally?

SS: Well, it's the first time I've cut picture digitally. I did the sound for *Smack* digitally, which I really loved. With *Dead Time*, I'm working in surround, which gives another element to the sound. Cutting digitally is really liberating, because you can do it really fast, you can make very minute changes without seeing the actual cut-mark on the film. So you can try stuff out. I'm not one of these people that has 55 versions of the film, but I will try 50 different things, and it's a lot more precise in terms of transitions and execution.

AL: Do you think it will affect the editing style of the final film, as compared to your other works?

SS: No, I don't think that working in Final Cut Pro will, but I think that working with another person will. Jeffrey Paull is helping me cut the film. He's been involved with film for many years and he teaches at Sheridan College, and he's really sharp. I think that will have way more impact than the actual technology. The technology just helps exe-

cute the editing, but working with someone will actually change the style of the editing. I was always a lot more loose in my cutting, but working with Jeffrey is bringing in a more specific approach to telling story.

AL: What does the blend of documentary and fiction that you're working with bring to the film that you wouldn't be able to do if you were doing either strictly a documentary or a narrative?

SS: I think most of the subjects of documentary films can be pretty interesting. But I don't think talking heads really offer anything, except getting to know the characters. The hybrid allows me to use real people, who have pretty compelling stories, so the stories are coming straight from the people who experienced them. The performances are really strong. It also gives me a lot more freedom, because now I can cast in any way that I want for the characters, and I can work with the strengths and structure of drama and with the authenticity of documentary film. In that way, it gave me a lot more liberty to express some of the stories. I think I'm able to get the best of both worlds. It seems like a happy connection—this way the two forms kind of own each other.

AL: Where are you at in the process now?

SS: I'm about half-way through a fine cut, so pretty far along. Then I have to conform on film, whatever that means. I don't know whether it's going to be on 16mm in the end. I know I'll have a DVD with surround sound, but it's hard to go to 16mm because of the mono optical soundtrack, which sounds like shit. If I go to 35mm it will be stereo and digital, which is better. I was thinking of doing my own 35mm transfer at LIFT, but then I still have to make a 16mm print first. I still feel compelled to finish on sprocket. I like the idea of looking at it on a big screen, in a dark room, with a projector, and that nice image. So I'm kind of stuck at the moment. I'm not ready to say goodbye to film yet.

FILMOGRAPHY

DEAD TIME, 85 min., 16mm, colour, work-in-progress
SMACK, 55 min., 16mm, colour, 2000
AWAY, 60 min., 16mm, colour, 1996
SWEETBLOOD, 13 min., 16mm, colour, 1993
MEXICO (with Mike Hoolboom), 35 min., 16mm, colour, 1992

SANG SONG, 2 min., 16mm, colour, silent, 1991
RHYTHMS OF THE HEART, 43 min., 16mm, colour/B&W, 1990
WOODBRIIDGE, 32 min., 16mm, colour/B&W, 1985
FULL MOON DARKNESS (with Carl Brown), 90 min., 16mm, B&W, 1984
EVER LAST, 2 min., 16mm, colour, 1981
NO MIME GAME, 4 min., 16mm, colour, 1980

LANDSCAPES OF FEAR:

AN INTERVIEW WITH KEVIN McMAHON

BY MARTHA SOLOMON

Kevin McMahon is a highly respected, award-winning Canadian documentary filmmaker. Since the early 1990s, McMahon has crafted some of the most visually compelling and intellectually challenging documentaries made in Canada. Known for his thought-provoking and lyrical treatment of his subjects, McMahon acts as both writer and director for his films, which have been described as "incisive and formally challenging." McMahon is also a co-founder of Primitive Entertainment, a Toronto-based production company that specializes in non-fiction film.

A graduate of Brock University and Carleton University, McMahon worked as a journalist with the St. Catharines Standard before attending film school at the University of Bristol. He has also worked on the CBC radio program IDEAS and is the author of a book, *Arctic Twilight*. McMahon's recent films include *An Idea of Canada* (2003); the award-winning *McLuhan's Wake* (2002); and *Cod: A Biography of the Fish that Changed the World*, which won a Gemini for Best Documentary Writing. His latest film is *The Stolen Spirits of the Haida Gwaii*.

I have had the good fortune of knowing Kevin and his family since the mid-1990s. This interview took place in November 2003 in his Toronto home.

MARTHA SOLOMON: Was documentary filmmaking something that you always thought you would end up doing, or did you meander your way into it?

KEVIN McMAHON: I would say that I meandered my way into it, which a lot of people do. I started out wanting to write, made my way into journalism and worked at a newspaper for five years, and then decided I wanted to go into film. I wasn't really sure what that meant, but I knew that I didn't want to spend my life at a newspaper, and I didn't imagine I'd be a novelist... So, I quit my job and went to film school. It was a time (during the mid-'80s) when there were a lot of alternative documentary films being made in Britain, which is where I was in film school, and I got excited by them.

MS: So you had originally thought that you would be a writer...

KM: When you're an undergrad you don't have much of a plan... I knew I liked writing, but, for a while, I was going to be a lawyer. I actually even wrote the LSAT. But I don't know, I guess I met

some lawyers and realized what a deadly job it is... although I would have made a lot more money. Instead, I got into doing radio shows.

MS: You started at IDEAS?

KM: Yeah. Then I figured out how to finance our films. Well, I had made two films in Britain.

MS: How much do think that your early start in journalism and writing affected your filmmaking?

KM: For me it was great training for a number of reasons. One, you learn to distill information very quickly and work to some kind of deadline. Even though you have much shorter deadlines than in film, they are deadlines nonetheless, and you learn how important those are. And you do learn how to write. I spend half my time writing, actually probably more than half—writing proposals, writing letters to people to get money from them or to get them involved, and then of course writing the films. It also taught me a lot about the world. I was a newspaper reporter for five years and I learned a lot about a lot of different fields—not so much that I would necessarily employ the specific knowl-

edge, but it gives you a very broad view and that was good training.

On the other hand, my films have been notably non-journalistic. I think that too came out of working for a newspaper. My frustration in newspapers was that you were sent out on a specific assignment to do a specific story, and you are actually not allowed to relate it to anything else because that's editorializing. It's really just about providing the facts. But what interests, and interested me, was the different stories that are running through the newspaper all the time that never get related—like an environment story and a culture story. Film allowed me to put those things together. So ironically, maybe because I've got real journalistic training, my films are less journalistic than films made by people who don't have a lot of that kind of training, and who may be more timid about how to handle information.

MS: I think a lot of people may be more influenced by that journalistic style if they haven't actually practiced it. It's a really unconscious mode of sharing information, you know, especially for a generation that grew up watching TV.

KM: We are fortunate, though, that in this country there is, and always has been, a documentary tradition outside of that model, but many people are not familiar with it. They haven't made the effort to watch the [National] Film Board films or they don't know much film history.

MS: I watched a number of your films in a very short period of time, and what struck me was that there is such a sense of a continuum in your films, even though the actual subjects are so diverse. There's a real visual continuum and an ideological continuum. It almost looked like they were made as part of a series, they looked and felt so connected in so many ways.

KM: All that shows is my limited imagination [laughs]. You know, a lot of people say that filmmakers make the same film over and over again. When my son Dylan was first born, I spent a lot of time at night, sitting with him, and I ended up giving myself a Fellini retrospective. And, you know, when you look at a filmmaker like that, when you look at their work in that way, you realize that there are enormous similarities from one film to the next. I think it's true for me and it's a truism for

filmmakers in general.

MS: I think there are certain themes that ground people.

KM: No question there are certain themes that ground me.

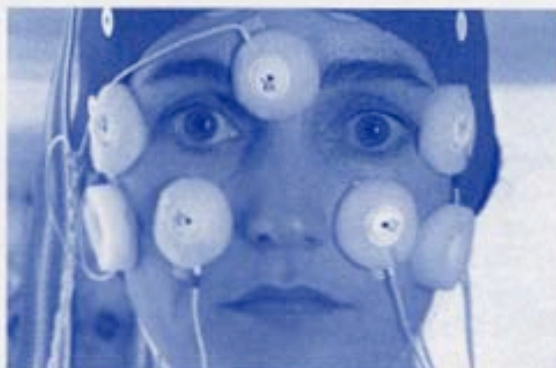
MS: In a lot of your films there is a real sense of comedy, but it's very dark comedy. It's funny, but it's really not funny at all.

KM: That's for sure.

MS: It's kind of absurd comedy.

KM: Which is what's great about documentary. This is something I also learned from journalism. It's true of all filmmaking and it's also true of music, but it's particularly true of documentary: it's all about juxtaposition. I suppose any visual artist would say the same thing, and just recently I heard someone say the same thing about food—that if you really want to taste the sweetness in something, you also serve something a bit salty. That whole thing of playing with contrasts is a huge thing in documentary, it's really the way you make meaning in documentary. And for me it's also a way to find both the comedy and the tragedy.

MS: There are so many really powerful recurring visual elements in your films that have to do with what I would call the "overpowering quality" of the environment or nature—such as moving clouds and rolling, churning water. I was struck by those images partly because there is such a great respect for nature in them, but also because there is a real palpable sense of fear of nature, of that power that it has. Then, I started to think that that sense of fear, of foreboding, is one of the themes that is spread through all of your films.



Stills: Haida Gwaii (page 10), Intelligence (page 11)



Sills: *Halda Gwail*
(page 12),
Twilight (page 13)

KM: I'm still trying to work on this idea of releasing *The Falls*, [In the Reign of] *Twilight* and *Intelligence* as a unit. I wanted to call them "The Landscapes of Fear." The fear is [about] two things really. To me, the idea that we control nature is a dorky idea. You only need to travel out of the city to realize that, right? So, I always want to come back to that, back to saying it's bigger than you are. But at the same time, my feeling is that the kind of brutality of technology is something, like all brutality, that comes from an inner fear. In the case of technology, the fear part is really sublimated. I mean, even when you travel in the Arctic, people are very rarely consciously afraid of the landscape. But when Whites first went there, they were terrified by it, and they kind of hacked and sawed their way through—any amount of brutality was not enough. As the scale of technology grows, the consciousness of that fear lessens, but the fear is still there. It's kind of the root of things, it's the thing that propels [the] machinery on. To me, it's important to remind people of where that comes from in the first place.

MS: Where do you think that element of fear came from?

KM: In society?

MS: No, in you.

KM: Oh, probably Niagara Falls. Well, actually, I guess I started to think about it.... Well, really, I don't know when I started to think about it. If I go back and look at my writing, my journalism, when I was at the newspaper, I spent two years doing two massive series about nuclear weapons. And during the course of doing that I ended up reading all this cultural philosophy to see about attitudes towards the environment, because when you take on board the idea that the Americans and the Soviet Union have enough fire power, on a hair trigger, to wipe out all life on earth, you think, well what can that possibly be about? Where can the logic be in that? It can't be logical, so then you have to start asking well, what the fuck is it? It's something else—it's visceral, emotional. It's a deep pathological psychology instilled along a number of strands, but certainly through that Enlightenment idea of taking control and not being afraid of the world anymore, we're going to stand up and be men about this, you know? Do you know that book, *Songlines*, by Bruce Chatwinn? He's dead now, but he was quite famous for a number of years in the eighties and well, I won't go into it but he tried, and lots of other people have tried, to get to the bottom of this question. He imagines that or finds evidence that in Australia at one time we were stalked by sabre-toothed tigers. There's a great line in there where he says something like when the tigers went away, when the landscape or the climate changed, we were left with the club in our hand. And I think it's true.

But, where it comes from for me... I guess the first time I started to think about this stuff was when I was writing about nuclear weapons. In Britain it was interesting because they have this sort of coddled view of nature, because the island is so domesticated, right? You can't kill a cat in Britain without a huge public uproar, but their nuclear power plant has leaked radiation like crazy. And so you really start to think well, what is the psychology behind that?

MS: I wonder if part of it isn't that argument that you were making earlier about being afraid of

being killed by your enemy, or maybe it's a more fundamental fear of death. But then the irony is, of course, how can you reconcile that as an explanation when you have enough nuclear power to destroy everything?

KM: Well, you can't reconcile it. But they are connected, for sure. It also has a to do with the death of religion and the rise of science. It's complicated, and that's why I only deal with it in puny ways like with the Falls or the Dew Line or a garden, because you have to try and saw it off, so you can deal with it in little ways. Otherwise it will just overwhelm you.

MS: Your films include in a very respectful way many other forms of art. I'm thinking particularly of *McLuhan's Wake*, *Intelligence* and *The Music Garden*. How do other forms of art influence you?

KM: Well, I would say that the biggest one is music. There is a saying, I don't know where it comes from, that all art aspires to the condition of music. And it's true, I think because music is able to do everything that every other art can do without ever

being pedantic. Well, music can be pedantic also, but it's the least likely to be so. It's the most able to stir the soul across any boundaries. And because I was raised with pop music, certainly the writing in my films is always influenced by pop music. There's a feeling that you want it to be like a pop song—in the way that a pop song can get under your skin and you don't know what it means at first, but then after a while you realize what it means and then it's so true, it's truer than true, and you carry that around with you and you'll probably never forget that. That's the way I've always wanted the films to work.

Now, obviously documentary—any kind of film, but certainly documentary—tends more to pedantry. So, my answer to that is to try and push it more towards poetry, I suppose. So, I would say music, but certainly painting and all the arts, really, are an influence, writing too. I suppose it's like making anything else, you take everything in all the time and then when you make something, you're always just rippin' off bits of things [laughs]. It's all kind of like a rag rug.



FILMOGRAPHY

STOLEN SPIRITS OF HAIDA GWAAI (director), 70 min., video, 2004

THE IDEA OF CANADA (director), 90 min., video, 2003

MCLUHAN'S WAKE (director), 90 min., video, 2002

THE DESCENT INTO THE MAELSTROM (co-director, with Austin Stephenson), 5 min., mixed media, 2002

GOONEY TUNES (co-director, with Chris Donaldson), 4 min., video, 2001

COD: THE FISH THAT CHANGED THE WORLD (writer, director), 3 x 60 min., video, 2000

LIFTING THE SHADOW (writer, director), 47 min., video, 2000

TRUTH MERCHANTS (writer, director), 52 min., 16mm, 1999

YO-YO MA: INSPIRED BY BACH: THE MUSIC GARDEN (director), 52 min., 16mm, 1998

INTELLIGENCE (writer, director), 75 min., 16mm/video, 1998

IN THE REIGN OF TWILIGHT (writer, director), 90 min., 16mm, 1991

THE FALLS (writer, director), 90 min., 16mm, 1991

THE CHANCE (director, editor), 29 min., 16mm, 1987

THE ZOO (writer, director), 29 min., 16mm, 1986

IMAGES AND SOUNDS OF SPRING: 2004 IMAGES FESTIVAL

By AYSEGUL KOC



It is raining. I can see, over the screen of the laptop as I'm typing, a bleak, grey Toronto sky and miserable raindrops clinging to the window glass. There is no indication of anything resembling "June," except for the calendar that says it's starting tomorrow. Lacking the enticement to go outside, I have nothing to do but write this belated article on this year's Images Festival of Independent Film, Video, New Media, Performance and Installation.

Yesterday was the last day of the Inside Out Gay and Lesbian Film Festival. The months of April and May are a feast of independent, experimental, queer, and political films, videos and documentaries in Toronto, starting with Images, followed by Hot Docs, Inside Out and CFC Worldwide Short. These festivals all help make the city a habitat worth living in (despite the lack of what I'd like to regard as spring), but it is Images that brings together the widest range of genres and approaches.

Images Festival 2004, the seventeenth in the history of Images Festivals, took place between April 14 and 24. Starting off, I have to regretfully admit that I missed all of the Images off-screen installations. I had marked a couple of must-sees in the program guide: Vessna Perunovich's *(W)hole/House of Exile/* (2002), a video sculpture on, in the artist's words, "expatriation, blurring the alien and the familiar"; and Yvette Porter's video installation *The Continuous Surface* (2004), a recording of the horizon as the

artist traveled across the Atlantic Ocean on a freighter. However, lazy as I am, my feet failed to carry me to Paul Petro Contemporary Art, Catherine Mulherin Contemporary Art Projects or any of the galleries at 401 Richmond West. Instead, I found myself at Innis Town Hall almost every day throughout the festival.

The opening night gala film was *Pretend* (2003), a first feature-length video drama by Julie Talen. A simple plot of nuclear family disintegration told through multi-frames and multi-perspectives, *Pretend* draws strength from Talen's expertise in editing. I found some sequences—such as the after-dinner fight between the husband and wife—powerful, well-written and well-visualized. But overall the script lacked any deeper exploration of childhood, growing up, loss and guilt, and so the stylized visual fragmentation of the film did not have its match content-wise.

Perhaps others thought so too, or perhaps it is a common occurrence in festivals, but on the days following opening night the screenings were seldom packed. The gala screening at Bloor Cinema was the most crowded event of the entire festival, giving the illusion that the film and video community couldn't wait for the festival to unfold. Throughout the festival, presenters felt the need to continuously remind the audience that Images calls for support.

This year's Images Festival did deserve all the support requested by its labourers, including, in my opinion, support in terms of a more festive reception from a more enthusiastic audience. Images is arguably the most inclusive festival in Toronto, encompassing experimental, narrative, and anything in between: short, feature-length, films, videos, installations, talks, web-based projects and documentaries. It is a festival that cooperates with both local and international artists. It allows for a wide span of political statements, including the *Experimental Media from the Arab World* program curated by Laura U. Marks, which accommodated an interesting discussion with video artist Mohamed Soueid. It is daring to present a program entitled *Self Defecating Theatre of Cruelty* (on "the question of existing in a world made up of reality TV, internet, surveillance, J-Lo and Jesus" and curated by Jubal Brown) alongside *Shalabi Effect* improvising music to *The Hour of the Furnaces* (1968),

Still: *Trains of Winnipeg* by Clive Holden (page 14); *chronophotics* by John Oswald, *Pretend* by Julie Talen (page 15)



Octavio Gettino and Fernando E. Solanas' experimental documentary on the U.S. intervention in Argentina. It is daring to provide room for the ambiguous sexual politics and interpersonal dynamics of **Blissfully Yours** (2002) by Apichatpong Weerasethakul (recipient of The Best International Film Award at this year's festival) as well as the provocative politics of **Ausländer Raus!** (2002) by Paul Poet, a documentary on German provocateur Christof Schlingensief's placement of a pseudo-refugee container with actual refugee claimants in it in front of the Viennese Opera House.

There were a number of highlights of the festival, such as the world premiere of John Oswald's **chronophotics: census Toronto: standstillness** (2004), video-projected stills of individuals collaged into a crowd. The appearance/disappearance of this imagined crowd, their "dressedness" versus nudity, and the silence versus talking of the soundscape at first offered a voyeuristic audiovisual pleasure. By the time it was over, I'd gotten used to the ghostly undressings and felt peacefully withdrawn, as if I was thinking to myself and looking at strangers in a train station, voices and people drawing near and growing distant, appearing and disappearing.

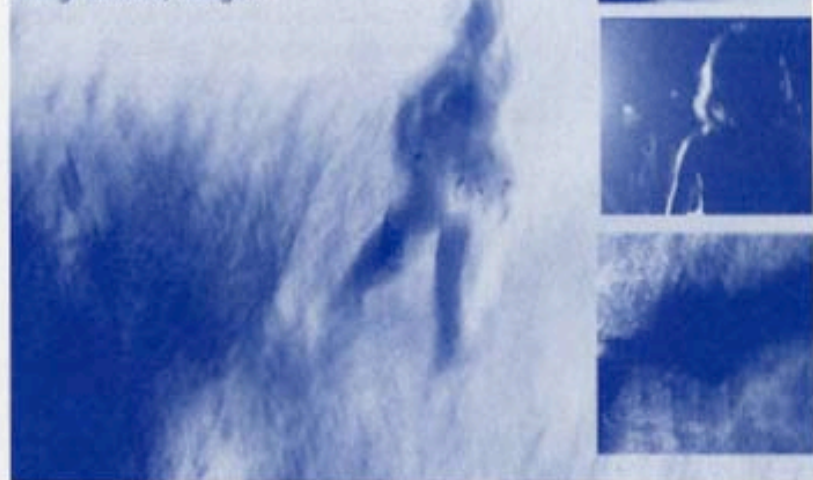
Two other highlights of the festival were two consecutive screenings: first a spotlight on video artist Leslie Peters, and then a program called **Tom Verlaine Live**. Tom Verlaine and Jimmy Ripp performed Verlaine's scores in accompaniment to avant-garde films from the 1920s as well as a 1943 Carl Theodor Dreyer film, **They Caught the Ferry**. Listening to Verlaine's music and watching classics such as **Ballet Mecanique** (Fernand Léger, 1924) and **Etoile de Mer** (Man Ray, 1928) was a treat.

Leslie Peters' work is new to me. I had seen **seed** (2002) at a screening two years ago and hadn't liked it. Seeing the same video within the context of the artist's other work was different, however. Her road videos, the **400 series**, are a unique combination of melancholy—not the teary-eyed kind, but the good old half-a-smile kind—through the use of car radio music and

velocity. Peters' videos present a space with vast possibilities, both inward and outward—bringing stillness and movement, nature and manmade, machine and landscape to unique reflections on self, the earth and the passage of time. I'm curious to see the finished version of **beautiful lies** (work-in-progress, 2004).

There are a few students' shorts that I'd like to mention briefly. **Aqua Gym** (2003) by Simon Green won the York University Award for Best Student Film. **Aqua Gym** seems to be a good cinematography assignment, photographed beautifully in black-and-white film, with synchronized swimmers performing in a pool. It is a well-crafted optical illusion, but nothing more. On the other hand, I understand why Heath Fashina's **Peter Mansbridge Sings the Blues** (2003) received the VTape Award for Best Student Video, as it is a hilariously idiosyncratic video. My favourite of the student program was Nurjahan Akhlaq's **Flight** (2003), a reflective 16mm short about displacement, death and belonging.

I have left out a lot, I'm afraid, like the films of Christina Zeidler (recipient of the Images Prize, awarded in recognition of the best Canadian media artwork), the wonderful magic of Daniel Barrow's manual animation, **The Face of Everything** (2002) or Clive Holden's feature-length work **Trains of Winnipeg** (2004). But alas, only so much can be written about such an extensive festival. I would, however, like to say one last thing: Cheers, Images.



MUSINGS ON THE 42ND ANNUAL ANN ARBOR FILM FESTIVAL

BY FRANCI DURAN



Still: David Gatten's
*The Secret History
of the Dividing
Line*

This spring I had the opportunity to attend the 42nd annual Ann Arbor Film Festival, what was the last FILM festival in North America. It was an interesting time to be there, as this is the first year the festival opened its doors to video and digital formats. The transition to video was imperfect, resulting in what felt like erratic programming choices.

The fact that Ann Arbor was a film-only festival meant something. They were the last to hold out. I can't help but feel a loss, and that this loss, along with Kodak's decision to discontinue selling processing chemicals and certain 16mm film stocks, may just mean the death of film.

However, I did see some great work.

My favourite was *Tarnation* by Johnathan Caouette. Actor Caouette pieced together his life story to date (he is 32) from home movies, answering machine recordings, audio diary recordings, photos and 80's tv clips like *The Adventures of Wonder Woman* and *Zoom*. It is a dark, humorous and touching portrait of his life, poverty, sexuality and his relationship with his mother Renee who suffers from mental illness. He cut this video entirely on an Apple iMovie program. It is also a nice success story because after seeing the rough cut, Gus van Sant came on as an executive director.

Other notable films and videos include, Rick Raxlen's *Brand New Triathalon*, Katherin McInnis' *Model Prisoner*, Virgil Widrich's *Fast Film* and Akiyoshi Kitagawa's *Lost Ball*.

As well as the evening programs, the festival shows jurors' work (this year Bill Morrison and Helen Hill were profiled) and curated programs drawn from other festivals such as Rotterdam and Outfest LA.

One of the best events I attended at the festival was *What the Hell Was That*, a filmmaker led discussion of works previously screened at the festival. This was a lively debate and exploration of really interesting work. The work presented this year was:

David Gatten's *The Secret History of the Dividing Line* (16mm, 20 minutes, 2002), a beautiful, formal film based on contradictions found in a text from the library of William Byrd.

Joey Huertas' *330.20* (BetaSP, 37 minutes), a problematic but compelling experimental narrative based on four portraits of people with mental illness, narrated from the point of view of their sociopathic case worker. Huertas claims his film is a criticism of reality television and the penal system, but it unfortunately falls into a voyeuristic trap of his own creation largely through the inclusion of one image, an archival police photo of a murdered child.

John Smith's *Worst Case Scenario* (BetaSP, 18 minutes, 2003), which surveys the street from a window outside of Freud's Vienna home. The pleasure of this video lies in the discovery of the subtle digital effects Smith uses and in finding the connections between the people being watched.

Jeroen Offerman's, *The Stairway at St Paul's* (BetaSP, 10 minutes, 2003) shows the artist in front of the steps of St. Paul's Cathedral as he sings *Stairway to Heaven*. The trick is he spent months learning to sing the song backwards. Offerman's performance is then played in reverse so that the song sounds almost correct and takes on a sinister edge.

WORKINPROGRESS



JOHN BERTRAM is now editing his half-hour comedy script *Bonded Pairs (and Other Adult Programming)*. Bertram directed an ensemble cast of over 50 actors during the challenging (and chilly) 7-day, 2-camera, multi-location shoot last January. The diverse cast includes veterans Rosemary Dunsmore and Philip Akin, actor/filmmakers STEPHANIE MORGENSTERN & MARK ELLIS (*Remembrance*), and popular *How-To* hostess and author Mag Ruffman. The film blends parody, fantasy, and allegory to examine the conflict between our instinctive mating drives and our modern, mated lives. Produced by Lisa Wegner through ACTRA's low-budget TIP program, *Bonded Pairs* was shot on the Panasonic DVX100 and 100-A 24p MiniDV camera, and is being posted in Final Cut Pro 4.

Director JILL RILEY and producer/writer KATHLEEN OLMSTEAD are in post-production on *The Hard Facts of a Rock 'n' Roll Crush (Parts I, II & III)*. *Hard Facts* is about more than cute boys and (intentionally) unattainable crushes—it's about the little details, the moments that can make or break an evening, the harsh effects of a morning after and a firm reminder that joy may be fleeting but it always returns. Inspired by a series of poems, *Hard Facts* is a lyrical and often whimsical look at city life and the fine line between connectedness and alienation.

REGAN MACAULAY (director/producer/co-writer) and KEVIN RISK (co-writer/DOP/FX) are working on *Space Zombies: 13 Months of Brain-Spinning Mayhem!*, a 90-minute DV feature which combines their shorts *Space Zombies I, II and III*. In *Part I: Terror from the Sky!*, people's brains are going missing and no one seems to be doing a thing. In *Part II: Monsters Unleashed, Unabridged and Unplugged!*, man's nuclear waste creates gigantic mutations from ocean and marsh alike. When the Monster Mutants meet in Toronto and do battle, the city is threatened! In the final instalment, *Part III: The Incredible Duel-Headed Cat Freak!*, our hero Dr. Vic McNaughton attempts to regain his wife, whose mind is trapped in the body of their pet cat Ju-Jube. What terrible events ensue?

ONTHESCREEN



RENATA MOHAMED has just completed her OCAD thesis work, *Coolie Gyal* (Super 8, 7:20 minutes), an honest and sincere letter from a daughter to her parents. *Coolie Gyal* screened in April at the Gladstone as part of OCAD's *Go West* exhibition.

The Night Life, written and produced by STEVE HUTTON, screened on May 22 to a sold-out house as part of the *Party In My Pants* program at Inside Out.

GREG LANGFORD's short *Lactose Intolerant* (16mm, 10:40 minutes, B&W) had its first screening at the Centre for the Arts on May 28. Based on the United States' relationship with the Middle East, it is about a disgruntled milk carton who finds love. Unfortunately, it is not enough for him to change his ways.

Congratulations to D. GILLIAN TRUSTER (director) and SAMARA TRUSTER (producer), whose short *The Absence of Emily* (35mm, 24 minutes) won the prestigious Platinum Remi Award in the short suspense/thriller category at the 2004 Worldfest Houston Film Festival. In this tongue-in-cheek suspense-comedy (adapted from a short story by Jack Ritchie), mysterious circumstances surround the absence of Emily, raising community suspicions that her husband murdered her. The film has also been picked up for broadcast by the CBC on *Canadian Reflections*.

Correction: IZABELLA PRUSKA-OLDENHOF'S *Scintillating Flesh* was curated by VICKY CHAINEY GAGNON as part of the *Liquid Bodies* program. It played February 1 at the Cinémathèque québécoise as part of the *Reel Dance on Film* tour (Moving Pictures). The tour was organized by KATHLEEN SMITH. This information was incorrectly listed in the March 2004 issue.

Stills (clockwise from top) *Bonded Pairs* by John Bertram; *Coolie Gyal* by Renata Mohamed; a sample of Michael Curko's photo work



LIFT NEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

The 2004 Annual General Meeting at LIFT took place on Tuesday, May 31. The meeting marked a year of transition for LIFT, both good and bad. Before we examine our accomplishments and disappointments since the last AGM, there are a couple of board members who are stepping down that deserve to be acknowledged. Eliana Fredrick and Juliana Saragosa joined the board at a time when LIFT was struggling to define itself as an organization. Both dedicated a remarkable amount of their free time to LIFT when it mattered most.

Eliana worked tirelessly on the Special Events Committee prior to and during her tenure on the board. She also provided an invaluable perspective to personnel issues that informed the organization in a positive way. Eliana, we thank you for your contribution and wish you well with your endeavours.

Juliana assumed her role of Board Chair during a time of upheaval and uncertainty at LIFT. Juliana's enthusiasm for film and her contribution to LIFT over the years should be applauded as a model for others to follow. I have known Juliana for about six years, since when she came into LIFT after completing her studies at Humber College. From the very beginning Julie demonstrated a commitment to our organization. Over the years, she has taught workshops and contributed to innumerable LIFT film projects while developing her own unique film art, which has garnered the attention of the independent film community in Canada. We wish her well with her studies at Simon Fraser University.

For those of you who were not in attendance at the 2004 AGM, there were a number of exciting developments that were reported. Some highlights include:

- A new 16/35mm animation camera in the Azure suite
- A new Super 8 and 16mm telecine system in the Orange suite
- A fully sound-insulated Pro Tools mixing studio and ADR room
- An upgrade to 35mm for the aerial optical printer in the Violet suite

LIFT also reported new partnerships with laboratories and film suppliers to ensure that film production remains a creative and affordable option to our members. And speaking of members, we have expanded our visiting artist membership to give visiting filmmakers from across Canada and abroad better access to LIFT facilities and services (feel free to call me for more details, stranger!).

Our audited financial statements for 2003 were also reported at the AGM and revealed a remarkable upswing in activity at LIFT. For example, we were able to reduce our accumulated deficit from 2001 and 2002 by 74%. The reduction was a result of our best year in self-generated revenues. LIFT recorded our highest growth ever in membership, LIFT Store sales and educational

workshops and film courses. All of this growth would not have been possible without the remarkable dedication of the LIFT board and staff.

Unfortunately, the good news was overshadowed by the significant theft of film cameras, sound and grip equipment in early May. Although the loss will affect our level of service for the next few months, LIFT will never depart from its commitment to supporting independent filmmaking with affordable access to production and post-production resources.

Over the past year we have made great strides to provide creative and career opportunities for our members through the expansion of LIFT services. The despicable act of theft may change some of our policies, but LIFT is committed to maintaining and promoting the spirit of cooperation and community that has been our cornerstone since our inception.

Shine it On

ROBERTO ARIGANELLO, EXECUTIVE DIRECTOR

REPORT FROM THE BOARD

April and May have been busy with preparations for the AGM and planning for the upcoming year. The recent theft has been a setback, but we are continuing to stick to our goals of increasing production and membership. Our plans towards fundraising have changed slightly because of this. As you read this, the AGM has passed, a new Board is in place and a new year is ahead. It's important that we all support the efforts of the Board. Board members are filmmakers just like the rest of us, and they dedicate their time and effort to make this organization what it is. If you are interested in helping out and have ideas, we need your input now more than ever. LIFT will recover from the loss of our equipment, but it will take determination and work.

LIFT Board members for 2004/2005 are:

Marcos Arriaga, Ana Barajas, Scott Berry, Cuthbert Duncan, Karin Hazé, Brenda Kovrig, Alexi Manis, Jeff Sterne, Jane Walker

Outgoing board member Eliana Frederick has completed her two-year term, during which she contributed her knowledge of H.R. practices to the Personnel Committee and directed her energy to several projects such as policy-writing and administering the Tom Berner Award. Her insight will be missed. Thank you Eliana!

I am also leaving the Board after my term-end, as I am moving to the west coast to pursue my studies. Having been a LIFT member for about nine years, I have seen the community grow immensely and I'm glad to have been a part of that. I will miss you all!

JULIE SARAGOSA, CHAIR

LIFT'S NEWEST MEMBERS

(March 27–May 21)

Charity Adams
Tom Berger
Tara Boire
Jason J. Brown
Natalie Cannon
Michael Ciurleo
Andrew Dick
Beau Dickson
Steven Dryall
Angelo Eliopoulos
Justin Harrington
Steve Hartwell
Jarrett Hather
Barrett Hooper
Catherine Howe
Alan Kelly
Aravinth Vince Kesavamoorthy
Mary Kim
Cassandra Lammerding
Fariborz Lesani
Lisa Logan
Shanthy Logeswaran
Andrew Long
Steven JT Macdougall
Donald MacOdrum
Nancy Maletin
Kyle E. Martin
Heather Miller
Salvatore Orbita
Marc Pierce
S. Jeysan Pon Rajaratnam Sivakumar
Alan Powell
Christopher Rees
Ben Rosenblum
Darren Smith
Ariel Smith
Eric Song
Mark Stevenson
Christopher Tai
Brianne Wells

NEW ORGANIZATIONAL MEMBERS

(March 27–May 21)

**Inside Out Toronto Lesbian and Gay
Film and Video Festival**
National Film Board of Canada
Splice This! Super8 Film Festival

VOLUNTEER NOTICEBOARD

Thanks to the following members who helped out recently in the office (March 27-May 21):

Richard Austin
John Hall
Jatinder Bhan
Gary Blakeley
Tara Boire
Natalie Cannon
Andrew Chisholm
Peter Cripps
Norma Dell'Agnese
Paul Enselmoz
Luis Martin Flores Garcia
Paul Hasick
Ryan Hill
Steve Hutton
Filip Ivanovski
Min Kang
Vince Kesavamoorthy
Thomas Korzenioswski
Paula Llamas
Andrew Long
Shani Luke
Shane MacDonald
Donald MacOdrum
Jon Moreel
Pavel Patriki
Elizabeth Peterson
Marc Pierce
Christopher Rees
Rekha Singh
Ben Williams

Thanks to the following members who helped out at the Lee Krist Artist Talk on May 19:

Ryan Hill

ANNOUNCEMENTS

LIFT'S ANNUAL WARD'S ISLAND PICNIC AND
SCREENING!

Sunday, July 25, 2:00pm - 10:00pm

At the Ward's Island Club House (100 yards straight off the Ward's Island docks)

All are welcome to join us! During the day, we'll be playing volley ball, soccer, grilling food and serving suds. Prizes will be awarded in our 2nd Annual Hula-Hoop contest! When the sun sets, the projector rolls for a screening of LIFT members' films!

For up-to-date information on LIFT events, visit our website at www.LIFT.on.ca, or contact: Michael Barker, Communications Coordinator, at 416.588.6444 or by email at communications@LIFT.on.ca

MEMBERS' COMPUTER

A new members' computer is available for LIFT member use. The computer is available for general use (i.e. checking out upcoming festivals, revising your scripts, browsing the LIFT website, searching the on-line Cast/Crew listing for upcoming productions, etc.) during office hours only, Monday to Friday 10am to 6pm. Print-outs are available for only 10 cents a page.

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 by email at membership@lift.on.ca

Next Orientation Sessions: 11:30am, July 21, August 18

MEMBERS' FILMS LIBRARY

Drop off a VHS 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. For more information call Renata at 416.588.6444.

DO YOU HAVE A GREAT SCRIPT?!

Take part in our monthly script reading series, LIFT OUT LOUD, where members workshop their scripts by professional actors and get feedback from an audience of peers. It's an excellent opportunity to develop your film idea. To accommodate our growing workshop schedule, we have shifted the date of the series. Starting in June, readings will be held on the first WEDNESDAY of every month in the LIFT mezzanine. If you are interested in submitting your script for a future reading, want to register as an actor, or have any inquiries, email liftoutloud@lift.on.ca. You must be a LIFT member to submit a script. **Dates: July 14, August 4**

ON-LINE CREW/CAST LIST SUBMISSION FORM

Cast and Crew List members can now upload their résumés on-line. Before uploading, you'll need:

- A valid LIFT membership or crew list subscription.
- A plain-text version of your résumé.

If you plan on uploading a headshot or other image to accompany your résumé, you'll need to convert your image to jpeg or gif format. Make sure that your image is no larger than 400 pixels wide and 600 pixels in height. Larger images will not display properly.

Once you've got everything together:

1. Log on to the LIFT crew list submission page at

www.lift.on.ca/mt/castcrewform.html and check the box that says "I am entering new information."

2. Fill out the name fields. Please use correct title case for your name (e.g. Doe, Jane).
3. Copy and paste your résumé text into the text box.
4. Select the crewlist categories you would like to appear in by checking the appropriate boxes.
5. If you wish to upload an image, please email the file directly to the communications coordinator at communications@lift.on.ca.
6. Click "submit." Your résumé and attachment will be emailed to the LIFT office and will appear on the web site within five business days.

To edit your existing information:

1. Check the box that says "I am revising my information."
2. Repeat steps 2 to 6 above.

The LIFT cast and crew list is open to all members (for an additional \$10) and to non-members for a \$25 fee. Subscribers will have their CVs listed on-line as well as in our crewlist binders at the LIFT office. In addition, non-member subscribers to the service will receive our weekly e-bulletins regarding crew calls and other opportunities.

If you have any questions, or would like to sign up for the on-line cast and crew list, please contact Renata Mohamed at 416.588.6444, or at membership@lift.on.ca.

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: 6:15pm, July 6, August 10, Sept. 7

SPECIAL EVENTS COMMITTEE

The Special Events Committee organizes events such as Artist Talks and LIFT OUT LOUD. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The SEC meets the third Tuesday of every month. If you're interested in joining please call Renata at 416.588.6444 or email office@lift.on.ca

Next Meetings: 6:15pm, July 20, August 17

WEBSITE COMMITTEE

The Website Committee steers and supports the LIFT website. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The Website Committee meets on the last Tuesday of every month. Interested members should contact the office or email communications@lift.on.ca.

Next Meetings: 6:15pm, July 27, August 31, Sept. 28

EQUIPMENT NEWS

EQUIPMENT RENTAL POLICY REMINDERS

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.

EQUIPMENT RETURNS

Please call and speak to one of the technical coordinators directly if you anticipate a late equipment return.

EQUIPMENT PICK-UPS

To create a more efficient equipment pick-up system, we prepare the equipment in the morning for the afternoon pick-ups. This reduces the equipment pick-up waiting time and traffic. If you plan to rent out equipment, please book the equipment you want so that we can prepare your equipment package on the morning of the pick-up day.

If you decide not to use your pre-booked equipment, please call us as soon as you make this decision. Letting us know of your cancellation in advance allows us to use our time to prepare other equipment packages. An early cancellation also allows another member the opportunity to book or rent out that equipment.

If you are unable to pick up your equipment between 2pm and 5pm, contact one of the technical coordinators to work out an alternative time.

If you have many questions and want suggestions or advice before you rent out a particular piece of equipment, please contact us in advance and come early on your equipment pick-up date.

PRE-PAYMENT DISCOUNT

Take advantage of our 10% discount on equipment and facilities rentals by paying with cash or debit. Payment must be received before facilities or equipment usage to receive discount. Another way to receive the 10% discount is by putting down a credit with cash or debit. There is no minimum for prepaid credits.

AFTER HOURS ACCESS

All of the suites now operate with security cards. Mem-

bers with keys should return them to LIFT. Security cards must be purchased for \$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. It is your responsibility to check in with us to make sure your card is active—members who have not been using the facilities for a month will have their cards de-activated.

NEW EQUIPMENT AT LIFT

SUPER 8 AND 16MM TELECINE TRANSFER FACILITY

LIFT has finally finished the construction of our film-to-video transfer set-up. This system can transfer Super 8 at either 18 or 24 frames per second, and 16mm film as well. Film can be sent directly to digital files or to MiniDV or Beta SP tape. Use of the system is limited to during office hours only because LIFT staff will need to be present for initial set-up. Booking the facility is \$20/hr for Full and \$40/hr for Associate members.

TWO NEW SENNHEISER WIRELESS LAVALIER KITS

We have recently purchased two Sennheiser EW 100 G2 wireless lav mic kits. These tiny mics are omni-directional and can be easily clipped onto clothing and hidden to allow for close mic placement. The range of the transmitters is extremely good, and setting them up is almost automatic. These kits rent individually for \$8/day to Full and \$16/day to Associate members.

NEW ARRI FRESNEL LIGHTS

We have bought three new Arri 650w fresnels and one new 300w fresnel. This brings our total to seven 650s and three 300s. These lights come with scrims, stands, and barn doors. They rent for \$8/day to Full and \$16/day to Associate members.

CALLS FOR SUBMISSIONS

ADD-TV (ATTENTION DEFICIT TV)

Short films of all kinds wanted for ADD-TV, a monthly Manhattan cable series which receives over 45,000 hits a month on our website www.add-tv.com. ADD-TV welcomes submissions of all types of media including experimental film and video, animation, multimedia works and websites. If you are interested in submitting your work, please email submissions@add-tv.com for more information. ADD-TV: Television for Short Attention Spans.

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390
www.canadacouncil.ca

Grants to Film and Video Artists
Research/Creation Grants; Production Grants;
Scriptwriting Grants
Deadlines: October 1, 2004; March 1, 2005

Grant to New Media and Audio Artists
Research Grants; Production Grants; New Media
Residencies
Deadlines: October 1, 2004; March 1, 2005

Canada Council for the Arts/Natural Sciences and
Engineering Research Council New Media Initiative
Deadline: March 1, 2005

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

Aboriginal Arts
Deadline: September 15, 2004

Artists' Film and Video
Deadline: October 1, 2004

TORONTO ARTS COUNCIL

416.392.6800 www.torontoartscouncil.org

Media Arts Grants
Deadline: November 17, 2004

TELEFILM CANADA FEATURE FILM FUND

www.telefilm.gc.ca

English-language projects requesting more than \$1
million (applications for production)
Deadline: July 5, 2004

Quebec, all projects
Deadline: October 4, 2004

INDEPENDENT PRODUCTION FUND

416.977.8966; www.ipf.ca

Deadline: October 1, 2004

BRAVO!FACT

416.591.7400 www.bravofact.com

Deadline: September 17, 2004

LIFT CLASSIFIEDS

VINTAGE 16MM EDITING EQUIPMENT AND SUPPLIES FOR SALE

Steenbecks, Moviola, synchronizers, splicers, trim bins,
mag stock, leader, splicing tape, etc. Call Andrew
Stevenson at 905.735.2211, ext. 7454 or email
astevenson@niagarac.on.ca.

FOR SALE

Eclair ACL 1.5 16mm Camera, variable speed motor,
400 and 200 ft. mags, 2 zoom lenses, batteries, cables,
matte box, rods, cases for all. Call Andreas at
416.484.8842 or email andreastrautmansdorff@sym-
patico.ca.

FOR SALE

Sekonic Studio Deluxe II (Model L-398M) light meter.
Brand new, never used. \$175 (retails for \$249). Call
Larissa at 416.588.0725 or email larissaf@ca.inter.net.

EDITOR WANTED

Editor needed for documentary feature on African
Music. Must understand French and English.
Call Mike Ruscitti at 905.718.8886 or email
michaelmikey@hotmail.com.

LIFT Classifieds are \$10/members, \$30/non-mem-
bers for ads up to 30 words. Ads over 30 words
will be charged an additional \$1/line for mem-
bers, \$3/line for non-members. Maximum length:
10 lines.

LIFT Crewlist

LIFT's Crewlist and Actors Headshots
For an annual fee of only \$10 for members and \$25 for non-members, LIFT's expanded listing service offers subscribers:

- Crew CV or Acting resumé and headshot in a searchable online database on our website
- The weekly LIFT ebulletin which regularly features crew and audition calls
- Your Crew CV or Acting resumé and headshot in our resource library at the LIFT office

For more information contact:
Membership@LIFT.on.ca

Or visit the LIFT website: **www.LIFT.on.ca**

Isn't it time you made your move and made a movie?

Learn Independent Filmmaking
in 16mm and 35mm in the
**Film Workshops and Courses
Spring - Summer 2004 Session**

A complete workshop schedule
is available online at: **www.LIFT.on.ca**

For more information contact:
Workshops@LIFT.on.ca

Pleasure *Dame*

NURTURE
THE MEDIA
MANIPULATIONS
OF ART JONES

(In Person from NYC / Live Audio Performance)

Saturday, July 24, 8 pm
Latvian House, 491 College Street

Guest curated by Maia Cybelle Carpenter
*(In Person from the San Francisco
Cinematheque)*

OPEN SCREENING UNDER THE STARS

Saturday, August 14, 9 pm Free!
401 Richmond Street West Courtyard

SUMMER 2004



Call for Submissions

deadline

September 15th

for more info

reelisland@yahoo.ca
892-3131



www.reelisland.ca



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