

W I F E

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 23 ISSUE 5 NOVEMBER 2003



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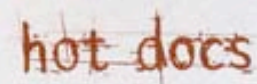
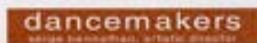
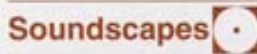
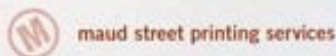
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FRESHOW SEYMOUR MOVING PICTURES FESTIVAL REEL ASIAN FESTIVAL
FEELING EXPERIMENTAL AT TIFF SALON DES REFUSÉS

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LIFT Liaison of Independent Filmmakers of Toronto November 2003 Volume 23, Issue 5

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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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FILM-CRAFTING: AN INTERVIEW WITH CHRISTINA ZEIDLER AND ALLYSON MITCHELL

BY KATHLEEN MULLEN

Freeshow Seymour, the newly-formed collective created by Christina Zeidler and Allyson Mitchell, will come together on Saturday, October 25, in an unforgettable film and performance extravaganza. The event, which takes place at the Gladstone Hotel, was organized by the artists, Pleasure Dome, LIFT, and the Inside Out Toronto Lesbian and Gay Film and Video Festival. Featuring performances, films, and music by the duo, the evening will be emceed by filmmaker and performer Roy Mitchell.

Having both returned in the spring from the Big Rock Candy Mountain residence on "sweet consumption" at The Banff Centre, Christina and Allyson have a lot of common ground—professionally, aesthetically and socially. Although their films are different stylistically, they share an interest in the craft of filmmaking, personal storytelling, social and political activism, performance, and a do-it-yourself approach. I was excited about the opportunity to hear their thoughts on how friendship can activate, motivate, and support the production of artwork.

Christina and Allyson have both been working on their own exciting productions since 1994. Christina has many film and video titles in distribution, including *Desire*, *Soulsucka*, *Keep the Fuckin' Quarter Lady*, *Traces*, and *SSSSSSSSSS*. Her work has shown internationally at festivals and on television. Christina uses 16mm and Super 8 in an austere, surreal, and performative style. She stretches the boundaries of experimental narrative using hand-processing techniques, frame-by-frame and hyper-animation; music and animals are constant elements in her work. At the moment Christina is putting the finishing touches on her latest film, *Kill Rd*. An exquisite pixillated, frame-by-frame production, the film is about a family that kills a raccoon and decides to take care of the dead raccoon rather than their own daughter. It is a surreal work that melds a heartbreaking story with beautifully rendered film techniques.

Allyson is a self-taught filmmaker and animator whose work has shown internationally. A writer and an activist, she is currently completing her doctorate in Women's Studies. Allyson's do-it-yourself films are colourful animated works in which felt, crayons, kitschy pictures of childhood images, glue, and candy are often employed. Her work cannot be pigeonholed into "experimental" or "popular" culture—her unique approach to filmmaking focuses on the process of film-crafting, rather than just on the end product. The completed works such as *Bon Bon*, *Candy Kisses*, and *Cupcake* are wildly creative, colourful and full of humour. They have toured all over the world and are in distribution by the CFMDC. She has collaborated with a number of people, including Jane Farrow and Lex Vaughn (as Bucky & Fluff's Craft Factory), and she is a key player in the fat activist performance group *Pretty, Porky, and Pissed Off*.

I asked these two imaginative, creative, and fun-loving crafty gals a few questions about their individual work and their collaboration together.



KATHLEEN MULLEN: How and when did you begin to collaborate?

FRESHOW SEYMOUR (CHRISTINA ZEIDLER & ALLYSON MITCHELL): It is hard to say when and where the collaboration begins and ends. We met as Production Assistants on a local lesbian video art piece—where we laughed at each other's jokes until we peed our pants. This was our first "collaboration." We have worked on and off on each other's films since 1996 as actors, camera people, pet wranglers, and craft service ladies. But our most defining connection began when we were neighbours. We lived right across the road from each other on a quiet street in Parkdale. Every time we finished a film or art work, we were each other's first audience. We would take our works over to each other's home and watch them or talk about them and get excited about our work. There is nothing more motivating or infectious than someone who shows enthusiasm for your art. This is how collaboration began.

KM: How would you define your work together?

FS: Co-inspiration of passions and interests. We collaborate where we intersect. We collaborate in places where we are weaker in skills, so we can rely on the other person to help out. This support can be technical, or emotional, or conceptual, or about planning and organizing. Both of us do collaborative work with other people as well. Freshow Seymour is our film-craft melding of the minds.

There are four places where we intersect: 1. Film aesthetics—although our work doesn't look like each other's, there is a shared enthusiasm about film technique. 2. Politics—accessibility, DIY (do-it-yourself), craft, activism, sharing, and social change. We met on a women-only lesbian art video shoot, for Christ's sake! 3. Love to process and plan. Call it feminist theory in action if you will, but to us, it's a good time. 4. Friends in common, and we like to par-tay.

For a year and a half we have been structured in our collaboration. We even have a name for it: Freshow Seymour. This name resonates access and freedom, but also is a nod to a juvenile dirty joke about a lady who runs nude out of her house, calling her two dogs named "Freshow" and "Seymour," that colonized our elementary

school brains.

Freshow Seymour began with a desire to hang out together more often than our busy Toronto lives would allow us to. Instead of planning to get together "sometime in January for a



coffee" or something stupid like that, we wanted to get together now. And we wanted to explore and learn new filmmaking techniques. Last summer we spent a week together on Christina's farm at a do-it-ourselves film retreat. During this time we brainstormed on a big piece of poster paper about what our greatest dreams are for film-crafting.... Then we set out a plan to help each other make it happen.

Freshow Seymour is very process-based. We block out time together and see what happens. So much of our other work is deadline-based that we try to keep this loose and creative. It's kind of like jamming is for musicians—you end up making songs, but you get together just to play loud music with someone else. This sort of process is cathartic if not therapeutic. Our Freshow



Seymour sessions are strategies to keep our creative flows going and excited. Sometimes the possibilities are overwhelming, but if you see it as playing with or crafting the medium without an end product in mind, you end up with a film anyway.

KM: How does your work fit together in a program?

FS: You tell us. You are the fancy-assed programming lady.

KM: Can you talk about your own work?

CHRISTINA ZEIDLER: I see myself more and more as a film artist. I have always had a strong interest in cinematography, and that has grown over the years. I notice other artists, painters let's say, working with images and processes to develop a visual language. I am not capable of pursuing my vision in any other medium than film right now. But I see my process more like a painter's, even though I work with narrative and cinematogra-

phy. This also makes me different from a lot of experimental filmmakers, who are seemingly repulsed by narrative and narrative structure. I actually took a scriptwriting class once, but it was abundantly obvious that I'd never fit in there either.

I grew up artistically with DIY politics, which has informed my work deeply. There is a tradition of outsider music and art which defines people who are not trained in art practice. It differs from punk aesthetics and politics in that it is usually made in isolation from community and reflects a distinctly personal style, sometimes in imitation of the mainstream or reflecting folk aesthetics. I think my work is more akin to this milieu, although paradoxically I went to art school, I studied film technique, and I am most definitely part of an arts community and a queer community. Maybe it's just the job of the artist to be the outsider, but I never feel like my work fits into one category. It sometimes quotes from classic Hollywood film structure, but it's shot on Super 8 or gritty hand-processed 16mm or talks about being a lesbian. The "mark of the artist" is always present in some greasy fingerprint.

ALLYSON MITCHELL: I started making films because of a workshop I took at LIFT with Roberto Ariganello: Animation on the Oxberry Stand for Beginners. I was so inspired and confused and excited that I booked the animation stand for the next weekend and made my first film, *Don't Bug Me*. I had never seen myself as an artist before that; I never thought I could occupy that identity, never mind practice. My training is solely through LIFT workshops, Brownie craft circles, trials, and tears.

After playing around with Super 8 and seeing how easy and cheap it is, I felt like I'd been duped for years into thinking that only a chosen few could be artists, or that you had to go to school to learn how to make films. After that I initiated a project with Jane Farrow called "Three-Minute Rock Star" that got 50 first-time filmmakers to make their first films for under \$50 in 50 days. It was an ambitious and fun project that has spawned many other projects. As for my own works, I see them as pranks with a purpose. My intention is not to make a single solitary masterpiece, but lots of small harmless micro-pieces. I

don't want to be tied to one genre or way of making something.

KM: How do you define your aesthetics?

FS: DIY, shoot, edit, act, sound design. Beauty on a shoestring budget. We are both enchanted with film. We pray to the church of the flickering light.

We like to use our own vocal stylings in our films whenever possible for two reasons: 1. It is free, we own it and therefore we can sell it; 2. Because we just can't stop creating. Christina collaborates musically with Celina Carroll in *INA UNT INA* as euro-electronica popstars, and Allyson performs with *Pretty, Porky, and Pissed Off* doing activist work and performance. Using our voices in our films is as much a part of our artistic expression as using our bodies on the stage.

KM: Some work you've never put out there. How do you decide what you will show and what remains hidden?

AM: I have very little shame in this department. Almost everything I've ever made I love, even the lens flares and inconsistencies. There are two skeletons in my closet, however. One is a video called *Bad Brownies*, which I think is bad. My experience with *Bad Brownies* taught me that I don't like working with actors, especially children—it's too hard! I'd rather work with candy villages and stuffed animals under the Oxberry lens. The other film I haven't shown in Toronto, which I will be premiering at the Pleasure Dome screening even though I made it in 2000, is *My Life in Five Minutes*. This film started as a lighthearted biographical piece, and ended up being a bittersweet tale of growing pains that made me spend one whole Christmas with my family with a lump in my throat after showing it to them. I haven't shown it in Toronto because it is actually TOO personal and revealing. I feel nude when it is on the screen.

CZ: I do a lot of videos for friends and family that are specific to those people. These videos are kind of like mixed tapes that your best friend would play over and over, but people in an audience at a theatre would be bored with. I hone my camera and editing skills this way. This process informed my latest work, *Bulk Bin*, in which I made a video

a day for a month and broadcast them on the Internet. In a fashion, that process forced me to let go of the preciousness of film for public consumption.

KM: How does social and political activism inform your work?

AM: I am a feminist lesbian fat activist. Everything I do says something about one or all of these identities. I have an outsider view that I like to express. At the same time I recognize the places of privilege in my life that have allowed me to have a critical perspective. I feel a great urgency to use my voice or lose my chance. If something that I say or do in a film inspires or reaches some other chunky lezzie chick like I've been inspired, then right on, that gives my life meaning.

I like to inspire people with ideas, but also with actual practical skills. I keep my films low-tech partially because I don't have that much cash to spend on them, but also because I believe that everyone should/could make film work and I want my \$50 Super 8s to be a testament to that.

CZ: I think my work is all about activism, whether explicitly or not. It's a dialogue between me, the artist, and an audience. I'm trying to interpret how I see the world and reflect it back.

KM: Can you tell us about your craft workshop?

AM: Christina and I have been formally and informally crafting with groups of people consistently for the past six years. Together and separately we've taught filmmaking and craft-based workshops to queer youth, street involved youth, youth at Regent Park, and at LIFT. Our film craft workshops are less about teaching and more about spending time with our friends while we make stuff.

We have access to the art bar at the Gladstone Hotel, where Christina works and I have a studio. We've been getting together with a loose group of friends for a few weeks now. The first night we brought a bunch of old outtake celluloid and bins of markers, feathers, hole punchers and nail polish. Everyone used these tools to paint, scratch and punch their way to a totally hippy-style, acid-dropping-collaborative-experimental film that we projected on the wall while we watched SARS-stock and drank beer. Another evening we pho-

photocopied five images 100 times, then got people to use the photocopies as cells for animation. The idea of these circles is not the films that come out of them, but bringing other people into the film process. Anyone can come, and there isn't any kind of club fee or initiation—except for juicy, juicy gossip submissions.

I WOULD LIKE TO THANK DEIRDRE LOGUE, ALLYSON MITCHELL, CHRISTINA ZEIDLER, AND ROBERTO ARIGANELLO FOR THEIR INPUT INTO THIS ARTICLE.

KATHLEEN MULLEN IS DIRECTOR OF PROGRAMMING FOR THE INSIDE OUT TORONTO LESBIAN AND GAY FILM AND VIDEO FESTIVAL AND CURATOR OF THE FREESHOW SEYMOUR SCREENING.


stills: being crafty at
the Gladstone



SIGN UP FOR THE
LET'S GET MESSY WORKSHOP AT LIFT!
SUNDAY, NOVEMBER 2, 10AM-6PM
INSTRUCTORS: CHRISTINA ZEIDLER AND ALLYSON MITCHELL

PICTURE A WARM ROOM FILLED WITH FILM-CRAFTING TOOLS, A SMORGASBORD OF FILM SCRAPS, MIXED TAPES, AND SNACKS GALORE. IMAGINE LETTING GO OF YOUR UPTIGHT CAREER-MINDED FILM FAST TRACK ANXIETIES. VISUALIZE HEFTING YOURSELF OVER THAT CREATIVE HUMP AND LAUGHING ALL THE WAY. THE GOAL OF THIS WORKSHOP IS TO GET MESSY AND EXPLORE. WE WILL BE WORKING TOGETHER USING PROCESS-BASED METHODS TO CREATE YOUR OWN UNIQUE PIECE OF FILM-CRAFT. THIS WORKSHOP IS MEANT TO HELP BUILD CREATIVE MOMENTUM—LET YOUR BRAIN GET BIG WITH IDEAS.





TORONTO DANCES: THE 12TH ANNUAL MOVING PICTURES FESTIVAL, OCTOBER 23-26, 2003

BY DARYA FARHA

stills: Elizabeth Langley

The Moving Pictures Festival of Dance on Film and Video is fast approaching, October 23 to 26 to be exact. And, once again, you don't need to be a dance aficionado to enjoy yourself: as the festival describes itself, it is at the "intersection of dance and film." It is worth attending if you're interested in, among other things, different ways to create movement on screen, working with a medium within a medium, or trying to capture the drama of the body. Moving Pictures seems to be continually growing, this year offering for the first time a free children's program. *Liquid Bodies*, the annual performance and installation collaboration with The Loop Collective, returns for the second year, and there will be an installation by French artist Maider Fortuné in the window of Pages Books & Magazines.

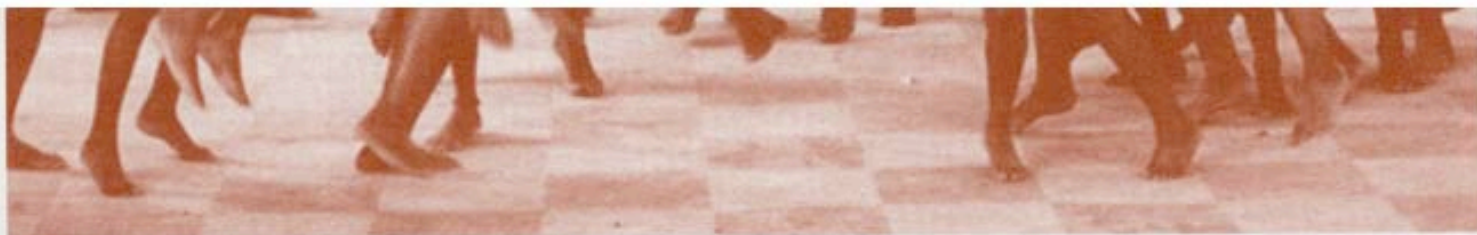
I recently had a chance to watch some preview tapes from the festival. The first one I pounced on was Alison Murray and Jonzi D's *Aeroplane Man* (Canada Dances). If you haven't seen anything by Alison Murray, here's your chance. Originally from Halifax, Murray left Canada for England almost 20 years ago and has been making amazing work there since. It would be hard to find more dynamic, alive filmmaking anywhere. Somehow her vision manages to be both joyful and angry, polemical and embodied, fully articulated and

casual. Written, conceived and performed by Jonzi D, with Murray on camera and music by Jason Yarde, *Aeroplane Man* tells the story of a black man's search for "home" in England.

I feared the worst when I saw the title *Little White Bird* (Beats for Brats), imagining girls in tutus, but this animation turned out to be another of my favourites. Highly reminiscent of Jan Svankmajer's *Alice*, Shelly Love's video depicts the relationship between a little girl and, need I say it, a white bird. Just what that relationship is, is hard to say. This is a mysterious world of shadows, dolls, marbles and puppets—a child's world of secrets, intimacies and sensations. The stop-motion animation is fascinating and unsettling, with jittery, jumpy editing adding to the effect.

Elizabeth Langley: *Light Years* (An Evening of Bravo!FACT Shorts) is also very powerful. In some ways, this film is unremarkable: a dancer dances while she talks about her life in voiceover. Then we see that Langley, founder of Concordia's Contemporary Dance program, is 70, yet dancing with the freedom, agility, attitude and vitality usually associated with a younger woman. It's almost shocking. At the same time, she tells us she's preparing to die and insists on accepting this time of life, saying "I want to avoid wasting my energy on denial." The crossing of signals undermines





expectations, while leaving nothing in their place. This is death stripped of both horror and propriety.

The mesmerizing **Reflexions on a winter afternoon** (Global Moves) also deals with aging. It features 58-year-old Martine van Hamel dancing in front of an image (a window?) of snow-covered trees, her white arms and hands moving slowly, recalling and echoing the trees. With nothing but a bare body and a landscape in front of us, we're reminded of the poignancy and expressive power of the human body in its simplicity.

As a documentary, Kristin Pichaske's **Guguletu Ballet** (Beats for Brats) is straightforward and competent, telling the interesting story of South African township kids given the opportunity to study ballet. The emotion creeps up subtly, and by the end it's moving to see the hopefulness engendered by this demanding and fleeting art. **Guguletu Ballet** is dance used to feed a family, to build a house, to avoid being raped, to leave South Africa behind.

Meanwhile, Simona da Pozzo's **Walkabout of Alices** (Global Moves) has the feel of an experiment: four identically-dressed "Alices" running, orbiting around a central axis as the camera tries to keep up. Multiplicity and circularity are the order of the day. As you can imagine, it's quite dizzying, although (unfor-

tunately) not "inebriating," as the artist statement promises. After I'd recovered, I found myself thinking: "Why not? Why shouldn't a film be like a ride at the Ex?" While I'm not sure that it works as a film, it made me reflect on how conservatively most filmmakers (myself included) organize movement in space.

Other films include: Lisa Hayes' **Mammogram** (Canada Dances), with original music by Mary Margaret O'Hara and an exam-room dance routine; Geoffrey Pugen's **Remeo** (Canada Dances), which conveys a sense of the solitude of the body, paradoxically by multiplying it through digital effects; Alex Geng's **Just a minute, please** (Canada Dances), with its alarming emergency-room atmosphere and respirator soundtrack; Christopher House's sun-struck **Falling Gothic Green** (An Evening of Bravo!FACT Shorts); Mark Adam's slick **Hasta de la Proxima** (An Evening of Bravo!FACT Shorts) set in an office tower; and **Anarchic Variations** (Global Moves), with dancer Liz Argiss, looking like a reptilian baby, pounding on the walls of her colourless world.

FOR MORE INFORMATION, CHECK OUT THE FESTIVAL WEBSITE AT WWW.MOVINGPICTURESFESTIVAL.COM.

YELLOW FEVER: THE 7TH ANNUAL TORONTO REEL ASIAN INTERNATIONAL FILM FESTIVAL, NOVEMBER 26-30, 2003

BY SAMUEL K. LEE



I dare you to name a film you saw this summer by an Asian filmmaker. I came up with two: **Hulk**, directed by Ang Lee, and Justin Lin's **Better Luck Tomorrow** (an indie film which received mainstream distribution). Well, that's

more than zero. So, Asians have broken through the glass ceiling of Hollywood—just barely. But what of the truly indie, festival scene? I was assigned to review some of the films screening in the up-coming Toronto Reel Asian International Film Festival. What I discovered were fresh voices orating the Asian diasporic search for cultural identity, often through the intimate lens of a digital video camera.

Opening night attendees will be treated to Greg Pak's light-hearted **Robot Stories** (November 26 at the Bloor). Shot on DV and then transferred to 35mm a technique which serendipitously accentuates the film's science-fic-

tion elements—**Robot Stories** is composed of four distinct tales. Set in the not-too-distant future, the stories follow various characters as they search for their place in a confusing world of family, career, and robots. The first story, **My Robot Baby**, stars Tamlyn Tomita (who I've had a crush on since *Karate Kid 2*), playing a woman coming to grips with motherhood. She must take care of an artificial infant, a task that's a prerequisite to having a real baby. In the third section, **Machine Love**, the new guy in the office is an android, the "Sprout G9 iPerson," who endures cruel treatment from his human co-workers. Thematically, each of the tales explores the protagonist's quest for freedom, not just from the trappings of a seemingly overwhelming universe, but from their own painful memories.

Helen Lee's two-minute black-and-white video **Star** (originally commissioned as part of LIFT's 20th-anniversary screenings) will accompany the opening-night feature. In this dreamy piece, a young Asian girl sings a plaintive rendition of "When You Wish Upon a Star." There's something unique in seeing an Asian face singing a typically Hollywood show tune. **Star** will enjoy its first audience since it originally screened at the LIFT 20th, so catch it while you can.

LIFT has its fingerprints all over this festival. Our little film co-op is co-presenting a program of personal documentaries that spotlights the next wave of Ontario-Asian filmmakers. Yours truly is in this section (aren't I shameless?) with **How to Make Kimchi According to My Kun Umma**. **Joung Family Girls**, by York University's Hohyun Joung, is a bittersweet documentary exploring the Joung clan's desire for baby boys in the family. **Trying to Be Some Kind of Hero** by Lester Alfonso takes us on a lush journey through the Philippines as Lester searches for the truth about his grandfather. Romeo Candido follows up on last year's opening night film, **Lolo's Child**, with a sample of his latest feature. In **Kuya Medley**, a Filipino soul group sing their hearts out for music industry execs in a wonderfully montaged sequence. And, fresh from TIFF, Ho Tam's experimental **She Was Cuba** inventively makes use of clips from various cinematic renditions of Cuba to tell the story of a Cuban woman in Canada.

On the politically discursive side of the spectrum, Emmy-award-winning filmmaker Spencer Nakasako contributes his moving documentary

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Refugee. **Refugee** follows Mike "Adeo" Siv, a gregarious 24-year-old Cambodian-American, and a few of his San Francisco compadres as they journey to Cambodia to find family and, more importantly, a sense of identity. They discover a country repairing itself from the devastation of war inflicted by the U.S. and the Khmer Rouge. Siv reunites with a brother and father from whom he has been separated for twenty years, and makes a startling discovery. Mike's pal, Paul "Sopha" Meas, meets his older sister in a heart-breakingly emotional scene and realizes that his family's fate rests in his young 18-year-old hands. His family's life changes when Paul brings them money to build a house, their current home conspicuously lacking walls. Although the spectre of poverty constantly looms over the lives of the Cambodian people, these stories are ultimately life-affirming.

Siv and his friends' travails are not restricted to Cambodia—they are among a lucky few who have managed to elevate themselves out of the streets of Tenderloin ("TL"), a tough, urban district of San Francisco. In **Who I Became**, Siv, himself a filmmaker, documents life in the TL with 21-year-old Ponnloeu Chia. Combined with **Refugee**, it shows that poverty does not always diminish the spirit to better one's life.

Last year, I covered Reel Asian after the fact. This year, I was lucky enough to sample the program before the festival happens. There wasn't a stinker on any of the tapes I viewed. The programmers have put together an inspiring schedule of films. The Toronto Reel Asian is a perennially well-organized festival and I feel lucky and grateful to be a part of it. As for the festivities, last year's opening night party was off the hook, and I'm sure this year's will be an equally bacchanal event. Don't miss it!

stills: **Trying to be Some Kind of Hero** by Lester Alfonso; **She Was Cuba** by Ho Tam



FEELING EXPERIMENTAL AT TIFF

BY LARISSA FAN

Wavelengths

Most of the experimental work at the Toronto International Film Festival is concentrated in the Wavelengths program. Wavelengths is, in programmer Susan Oxtoby's words, "an exploration of experimental and avant-garde cinema and a celebration of the poetic nature of the moving image." In contrast to the hustle and bustle of the rest of the festival, the Wavelengths series provides a space for contemplation and quiet (literally, as many of the works are silent or nearly silent). Oxtoby's taste runs to the formalist, and many of the works selected are studies of the formal qualities of the medium, including texture, colour, grain, and composition in the film frame. The Wavelengths screenings were carefully composed, and it was refreshing to see as much attention paid to the structures of the programs as a whole as to the individual films. It is a daunting task to watch a ninety-minute program of formalist films, however, and one not to be undertaken lightly.

One of the most rewarding of the Wavelengths programs was a double-bill of artists Jennifer Reeves and Pat O'Neill, each presenting two works. Several of the films received live accompaniment by experimental musicians Erik Hoversten and Dave Cerf. Held at the AGO's Jackman Hall rather than the Varsity, it was also one of the most technically well-presented programs. (Let's just say that multiplexes are not set up for 16mm projection.) The evening opened with Reeves' lush, beautiful **Fear of Blushing** (16mm, 6 minutes, USA, 2001), which incorporates hand-painting, found footage and optical printing. Recognizable images, such as that of a rocket launching, occasionally surface out of super-saturated swirls of colour and texture. The film has the tactile feel of a painting and the emotional resonance of a piece of music. It was followed by **He Walked Away** (16mm double-projection, 17 minutes, USA, 2003), combining colour and black-and-white and two 16mm projections superimposed on top of each other. It is a richly layered work which mixes representational and abstract images, but the musical accompaniment, together with repeated footage of a man looking at the camera and then walking away, gave it something of the feel of a music video.

Ah, the Toronto International Film Festival—Toronto's annual injection of Hollywood glamour and international élan. At no other time do we get such a concentration of film in the city. Care to delve into fascinating features on offer from across the world? You're in heaven. Do you want to be among the first to see the latest Nicole Kidman vehicle? This is the place. But, if you're feeling experimental, you'll have to head off the beaten track...

stills: *Im Garten* by Ute Aurand and Bärbel Freund; *Fear of Blushing* by Jennifer Reeves (page 13); *Her Carnal Longings* by Izabella Pruska-Oldenhof (page 14)

The sound accompaniment to Pat O'Neill's **Horizontal Boundaries Second Projection** (35mm double-projection, 40 minutes, USA, 2003) was much more successful. The first half of the film is found footage of an old made-for-TV cop flick layered through double projection, an effect that is strangely mesmerizing. The double-projection allows for flexibility from screening to screening—each time the images are combined, different narratives and connections form between the two layers. The film then makes an abrupt shift to abstraction and collage created through optical printing and superimposition. Frenzied and fractured images are intercut with simple, quiet footage of a single subject, such as a woman's face or a boat at anchor. The music played at times with and at times against the imagery, with some truly inspired moments of interaction between the two.

Program 2 of *Wavelengths* was a mix of works which alternated between urban and pastoral spaces, the man-made and the natural. A highlight of this program was Robert Fenz's **Meditations on Revolution Part V: Foreign City** (16mm, b/w, 32 minutes, USA, 2003). The fifth in the filmmaker's *Meditations on Revolution* series begun in 1997, and the first in the series to include sound, it is a portrait both of jazz musician Marion Brown and the city of Manhattan. Fenz's gorgeous black-and-white cinematography offers many carefully observed moments of urban life, shot in the city's streets, subways and Chinatown. *Foreign City* has the quality of a travelogue, and Manhattan indeed takes on the feel of a foreign city. Shot often at dusk or at night, with mundane but sometimes startlingly beautiful moments, the familiar is made unfamiliar and a feeling of loneliness pervades the film.

Other films in the program included Ute Aurand and Bärbel Freund's **Im Garten (In the Garden)** (16mm, silent, 30 minutes, Germany, 2002), a study of a garden over the course of a year. With its combination of architecture and plant forms, a garden is a perfect synthesis of the human-made and the natural, of control and disorder, and an interesting addition to this program. But at 30 minutes it was definitely a stretch to stay captivated by its contrasts of shapes, textures and colours, as lovely as they might be. Much more succinct was Rose Lowder's **Bouquet 25** (16mm,

silent, 2 minutes, France, 2002), an energetic whirl of farmland, people and flowers, and a bouquet to the audience.

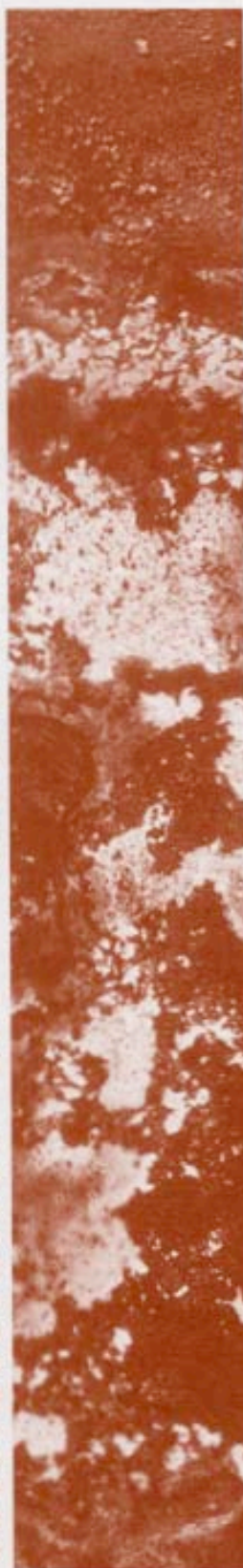
Program 4 featured works that deal with metamorphosis and transition, many of them also focusing on composition and movement within the film frame. Barry Gerson's **Translucent Appearances** (16mm, silent, 18 minutes, USA, 1975) makes full use of the film frame as a flat plane to create a study of water, colour and movement out of Niagara Falls. With its gorgeous bands of colour in varying shades of blue, the film is like a Rothko painting in motion, while the water takes on an abstract and sculptural quality.

Sharon Lockhart's **No** (16mm, 33 minutes, USA, 2003) also plays with two-dimensionality and the boundaries of the film frame. *No* is a single static 33-minute take of a field in Japan as it is mulched. At the beginning, the dark earth of the field takes up most of the screen space so the screen appears almost as a flat plane of colour. As the farmers progress, the earth is gradually covered with straw and the screen is transformed from dark to light. Paradoxically (it seems), the greater amount of screen space at the front of the field takes much less time to cover than the small sliver of screen space that is the back of the field. *No* is both a visual game and a document of a traditional activity.

Perspective Canada

Overheard at a Perspective Canada shorts program: "I'm going to see another shorts program this afternoon. They're not experimental though, they have, like, plots." "Oh good."

There is generally one "experimental" shorts program in Perspective Canada each year—it seems to be a tradition. I am not opposed to tradition, but I would love to see the programmers do something more creative with the experimental films. The Perspective Canada section is a different creature than *Wavelengths*, where people go expecting to see experimental work. A whole program of experimental films, especially a long one, is just too much to ask of audiences accustomed to mainstream work. At every one of the more experimental PC programs that I've been to, audience members start to stream out at around the half-way mark, and this year was no



exception. So, a modest suggestion: mix it up a bit, throw in an experimental work with a documentary and some dramas. Introduce your audiences to experimental work without frightening them, and don't exhaust them with 90-minute programs, it is just too long for short works.

That being said, this year's experimental program was a strong collection of distinct and personal works. A number of the films were process-based, making them truly "experimental," in that the artists allow the process and discoveries made along the way to shape the film, without having a precise notion of how it will turn out in the end. Izabella Pruska-Oldenhof continues her exploration of the physical properties of film with *Her Carnal Longings* (16mm, 9 minutes, Canada, 2003), her third film at TIFF in as many years. While her past two films (*Light Magic* and *Song of the Firefly*) used the photogram technique, *Her Carnal Longings* employs the "emulsion lift" technique, in which parts of the emulsion are lifted off the film and re-adhered. In portions of the film, the emulsion was torn into small pieces before being re-attached. Using both treated and untreated sections of film and layers of superimposition, Izabella builds complex and textured images. Composed primarily of close-ups of a female body in warm red and orange tones, the film draws a comparison between the fragility of the film surface and that of the human body. At times the crackled pattern of the emulsion indeed closely resembles the texture of human skin.

John Price's films are personal, hand-crafted meditations which are driven by a documentary impulse. His latest film, *Passages* (16mm, 24 minutes, Canada, 2003), is a loosely woven diary film documenting a trip through Munich, Budapest, Bucharest and Istanbul. Shot in black-and-white and hand-processed, the film is constructed as a series of "passages" or chapters, linked through images of writing in a journal. This transition effect was perhaps overused and became somewhat predictable, but the intervening footage offered many captivating moments—timeless shots of everyday life, contrasted with the surrounding environment and monumental ruins. (For an interview with John Price, see last issue: September 2003, Volume 23, Issue 4.)

Louise Bourque's *Jours en Fleurs* (16mm, 5 minutes, Canada, 2003) is another process-driven work. It is a beautiful abstract composition of colours,

tone and texture. Bourque plays with the phrase "jours en fleurs," which in Quebec refers to a woman's menstrual cycle. The artist shot footage of flowers in bloom and then soaked the film in her menstrual blood to see how it would affect it. While knowledge of the process behind the film is certainly interesting, it is by no means necessary to enjoy the final product. Bourque's films are a nice balance of experimentation and discipline—while process informs their making, their final structure and editing are always tightly controlled.

Mike Hoolboom's *In the Dark* (video, 8 minutes, Canada, 2003) provided a contemplative break in the program. Most of the piece is a black screen, with the artist narrating a wry and thoughtful voice-over on cinema, Hollywood, and silence. What does this desire to sit in the dark and watch flickering images mean, anyway? In the end we are rewarded with an on-screen kiss between a man and a woman—the kiss is long, the kiss is luscious. *In the Dark* simply cuts to the chase—after all, isn't the kiss the moment we all wait for in a film?

Hoolboom was also spotlighted with a screening of his new feature-length video. Like his earlier *Panic Bodies* (1998), *Imitations of Life* (video, 75 minutes, Canada, 2003) is a compilation and contextualization of his shorter works. It is composed of ten parts: *In the Future*, *Jack*, *Last Thoughts*, *Portrait*, *Secret*, *In My Car*, *The Game*, *Scaling*, *Imitation of Life* and *Rain*. Hoolboom is an excellent curator, so who better to program his own work? While *Panic Bodies* was a narrative of the body, *Imitations of Life* is a "meditation on memory, the unconscious and the world of images" (Liz Czach, programmer). Ever since that fateful day when the Lumières screened the train coming into the station, moving pictures have colonized our imaginations. In a world in which we are constantly barraged with manufactured images, Hoolboom muses, how are we to imagine our own future, or even remember our past?

With its mix of Hollywood and international work, big-budget blockbusters and next-to-no-budget artists' shorts, the flashy and the obscure, TIFF is a better place than most to mull over that question.

SALON DES REFUSÉS

BY LARISSA FAN

On Wednesday, September 3—the night before TIFF's launch—LIFT presented the tenth annual Salon des Refusés at Toronto's Latvian Hall. An annual tradition, the Salon presents a screening of independent Canadian films that were turned down by Toronto's Big Festival. A playful tweak of TIFF's nose, the Salon is modelled after the 19th-century French Salon des Refusés, which was initiated to protest the Academie des Beaux Arts' monopoly of public art exhibition. The Salon is uncurated and films are chosen by lottery draw. This year's batch included works from across Canada and a broad mix of styles and genres.

Despite the random nature of the selection process, as the program unspooled, a thread emerged linking the disparate films—a dream-like quality, verging on the surreal. Maybe it's because several of the works were from Winnipeg—which seems to be carving a niche for itself as the new home of surrealism—or maybe it's the angst of the times, but there was definitely a dark tinge to even the most humorous works. The Latvian Hall, with its ornate wooden chandeliers and large murals of smiling Latvians, was a fittingly atmospheric venue for this journey into the sub-conscious.

The first program of the evening began with **The Blue Waterfall** by Zarah Laszlo, an exploration of one woman's escape into her imagination, and a good introduction to things to come. In her mind the protagonist moves from the dark atmosphere of an underground parking lot into a lush garden. In Elizabeth Lazebnik's **Partial Eclipse**, a journalist finds the news treatment of a boy's murder dehumanizing and tries to find another way to understand the tragedy. As she delves further into the story, the subjects inhabit old photographs in an old house, bringing to life memories of the young murder victim and his mother. Showing the obvious influence of fellow Winnipeggers Guy Maddin and deco dawson, Jesse Peterson constructs a grainy black-and-white flight of fancy in **Flagrante Delicto Herr**



Kracaver, in which a mad scientist constructs a silvery dream woman. In Parris Filbert's **Belly Button** a man discovers to his consternation that he has a golden screw for a belly button. The program ended with Madi Piller's powerful **Chambre de Torture, 1944**. Madi uses simple, child-like black-and-white animation layered over black-and-white footage to build towards a haunting and disturbing portrait of her father's painting of a torture chamber.

The second program was no less unsettling. In Peter Stinson's hard-to-categorize and mesmerizing **Tangly Wood**, the filmmaker mixes puppetry and real people. A young puppet lives in a dumpster and makes art from junk she collects on the street, plagued by memories of her harsh childhood. Keith Cole explores paranoia and disease in his gritty and goofy **I Think I'm Coming Down with Something**, in which Keith discovers to his horror that he has contracted crabs. In Jill Riley's funny and cringe-producing comedy **With Wings**, an obsessive actress' worst nightmare comes to pass (think of your dreams of going to school in your pajamas, or finding yourself naked in front of a large crowd). Darya Farha's beautiful animated **Né Vertu Né Luce (Neither Virtue Nor Light)** closed the evening. Darya uses associative, dream-like imagery—including women with their heads veiled, a puppet in a suit and top hat collapsing repeatedly, a boy angel flapping his wings, and gorgeous red-tinted roses—to create a feeling of longing and loss.

Anxiety, fear, fantasy, death—maybe these themes were just too heady for TIFF to handle. But on a warm September evening, accompanied by the flickering candles of the Latvian Hall and with an appreciative audience, they found a place at the Salon des Refusés.

stills: *Belly Button*
by Paris Filbert;
Mutual Cadence
by John Barnard



LIFTNEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

There has been a tremendous amount of activity since the last issue of LIFT magazine. The Ward's Island Picnic in August was a great fun (we have our first hoola-hoop champion!) and a wonderful screening of the most recent \$99 No Excuses films capped off a lovely day. In late August, LIFT awarded 11 grants to accessing members through the revamped Filmmaker's Support Program.

I would like to thank all of you who attended the Shine It On! festivities on Wednesday September 3. Both the Salon des Refusés and the Silent Auction were successful and a great par tee was had by all. Over 200 people came out to watch a terrific line-up of films for the Salon and bid on a wide range of items in our silent auction. We raised approximately \$10,000. Please check out the LIFT website for more information about past and upcoming events, and take a look at the photo gallery of the Ward's Island Screening and Shine It On! party.

I would like to thank the staff for doing a great job organizing the silent auction this year, especially Jesse Van der Schaaf, who filled in for Renata for a couple of weeks. Jesse's unique solicitation skills drew over 80 donors to the silent auction. Of course, the silent auction would not have been possible without the generosity of all the donors. This has been an especially difficult year for the commercial film industry. The SARS epidemic (as it was known to the outside world) had a devastating effect on commercial film production in the city. Yet, despite the poor economic environment, many organizations generously provided support for our best fundraiser in a number of years. The goal of the silent auction is to raise money for LIFT but also to stimulate independent film production. I have a feeling that there will be a number of films made over the next year that would not have been possible without the great deals provided in the auction.

In an effort to further stimulate film production, LIFT has organized its most ambitious session of workshops and courses ever. Not only are there a number of new, exciting workshops this fall, but also project-oriented courses that are affordable opportunities to make a film. For example, the How to Make a Short Film in 35mm Course is a great chance to make a 35mm short with excellent production values for a fraction of the cost. I strongly encourage you to take advantage of the workshops and courses; they are LIFT's way of making you a better filmmaker.

Finally, I want to thank all the volunteers who helped out at the Island Screening, Shine It On! and with the workshops and courses. What separates LIFT from other organizations is the significant volunteer contributions made by our membership. None of the events and services that we provide would be possible without the support of all of you, who have given your time and energy to making LIFT more than just a place to rent

film equipment. Generating revenue is an important goal, but there is no dollar figure that can be placed on the sense of community fostered through the generous support of our membership at LIFT.

Shine It On,

ROBERTO ARIGANELLO
EXECUTIVE DIRECTOR

REPORT FROM THE BOARD

Last issue, I made an error in attributing the deficit to the purchase of the 35mm camera. This is not true, because we received a Trillium grant for the camera. The deficit was in fact due in large part to high staff turnover and accompanying hiring and training costs. With greater stability in the organization this year we should definitely be more on track.

The board met with our consultant Judy Wolfe for one last time to orient the new board members and reiterate our goals for the next few years. These include: increasing workshops, membership, and film production; creating an advisory board; and fundraising. We created two new board sub-committees, Outreach and Fundraising, and also started a research project to look back at LIFT's past practices and how they could work for us now. The board is holding a planning retreat in October to draft a more detailed strategic plan.

Two board members stepped down this month because of unforeseen scholastic obligations. Thanks to both Bonnie Whitehall and Izabella Pruska-Oldenhof (who had been on the board for one year) for their contributions!

JULIE SARAGOSA, CHAIR

MESSAGE FROM THE MEMBERSHIP COORDINATOR

Greetings Members,

We survived another busy summer here at LIFT. Since the last newsletter, we organized two fun-filled and very successful special events: the Ward's Island Picnic and the Shine It On! Fundraiser. Along with the staff's steadfast dedication, we had amazing members who assisted in making both events run smoothly. I would like to thank everyone for their hard work.

RENATA MOHAMED



VOLUNTEER NOTICEBOARD

Thanks to the following members who helped at the Ward's Island Screening on August 9th:

Amir Azimi • Isabelle Babici • Robin Black • Collette Browne • Nathan Fleet • R.David Foster • James Loran • Gillespie • Saberath Kashi • Shannon Kelly • Stephen Lategan • Elizabeth Lazebnik • Alexi Maris • Linda Matarasso • Jennifer Mesich • Adam Thompson

Thanks to the following members who helped at the Shine It On! Fundraiser on September 3rd:

Anthony Cristiano • Dan Gibbs • Liz Hysen • Antonia Miovska • Derek Peels • Melissa Remark • Taras Romanyshyn • Marta Soltys • Michael Sue • Byron Wade

Thanks for the following members who helped out recently in the office (July 26 - September 19, 2003):

Amir Azimi • Sarah Baptist • Deon Bradshaw • Collette Browne • Gordon Burkell • Darryl Callender • Andrea Cohen • Anthony Cristiano • Dan Gibbs • Roberto Hanousek • Justin Harding • Ian Jamieson • Maria Kochan • Rosalee Lahaie • Stephen Lategan • Luo Li • Ian McInnis • Mari McMillan • Jane Meikle • Louie Petti • Emmanuel Pokala • Ajeet Rai Roopani • Jeremy Zybicki • Rekha Singh • Ronald Smith • Marta Soltys • Iana Stefanova • Krikor Torossian • Alastair Waithe • Brandi Ward



LIFT now offers Organizational Memberships!

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

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

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

For more information contact Michael Barker at: Communications@LIFT.on.ca

LIFT'S NEWEST MEMBERS

(July 26 - September 19, 2003)

Bunmi Adeoye • Domenic Barbieri • Chris Barry • Angela Besharah • Denise Bradshaw • Simon Brothers • James Burt • Bruno Cerbini • Josh Clavir • Conrad Colloco • James Deluca • Jeremy Doucette • Raman Gakhil • Oliver Goldberg • Umber Hamid • John Hanmer • Shirvington Hannays • Richard Hunter • Ian Jamieson • Farrah Khan • Marc Kroesen • Rosalee Lahaie • Luo Li • Deirdre Logue • Philip Maglieri • Kathleen Maitland-Carter • Bassam Majzoub • Kathryn Malek • Anne Martin • Daniel McCaffrey • Mari McMillan • Noray Mohammed • Linh Phan • Tyler Pichach • Jesse Reynolds • J. P. Richards • Ryan Shaw • Melissa Shiff • Rekha Singh • Karin Staley • Travis Israel Staley • Krikor Torossian • Leah Visser • Alastair Waithe • Kirin Wright

NEW ORGANIZATIONAL MEMBERS

(July 26 - September 19, 2003)

Canadian Screen Training Centre • Female Eye Film Festival • Harbourfront Centre • Pleasure.Dome

ANNOUNCEMENTS

WANT TO BECOME A MEMBER?

Do you have a friend interested in becoming a member of LIFT? Or just curious for yourself? Come on down to one of our Orientation Sessions held on the third Wednesday of every month starting at 11:30am. At the session we discuss how to become a member, what goes on at this crazy place, as well we give a tour of the facilities!

Please call Renata to reserve a spot at 416.588.6444 or email membership@lift.on.ca.

Next Orientation Sessions: **11:30am, November 19, December 17**

LIFT FILMMAKER SUPPORT PROGRAM

Congratulations to the 2003 LIFT Filmmaker Support Program Recipients!

Scott Berry: \$700 Credit
Deanna Bowen: \$1500 Credit, \$742 Cash
Stefan Chiarantano: \$600 Cash
Keith Cole: \$375 Credit, \$375 Cash
Chris Kennedy: \$50 Credit, \$658 Cash
Elizabeth Lazebnik: \$1500 Credit, \$600 Cash
Eric Plummer: \$1355 Credit, \$625 Cash
Malcolm Rogge: \$1355 Credit, \$625 Cash
Juliana Saragosa: \$1500 Credit, \$750 Cash
Jeff Sterne: \$310 Credit, \$400 Cash
Jessica Wise: \$1355 Credit, \$625 Cash

TORONTO JAPANESE SHORT FILM FESTIVAL

The first annual Toronto Japanese Short Film Festival will present short films created both by up-and-coming Japanese filmmakers and by up-and-coming international filmmakers whose work relates to Japan and Japanese culture.

Dates: Tuesday, November 11 (6:30pm, 8:30pm, 10:30pm); Wednesday, November 19 (7:30pm, 9:30pm, 11:30pm)

Venue: Innis Townhall Theatre, 2 Sussex Avenue
Tickets: Advance tickets on sale October 10 at: QUEEN VIDEO (480 Bloor St.W./412 Queen St. W.); Little Tokyo-Booknet (199 Augusta Ave.); SANKO (730 Queen St. W.) Single Ticket: \$7 in advance/\$10 at the door/
3-Screening Pass: \$18 in advance/\$25 at the door
More Info.: www.tjsff.ca

GET INVOLVED

Joining a committee is a great way to get involved, meet new people, gain experience and at the same time earn those precious volunteer hours.

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

NEWSLETTER COMMITTEE

Join the Newsletter Committee if you are interested in the direction of LIFT's Newsletter or in writing for the Newsletter. Members receive 20 volunteer hours for committee service. Meetings are held the first Tuesday of the month at the LIFT office; call the office to RSVP.
Next Meetings: **6:15pm, November 4, December 2**

SPECIAL EVENTS COMMITTEE

The Special Events Committee is looking for new members to help organize upcoming events, as well as our bi-monthly Artist Talks. Committee members receive 20 hours for participating in this endeavour. If you're interested in joining the committee or want more information, call 416.588.6444 or email office@lift.on.ca.

Next Meetings: **6:15pm, October 30, November 27**

LIFT RADIO COMMITTEE

Cinephile is broadcast every Wednesday from noon to 1pm on CIUT 89.5fm (webcast on www.ciut.fm). The Radio Committee invites you to join the production team to help produce interviews, reviews, announcements and features. Committee meetings are held on the last Tuesday of every month.

Next Meetings: **6:30pm, October 28, November 25**

WORKSHOP COMMITTEE

The Workshop Committee is looking for new members to help design and promote the 2003 workshops hosted by LIFT. Committee members receive 20 volunteer hours for participating in this endeavour. If you are interested in joining the committee or want more information, call us at 416.588.6444. If you have suggestions for any kind of film workshop, let us know by email at workshops@lift.on.ca.

Next Meeting: **6:30pm, November 20**

WEBSITE COMMITTEE

Seeking members with web design/scripting skills for the newly formed LIFT website committee. Members receive 20 hours for committee service. Designers, programmers and other "techies" are welcome! Interested members should contact the office at 416.588.6444 or via email at communications@lift.on.ca.

Next Meetings: **6:00pm, November 11, December 9**

LIFT SUPER 8 CINE CLUB

LIFT's new club meets the last Friday of each month to screen Super 8 films that have been shot and edited by fellow LIFT members. The screenings will take place at LIFT or other casual settings downtown. The purpose of this club is to talk about our work and to give feedback to other Super 8 filmmakers. If you're interested in joining, please call Christine at 416.469.4273.

Next Meetings: **October 24, November 28**

EQUIPMENTNEWS

NEW POLICY FOR RENTAL & FACILITIES PAYMENT!

Starting on August 1, 2003, all equipment rentals and facilities usage must be paid for at the time of pick-up or usage. Any invoice not paid for at pick-up time must be paid for immediately upon equipment return. There are no exceptions. After-hours users must pay in advance for facilities usage. If an after-hours user goes over the booked time slot, they can pay for the extra hour(s) on the next LIFT business day.

AFTER HOURS & CARD KEY CHANGES!

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

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

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

NEW EQUIPMENT

STEP-DOWN TRAYS FOR 6 x 6 MATTE BOX

LIFT recently purchased two 4" x 5.6" step-down filter trays for our Arri 6 x 6 matte box. The matte box can now hold any combination of 6" x 6", 4" x 5.6" and 138mm (round) filters. These step-down trays rent

along with the matte box when you use the Arri 3-C 35mm camera.

NEW CAMERA FILTERS

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

AUDIO TECHNICA XM 5 CARDIOID VOCAL MIC

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

16MM KODAK ANALYZER PROJECTOR

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

LIFTEQUIPMENTPROFILE

THE LIFT RECORDING ROOM

The recording room is designed to both stop outside sound from getting in, and to keep sound inside the booth from reflecting off the walls. This enables "dry" recordings with no reverb. The beauty of dry recordings is that you can then use effects like our Waves Renaissance Reverb to create a room sound to taste (especially useful when mixing foley and effects to picture), and you can always go back and adjust the reverb characteristics while working on your mix. The room is perfect for voice-over, sound effect, and instrument recording. At eight feet long, it also gives a decent amount of space to work with mic placement relative to the sound source, or "perspective."

The recording room has a window into the mixing suite, and another window to a video monitor for working to picture. It has four XLR mic inputs mounted in the wall running to Mackie pre-amps, and four multi-purpose 1/4 inch "trunk lines." These can both run audio for headphones, or line level signals into or out from the room. This means that at maximum, you can have four microphones and four headphones running at once. The room comes equipped with one set of headphones and one Audio Technica 4050/CM5 condenser mic on a boom arm stand. The ProTools suite and the recording room are automatically booked together. Access is \$10/hour for Full members, and \$20/hour for Associates.

while the film is running. It rents for \$5/day to Full members and \$10/day to Associates.

BAYONET MOUNT EXTENSION TUBES FOR ARRI M

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

16MM/35MM INTERCINE FLATBED IN THE DARKROOM

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

CALLS FOR SUBMISSIONS

WORLD OF COMEDY INTERNATIONAL FILM FESTIVAL

February 11–15, 2004; Toronto, Ontario, Canada
The World of Comedy International Film Festival brings you a feast of comedy films from around the world showcasing the best films of this genre from both Canadian and International filmmakers as well as your favorite comedy classics. What makes you laugh? Comedy films are as diverse as we are. Banana peels, urbane observations, social satire, kissing scenes—whatever makes you laugh the World of Comedy International Film Festival has it all. For more information and entry forms, please visit the festival website at: www.worldcomedyfilmfest.com

Deadline: October 31, 2003

KANSAS CITY FILMMAKERS JUBILEE

April 16–22, 2004; Kansas City, Kansas, USA
Join in our 8th celebration of independent filmmaking with screenings, seminars, jazz/blues & BBQ. We are looking for US/International short films (30 min. or less)—narrative, animation, experimental and documentary. Submit online at www.withoutabox.com or www.kcjubilee.org. Entry fee: \$30 USD. Save \$5 by entering early. Save another \$5 by entering online!
For more info, call 913.649.0244.

Deadline: Early: November 1, 2003; Final: December 15, 2003

IMAGES FESTIVAL

April 15–24, 2004; Toronto, Ontario, Canada
For 16 years, the Images Festival has exhibited and encouraged the work of artists producing film and video outside of mainstream commercial production and distribution systems and aesthetic conventions. Images is committed to an expanded concept of film and video practice: alongside its film and video screen-

ings, the festival embraces a wide variety of practices, including performances, installations and new media. Full guidelines and PDFs of entry forms are available at www.imagesfestival.com

Deadline, Film & Video: Friday, November 7, 5pm

UNIVERSITY OF OREGON QUEER FILM FESTIVAL

February 20–22, 2004; Eugene, Oregon, USA
The University of Oregon Queer Film Festival is now accepting submissions for a juried screening of queer film and video for inclusion in its twelfth annual festival. Works must be produced by individuals who identify as queer, lesbian, gay, bisexual, transgender, transsexual, intersexed, or two-spirit and/or be of particular interest to the LGBTQ community. To more equally serve queer media artists and to provide a diverse film-going experience for the audience, the festival will also accept work that does not contain specifically queer-themed content or characters. All entrants are asked to provide a statement concerning their work and its relevance to the queer community.

For more information and entry forms, contact festival coordinator Douglas Hopper at 641.346.0007 or email qff@darkwing.uoregon.edu

Deadline: November 14, 2003

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

Emerging Artists: Film and Video

Deadline: December 15, 2003

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

Deadline: January 15, 2004

Visual and Media Arts Projects

Deadline: January 25, 2004

Aboriginal Arts

Deadline: March 1, 2004

Artist Film and Video

Deadline: April 15, 2004

TORONTO ARTS COUNCIL

416.392.6800
www.torontoartscouncil.org

Media Arts Grants

Deadline: November 20, 2004

TELEFILM

416.973.6436
www.telefilm.gc.ca

Canada Feature Film Fund

Deadline: January 19, 2004

LIFT Online

The new LIFT website is online!

The new website features up-to-date news and events listings, current equipment and store ratesheets, an online community forum, improved online crewlists, a complete schedule of available workshops and courses and much more!

www.LIFT.on.ca

Are you web-savvy and coding-comfy?
Interested in joining the Website Committee?

Contact Michael Barker at:
Communications@LIFT.on.ca

LIFT STORYBOARD 2003

The LIFT Newsletter is once again compiling info for the annual Storyboard. Don't miss out on this great opportunity to promote your work! Please note that the Storyboard is for completed works from 2003 only. Works-in-progress are not eligible for the Storyboard, but will be listed in the "Who/What" column in the following issue.

Send submissions to newsletter@lift.on.ca with "Storyboard" in the subject heading. Please be sure to include the following information:

- Your name
- Title of work
- Running time
- Original format (i.e. Super 8, 16mm)
- Colour or B&W
- Sound or silent
- A short description
- Selected screenings
- Distribution contact info (your name and email address if self-distributed)
- A still from the work if available

Send to: newsletter@lift.on.ca, Attn: Storyboard
Deadline: Friday, October 31

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Pleasure Dome presents

Freeshow Seymour: Films & Performance by Allyson Mitchell & Christina Zeidler
Saturday, October 25, 8 pm @ The Gladstone Hotel,
1214 Queen St. W.

Fastwürms: Classic Jack, Super 8 to DV
Saturday, November 1, 8pm @ Latvian House,
491 College St.

Mono Logical: Video, Film & Performance by Andrew J. Paterson
Saturday, November 15, 8 pm @ Latvian House,
491 College St.

Alchemical Poet: Carl Brown's *neige noire*
Friday, December 5, 8 pm @ Cinecycle,
129 Spadina Ave.

Apotheoses of Everything: Video Art by Jubal Brown and Daniel Borins
Saturday, December 13, 8 pm @ Latvian House,
491 College St.

www.pdome.org



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le Front des artistes canadiens

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THE YOGA SANCTUARY
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BRUCE MAU DESIGN
UNIONVILLE INSURANCE
MIX MAGAZINE
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ALLIANCE ATLANTIS COMMUNICATIONS INC.
SUSPECT VIDEO
PLANET IN FOCUS: TORONTO ENVIRONMENTAL FILM
AND VIDEO FESTIVAL