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VOLUME 24 ISSUE 2 MARCH 2004



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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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Nobody's Baby: The Story of Keith Cole, So Far

BY KATHLEEN M. SMITH

For those of you who aren't familiar yet with the cinematic side of multi-faceted diva Keith Cole, Pleasure Dome will be presenting a tribute of sorts to the man and his oeuvre on Saturday, March 27 at The Gladstone. **My Own Public Yentl**, a co-presentation with LIFT and Splice This!, is an evening of performance and film, older and brand new. Cole has commissioned filmmakers Laura Cowell, Robert Kennedy, David Hawe and THE KIDS ON TV to make films about him. Along with the premiere of **Sunflower**, directed by Michael Caines, the commissioned films will augment a program that includes **Nancy Boy Versus Manly Woman**, **The Boys Next Door**, **I Think I'm Coming Down With Something**, and **Coyote beautiful**, all directed by and usually starring Keith Cole.

"How did this all come to pass? you are asking yourself. "I was thinking of hiring Keith to host my next fundraiser."

The long and winding road that has brought Cole to the steps of the Gladstone Ballroom began about thirty-eight years ago in...well, no one knows for sure, not even Cole. "I think I was born in Winnipeg," he says over a pint. Adopted into a Thunder Bay family at the age of two, Cole grew up there with four siblings, all adopted. Although he enjoyed a loving and secure upbringing (he is still close to his parents, and most of his brothers and sisters), Cole remembers that he "always wanted to get out of Thunder Bay... I always want-

**You've heard the laugh.
You've seen the outrageous
on-stage antics of his alter
ego Pepper Highway. You've
probably received the press
releases. But... have you
SEEN THE FILMS?**

VISUAL ARTS

ed something more." Cole remembers hoarding Wardair flight passes to Toronto, Winnipeg and Minneapolis with his high school buddies, escaping to the bigger cities for concerts and shopping at Le Chateau. At the age of eighteen, Cole left Thunder Bay for good, enrolling in the York University Theatre Program where he studied theatre briefly then switched to dance. Summer residencies with Le Groupe de la Place Royale in Ottawa and Danny Grossman in Toronto gave Cole a taste for a life in dance and he recalls auditioning for various placements. But while he's always been tight with the Toronto dance community, the full-blown career in dance never materialized. Even back in the day, Cole had a scattergun approach to making art that precluded devotion to a single form. Too boring, perhaps.

Cole finally graduated from York in 1989 with an independent project in film created under the mentorship of Seth Feldman. And then it was off into the real world. Although he can recall one summer where all he did was play tennis (who knew?), Cole's extreme work ethic took hold early. Gigs at the Tarragon Theatre (he ran the front of house) the Toronto Fringe (where he developed front of house and volunteer programs) and **The Kids in the Hall** TV series (where he was assistant to producers Betty Orr and John Blanchard) were punctuated by numerous freelance contracts and performance projects. The filmmaking was ongoing—Cole started an ambitious project in 1995 that still anchors his filmography. Made from **Kids in the Hall** short ends, volunteer commercial crew labour and the proceeds from a burgeoning drag performance career (as well as miniscule grants from the Ontario Arts Council and the Lesbian and Gay Community Appeal), **Nancy Boy Versus Manly Woman** is a kitschy comic book take on gender and culture confusion delivered with a fake German accent. Like its creator, this 27-minute 16mm film defies categories. Too poignant to be just a comedy and too hilarious to be truly experimental, the work packs maximum cultural references per minute from Karl Lagerfeld to cartoon super-heroes to the Nazis. The post-production may have dragged on (director Erwin Abesamis moved to Vancouver midway through the edit; the cash kept running out, etc., etc.) but Cole never doubted that the film would be finished

someday, council grants or not. It's not Cole's style to wait on grant results before diving into a film project, and anyway he says he's "lousy" at grant writing. Whatever the rationale, Cole is thoroughly gung-ho as he approaches an idea: "I'm not waitin' for no one." **Nancy Boy** finally got its world premiere at the Inside Out Festival in May 1998.

Also on the **Public Yentl** program is a series of black-and-white Super 8 essays collectively called **The Boys Next Door**. The films, on which Cole collaborated with "old, old friend" visual artist Michael Caines, have achieved a certain cult status within the Toronto gay community. Cole says they "pop up everywhere" from art galleries to private house parties. The works are a moody and sickly funny window on the world of being poor, gay (or not) and an artist in the city. In the first, a book-ish fellow keeps a celluloid-bound slave in his closet; in the second a couple fight over a tin of cat food and in the third, a bullfight breaks out (Cole plays the bull). Beautifully crafted with an atmospheric score by frequent collaborator Tom Third, **The Boys Next Door** has a vaguely Jean Genet meets Jack Smith sensibility. There's a hardcore quality to this work—nakedness, unusual sex practices, and fetishes of all kind pop up. But there's a sweetness and humour that can win over those who might be alienated by the carryings on of these crazy boys.

Although he cites Smith as someone whose early work he admires greatly, Cole says that his influences and inspirations are mainly local. It was Toronto choreographer Bill James who introduced Cole to the importance of Jack Smith ("I had already met him but had no idea who he was or what his work was all about"). Halifax-born Alison Murray, the UK choreographer and filmmaker whom Cole met through the Moving Pictures Festival of Dance on Film and Video "blew (him) away" with her pure drive and technique. Her **Kissy Suzuki Suck** is still one of his favourite experimental films. Torontonians Hope Thompson and Robert Kennedy are also heroes.

Coyote beautiful is personally my favourite Keith Cole film. It originated as a dance piece that Cole workshopped at Series 808 and the Facetious Penguin Inquest and then set on Moynan King. Yet I can't imagine anyone but Cole playing "the most dangerous woman in European



Stills: **Coyote beautiful** by Keith Cole
(photo by David Howe)



Still: Nancy Boy Versus Manly Woman (photo credit: Steve Lungley)

cinema." Images of him as a blowzy full-framed woman in heels and baby doll dress running in slow motion through the street are not only beautiful but strangely resonant of the most moving East European cinema.

Like most of Cole's films, *Coyote beautiful* has played a selection of film festivals while maintaining a cult-y obscurity. It's not something Cole cares about a great deal. "None of my films have done really great," he points out. "I don't know if I'd say my

record is abysmal, but..." He sees *Public Yentl* as an opportunity to get people to "focus on the work; it's an evening about the films." Though he's thinking about doing some longer, larger projects, Cole insists he doesn't have a grand plan. His work in film remains somewhat personal—"I can remember my mood in every single shot." It's like a family photo album, he says, one in which "I just get fatter and fatter."

In terms of body image, Cole says he was never fatter than in *I Think I'm Coming Down With Something*, a funny riff on getting crabs. I don't see it, but then I wonder if Cole has ever grasped the fact that he is larger than life, period. As *LIFT* director Robert Ariganello puts it: "Keith is half man, half ...everything." Ariganello also calls Cole "one of the city's great impresarios" and hopes that *Public Yentl* is the beginning of something big for Cole. "It's an opportunity to have the focus on HIS work for a change. After all, he's helped so

many others." Ariganello hopes that Cole will tour *Public Yentl*, a career possibility that would get other emerging filmmakers salivating. Cole, by contrast, is worried that he might be "too lonely" on the road. "Probably I'm mentally retarded" for not jumping at the chance, he says.

Anyone watching Cole strut his stuff with a German Shepherd in Ian Jarvis' *Who Needs a Man When You Can Have His Best Friend* or as a giant flower head in his latest collaboration with Michael Caines might think so. *Sunflower* is shot on black-and-white Super 8 stock, but its spirit is entirely Technicolour widescreen. It has the same gentle loopiness as Cole's other works and, like them, it is full of beautiful images that also make you giggle.

Gladstoners and Pleasure Dorners will be able to see *Sunflower* for the first time on March 27 along with the four commissioned films. At press time, some of the filmmakers are being coy about their plans, but John Caffery of *Kids on TV* and *Hidden Camera* fame will admit to planning a film that is going to be "a dance video to rival the Jacksons, featuring Keith in full eighties glory." David Howe, the photographer who captured the essence of Cole in the publicity photos for *Public Yentl* and who helps Keith with hair, makeup and wardrobe for his drag moments ("he can't be left to these things himself"), is planning something a bit classier: "I'm going to make a film of Keith's rendition of Celine Dion's *River Deep, Mountain High*. It's a great routine, but he sweats way too much to do it live at the Gladstone." Howe, who is also a close friend of Cole's, finds the man who's been called "Canada's Leigh Bowery" a life inspiration. "He changed my life by showing me how to stop giving a shit about every little thing." "My favourite thing about Keith Cole," Howe points out, "is that he really knows the art of having no boundaries".

FOR INFORMATION ON MY OWN PUBLIC YENTL, CHECK OUT THE PLEASURE DOME WEBSITE AT WWW.PDOME.ORG. KEITH'S FILMS ARE DISTRIBUTED THROUGH THE CANADIAN FILMMAKERS' DISTRIBUTION CENTRE, WWW.CFMDC.ORG

FILMOGRAPHY:

I THINK I'M COMING DOWN WITH SOMETHING, 4 min., 16mm, colour, 2003

COYOTE, BEAUTIFUL, 7 min., 16mm, colour/BBW, 2002

THE BOYS NEXT DOOR, 13 min., 16mm, BBW, 2001

NANCY BOY VERSUS MANLY WOMAN, 27 min., 16mm, colour, 1997

VISUAL ALCHEMIST: AN INTERVIEW WITH CARL BROWN

By LINDA FEESEY



Carl Brown has worked with the material of film for over twenty years, honing his cinematographic and photochemical skills. Tirelessly developing and refining his techniques of optical printing and processing, he is the greatest manipulator of colour and image working in experimental film today. Carl's latest works *neige noire* (with John Kamevaar, 64 minutes, 16mm double-projection) and *L'Invitation au Voyage* (with Rose Lowder, 33 minutes, 16mm) were premiered by Pleasure Dome in December.

LINDA FEESEY: How have you avoided being seduced by the hype over the digital revolution in filmmaking?

CARL BROWN: The computer/digital has never interested me to the extent of taking it up and applying it to my work.

LF: What has sustained your interest in film?

CB: The drive to explore new territory, to go places no one can or will go and to be able to fully express my emotions in my art. It's like breathing to me. I wouldn't be here without it—not to be dramatic, but it means that much to me. Through this I have created a new way of working. Colour, light, image, editing, sound and texture are all there to convey emotional and psychological states of mind and places where I have been spiritually. This approach has enabled me to constantly create new areas to explore

in film. I make new discoveries every day I work.

When I started, all my contemporaries thought I should be using more of a structure: diarist, non-narrative or landscape. But they were doing that, why would I be interested in copying them? I wanted to express my feelings through my images, not through words, so those styles would be useless for me. It is the connection between my art and life that has always fascinated me and allowed me to continue.

LF: Why did you stop making documentaries to work solely in experimental film?

CB: I didn't leave the documentary genre to go to the experimental genre. When I was at Sheridan I made two films; *Mind's Bedlam* and *Urban Fire*. Both were what would be called experimental. The first film was my introduction to chance. I had prepared an elaborate script and storyboard just as we'd been instructed, found actors and scouted locations. But when we got there, there was a dead pigeon lying in pieces on the ground. We imagined it had been done by human hands. Here was the horror my script was trying to induce artificially. Also, due to the cold, the register pin froze inside the Bolex and the film slid through the gate. The resulting footage was blurry and had several layers of the same image on top of each other. This was my first brush (of many) with serendipity. One teacher told me to throw it away. My other teacher, Jeffrey Paull, told me this was an important event, and I should learn from it. Jeff was my greatest influence in my early years. So I used these images to make a better film than the one I had storyboarded.

Urban Fire was hand-processed, optically printed several times, reticulated and solarized. I wrote a piece called "After" that explained the processes used to make *Urban Fire*. It has been published several times since in four different languages. *Full Moon Darkness* [a documentary on the treatment of mental illness] was a film I began after I left school. It was a project in which I wanted to deconstruct a lot of the traditional notions of the documentary format like the talking head, sound and vision, words and their displacement with the image.

LF: What prompted you to abstract your images?

CB: I always felt that abstraction through the

reduction of the representational was something that would allow me to fully express my range of emotions through a non-verbal tradition. My influences were Still, Rothko, Monet, Cézanne, Kandinsky and Gauguin, just to mention a few. Their sense of colour and how they went about layering that onto a canvas was for me a better way to come to an understanding of construction of colour and texture into my film surface. Rothko and his unique visual translation of a psychological/spiritual experience was of great help in my work. In fact, it was Clifford Still and his amazing spiritual canvasses that transformed my understanding of Rothko.

LF: What is the difference between hand-processing and what you do?

CB: To me, hand-processing denotes two things. One is the processing of film by hand, whether in a tray or jug. I do that sometimes, but it is in fact a small part of what I do when I convert film. Two, the term hand-processing denotes a somewhat primitive approach to the surface techniques on the film, such as the randomness of the surface tension caused by agitation or scratching. I did that in *Urban Fire*, found it useful and moved on. What I do is alchemy, which in practice is the conversion of semi-precious into precious metals. I convert silver halide into iron oxide whose pigment and composition are of my choosing. Also I am a colourist. In Europe, specifically France, I am considered one of the top in that field in the world.

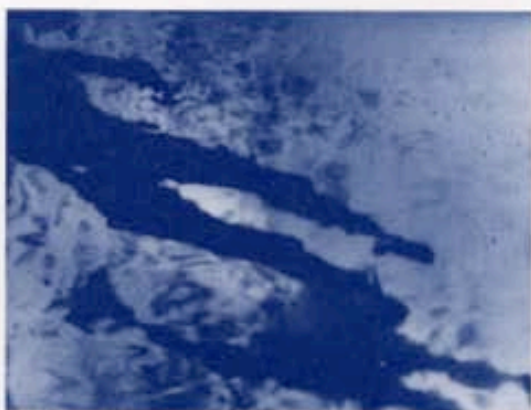
LF: Does your business card still say 'Visual Alchemist'?

CB: Yes, it does.

LF: Do you keep meticulous log books when you alter or experiment with your formulas for chemicals, times and temperatures?

CB: I keep notes, but I also play and allow chance to take part when I work. I balance control and chaos, and draw on both for my results. These techniques are a beginning, not the be-all and end-all. That has been the downfall of many a filmmaker who has worked in materials. I call it the evolutionary dead end: someone falls in love with a look on film and chooses not to move past that. The filmmaker likes it and the audience likes,

Stills: *Full Moon Darkness*
(screened below)
and *Re: Entry* (page 9)



but after a while they are stuck in that place and very rarely do they recover. That is why it is important to use techniques as modes of expression, and not to use the techniques to become the film. A painter uses many different kinds of brushstrokes and combinations of colour to express an emotion or a moment in time. This is what I do.

LF: Do you do most of your work alone in your basement?

CB: I have had many people work for me and with me: John Kamevaar, Michael Snow, Rose Lowder, Jeff Paul—just to name a few. And Sebastjan Henrickson of Niagara Custom Lab has been a great help with the printing process and the final print process. It is more than just a technical thing—on each of the films he has worked on in the past seven years, he has been part of my crew. We work closely together. His suggestions are sometimes heeded, sometimes not. The service Seb provides for this film community is invaluable.

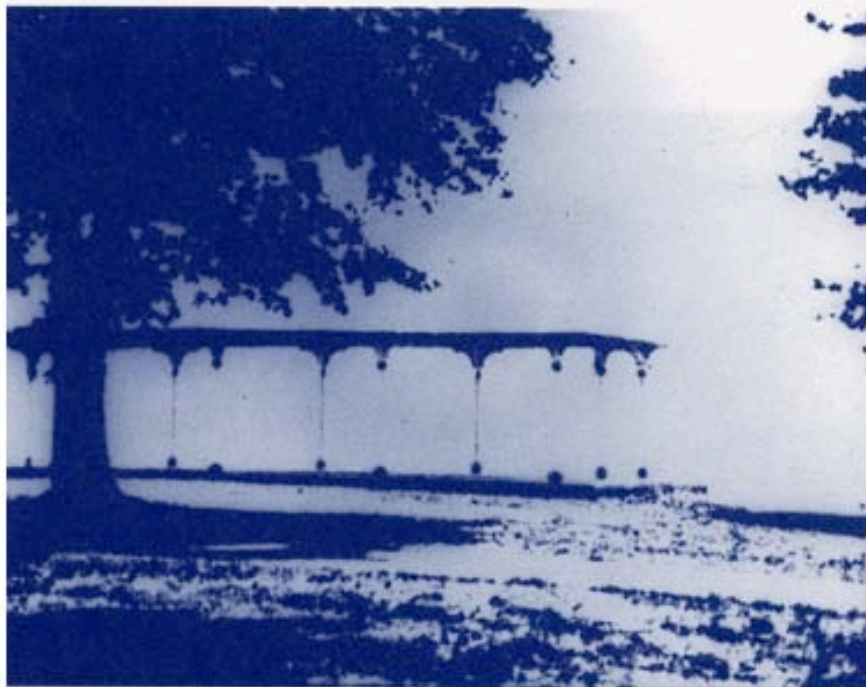
LF: Why did you switch from a feature-length, single-screen format to hour-long double projection?

CB: Double projection not only increases the visual space, but opens up the two rectangular screens and creates endless space. There is an interaction that creates a kinetic energy between the two screens. The two become one, not simply by cross-cutting back and forth, but through a melding of the sound to the image which brings the eye together creating one screen. This happens at points throughout the films. John [Kamevaar, who creates the soundtracks] and I like to call this "crystal sync." Double-screen really does double your pleasure.

The sound is and has always been integral to the success of my work. It allows for a much deeper level of aural and visual understanding. John has always understood this principle, and through his sound compositions he has taken my films to another level, a better place. The double-screen format has allowed him to create two soundtracks, one for each reel. They play off each other. We use the same principles that are applied in an improvisational jazz band—a coming together on a common ground with common sensibilities to explore. Mind you, John and I have worked together for around 17 years off and on. Before that and during much of that time, he was part of the improvisational jazz band CCMC. So he has a great knowledge of these principles.

LF: How do you combine the colour processing and optical printing?

CB: I have used optical printing in parts, sometimes small parts in most of my films. I use it when I feel I need that particular tool. Sometimes I do double supers in the camera. In *Fine Pain* I deal with issues of rhythm, surface and perception by re-photographing my original source footage. I compress and expand the image. Using a spring-wound Bolex camera, I disengage the automatic motor and then begin to re-photograph the image off a screen with both the camera and the projector running simultaneously. From stage one, I then adjust the pulsing of the loop to find the appropriate flicker for the image and its position in the scheme of the whole film. A shot may undergo as many as seven or eight transformations before it is ready to be incorporated into the film.



LF: Why are landscape, water and swimming found so often in your work?

CB: I use those particular images or themes in my work because they are places and spaces where I feel most at one with myself. Water is a place where I have felt comfortable since I was a child. Perhaps in revisiting these places I am trying to regain a piece of that serenity. It is a place where I feel a foundation, thereby allowing the deconstruction of that physical place, being, into a more emotional space. The beginning of the spiritual alchemy takes place inside. This must happen before the physical on the film's surface can occur.

LF: Are your films personal or psychological documentaries?

CB: I think my films are a personal reflection of an inner feeling or series of feelings connected through my life experiences. My reaction/impression/expression is imprinted into the film's surface. Some people, such as Nicole Brenez, feel that my work transcends the personal and psychological into the world of connection through the colours/motion/textures. This is a direct connection to the audience so that they can freely associate their

own experiences from my work.

LF: Do you believe that you are communicating directly with the unconscious of your viewers?

CB: Yes. I relay my emotional palette through the arrangement and presentation of the colours and their relation to the images. This becomes the structure through which all transformation between my work and the audience reaction to the work takes place.

After a screening the audience needs time to catch up with their emotions and then translate that into language. It usually takes a while for a discussion to start, and it is usually about how they felt or what I was feeling. Sometimes days or weeks later someone will contact me and tell me about how this or that in the work affected them. From all these bits of information, I learn things I was trying to understand when I was making the film. Things about myself, people and society, and just how I fit or don't fit in at that particular moment.

LF: Do you consciously apply any kind of structure (narrative or other) to your films?

CB: If I sat down with the work I could tell you why each piece is where it is in relation to me. I try to preclude as much of this from the audience as I can, because I want the audience to experience the work through their eyes and feelings and experience. It is tricky to supply what is necessary for a structure. For example, one particular form is repeated. This allows the audience to have something familiar, although that form is constantly changing and rebirthing in its representation. They see change through this image so that the radical changes that are happening throughout the course of the film are easier for the audience to move through. They can freely associate in other places and spaces in the film and make their own inner connections or their own narrative with the film, separate from mine.

FILMOGRAPHY

NEIGE NOIRE, 64 min., 16mm double-projection, colour, 2003
 L'INVITATION AU VOYAGE (with Rose Lowder), 33 min., 16mm, colour, 2003
 FINE PAIN, 58 min., 16mm, colour, 1999
 TWO PICTURES (with Rose Lowder), 12 min., 16mm, colour, 1999
 AIR CRIES, EMPTY WATER, 254 min., 16mm, colour, 1997
 AIR CRIES - LE MISTRAL, 117 min., 16mm, colour, 1997
 BROWNSNOW, 134 min., 16mm, colour, 1994
 AIR CRIES - MISERY LOVES COMPANY, 60 min., 16mm, colour, 1993
 AIR CRIES - RED THREAD, 60 min., 16mm, colour, 1993

SHEEP, 7 min., 16mm, colour, 1991
 RE: ENTRY, 87 min., 16mm, colour, 1990
 CLOISTER, 31 min., 16mm, B&W, 1989
 DROP, 4.5 min., 16mm, colour, 1989
 CONDENSATION OF SENSATION, 72 min., 16mm, colour, 1987
 FULL MOON DARKNESS, 90 min., 16mm, B&W, 1985
 URBAN FIRE, 15 min., 16mm, B&W, 1982
 MINE'S BEDLAM, 8 min., 16mm, B&W, 1980

DIVERSITY AND INSIGHT AT ALUCINE

By SHANA MACDONALD



AluCine, the Toronto Latino Film and Video Festival, celebrated its fifth year of screenings this past November with an engaging program of 112 films of diverse form and content from all over the Americas and Europe. After attending many of the screenings over the five days of the festival, I came away with a mind full of questions, curiosity and insight from the dialogues that were opened between the audience, the filmmakers in attendance and the films themselves.

The strength of the festival can be seen in the diversity of the program, the quality and depth of the films, and the vision and commitment offered by the festival's directors Jorge Lozano and Juana Awad. Combined, these three factors compliment and encircle one another to create a festival which is invaluable for the Latino/a, artistic and film communities of Toronto.

The festival did not limit itself to one set genre—instead it included experimental, fiction and documentary selections and in several cases, films which blurred the line between these three distinctions. The opening night gala provided a good example of the diversity of the programs, with films of varying themes from France, Brazil, Mexico and Argentina. The films themselves offered unique perspectives on subject matters such as sexual and gender politics (*O Encontro* by Marcos Jorge, *Ligerita* by Mariana Rodriguez); representing memory (*Venus Boy* by Arturo Castelan); violence in the human condition (*Freedub* by Stéphane Elmadjian); and the reality of contemplating one's dreams (*L'Homme Sans Tête* by Juan Solanas). These subjects were approached through a variety of means: comedy, found-footage montage, larger-budget fiction and self-reflexive narration. The mix of these films in one program offered the audience a key message that ran throughout the festival: that there is

no set category of cinema that engages, entertains and provokes political awareness, but that varying approaches to filmmaking can achieve this distinction.

Another area of programming that was very successful was the inclusion of experimental programs from many different countries. I was witness to two Brazilian experimental screenings curated by Moira Toledo and a program of recent Canadian experimental works curated by the Loop Collective. The Canadian program presented formal explorations by filmmakers such as John Price (*Fire #3*), Alexi Manis (*Luminous*), Annie MacDonell (*Cinema and Visual Pleasure*) and Steven Woloshen (*Cameras Take 5*). The Brazilian program offered films that were not only passionately political and at times infused with lush visual eroticism, but that were also challenging to a formally entrenched North American view of what experimental film is capable of. These filmmakers are directly confronting the audience with the creative relationship between experimenting with fiction, image, reality and documentary when representing political themes. The highly politicized approach to experimental film that is taken by these Brazilian filmmakers is important to consider for any filmmaker who desires to create thought-provoking, politically engaging experimental work. I believe the decision to juxtapose experimental programs from differing geographical regions was made expressly to open up important dialogues about distinct cultural approaches to form and content, and I commend the organizers for their foresight.

Jorge Lozano and Juana Awad define the mandate of the festival as "a distinctive transcultural experience, which gives us the opportunity to be in contact with works of high artistic/production values and transgressive and challenging proposals that impel us to expand our understanding of representation and redesign our view of reality." This definition is an entirely accurate description of the spirit of the festival. I am delighted at the clarity and persistence of vision maintained throughout all aspects of the festival and look forward to what they will offer in future years of AluCine.

FOR MORE INFORMATION VISIT
WWW.ALUCINEFESTIVAL.COM

Stills: *Ligerita* by Mariana Rodriguez;
O Encontro by Marcos Jorge;
Last in the Line by Eder Augusto & Rodrigo Valadares



GEAR UP FOR IMAGES

BY BUNMI ADEOYE

viewing, something will ring familiar, but it is difficult to put a finger on it. **Touch Me Now** has the feel of a cheesy one-hit wonder, Eurotrash music video and by the time you get the gag, the Eurotrash tag seems not only fitting, but fabulously ironic.

Nova Scotian Lisa Morse's **Pustulations** is reminiscent of the dark and surly comedies of **Beavis and Butthead**, **Daria**, or **South Park**. **Pustulations** is a rebellious animation that features a sardonic female heroine who suffers from throbbing, pus-filled acne. There will be moments when you want to barf and laugh simultaneously, but Morse's intention is pretty much to make her audience squirm. At one point, the protagonist stands in a room splattered with her own blood after having relentlessly picked at her zits and ingrown hairs. The narration is rife with slimy words like ooze, pus, inflammation, and rupture. The dermatologically-challenged and adolescents plagued with overactive pituitary glands will appreciate this vivid portrayal of the struggle against acne. On a larger scale, Morse's touches on the pressure faced by women, particularly young women, to be physically acceptable—a pressure so strong that many women are willing to routinely use "harsh cleansing agents" like acid, hot wax and crushed walnut shells to attain blemish-free beauty.

Richard Kerr also hints at significant and timely themes in **Collage d'Hollywood**. This film is at once a commentary on the perils of modern technology, a warning for war-mongering world leaders and a dig at gratuitously violent Hollywood films. Assembled from old movie trailers found in a disused drive-in and then pulverised with household cleaning products, boiling water, bleach, heat and paint, **Collage d'Hollywood** is a very masculine work. It is rough, gritty, dirty and loud. You won't want to look away for fear that you will miss a key message. The only decipherable spoken word in the film is a booming male voice that delivers the ominous message that "in the future, technology will allow us to explore new worlds and change the way we live like never before. But there is one thing that it will never change—who we are." The film erupts into a montage of images and sounds of war, chaos, destruction, and general Armageddon. The energy is frenetic as the film hurtles into a blur of images and the



Stills: Richard Kerr's **Collage d'Hollywood** (p. 12); Philip Barker's **Regarding** (p. 13, top); Kara Blake's **July's Wet Dreams** (p. 13, bottom)

The 17th Annual Images Festival is as vast and grand an operation as some of the films it screens. This year's festival will feature over one hundred films that will make up the seven programs of Canadian and international short films. In addition, there are six feature films, three live music/film events, and spotlights on established and emerging visual artists. Ten days hardly seems like enough time to partake of all that is available. Here is a glimpse of some of the finest work on offer at this year's festival.

The fun starts with Craig Marshall's **Touch Me Now**, a cheeky homage to pop star Samantha Fox's lyrical prowess. This short animation is a prayer answered for her legions of devotees. Her hit '80's song, "**Touch Me Now**," is creepily recited by an oddly gyrating cartoon man who repeatedly requests to be touched—and now. On first

sounds become increasingly distorted and garbled, until all we can hear is static.

If **Collage d'Hollywood** is noisy, frantic and dirty, then **Adrift** by Finnish filmmaker Inger Lise Hansen is the opposite—hushed, deliberate and visually immaculate. This film is total eye candy. Images of rolling voluminous clouds, still turquoise bodies of water, and foaming white waves will sweep you away. The shots are often at low and odd angles, with the timing painstakingly controlled so we can witness each ripple in the water, every pebble that has been overturned and each grain of sand that has been disturbed. You are suddenly adrift, with only the sound of the wind to move you—bringing a sense of both utter freedom and extreme loneliness.

Félix Dufour-Laperrière's **Encre noire sur fond d'azur (Black Ink on Blue Sky)** has the same kind of tone. A beautiful animation, it is a work that is sombre, poetic and hypnotic. The music works in tandem with the visuals of shadowy figures and imposing structures against a crisp azure backdrop. **Encre noire** is both mournful and moving and, much like Hansen's **Adrift**, you feel that you are trapped in an exquisite nightmare.

Phillip Barker's **Regarding** gives us a glimpse into a father/daughter relationship. Shot in black-and-white 16mm, **Regarding** has screened at various festivals in Montreal, the Netherlands, Portugal and Germany. Barker plays with space in this work, which jars the eyes in such a way that the actors almost seem to be performing a dance that has been stripped down to its bare minimum. The characters move and act as if they are in outer space. As the camera angle changes, everything moves with it: the set, the actors, the light. In the midst of all this change, in a single scene Barker has created a film that is at once spatially provocative and visually breathtaking.

For a drastic change of pace and style, see the hand-processed **July's Wet Dreams** by Kara Blake. Although the title might lead you to think otherwise, this film is all innocence and charm, as children and adolescents attain sweet relief during a scorching summer's day via water parks, wading pools, lawn sprinklers, and water hoses. The premise is simple, yet very effective in bringing back memories of a time when air conditioning wasn't a given, and the only respite from the heat was to go outside and get totally soaked.

FOR MORE INFORMATION ABOUT SCREENINGS, INSTALLATIONS, AND EVENTS AT THE 17TH ANNUAL IMAGES FESTIVAL, VISIT WWW.IMAGESFESTIVAL.COM.

Machine Guts is another film that keeps things very simple. In the distance, a figure is tapping away at a laptop. As the figure types, he narrates what he writes—a story about a woman who is stuck in a routine job and goes through boring, mundane tasks. As the camera zooms closer to the figure, we realize that it is not entirely human. Is it a dog? Is it a goat? The narrator/typist has a human body and a head of a deer. This is one of two films by Christina Zeidler being showcased at this year's festival. Her other film, **Kill Road**, features a precocious girl, her dysfunctional family and a dead raccoon. While **Kill Road** is visually more sophisticated, **Machine Guts** will draw audiences who appreciate the simplicity of a well-told story, even if it is told by a deer.

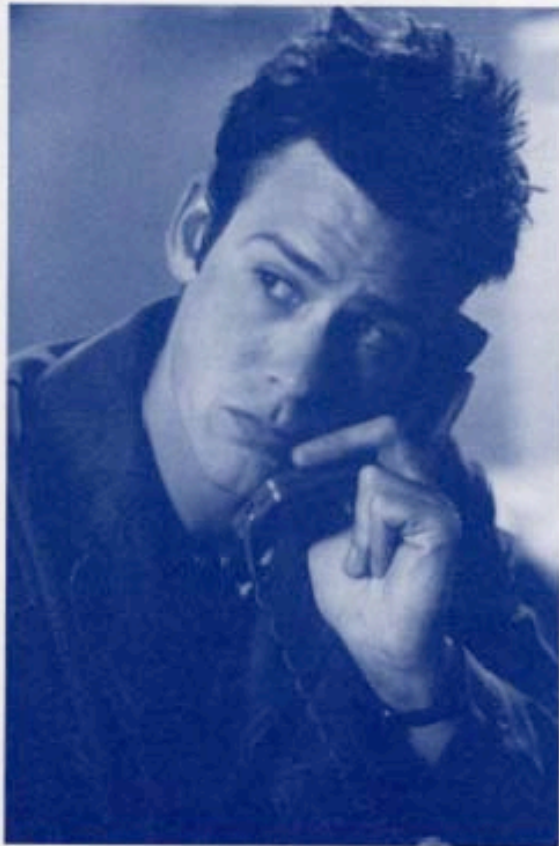
A story well-told is as good as a point well made, which is what Nobel Laureate Chemist Roald Hoffman achieved when he scribed his poem "Tulips at Dawn" in 1999. In 2003, Rosie Pedlow directed her first film, based on the chemist's poem. **Tulips at Dawn** refers to diagrams of the flame of a Bunsen burner as seen in early 20th-century chemistry textbooks. The poem is essentially about the declining quality of chemistry textbooks and its negative affect on students' ability to carry out simple science experiments. This all sounds like very dull stuff, but Pedlow produces a svelte little film, cleverly interpreting the poem using animation, diagrams and still photography.

From horny cartoon characters to storytelling deer to chemistry poetry, there is much on offer at the 17th Annual Images Festival. Between April 15 and 24, "the best of this year's independent and experimental film and video... performances, installations, and new media" will be showcased. For those who want to be challenged, bombarded, caressed, teased and tickled, there is a lot here that is appealing, thought-provoking, and just plain fun.



First Film, First Festival

By JEFFREY ROUND



Recently I dreamed that my short film **My Heart Belongs to Daddy** was being screened at a film festival in Toronto. As it began, the man next to me turned to ask about the film. By the time we finished talking, the screening was over and I hadn't experienced the slightest case of nerves. Not all dreams come true, of course.

As many of you know, the torture and ecstasy of making a first film is ever-evolving. First there's the little matter of getting funding. That's torture. Then you get some of it. Ecstasy! Then comes the stage where you're actually filming your work. That can be either torture or ecstasy, depending on your attitude, cast and crew, and a little thing called luck. In my case, it was mostly the latter. (Okay, there was that one little incident where the cigarette gun-lighter ran out of fluid and it was a Major Prop, but I won't get into that just now.)

Next comes the editing stage, where you realize that not everything is going to look exactly the way you'd foreseen it, and now what do you do when you need that shot and you don't have it? Torture again! By this time, however, you're too far down the road to turn back. So you slog on.



And on. Suddenly you have an ingenious solution for the missing shot. Great! Then you discover that your sound isn't up to snuff. Arggh! All this just to make one little film that isn't going to change the world much, when all is said and done.

In my case, the road started early. In 1991 I wrote a short story called **Queen for a Day**, in which an uppity drag queen (is there any other kind?) enters an amateur drag contest ... and loses. Tant pis! Six years later I was in film school with an end-of-term script-writing project looming. I was also producing a play, finishing a novel, trying to be a good boyfriend and working. I had no more compartments in my head. Brain flash! I pulled out that half-forgotten short story and turned it into a half-hour film script in a couple of days.

My teacher suggested I try to produce it, which I did in 1999. With a wonderful, talented cast and a brilliant crew of zanies (mostly culled from the LIFT talent base), I realized my vision of creating a comedic look at the public triumphs and private humiliations of a drag queen who really just wants to be loved by his father.

Two-and-a-half years later I was still completing the film due to financial problems, coupled with a highly uncooperative sound track. (Choose your recording equipment and sound editors very, very carefully, boys and girls.) To my great relief, **My Heart Belongs to Daddy** was finished early in 2002. Looking back (never a good thing), I realized that during the course of making the film I'd driven my partner insane (okay, he was already on the edge when we started), and begged, bor-

Stills: actor Daniel Rodger (p. 14); director Jeffrey Round (p. 15)

rowed and stolen every promise I'd ever earned or deluded myself into believing I had. But my film was finished!

Now what? The festival, of course! Otherwise, what was all the time, money and effort spent for? My producers and I put our heads together to determine which festivals we would aim for ... and could afford. As it turns out, there are more than 600 actual film festivals in the world, as well as a proliferation of virtual ones. That alone is daunting. One of our producers and senior advisor, Paul Lee, had drummed it into my head that a premiere has to be at a Very Prestigious Festival. Don't try the little festivals first, he advised. Get into a big festival, then send the film everywhere. You want Sundance, Cannes, Berlin, not Scranton or Milwaukee.

We began to dole out money and fill out the complicated entry forms. Rejection followed rejection. How could this be? Our comedic effort was turning tragic! We talked to other filmmakers experiencing the same torture. Who would have thought it was so hard to get a cute little comedy about a drag queen into a film festival? Would Tinky Winky have such problems? I think not. And our drag queens were twice as loveable. The entry fee payments soon began to rival our total production budget. Then, in December 2002, nearly a year after finishing the film, I received a form-letter e-mail from the Director's View Film Festival in Norwalk, Connecticut. Hmpfff! Another rejection, I thought. Then I read on. Something wasn't quite right here. Why would they want a copy of a film they weren't screening? Holy s**t! They weren't rejecting, they were accepting!

I sat back in my chair and sniffed. Was the DVFF big enough for our premiere? Did it have clout? Egad! What was I doing? Respond immediately before they change their minds! I screamed to myself. My fingers flew. I accepted post haste. Then, slowly, cautiously I went to the dvff.org website. It looked real. It seemed valid. Okay, so it was only four years old, but the Film Committee alone included Paul Newman, Jack Nicholson, Robert Redford, Whoopi Goldberg, Elizabeth Taylor, Tom Cruise, and Lily Tomlin! After all the hard work, the Director's View Film Festival was definitely an appropriate festival to premiere our little film. And then the fear set in. Why would they even want my film? What if people didn't

like it? Did they realize it had drag queens in it? I was dizzier than Dorothy after landing in Oz!

In February 2003, I landed in New York, then bussed north to Norwalk, a prosperous little city some 45 minutes north. Like its hometown, the DVFF is not a huge festival, but it is prestigious. If I say it's small, I simply mean it's not long in duration. None of the films repeat, and the event, which takes place in four neighbouring cities, covers only five days from beginning to end. But that's the only thing small about it.

Peter Hawkins (producer) and his partner Arnon Melo (actor) joined me and were instrumental in making the event a happening time. As well, the festival people were extremely hospitable and supportive. On the opening night, Peter and I introduced ourselves to Robert Keston, the festival's friendly director, who immediately named our film and told us why he enjoyed it. We were both impressed. Daddy was scheduled for



a Sunday evening screening in a slate of six other shorts on the second last day of the festival. There was plenty of time to be nervous. For the time being, I wanted to enjoy the experience.

Over the next few days, as I watched film after film, I realized we were in very select company. Each work was creative, unique and engaging. The emphasis was on neither budget nor production values, and a number of films clearly had little if any financing. Rather, the focus of the festival was on artistic vision and storytelling. It was a real artist's event! Evenings were for meeting people. On Saturday we attended a screening of *Laurel Canyon* by Lisa Cholodenko, winner of the Dorothy Arzner Prize for independent features by women directors. At the awards ceremony, Peter introduced himself to Michael Barker, co-president of Sony Pictures Classics. Could he make the screening of our film? Peter asked. He would try, Barker said. People watched enviously. A woman leaned over to joke with me about the "Sony Show." It was pure Hollywood schmooze-fest.

On the day of our screening, Daniel Rodger (actor) joined us. **Daddy** was billed second in the group of six shorts. We learned we were the only contingent with a director, producers and cast attending. **Daddy** was also the only Canadian film out of the 120 others, both short and long, at this year's festival. And the only gay film, as far as I could tell. The pressure was mounting. Thanks to John Davison (co-producer), I had CD soundtracks to hand out as promotional material instead of the usual postcard. People were impressed with our presentation. All day I'd worked at keeping my nerves at bay, but by evening I was getting frantic. We'd met so many people during the festival that we actually knew members of the audience, including the lovely and delightful Joan Ragona-Suarez, daughter of renowned Italian documentarian Ubaldo Ragona. Alas! Michael Barker didn't show. So it goes in the chimerical world of the Sony Show.

We did well in attendance, considering two major factors weighing against us: we were competing with a live script reading by Melanie Griffith and Antonio Banderas at another venue, as well as the beginning of the "Beast of the East" snowstorm. While I'd like to be able to say that everyone enjoyed my film, I can't do that. When you mention drag queens and films, most people think of John Waters and Divine. But **My Heart Belongs to Daddy** is more Dick Lester than John Waters, more bemusing schtick than arch parody. Still, it's not for everyone. So when an elderly woman rose and stalked out of the theatre after two minutes, complaining loudly that it was "too modern" for her, I wasn't surprised or offended. I was merely bemused, as my queens would have been. Too modern? Did she mean, as opposed to romantic?

My biggest delight that evening was to watch my first film come to life on a large screen for the very first time. You forget how much gets missed on a small screen. It was exhilarating to see the details and performance subtleties that shine through when it's way up there in front of you in full colour! I even forgot my nerves until people applauded afterwards.

Because of the severe storm warnings, Peter and Arnon drove back to Toronto immediately afterwards, and Daniel took the train back to New York, leaving me alone at the festival. By morning, the entire world had gone white and Connecticut had declared a state of emergency. The hotel was eerie, with just a skeleton staff and the doorman telling me not only could cabs not get to the hotel, but there were no cabs in the entire city. Nor were there any buses. By then I knew that all the airports had shut down as well, so there was no need to rush back to New York to catch my flight.

That morning, no one from the festival showed up at the hotel. It had been their HQ till then. Later I learned the entire final day's events had been cancelled. What an anti-climax, I thought, as I headed to the bar. And that's when the best day of the festival kicked in, as far as many of us were concerned. Sitting in the bar were all the filmmakers stranded in the hotel. For ten hours we showed our films on a VCR in the festival boardroom, dubbing it the "Woodstock Festival." I watched a number of films I hadn't seen, including the jury prize-winning feature, **Summer Rain**, and had a unique opportunity to meet and bond with about a dozen other filmmakers.

Although the festival was officially over, the fun continued. The next day I drove to New York with two documentarians who dropped me off at a hotel. There was only one problem: I'd run out of cash. Getting stranded in NY without cash is not as unnerving as you might think. First, and perhaps most importantly, Starbucks will let you use your Mastercard to buy a cup of coffee. On the downside, however, city cabs aren't equipped to operate on credit. I know because I was left stranded and unable to take a cab or bus.

I took advantage of being stuck in New York to attend another short festival where I met up briefly with several of the other directors from the DVFF. Somewhat regretfully, the following day I returned home with a very full slate of memories.

MY HEART BELONGS TO DADDY RECENTLY WON AWARDS FOR BEST DIRECTOR, BEST USE OF MUSIC AND AN HONOURABLE MENTION AT OTHER "LITTLE" FILM FESTIVALS. JEFFREY ROUND IS ALSO AUTHOR OF THE NOVEL **A CAGE OF BONES** (GMP-UK).



WORKINPROGRESS

MURAT AKSER is currently producing a short Super 16 film. *Mechanically Inclined?* is an experimental narrative dance film focusing on the mechanization of the human body.

CHRISTINE WHITLOCK and C.J. Production's first micro-budget "B" horror/comedy/romance feature film is in production with digital filming starting in late February. This will be a "Community Feature Film Project" using local theatre actors and area volunteers and funded with private and business sponsorship.

MADI PILLER is working on a short black-and-white 16mm film. *Goodwill* represents the good of earth that produces mankind. It is a stop-motion animation using earth materials such as sand, petrified wood and rocks.

MICHAEL BARKER has two projects in the works. *I'm your soldier* is a documentary music video in the manner of Steve Reich, exploring nucleophobia, nihilism and faith. *Midway* is a melancholy hand-wound Super 8 composition using the rhythms of the Conk'n Midway.

STEFAN CHIARANTANO pitched his upcoming film *Engendering the Valley of Flamenco* to a panel of industry experts at the Moving Pictures Festival of Dance on Film and Video, and won a goods and services package valued at \$5,100.00. "The Pitch" panel was Roberto Ariganello (LIFT), Lillyann Goldstein (Wallace Studios) and filmmakers Sandi Somers and Nicole Mion.

ONTHESCREEN

Congratulations to LIFTERS **DANIEL COCKBURN** and **CHRISTINA ZEIDLER**, who were named among Cameron Bailey's "Ten Best Local Filmmakers of 2003" in NOW Magazine.

EDWARD MAKUCH recently sold his short 16mm film *Cleansing of the Soul* to the CBC. Look for an upcoming broadcast on Canadian Reflections.

LOUIS TAYLOR's second work, *You Are Evil* (DV, 6 minutes, 2002), screened at the 60th Venice International

Film Festival in the New Territories section. The self-financed video is a response to our collective complacency in a time of looming global strife and horror.

The School by **MATTHEW MILLER** and **EZRA KRYBUS** screened in the

2003 Manhattan Short Film Festival. *The School* is based on a story by Donald Barthelme in which the pets at school die mysteriously—then things get progressively worse. The Festival was broadcast live on-line from Union Square Park in New York City at MSfilmfest.com on September 28, 2003.

Congratulations to **IZABELLA PRUSKA-OLDENHOF**, whose film *her carnal longings* (2003) was selected as Best Experimental Film by the Female Eye Film Festival (Toronto, November 20-23, 2003). Izabella's *Song of the Firefly* (2002) screened at the Sundance Film Festival in Park City, Utah (January 15-25, 2004) and was part of a CFMDC program of 35mm films at the Mexico City International Film Festival in February. *Scintillating Flesh* (2003) travelled to the Cinematheque Quebecoise in Montreal as part of a program curated by Kathleen M. Smith (Director of the Moving Pictures Festival of Dance on Film and Video) called "Reel Dance on the Road" (February 1, 2004).

Sleep Always, a feature by LIFT member **RICK PALIDWOR** and **MITCH PERKINS**, received its European premiere at the Sitges International Film Festival of Catalonia in December. Sitges is one of Europe's largest horror and fantasy festivals. On the same day *Sleep Always* received its U.S. premiere at the International Festival of Cinema and Technology screenings in New York City, where it was nominated for the best feature prize. *Sleep Always* received a LIFT production grant and was filmed in the new wide-screen "super-duper 8" format Rick and Mitch developed. For more info visit www.friendlyfirefilms.ca.

CAROLYN WONG's *Yin Yin/Jade Love* was winner of the "Outstanding Canadian Short Film Award" at the 2003 Reel World Film Festival in Toronto. The award helped her fund a website for the film—check it out at www.jadelove.ca.

JEFFREY ROUND's *My Heart Belongs to Daddy* won awards for Best Director and Best Use of Music from the Hollywood North Underground Movie Festival. This is an on-going festival of national and international independent films, with award winners selected from a year's worth of films.



Stills: *Sleep Always* by Rick Palidwor & Mitch Perkins; *The School* by Matthew Miller & Ezra Krybus

LIFTNEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

Despite the miserable winter of 2003/04 that we are currently experiencing, it will take much more than blowing snow and bitter cold to stop members from working on their films or attending our workshops and courses. In fact, we are happy to report that 2003 seems to have been one of the best years in the history of the organization. LIFT recorded significant increases in membership, workshop and course revenue, and an increase in equipment rentals and store sales. Although we won't know the final numbers until the completion of our financial audit, it appears that we have taken a significant chunk out of the deficit we incurred in 2002. Our recent success is not only a testimony to the staff's commitment to providing the best possible service to the LIFT membership, but also the investment that the membership has made in the organization. LIFT will continue to raise the bar in 2004 with a number of new and exciting events and programs. Here are just a few that we can announce:

Major renovations to the LIFT facilities will continue thanks to a generous grant from the City of Toronto's Cultural City Capital Grants Program. This grant will allow LIFT to: complete the new 16/35mm animation room; complete the sound insulation in the ProTools/voice-over suite; improve the functionality of the mezzanine; reorganize and upgrade the darkroom facilities; and finally give the office a much needed facelift. We will begin the upgrades in late February and they will take about six weeks. Please feel free to come in for a tour of the upgrades in March.

Thanks to a generous grant from the Canada Council through their pilot program for Foreign Visiting Artists, LIFT is happy to announce Lee Krist as our 2004 Artist in Residence. Lee will be at LIFT for seven weeks beginning in mid-March to the end of April. Lee will be sharing his unique expertise in 35mm experimental filmmaking while taking advantage of LIFT's upgraded 35mm optical printer and teaching workshops in 35mm experimental animation and Rotoscoping (please check our website for more details). Lee is a wonderful artist with a generous soul and we are looking forward to his arrival. His residency at LIFT represents the first step in an ongoing and ambitious strategy to increase the exploration of film as an art form through the residencies at LIFT and special partnerships with other organizations.

These are exciting times to be a filmmaker. With the recent upgrades to our facilities and Lee's residency in March, members will be given the opportunity to explore new and uncharted territory in filmmaking. We have created a number of film courses that provide participants an affordable opportunity to make their film projects. Let's go!

Shine it on,
ROBERTO ARIGANELLO EXECUTIVE DIRECTOR

REPORT FROM THE BOARD

2004 is shaping up to be a busy year. We've increased our budget for fundraising in anticipation of hiring a Fundraising Coordinator later this year. Workshop revenues are increasing as well, and with the added courses we'll be creating more in-class projects which will help keep us on track with LIFT's goal of producing more films per year. The Board is taking on a more active role this year, participating in more events and fundraising. We're also taking on the administration of the Tom Berner Award. This award is presented yearly at the Images Festival to someone who has helped out the filmmaking community in such a capacity that goes beyond their usual duties. In the office, we're looking to ease the workload of the current staff by adding a Fundraising Coordinator and a more permanent bookkeeper. 2003 has been a year of change and growth. Roberto and the staff have done an awesome job at keeping it all working together smoothly and happily. Well done!

JULIE SARAGOSA, CHAIR



LIFT'S NEWEST MEMBERS

(November 21 - January 23)

Zia Allen Adam
Daniel Albahary
Susan Armstrong
Paul Baymukhamedov
Bart Bialasik
Valerie Buhagiar
Nicholas Buncic
Maninder Chana
Gregory Christmas
Nick de Kruyff
Aldo Erdic
Charlie Ezerzer
Jacob Frenkel
Massimo Giardina
John Hall
Michele Hamel
Eve Heller
Sam Hudecki
Filip Ivanovski
Michael Kruse
Jeff Larkin
Henry Li
Sean Littlejohn
Gregory Machula
Michael McMaster
Sam Montesano
Rhett Morita
Alistair Nepomuceno
Adam Nicholson
Ivy Oldford
Cereilyn Ord
Lily Pavlovic
Jade Portelli
Darren Spriet
Bob Thompson
Daniel Trudeau
Becky Weston
Katherine Wootton
Farrah Yip
Veelip Phil Yuen

NEW ORGANIZATIONAL MEMBERS

(November 21 - January 23)

Cinematheque Ontario

VOLUNTEER NOTICE BOARD

Thanks to the following members who helped out recently in the office (November 21 - January 23):

Zia Allen Adam
Tally Anter
Tony Arnold
Chris Barry
Elizabeth Becker
Valerie Buhagiar
Nick Buncic
James Burt
James Deluca
Mark Fiorillo
Brendon Foster-Algoo
James Loran Gillespie
Maria Kochan
Sylvia Kouveli
Mark Kowalsky
James O'Bryan
Cereilyn Ord
Graham Peddie
Louie Petti
Emily Scheer
Adam Sidsworth
Rekah Singh
Darren Spriet
Michael C. Smith
Dan Trudeau
Becky Weston
Farrah Yip

Thanks to the following members who helped out at the LIFT Holiday Party on December 5:

Aaron Blair
James Burt
Dave Decarlo
Jennifer Mesich
Emily Scheer
Michele Stanley

ANNOUNCEMENTS

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, March 17, April 21

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, where members workshop their scripts with professional actors and get feedback from an audience of their peers. It's an excellent opportunity to develop your film idea. If you are interested in submitting your script or have any questions, email liftoutloud@hotmail.com. You must be a LIFT member to submit a script.

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

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, April 6, May 4

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: 6:30pm, March 16, April 20

WEBSITE COMMITTEE

The website committee serves as an advisory and editorial committee for the LIFT website. Members receive 20 hours for committee service. If you have special skills related to web design, particularly familiarity with Moveable Type, and would like to donate your services to LIFT, please contact us. Interested

members should contact the office at 416.588.6444 or via email at communications@lift.on.ca.

LIFT SUPER 8 CINE CLUB

LIFT's Super 8 Cine Club will meet quarterly in 2004, for public screenings of Super 8 films that have been shot and edited by LIFT members. Screenings will exhibit programs of solicited and submitted work by LIFT members. Participants in the Guerrilla Super 8 Workshops are particularly encouraged to submit their films to these screenings. If you're interested in showing your work, or would like more information, please call Michael at the LIFT office at 416.588.6444.

Next Meeting: TBA

EQUIPMENT NEWS

Happy New Year's greetings from LIFT's Technical Coordinators. We hope everyone had a safe and wonderful holiday. Now it's time to begin a new year of filmmaking. If you have any technical questions or concerns about your next film, don't hesitate to stop by at the LIFT office to talk to one of us. If you can't stop by, feel free to call or email us. We're here to help aspiring filmmakers or filmmakers who want to make films of aspiration. Now, some LIFT Store and LIFT Equipment news.

BLACK & WHITE REVERSAL BLEACH

Due to environmental concerns and changes in their black-and-white reversal film stock, Kodak has made changes to their black-and-white reversal bleach. Kodak no longer supplies LIFT with a concentrated bleach that can simply be diluted with water. The new black-and-white reversal bleach comes in three separate components that must be mixed together to obtain a concentrated bleach. After this mixing process the bleach must then be diluted for processing film. As soon as we find out more about the mixing portions and pricing for this bleach we will post the information on our website and our LIFT Store and Equipment list.

16MM KODACHROME FILM DISCONTINUED

16mm Kodachrome 40 was a richly saturated colour film stock. Sadly, Kodak has decided to stop manufacturing this film and will now only continue to manufacture Super 8 Kodachrome film stock.

NEW COMPUTER BILLING PROGRAM & OUTSTANDING BILLS NOTIFICATION SYSTEM

With the new year, LIFT is using a new computer program for all store, equipment and facilities billings: Quickbooks Pro. LIFT members who have been buying store items or renting LIFT equipment and facilities in January may have noticed the new receipts and invoices. In addition, members with outstanding bills will no longer be mailed bills. Members will now be notified by email and by phone of any outstanding bills. If there are

any questions about outstanding bills or a member's current balance, please contact Technical Coordinator Vanessa Lam.

ATTENTION ALL ACCESSING MEMBERS

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.

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.

CALLS FOR SUBMISSIONS

SPROCKETS, TORONTO INTERNATIONAL FILM FESTIVAL FOR CHILDREN

Sprockets is once again looking for youth to submit their short films and videos to Jump Cuts: Young Filmmakers Showcase. Do you know young people between Grades 3 and 12 who would like to see their work on the big screen during Sprockets 2004? Tell them about Jump Cuts! This unique program features short films or videos created by and for young people. Submissions are viewed by a panel of experts and finalists have their films screened during Sprockets. Each finalist is also eligible to win a cool grand prize.

For more information and to obtain a submission form please visit www.bell.ca/sprockets.

Deadline: 5pm, March 12, 2004

SPLICE THIS! SUPER 8 FILM FESTIVAL

June 18-20; Toronto, Ontario

Splice This! is now accepting entries for its 7th annual festival in June. For entry form and guidelines, visit www.splicethis.com.

Deadline: March 31, 2004

PLANET IN FOCUS

September 28 - October 3; Toronto, Ontario

Planet in Focus Toronto International Environmental Film & Video Festival is currently accepting submissions for the 2004 festival. Visit www.planetinfocus.org for entry form and details. Please note: We do not accept works in progress.

Deadline: April 1 (early); May 3 (final)

ANTIMATTER FESTIVAL OF UNDERGROUND SHORT FILM & VIDEO

September 17-25, 2004; Victoria, B.C.

Seventh annual international festival seeks imaginative, volatile, entertaining and critical films and videos. Antimatter is dedicated to cinema as art vs. product, regardless of the subversive or dangerous nature of its content, stylistic concerns or commercial viability. Selected works may be included in upcoming international tours. Industrial, commercial and studio products ineligible. Max. 30 minutes, completed within the past two years.

Formats: 16mm, Super 8, MiniDV, DVD, VHS. Preview on VHS (NTSC/PAL/SECAM) or DVD (NTSC/PAL). Complete entry guidelines available on-line at www.antimatter.ws or by calling 250.385.3327. Entry Fee: \$10 (early); \$20 (final)

Deadline: April 16 (early); May 31 (final)

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: June 15, 2004

Visual and Media Arts Projects

Deadline: June 15, 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

Deadlines: April 13, 2004 (all projects); July 5, 2004 (English-language projects requesting more than \$1 million); October 4, 2004 (All projects)



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The Gibraltar Point Centre is located steps away from the beach in a peaceful island setting. Rentals consist of a furnished studio and private bedroom. Amenities include use of a free bicycle, fully equipped kitchen, shared internet access, laundry facilities and a spectacular location.

**FOR BOOKINGS AND INFORMATION
CALL: 416.392.7834, ext 1
TOLL-FREE: 1.866.392.2201, ext 1
E-MAIL: bookings@torontoartscape.on.ca**

Managed by Artscape, a non-profit organization
that creates space for the arts
www.torontoartscape.on.ca

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

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.

CONTACT THE OFFICE FOR DETAILS: 416.588.6444

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Next Deadline: April 30/04

The Feature Film Project

For guidelines and application packages contact:

The Feature Film Project
(416) 445-2890
ffp@cdnfilmcentre.com
www.cdnfilmcentre.com

The Feature Film Project
is an initiative of the
Canadian Film Centre




15 GREAT YEARS

The Feature Film Project would like to thank the following for their financial support and generous participation:

 Telefilm Canada



 Astral Media
The Harold Goddard Fund
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