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LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
VOLUME 24 ISSUE 6 NOVEMBER 2004

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SALON DES REFUSÉS 2004 JOANNE GREENHAM



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For more information contact Michael Barker at:
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EDITOR: Jason McBride

DESIGN: F. Duran Productions, Franci Duran

WRITERS THIS ISSUE: Roberto Ariganello, Larissa Fan, Darya Farha, Jason McBride, Graham B. Peddie

MAGAZINE COMMITTEE: Bunmi Adeoye, Daniel AlBahary, Marcos Arriaga, Sean Bokenkamp, James Burt, William La Rochelle, Jason MacDermott (chair), Graham Peddie, Viki Psoudis,

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

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Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W9, tel: 416.588.6444; fax: 416.588.7017; www.lift.on.ca; email: office@lift.on.ca

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LIKE TAKING A GROUP OF ZOMBIE PACK-MULES OVER A MOUNTAIN: A CONVERSATION WITH MARTHA COLBURN BY ROBERTO ARIGANELLO



Martha Colburn, the queen of defiled filmmaking and bastardized animation, begins an artist residency at LIFT on September 29, which runs until November 12. Since 1994, Colburn has created more than 35 films that all remarkably blend pleasure and perversity. She has been hailed by such icons of independent cinema as George Kuchar and Jonas Mekas as an artist that has developed a style that is visually unique and a film language that is wholly original. Colburn has developed a number of devious techniques that deface, corrupt and decontextualize films and images of pop culture to create a unique and disturbing alternate cinematic universe. As part of her residency at LIFT, Martha will be sharing some of her expertise in a collage animation master class entitled "Collage Collisions," starting November 3. Check out the LIFT website for more details. As well, LIFT and Pleasure Dome will present a retrospective of Martha's films on Friday October 29 at Cinecycle. The following conversation took place via email.

ROBERTO ARIGANELLO: Tell us how you got started making films.

MARTHA COLBURN: There were two points of starting. The first was literally finding "found footage" and projector and splicer at the city surplus dump and completing films by manipulating images and pre-existing soundtrack, and the second was creating original footage. I began with only the means to edit, project, hand-colour, and razor blade up the frames. Yet this was enough! This was exciting! Making movies without having to be a filmmaker first! I did things like trying to hide Old Yeller's face (from a Disney trailer I mutilated) with a blob of black ink

(under the illusion that this would provide some legal protection); cut frames into six pieces and reassembled the film; hand-coloured and manipulated the optical soundtracks; learn to identify certain words from the optical track (visually) and re-edited the text/sound effects. Tired of hand scratching titles or cutting out individual letters of existing titles and taping them onto the film to create my own titles, I started to animate Super 8.

RA: How did you hear about LIFT, and what do you hope to accomplish during your residency at LIFT?

MC: I was feeling desperate one day and came across your info while searching the Internet. I was in search of a place to make my next film, a place to get some energy, a place to focus (far away from the Dutch Immigration Police). I see my time at LIFT as being dedicated to exploring new formats and approaches to filmmaking and exchanging information with people...expanding ideas...some Neurobics (a new word I learned). I like the idea of a residency combined with teaching workshops and screening work.

RA: What was your understanding of collage or animation when you began making films?

MC: Zero. If you can hit a stopwatch, move the paper, stop the stopwatch, break that time down into 24 frames per second, you've got it. The biggest challenge came when I decided to make a spider film after painting all these beautiful spiders, and realizing that I didn't have enough hands to move all the legs at once. Once filming, it's about concentrating on which direction each leg (or eight) is moving. Jointed snakes also offer a challenge. A chimp could make collage animation.

RA: What attracts you to film?

MC: It may be as simple as "spinning wheels." My whole childhood was spent working for hours on end helping my father repair old broken tractors, using turn-of-the-century farm equipment like manual corn-huskers and drills and tilling machines. Film is simple in its making and projection. Equipment-wise (in the low-budget world of 16mm/Super 8), it is a bit like taking a group of zombie pack-mules over a mountain. Legs breaking off, eyes falling out, some go over the cliffs entirely. But with a little know-how and some

guts, one can always piece together at least one or two to make the journey—or film. That's a silly analogy. I just love it. Film is so enticing! It can contain so much energy! So luxurious and yet so simple! And it's so not going to be around much longer!

RA: And how has new digital technology impacted on your work?

MC: Until last year, when people would ask me if I had a PC I would say, "Yes" because I thought that meant "do you have a personal computer?", like one you use at home or something. I have never owned a computer, although I hope to soon. I use a friend's computer. It's not hip because it's a dingy beige and too big to take to a coffee-house. Basically, if it can't be fixed by hitting it with a blunt instrument, it doesn't belong in my world. Digital oh! Six months ago, I found a digital camera in a hotel room dresser drawer in Frankfurt. I kid you not. My newest project involves paint animation (whereby you paint on glass and then wipe it away). As I am left with no record of what I have done I take some digital photos while I snap off the Super 8 frames. Digital technology, as I see it, is an entirely different beast than film. I am still not done mucking around in what may well be the final hour of "experimental film."

RA: Do you think that experimental filmmaking will cease in the near future?

MC: Yes.

RA: The sound tracks to your films are as original as your imagery. Describe the process of creating sound for your films.

MC: In Baltimore, I had a duo group (The Dramatics) and used that music and the music of my friends, but that all disappeared when I moved to Holland four years ago. Since then, I've done **Big Bug Attack** to the music of German keyboard-nut Felix Kubin; **Secrets of Mexuality** to the music of Mexican composer Felipe Waller (played by a Dutch ensemble); and, for **Skelehellavision**, I made a collage soundtrack. I have two films in the lab now: one that features music by the Dutch band Liana Flu Winksà, and one with British trombonist Hilary Jeffrey's techno music experiment from 1999. Next I hope to work

Still: Skelehellavision

with Coco Solid and Erik Ultimate. They are Kiwis (New Zealanders). I love musicians. They have such good hearts. Usually collaborators are close friends. Charlie Parker once said, "If you don't live it, it won't come out of your horn." I think you can apply this to film as well. It is about channeling our lives into four thousand notes or four thousand frames; it makes sense that somewhere it synchs-up. Then pay some money (yes, it hurts) and print it.

RA: Your films often employ artwork or found footage from very disparate sources. Describe the process of marrying these different kinds of images.

MC: Not making a division between the printed/filmed/painted, it's all colour and image. Sometimes I hijack commercial images intended to alter my thinking and turn them inside out, to vex them, to rob them of their assumed power. Sometimes in my films I express love and reverence for things that others find disturbing. I often find disturbing images which were created to be beautiful/sexy/comforting, etc. It's a game with imagery and imagination. I try to get a lot of angles on one idea, and, usually, the found or the invented alone don't feel complete to me. I then go about fusing them together through colour timing, handmade special effects, cutting, etc. Plus film is this physical material. It grows like a stringy fungus out of all my boxes and shelves and jacket pockets. The footage I create has the same physical form as this found footage, and I relate to them as a single universe in many ways.

RA: As a body of work, your films create a dynamic disturbing and personal universe. You seem to have created a new visual language. Is there a personal narrative logic to your films?

MC: Strange thing, animation. Piecing together this dense and fast moving and intricate universe,

but so slowly, each 1/24th of a second contemplated and carefully constructed. It can take so long to get to the point of seeing sound and moving image together that the film becomes independent of me. I sense this with my body of work as well, a disconnection because I am always moving so fast and working so hard. With my style of creating animations, I can think and see and say all sorts of things, but the end result always surprises and is strange to me. The logic is there afterwards and the personal is a given and the narrative is constantly expanding.

RA: Your films consistently are imbued with a humorous yet menacing violence that seems to follow a dream logic narrative. What is the role and/or attraction to violence in your films?

MC: The violence which comes out in my films is not pre-conceived. It is a reaction to my (past) environment. I went from the horrors of backwoods' secluded weirdness to the horror of a run-down and desperate city centre in bombed-out Baltimore. It just seemed the course life took for me was in these environments, and I was left to cope with them because my head was always so much in my work. The violence and deformities and utter despair of it all was completely frightening and entertaining at the same time. I can't be objective about my use of violence. It's something that I was saturated with. Certainly the impact of it in my films is much less than that of freshly splattered blood on the streets. I use my work to get control of whatever is at the present moment out of control and to express my anxieties and to delight in it.

ROBERTO ARIGANELLO IS LIFT'S EXECUTIVE DIRECTOR AND A FILMMAKER CURRENTLY TRYING TO FIND THE TIME TO FINISH A DOCUMENTARY ABOUT THE REPERCUSSIONS OF ONE VIOLENT DAY IN HIS GRANDFATHER'S LIFE 63 YEARS AGO.

FILMOGRAPHY

SECRETS OF SEXUALITY (2003)
 GROSCHE LANSANGRIFF: BIG BUG ATTACK (2002, animation)
 CATS AMORE (2002, animation)
 SKELEHELLAVISION (2002, animation and hand-colored film)
 SPIDER'S IN LOVE (2000, animation and found footage)
 DRIVES ED (2000, found footage)
 LIFT OFF (1998, double projection)
 A TOTALLY SOLEFULL FEATURE PEGSINTATION (1998, animation)
 THERE'S A PERVERT IN OUR POOL! (1998, animation)
 WHAT'S ON? (1997, animation and re-filmed television)
 EVIL OF DRACULA (1997, animation)

ODE TO A BUSDRIVER (1997, animation)
 I CAN'T KEEP UP (1997, re-filmed television, home movies and animation)
 PERSECUTION IN PARADISE (1997, animation)
 CHOLESTEROL (1996, re-edited kicops)
 DOG CHOW (1996, re-filmed television)
 HEY TIGER (1996, pillation)
 UBERFALL: PEE POG AND FLIES (1996, flex and found materials)
 I'M GONNA (1996, re-edited found footage)
 MY SECRET SHAME (1996, re-filmed video)
 WHO KNOWS? (1996, film/home movie and animation)
 KIWI AND WALLY (1996, re-filmed MIXE video)
 KILLER TUNES (1996, manonette animation)

IMPROVISATION (1995, live action)
 CAFFINE JAM (1995, animation)
 CAROLINE KRAABEL (1995, solo live action)
 ZIG ZAG (1995, hand-manipulated found footage)
 LIVE FRAZZ (1995, live pillation)
 ASTHMA (1995, hand-manipulated found footage)
 ALCOHOL (1995, re-edited found footage)
 FEATURE PRESENTATION (1994, hand-manipulated found footage)
 FIRST FILM IN X-TRO (1994, hand-manipulated found footage)
 ACROPHOBIC BABIES (1994, hand-manipulated found footage)



TALKING IN CIRCLES: AN INTERVIEW WITH ELIDA SCHOGT

BY LARISSA FAN

Elida Schogt is a Toronto-based filmmaker whose work blends narrative, documentary, experimental and personal filmmaking. Schogt is best-known for her trilogy of Holocaust memory films, short experimental documentaries which explore the intersection of political and personal history, and the role of photography in history and personal memory. The first, *Zyklon Portrait*, interweaves an examination of the chemical compound used in the gas chambers with family photos, interviews, and lyrical experimental imagery. In *The Walnut Tree*, Schogt delves into family memories based on photos that were saved when her parents fled from the Nazis. The final film in this trilogy, *Silent Song*, is a poetic study of archival footage of a young boy playing the accordion in a concentration camp, a musing on the ephemeral nature of history and the human desire to archive.

Larissa Fan interviewed Schogt about her most recent project, *ZERO the inside story*, a feature-length film that combines narrative, documentary and essay approaches through an investigation into the concept of nothingness. *ZERO the inside story* premiered at the Toronto International Film Festival in September and will be broadcast on TVOntario's "The View From Here" in January 2005.

LARISSA FAN: How did the idea for this film develop?

ELIDA SCHOGT: The idea originated when I saw an article in the paper reviewing two books on the concept of zero—this was around the time of the millennium change from 1999 to 2000—and the reviewer was discussing how one book described zero as the space inside a ring, while the other book described zero as the space outside the ring going on into infinity. I thought this was such an interesting idea that I wanted to make a film about it; so it started out as a really abstract conceptual piece.

LF: The film is a mix of a documentary exploration of the number as a mathematical, cultural and philosophical concept, and then a more personal, narrative thread, so I was curious as to which came first.

ES: Well, it started out as a visual, conceptual piece, but I knew that the metaphor would lend itself to a journey, to some kind of emotional journey, which is what my work tends to be about, so the narrative element evolved from there. The core theme of the film is how the West feared zero because they

Still: Zero



feared the void. The main character (the narrator) in the film confronts her sense of emptiness, the void within herself, by delving into the concept of zero. The viewer is taken on that journey with her, a journey which is both an intellectual and emotional one.

LF: Your previous works also blend the historical and documentary with really personal elements. How did you come to that way of working?

ES: I don't know if I can say really how I come to it; it's probably more like an approach to how I see things. I think the informational or more objective documentary side is my own curiosity about the world. And then there has to be something from my own personal world to inspire it, so I end up approaching it from these two disparate worlds and seeing what comes from it.

LF: I think it's a really interesting mix, and it seems to be a successful one in terms of audience—the Holocaust memory films have played in a variety of contexts, both at documentary festivals and more experimental or art festivals. This film perhaps falls more on the documentary side, because it doesn't have the experimental visual treatments. I could see the hybrid nature of the work potentially being problematic in terms of finding an audience, because people might not know quite where to put it.

ES: I actually don't think this particular film falls more into documentary. I think it is different from the earlier work because it doesn't have strictly formal experimental elements in the visual treatment, but I think it experiments in the narrative

more radically than the previous work. It departs from conventional documentaries in the way that I use narrative, because there's a third-person, fable-like story that unfolds as the film unfolds. People have called it an essay—I think it could be essay-documentary-narrative, those are the three elements.

What's great about the way that the Toronto International Film Festival has programmed this film is that it's in the Visions section. Visions is the program that challenges cinematic conventions, and I think it will find an audience there with people that are interested in different ways of using cinema to express story, ideas, concepts. It's true that the programmers at TIFF didn't want to put it in the documentary category, because it isn't strictly a documentary, and to me that's a good thing. I'm not really positioning it as a documentary in my own distribution strategy. Also, because the film has a TVOntario license, it will be broadcast on television to a wider audience than I could ever get through festival screenings alone.

LF: One of the things that I find really effective with this film and also with the trilogy films, particularly *Zyklon Portrait*, is the way the factual, informational element provides a way into something that is really emotionally difficult. Can you talk a bit about this strategy?

ES: I think part of the strategy is to create a work that speaks to a universal experience. Sometimes people tell extremely personal stories and leave them in a hermetic world, and it becomes just that specific story about that specific person, and I don't find that approach very effective in the

Still: Zero

long run. It can be extremely engaging while you're watching the film, but once you leave you don't feel personally connected to the story anymore—you might have been momentarily affected by it, but it doesn't raise questions about yourself or the people around you in the same way as treating things in a more thematic way. That's why I like using larger themes, so that the personal becomes embedded in a larger structure of what goes on in the world.

LF: What was it like shooting in India?

ES: Shooting in India was a huge challenge. I had never been to India before, and no matter how much you read about it, you can't be prepared for what hits you in terms of the visceral experience on all levels: sound, smell, sight, the number of people around you. Everything feels so unfamiliar. My funding hadn't come through in the fall as I had hoped, so I ended going in the spring—which meant that we were shooting at the hottest time possible. It was forty degrees and extremely humid—pre-monsoon weather—and our window of opportunity for shooting was really short because of the haze created by the humidity. So we had to get up at four in the morning to start shooting at five, and by nine it was already too hazy and extremely hot. We would do some shooting mid-afternoon, but only in areas where there was shade. Then we would shoot again in the late afternoon, but night falls early at that time of year, so we would shoot from about four until six. But it went really well, because I gave myself a lot of time. We had a ten-day shoot and I had done a fair bit of research ahead of time. I had a shot list based on a photographic book of Varanasi, which is the city where we filmed, so I really knew what I wanted.

In that way also I would say that my approach is unlike a typical documentary in the direct cinema, fly-on-the-wall tradition. The shoot was highly structured and planned ahead of time. For example, I knew already that I was using a staircase metaphor and that Varanasi has what's called "Ghats," which are the steps that lead to the holy river, the Ganges River, and I knew that the city was built around these steps. So that was going to be central to creating the imagery there. In other cases, though, there were unexpected things that happened. We came upon these men

by the side of the road that were selling these really strange bubbles—they look like soap bubbles, but they're really made of plastic. I had already filmed a woman in Toronto blowing bubbles, and on a metaphoric level it just seemed perfect in a film about ideas of nothingness, so we caught that on the fly. There were a lot of other moments like that. So it was a combination of being really planned and also allowing for spontaneity.

LF: Were there things that came up that way in the editing, connections that emerged that you hadn't planned for?

ES: Most of the editing was about structuring the piece and finding the narrative arc, and how to pace the narrative. From my perspective the editing became about writing the voice-over, writing and re-writing. It was a combination of working with Sarah Peddie, who was doing the picture, and then me going home and doing countless re-writes. So the images would inform the writing, and then the writing would inform the images, and this went back and forth over many months.

LF: How much of the narrative was in place when you started editing?

ES: I knew that it was a journey to find the origins of the number zero, and that there would be an emotional core to the piece, but I didn't know how that would unfold in terms of the actual written text. So the images informed the text. I couldn't really write about India before going there, because it is a journey that unfolds for the narrator upon the discovery of things in India, so there was no voice-over for about the last half of the film when we started editing.

LF: This is your first longer work—was the experience substantially different than working on a short, and what was the motivation for doing a longer piece?

ES: I was definitely concerned about making a longer film because my tendency is to want to be concise and to distil information, so I worried about how my ideas would sustain themselves over a longer period. But the reason that I wanted to do a longer piece was that I felt in the short work I wasn't able to take people to a place and keep them there long enough to really develop

the ideas. So, this piece is satisfying in that I feel I'm able to do that. Also, coming back to what we were talking about before in terms of programming, I didn't want to have to worry about how it would be affected by its placement in relationship to other films in a program, which is always a concern with shorts. Sometimes shorts programs are really carefully considered and put together, and other times that is not the case.

LF: How did you find the collaborative process, since your other films have been much more solo efforts?

ES: It was great working with Sarah Peddie, the editor, on this project. She was able to draw out things that I intended but was still grappling with. She worked faster than I could have on my own, not just because of her technical expertise, but also because creatively she was able to anticipate things and see where I was intending to go, when I was still mired in the subject matter. So it felt extremely collaborative. I can't say in many cases if an edit was her decision or my decision; it became our decision.

Creating the soundscape was another really collaborative process. Mike Filippov was the sound recordist in India and he began working on the sound design when the picture editing was still underway. The soundscape evolved as the picture and voice-over were re-worked. The sound design sometimes affected the pacing of picture cuts, while picture changes informed the sound. In the end, the sound design is a really rich and integral part of the film.

LF: You're finishing on 35mm. What did you shoot on?

ES: Most of the film was shot on Super 16, some on 16, and a bit on Super 8. I had hoped from the beginning to blow-up to 35mm because the piece is conceived as a film rather than a video. The duration of a lot of the shots is really long, and sky and landscape is really important, and it just wouldn't hold up on video. The other reason is that I felt limited in regular 16mm with the sound. Because zero is a circular concept, and the screen is so flat and so rectangular, I wanted to have something sculptural or three-dimensional happening. Working with Surround Sound I think is

going to provide that.

LF: The concept of zero is really fascinating, I didn't think that I would find a mathematical concept so interesting...

ES: Even though zero is now integral to our everyday life—it almost runs us with all the zeroes and ones in computers—in many ways, we're a very linear culture. We think of the world and ourselves in a finite, linear way, with a beginning and an end. But when you start to think about the cycles of life, the cycles of the seasons, the cycles of the planets, you start to see life differently. That idea of life as cyclical, and the individual as just a small part of that larger cycle, is not part of a Western way of thinking but is really present in Eastern religions and philosophies.

LF: The mathematician that you interview brings in the cultural and philosophical components of numbers which, when you're studying mathematics, is not something that is ever introduced.

ES: It's true that mathematics is often a very dry and abstract subject that's not linked to everyday life. I'm lucky to have worked with Trueman MacHenry. He is a mathematician who very much connects his field with culture and philosophy.

LF: It's too bad that math isn't taught that way in school; I might have found it more accessible...

ES: Well, I don't think that any subject matter should be as isolated as we make it. Which actually brings me back to the hybrid nature of my films, which we were discussing initially. If you look at documentaries as just being about fact and fiction just being about fiction, I think that's really limiting. When we start to link different subjects and different approaches, we can see things more holistically.

LF: And that brings us back to the start of our interview, which I think is a good place to stop, now that we've completed a nice circle...

FILMOGRAPHY

ZERO THE INSIDE STORY 52 min., 35mm, colour, 2004

SILENT SONG 6 min., 16mm, B&W, 2001

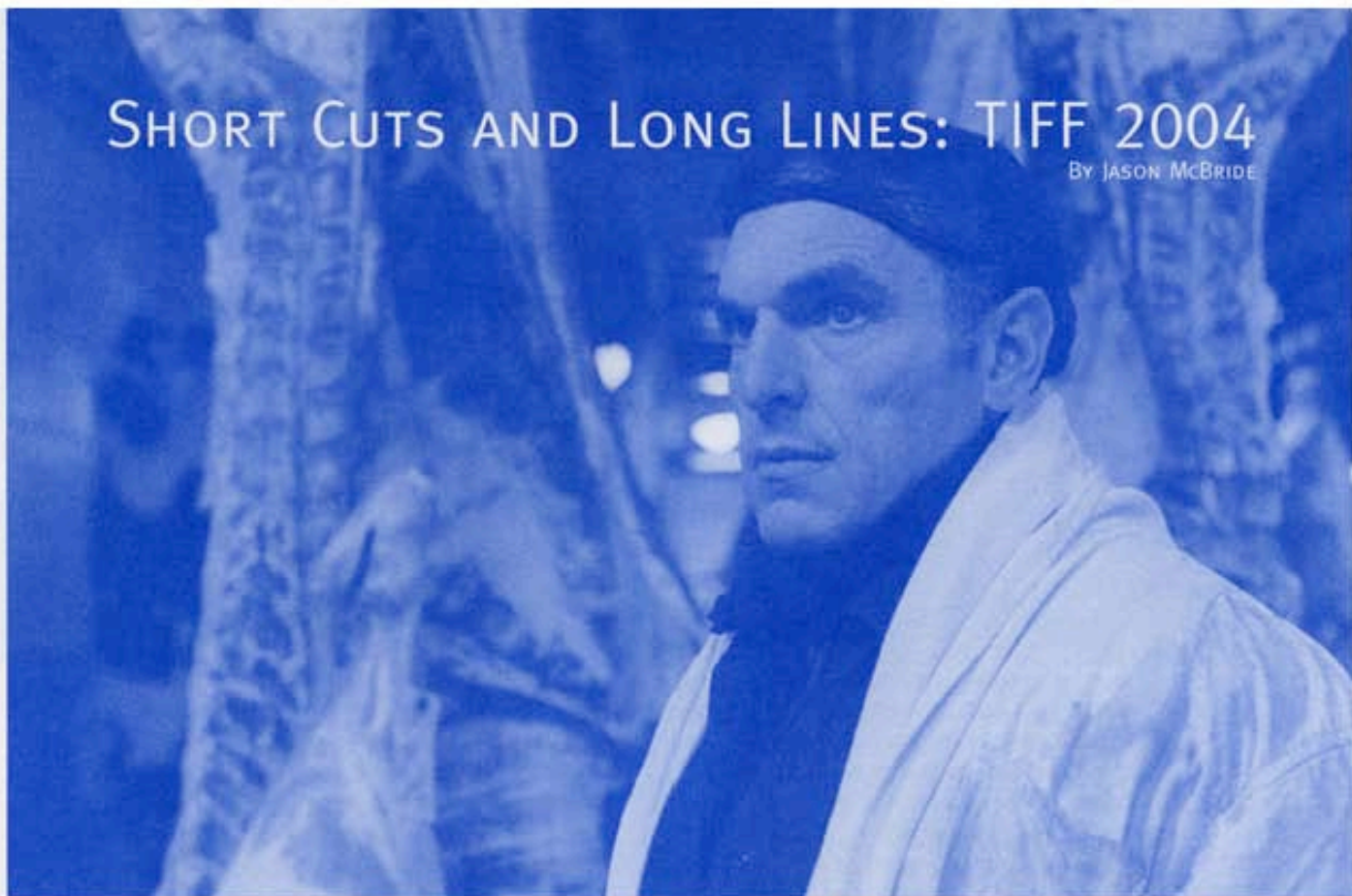
THE WALNUT TREE 11 min., 16mm, colour, 2000

ZYKLON PORTRAIT 13 min., 16mm, colour, 1999

LARISSA FAN IS A FILMMAKER, WRITER AND ARTS ADMINISTRATOR. SHE IS CURRENTLY FILMMAKER LIAISON AT THE CFMDC AND AN MFA STUDENT IN FILM PRODUCTION AT YORK UNIVERSITY.

SHORT CUTS AND LONG LINES: TIFF 2004

By JASON MCBRIDE



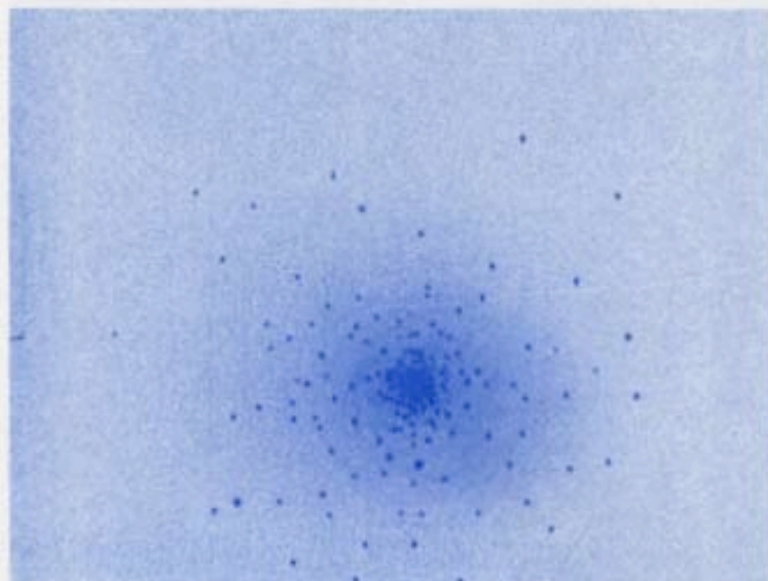
After 20 years of Perspective Canada, the Toronto International Film Festival dramatically revamped its CanCon programming for the 2004 edition of the festival. This year, instead of slotting Canadian movies into what many came to regard as a moribund ghetto, the festival's programmers (Liz Czach, Stacey Donen, and Steve Gravestock, now in the newly-created post of Associate Director of Canadian Special Events) created two new showcases for local filmmakers: Canada First!, designed for debut feature filmmakers or those making their first appearance at the fest, and Short Cuts Canada, a spotlight on short films, of which the festival intends to show 30 to 40 a year. Piers Handling, CEO and Director of the fest, argued that Canadian filmmakers had benefited greatly from Perspective Canada (pointing to the success of the usual suspects: Egoyan, Rozema, Mettler, Maddin et al) but that they had also outgrown it. Filmmakers that have made it then, or whose work might benefit by a more visible slot, would now be screened alongside the greats of international cinema: so, for example, David Weaver's *Siblings* and Don McKellar's *Childstar* were to be found in Contemporary World Cinema; Bruce McDonald and Elida Schogt were

in the Visions program; and docs like Peter Lynch's *Whale of A Tale* and Velcrow Ripper's *Scared-Sacred* played cheek-to-jowl with work by Raymond Depardon and Ken Burns.

While the festival is certainly to be commended for encouraging emerging filmmakers, it remains to be seen whether this move will merely create a pair of new ghettos ("Gosh, it's bad enough seeing Canadian films, but Canadian first films? And, Canadian shorts, you gotta be kidding me!"). But the strength of the programs will of course be precisely in what work receives those coveted slots. And while second-guessing the programmers' decisions has long been sport in filmmaking circles, 2004 did seem to be an exceptionally strong year for local films. Many of the features received considerable ink in more mainstream media, so following are some of the Short Cuts highlights that may have been overlooked:

Hugh Gibson's *Hogtown Blues* is an 18-minute Parkdale parable, describing the life of a Russian immigrant who is grappling with her young son's illness and her father's rejection. It's a story that could easily have slipped into sentiment, but Gibson, who seems to have borrowed heavily, and wisely, from Cassavetes and Charles

Still: *Hogtown Blues* by Hugh Gibson



stills: *The Observatory* (left); *The Finite* (right) by Alexi Manis

Burnett, is relentlessly subtle and tough-minded. Comedienne Araxi Arslanian, playing against type, is the heart of this deeply heartbreaking film. Such kitchen-sink realism was a common thread in much of the Short Cuts programming. Like *Hogtown Blues*, Greg Atkins' *Build* is elliptical and assured, a painful study of a young aspiring architect (played by Atkins himself) who drops out of school and become a hustler. Dashed dreams and disaffected desire collide, and the result is deeply poignant.

Now film critic Cameron Bailey's first film, *Hotel Saudade*, is a ruminative, first-person essay film that travels the globe in search of lost love. Perhaps, Bailey's narration is oblique and meditative, as he zigzags from São Paulo to Seoul to Barbados and points beyond. A travelogue not unlike those of his apparent mentors, Chris Marker and Mike Hoolboom, where the self is the darkest continent.

Davina Pardo's *Birdlings Two*, Kelly Egan's *mary/me* and Chris Landreth's *Ryan* provided three very distinct views on animation. Pardo's film is whimsical and an extremely likeable personal documentary that describes her father's former career as a pioneering computer animator working under Normal McLaren. Egan's three-minute film is a "Cosmo collage", culling images from the women's magazine to both comment on the role of women in pop media and to construct an intriguing play of light and colour. The much-touted *Ryan*, which premiered at Cannes, is a startling documentary about the life and hard times of Academy Award-nominated animator Ryan Larkin, whom Landreth met on Montreal's

skid row. Landreth employs often grotesque computer animation to literally get the viewer in Larkin's drug-addled, paranoid head.

Finally, LIFT chair Alexi Manis had not one, but two, films in the fest this year. The first, *The Observatory*, was featured in the experimental program, *Wavelengths*, (read Alexi's words about the film in her chair report), and is a film of surprising freshness and delicacy. Essentially, just rephotographed sketches of a night sky by Jerry Spevak (accompanied by the chirps and murmurs of various wildlife), it literally turns the heavens on their head: the blackness of the night sky becomes the white of the page, the stars precise points of black graphite. Manis' second film is more personal and deeply felt perhaps. Entitled *The Finite*, it cross-cuts between Super 8 footage of the filmmaker's parents' 70s wedding with clips from a science film describing the death of the sun. The parallels, between the death of a parent and the end of life as we know it, are apt, acute, and deeply moving.

JASON MCBRIDE IS EDITOR OF THE LIFT MAGAZINE.

BONUS FESTIVAL AT BARGAIN BASEMENT PRICES: SALON DES REFUSÉS 2004

BY GRAHAM B. PEDDIE

In these days of outsourcing, downsizing and belt-tightening, people have been forced to economize. There is tremendous pressure to create deals so good, that no one in their right mind could pass them up. And so, pizza-loving families enjoy their dinners for "regular price, five bucks, five bucks." Furniture shoppers get new sofas but "don't pay a cent." And, Old Navy patrons get Gap clothing at half the price. But what deals, you may ask, are available to the cost-minded filmmaker? Well, dear friends, look no further than LIFT's two-for-one Festival Submission Extravaganza.

Yes, for the price of one measly application to the Toronto International Film Festival you too can get, gratis, free, without charge, at no cost, complimentary and on the house, the chance to submit your film to LIFT's Salon des Refusés. What's that you say? Never heard of the Salon des Refusés? Well, if you were a 19th century French artist out of the good graces of the Academie des Beaux Arts, the Salon des Refusés was the best venue you could hope for to exhibit your work. LIFT's incarnation of the Salon is intended to provide filmmakers who have been overlooked by the Toronto International Film Festival's selection committee the opportunity to have their work displayed around festival time.

This year's slate of films had a little something for everyone. Of the countless films submitted, ten were selected (randomly, mind you) for this year's Salon. The films ranged from experimental through drama, to comedy and even mockumentary.

The first film screened was by Jenny Bisch, *The Arousing Adventures of Sailor Boy*. It's a light-

hearted story of a sailor in search of his dream girl, shot cannily in a 1930s-style with a touch of contemporary mojo. An experimental piece neither routine nor frivolous, it's well thought-out and executed.

Audrey Cumming's *A Stolen Moment*, while more traditionally shot, is equally surreal. It tells the story of a young woman who finds herself in a corporatist society that has no room for variety or love. It suggests that, although a human being can be contained in metal halls, the human spirit will always find a way to break free, if only for a stolen moment.

Why Are You So Sad? by Heidi Phillips is an interesting fusion of the experimental nature of *The Arousing Adventures of Sailor Boy* and the existential angst of *A Stolen Moment*. The images are very fluid; so much so that one gets the impression of staring into a cloud-filled sky. The shapes coalesce, and images begin to form in the viewers' mind. But these images are not haphazard. A careful choice of music and sound guides the visual assault, which at times is both driving and haunting.

Brendan Foster-Algoo's *Anamnesis* begs the question, "Why would anyone put their body through the abuse of a boxing match?" and doesn't shy away from an answer. The fight scene is nothing short of amazing. Another fine filmmaker on whom we should all keep tabs.

An intermission was followed by another film that has been well received, *My Original Sin*, by Luci Pagé. A playful jab at morality and the Church, *My Original Sin* is the story of a young lady whose obsession with a hot pink sweater nearly leads to familial catastrophe. A tight tale

Brendan Foster-Algoo's
Anamnesis

“I SEE YOU”

with some superb dialogue. Definitely not to be missed.

Blue Boy & Girl in Pink by Jason Gaffney is a tale about becoming parents. It's well-worn ground covered in a simple, yet innovative way. Having recently become a parent myself, I can tell you that this one strikes close to home. Makes you wonder how anyone survives parenthood.

Part of growing up is learning to deal with crushes. Jill Riley gives us a guide on how to survive celebrity crushes in **The hard facts of a rock n'roll crush (Parts 1, 2, 3)**. You'll find yourself drifting back to all of those stupid posters you hung on your wall in grade school and shaking your head in shame. It's a light, happy movie that will make you glad you're not a teeny-bopper any more.

Matthew Etches' voyeuristic foray into the life of a taxi driver comes next on the playbill. In **A Quiet Moment with Richard**, we witness a night in the life of a Winnipeg cab driver. We learn about what makes Richard tick, and the audience gets a sense that there is more to this mischievous character than meets the eye.

Bush Wact by Michael Maryniuk questions many of the policies put in place by George W. Bush. Thought-provoking images set to "Iraq Around the Clock Tonight", a re-working of the Bill Haley classic, poke fun at the President in playful and often insightful ways. A must see for fans of Michael Moore.

The evening wound up with a mockumentary by Magie Matulic called **Mittens for Inmates**. It's the story of one woman's quest to bring happiness to Canada's down-trodden inmates, one mitten at a time! Who'd have thought a pair of mittens could save a life?

As you can see dear reader, there is life beyond TIFF. So, next year, when you get that fateful letter disparaging your life's work, don't fret! You'll have qualified for the LIFT's 12th Annual Salon des Refusés. It's in Toronto; it's in September...what more do you want? Best of luck!

GRAHAM PEDDIE IS THE WRITER AND DIRECTOR OF 6MINUTES AND A PARTNER IN OAKVILLE-BASED INSIDE CENTER PRODUCTIONS.

JoAnne Greenham, the director of the Gestalt Institute of Toronto, is much in demand as a psychotherapist, consultant and teacher. She has over 30 years experience in the field and has worked with many people in the arts including directors, actors, writers and visual artists. She herself studied at the Ontario College of Art (now Ontario College of Art and Design) and has a special interest in creativity and dreamwork. I wanted to interview Greenham about creativity because she is perhaps the most creative and unpredictable person I have met. Studying with her has been a fascinating and rich experience, characterized by playfulness and an inclusive attitude to life. We met twice over the summer for the purposes of this interview.

DARYA FARHA: What is creativity?

JOANNE GREENHAM: It's making something out of nothing. It's a process of making a whole, a formation. Genesis.

DF: And when we say a person is creative, what are we saying about them? Often I'm not even sure what I mean when I use the word.

JG: Well, I think everyone has their own meaning for these words, their own associations. I tend to think of it as what a person does with the available resources.

DF: Why is it so interesting? There are so many books trying to explain it.

JG: It's the surprise. The unexpected. The suspense.

DF: I'm curious about what it takes to do that, to manipulate resources and materials in the environment and make something new. I know I've often felt an element of fear in myself and seen that in other people too.

JG: It has to do with destroying. I look behind you there on the sofa and there's a big pile of stuff. I really should go through it and throw things out—it's been there for a year. There's something about disturbing and dismantling that's upsetting for people. The creative person has to dismantle. And I don't believe that many people can do that with-

DU'VE GOT A GUN":

A CONVERSATION WITH JOANNE GREENHAM

BY DARYA FARHA

out anxiety. I'm so stuck on the order and the rules about not mixing. You find out what's disturbing to you. It's your sense of what's allowed. There was a student here who started to mix dry pastel with oil. And it made me nervous—I told her it wasn't going to work. Well, she wasn't afraid to try it, and it worked beautifully.

DF: So we block ourselves?

JG: When you think about it, there are blocks to contact that go on in the neurotic. They interrupt themselves. There's the stimulus, the awareness, the excitation, the action, the approach, the resolution and then the withdrawal when it's finished. Some people might do something with a couple of sticks and say that's lovely. They're satisfied. Their process is interrupted by the speed with which they do it in so that they don't go through a sensory experience. In some ways, if we were to involve a Gestalt model to creativity, we would say that it is a process that must involve the unknown. So that when writers have writer's block they get stuck somewhere, and it must have something to do with the fear of the unknown. They struggle with not being able to proceed and how they screw around at that point, how they struggle and frustrate instead of trusting the emptiness that must be part of the creative process. The not-knowing is the place where something new is forming.

DF: And so how would you work with the block?

JG: I did it in the first exercise on the first day. [I had just co-lead JoAnne's Art Therapy and Dreamwork workshop. JoAnne is referring to an experiment in which participants were asked to draw a picture using all their most rigid and frightening expectations and standards. Paradoxically, they were drawing attention to the demands and criticisms that artists usually experience as background noise. By bringing that noise to the foreground, participants could incorporate it consciously into the artwork and see how it shaped their work. The resultant drawings were precise, accurate, somewhat tight likenesses of various objects in the room.] That's the exciting part. You introduce the



stoppers, the blockers, the weapons you use to freeze yourself, and then shine a light on it. It's like saying, "I see you've got a gun." (laughs)

DF: Right. The idea is to exaggerate the problem or symptom in order to reduce its power. Instead of trying to smash through the problem, you make the problem central to the artwork...When you suppress it you make it worse. [To the reader: Try it for yourself. Next time you feel blocked, don't try to loosen up. Instead try to tighten more, and learn how you tighten yourself.]

JG: Yes, and the person with the gun gets a little disarmed. "Yeah?!", they say when you point it out. It's stating the obvious, working with the obvious, instead of what ought to be.

DF: You eventually bring your standards back in so

photo: Sam Barnes www.samproduct.com

that they don't just block you, they can help you to produce stuff that's good.

JG: Bring them in with awareness and drop the ones that are useless. When they're controlling me and running my life I can't respect myself, I feel worthless, I don't respect what I'm doing. For me, in my life, nobody expected me to be anything specific. There was nothing about perfection in my life except maybe the way my mother washed the floors. (laughs)

DF: You didn't have a lot of expectations put on you? Wow, that seems unusual to me. I don't know what we should do; I feel almost like we should make a scientific exhibit out of you or something.

JG: I don't have that anxiety about standards and perfection. I'm happy to be here. I'm just happy to have made the team.

DF: I'm wondering about other sorts of blocks and problems. Gestalt is concerned with where you stop yourself. I'm thinking for example of filmmakers who get stuck in the pre-production stage, or film a lot and can't move on to editing.

JG: There's so much excitement. There's some satisfaction in the gathering of material. I think it's a bit addictive. And then people become gatherers rather than artists or filmmakers or whatever they want to be. When you're stuck, caught up in the gathering of data, you might lose interest, you can lose contact with your process. All they get is more and more instead of engaging their attention. For people with ADD, no pattern begins to emerge. They're caught up in the activity of gathering and aren't paying that much attention.

DF: What about people who focus on the end, on the product?

JG: That's the ambition, to be good, to be great. Ambition controls the art work. Unless you're stuck thinking you'll never get anywhere. Then the introduction of ambition can be an important component in the process. Ambition doesn't have to be neurotic.

DF: I also often have a problem concentrating. It's like I can't let myself become absorbed in my work. I can't let go of the social.

JG: It's another cycle of involvement that's upstaging the creativity. Something is unfinished, unresolved in your relation to the social. You don't have to resolve it, but you need at least to be aware of it and put it aside.

DF: There were quite a few artists, people used to working with images, in the Art Therapy and Dreamwork workshop. What difference do you find between people who work with images and are used to drawing compared to those who aren't in terms of art therapy?

JG: The artists are very committed to the exercises. They're not worried about their drawings so they can get right to the feeling. They enter at a different place on the continuum. With those who aren't used to it, you have to start earlier.

DF: I'm really interested in the program you're doing in the spring using video. Can you talk about that a little?

JG: I'm interested in the notion of projection. I wondered what it would be like to bypass all the verbal stuff and just see yourself. We put a lot of clout in our opinion of how we're perceived by others. In our young adult life we assume things about how we're perceived. My interest in video started years ago when I was in couples therapy with a therapist who used to videotape the sessions. What happened for me—it was quite profound—is that I stopped judging myself in terms of my appearance, of the kind of person I was, and I recognized myself. It was empathy for myself. I stopped indulging in so much self-criticism and self-evaluation. I don't know what will happen for the participants. One of the students who's in film is going to operate the camera, and the tapes will be destroyed when it's over. It will be an experimental program.

DF: I'm wondering though if maybe people have gotten used to seeing themselves, what with the accessibility of video technology now. I'm thinking especially that many independent filmmakers see themselves a lot; they're in their friends' films or artwork or even in their own. Will this be anything new for them?

JG: When you're doing it in your art you're controlling it and framing it. But this doesn't have that element. That's why we're calling it Through the

Eyes of a Stranger. This use of video here will cut through our sense of aesthetics, aesthetics that often come from our crazy values.

DF: I know you've run a program for actors in the past. What kinds of issues come up when working with actors?

JG: The groups we did were quite amazing. We did therapy with them, a lot of the regular experiments. And we had them act out a scene from their own lives. Actors have issues around authenticity. What tended to come out was how much more authentic they were when they acted out their own lives. They played themselves in the scenes. In the old movies you see that the actors were hammy, corny, play-acty. Now we value reality, things have to seem real. So, nowadays, actors have to be able to be corny and giddy in order to get some relief from that pressure to be real. So we give them a chance to do that.

DF: It's a bit of a paradox, because you have to play at this incredible authenticity. You're saying that to get to authenticity you've got to go through artificiality.

JG: Yes. Another issue for actors is that they have trouble because they have to both suppress and express emotion at once. We had one actor here who had a lot of anger towards casting agents, because of the power they had over him. And so we got him to go in to auditions and kind of curse the agent under his breath. By acknowledging his feelings he was able to access more emotion and energy for the audition itself.

DF: And what about directors? Have you worked with film directors too?

JG: Yes, I worked with two very well-known directors in Scandinavia. They were opposites from each other. One had an idea, a vision, that guided him. The other worked with the actor, and with the actor's ideas.

DF: Before we finish, I wanted to ask you about your own creative process as a therapist. You know how gymnasts run and then do a tumbling line? You tumble but without running first. I can't see it coming—all of a sudden you do an aerial or something. You're not working linearly or through explanation.

JG: It probably comes from my recklessness. Because I don't really know how to tumble.

DF: I love it. To me you seem like a conceptual artist. You take huge leaps. I don't know how you get there but it's always amazing.

JG: What it is for me is that when I wade in and go carefully then I get so impatient. You have to lay the groundwork, but, eventually, I lose patience and I say "let's go for it." What's to lose, as long as you're willing to deal with it if you're wrong?

DF: Maybe that's why there's such joyfulness in your work, even when you're working with sadness or anger. There's something about joy and risk. They seem related to me.

JG: Yes, they do. Somehow, what it brings to mind is children. Children will find pleasure anywhere. That's what they do. If they're not given the opportunity for pleasure they'll make anything pleasurable.

DF: I'd never thought of that, but that's so true. Realizing that makes me feel a little sad, since so many children become afraid and lose that instinct for pleasure.

JG: Fear stifles creativity and risk-taking. Expression, if it's disabled, thwarts a person from expressing how different they are. We are unique, and we need an outlet to express who we are.

To read more from Darya's conversation with Joanne, please go to www.lift.on.ca

DARYA FARHA IS A LIFT MEMBER AND A STUDENT AT THE INSTITUTE. THIS IS THE SECOND OF TWO ARTICLES ON CREATIVITY.

LIFTNEWS

MESSAGE FROM THE EXECUTIVE DIRECTOR

I would like to thank all of you who attended Shine it On! back in September and for making it our most successful fundraiser ever. Over two hundred people attended the Salon des Refusés, many of whom bid on items in the silent auction. Of course, our fundraiser would not have been possible without the generous support of our donors. There were 99 items in the auction which generated slightly more than \$15,000! I would also like to thank the staff, board and volunteers who contributed to making the night a huge success. I would like to thank Mark Fiorillo, in particular, who volunteered his time soliciting a number of new donations for the auction. The success of Shine it On! is a testimony to our strong, vibrant and generous film community in Toronto. On behalf of LIFT, I am pleased to announce Martha Colburn as our visiting foreign artist in residence in October and November (see interview on page 4). Martha is a remarkable filmmaker whose creativity is only surpassed by her productivity. Over the past ten years, Martha has completed more than 35 films! Martha will be at LIFT for six weeks to share her creativity with the membership. Please drop by and say hello.

LIFT initiated a foreign residency program this year in an effort to expand the boundaries of filmmaking by inviting artists who work in film in a unique and original way. Martha (like Lee Krist earlier this year) has been invited to LIFT in an effort to promote more radical forms of filmmaking. As part of her residency, Martha will be teaching a master class in collage animation. We have also teamed up with Pleasure Dome to present a program of Martha's work on Friday, October 29 at Cinecycle. I highly recommend that you check out Martha's wonderful films. She is an outstanding artist.

Shine it On!

ROBERTO ARIGANELLO, EXECUTIVE DIRECTOR

MESSAGE FROM THE BOARD

The LIFT annual \$99 No Excuses Film Festival seems like a long time away, but I'm already thinking of a couple of ideas that I'd like to try out. This past festival I learned how to use the Oxberry animation camera in the Azure room and photographed a friend's astronomy sketchbook. Other than learning the machine, which took a couple of days, the shoot only took seven hours (with a half hour for lunch). My soundtrack was made, in one afternoon, in the Protocols room with the creative help of Greg Boa. I shot some credits, made a print, and I suddenly had a short film of my own!

Someone suggested that I show it to Susan Oxtoby, programmer for the Wavelengths section of the Toronto International Film Festival. Before I knew it, the title of my film, *The Observatory*, appeared in the TIFF program book beside three other titles. One of the films was an experimental documentary about the history of the telephone operator. In stark contrast to my three-day production, this filmmaker worked on her film for nine years researching, gathering found footage, editing, re-editing, and so on. Both of our films, which were at the opposite ends of production methods, had found a place in an interesting and thought-provoking program. It made me realize how incredible an opportunity the No Excuses initiative is. Something very simple and short can have a tremendous effect.

If you have been pondering an idea for a film, no matter how simple, I encourage you to realize it. The LIFT staff are infinitely knowledgeable about equipment, film stock and methods to capture ideas (Greg helped make my soundtrack sing; Vanessa tirelessly banged her head until the Protocols system was up and running again; Michael scanned some great production stills from my print; Shenaz offered many suggestions about distribution; Roberto helped me load the Oxberry; and Renata gave me candy—not in that order). Start planning out your idea and look for the registration date for the \$99 No Excuses Film Festival early in the new year.

ALEXI MANIS, CHAIR

NAME THE MAGAZINE!

The LIFT Magazine is looking for a new name. Please email suggestions to magazine@lift.on.ca

LIFT'S NEWEST MEMBERS

(July 26–September 10)

Stephen Andrews
Danny Beauclerc
Andrew Choi
Sandie De Freitas
Farhad Farazmand
Alex Fayle
Ellen Flanders
Mamoun Hassan
Matt Kelly
Naila Lalji
Zaheed Mawani
Terrence Odette
Viki Posidis
William Sabado
Rebecca Saxon
Andrew Stibor
Catherine Stinson
German Taupier
Lee Towndrow
Julian Wierzbicki

NEW ORGANIZATIONAL MEMBERS

(July 26–September 10)

Rehab: Parkdale Film and Video Festival
iMAGINATIVE Festival and Centre for
Aboriginal Media

VISITING ARTISTS

(July 26–September 10)

Becka Barker of Halifax, Nova Scotia

VOLUNTEER NOTICEBOARD

Thanks to the following members who helped out recently in the office (July 26–September 10):

Richard Austin
Elena Bojilovia
Victor Cheng
Sandie De Freitas
Farhad Farazmand
Mark Fiorillo
Luis Martin Flores Garcia
Brendon Foster-Algoo
Martin Greizis

Mamoun Hassan
Dar Higden
Ian Kennedy
Luo Li
Andrew Long
D'Arcy Maclean
Mark Masoumi
Viki Posidis
Michael Ruscitti
Eric Song
Catherine Stinson
German Taupier
Justine Jung Eui Yang

Thanks to the following members who helped out at Shine It On! on September 8, 2004:

Ana Barajas
Scott Berry
Adrian Colussi
Mamoun Hassan
Shannon Kelly
Kyle E. Martin
Anna Van Der Meulen
Jeff Stern
N. Jane Walker

GET INVOLVED

WANT TO BE A MEMBER OF LIFT

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 3rd Wednesday of every month from 11:30am–1:00pm. 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 e-mail at membership@lift.on.ca
Upcoming Orientation Sessions: November 17, December 15

MEMBERS FILM LIBRARY

Have you finished a film recently? Drop off a VHS copy of your past and present film gems for other LIFT Members to view. Don't forget to fill out an information sheet while you're in the office. The library is another great way to for other keen filmmakers to see your work. For more information call Renata at 416.588.6444 or e-mail membership@lift.on.ca

WORKING ON A GREAT SCRIPT??

Take part in our monthly script reading series, LIFT OUT LOUD, where members workshop their short scripts by professional actors and get feedback from the audience

of peers. It's an excellent opportunity to develop your film idea. Readings are held on the first WEDNESDAY of every month in the LIFT mezzanine. If you are interested in submitting your script for a future reading or want to register as an actor, or have any inquiries e-mail liftoutloud@lift.on.ca. You must be a LIFT member to submit a script. Please call the office to confirm reading dates. **Dates: November 3, December 1**

LIFT VOLUNTEERS

The LIFT Office is in need of assistance. We are open from 10am-6pm for volunteering. This is great for getting hours to renew and/or upgrade your membership for equipment access. To book some time for volunteering, please call Renata at 416.588.6444.

MAGAZINE COMMITTEE MEMBER SEEKS STORIES

For an upcoming issue of the LIFT Magazine, I am working on an article about "late bloomers" in filmmaking, i.e. LIFT members who came to film relatively late and with little or no formal training. If you are interested in sharing your experiences in an interview, please contact Ian Kennedy at ikenn@hotmail.com

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.

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.

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 twenty volunteer hours for committee service. Meetings are held the first Tuesday of the month at the LIFT office; call the office to RSVP or email magazine@lift.on.ca

Next meetings: 6:15 pm, November 9, December 1

PROGRAMMING COMMITTEE

The Programming Committee (formerly the Special Events Committee) discusses events dedicated to the growth of filmmakers such as Artists and Funding Talks. Committee members receive 20 hours for participating by attending three consecutive meetings and assisting with all additional work involved. The Programming Committee meets the third Tuesday of every month. If you're interested in joining please call 416.588.6444 or e-mail office@lift.on.ca

Next Meetings: 6:15pm on November 16, December TBA

WEBSITE COMMITTEE

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

Next Meetings: 6:15pm, October 26

EQUIPMENT NEWS

LIFT STORE ORDERING INFO

People wanting to buy any film stock from LIFT should always phone in to confirm the film's availability. This is especially important to remember when requesting 16mm film stock. LIFT receives its film stock in very large rolls. Before it can be sold, it has to be rolled down into smaller sizes. To insure availability of a particular film stock, always call in at least one week ahead of the date you actually want to pick up the film. This is especially important to remember for large film purchases.

The 16mm film stocks available at LIFT are listed below.
7399 - ASA 3-6 / Low contrast colour print film stock. Ideal for contact printing.

7234 - ASA 6-12 / Low contrast B&W internegative film stock. Ideal for optical printing.

7272 - ASA 6-12 / Low contrast colour internegative film stock. Ideal for optical printing

3374 - ASA 50-70 / High contrast B&W sound print stock which can also be used in film cameras for shooting images. Ideal for hand-processing.

Kodachrome 40 - ASA 40 / Super saturated colour reversal film stock. Yes, we still have some of this stock left. Kodak has discontinued making this stock. This was the last shipment received before they discontinued the stock.

KEY DEPOSIT SYSTEM CHANGES

LIFT is making some changes to its key deposit system to simplify the bookkeeping process of key deposits.

Members borrowing a building key to use facilities' during non-office hours will no longer need to put down a \$20 deposit. We are now going to use an honour system for people borrowing the building key.

The new card system still remains the same. All the facilities doors are opened by the new white plastic cards. The cards can be deactivated or activated according to the particular room(s) that has been booked. The cards are to be bought and used only by accessing members. The price for the cards is \$10.

ing to the particular room(s) that has been booked. The cards are to be bought and used only by accessing members. The price for the cards is \$10.

Members with outstanding key deposits should come down to LIFT to collect them. All outstanding key deposits remaining after November 30, 2004 will be void and non-refundable.

NEW IMAGES FILE FOR ANIMATORS AND ILLUSTRATORS

LIFT is creating new images files for drawing/ painting and for cut-out animation. The paper cut-outs will be made available to accessing members (Associate and Full) for use as a reference for drawing/painting or for usage in an animated film piece. Members wanting to contribute materials or wishing to use the images files should contact Vanessa Lam at LIFT. Special thanks to Michele Stanley for co-inspiring the concept.

TELECINE BOOKING INFO

All accessing LIFT members (Associate or Full) wishing to use the telecine transfer system must book their transfer time in advance with Greg or Vanessa. Same-day bookings or drop-in transfers will only be considered pending on room availability and technical co-ordinator availability.

Accessing members must get approval from Greg or Vanessa for Friday telecine transfer bookings. Fridays are usually very busy, with many equipment packages going out.

Please allow at least a half-hour of set-up time before your booking time (No bookings earlier than 10:30 am.)

The telecine transfer system at LIFT can handle very slight colour and contrast corrections. Tonal changes can be adjusted to a greater degree. If the film being transferred requires slight colour, contrast or tonal corrections, please book enough time to make the corrections.

Consult with Vanessa or Greg about your film's length and condition to get a recommended booking duration for your telecine transfer.

LIFT GRANTS AND EQUIPMENT CREDITS EXPIRATION DATES

All LIFT grants and LIFT equipment credits created or assigned before January 1, 2003 will expire on November 30, 2004. All accessing members with old grants and old credits should use up their credit before the expiration date. After the expiration date, no pre-2003 LIFT Grants or LIFT Equipment credits will be honoured.

NEW EQUIPMENT RENTAL ITEMS AND CHANGES IN PRICES

LIFT has acquired the following equipment through purchases or through generous donations.

Soft light (2 available - each uses a 1.5K or 1K bulb)

\$8/day Full Members & \$16/day Associate Members

A thank you to Charles Street Video for their generous donation of the Soft Lights.

Audiotechnica Cardioid "rock & roll" microphone

\$5/day Full Members & \$10/day Associate Members

Sony stereo microphone

\$5/day Full Members & \$10/day Associate Members

MEZZANINE PRICE CHANGE

Old Price \$3/hr Full Members & \$6/hr Associate Members
NEW PRICE \$5/hr Full Members & \$10/hr Associate Members

NEW LIFT STORE ITEMS

DVD-R FujiFilm 4.7 GB/120 min — \$3.25/each

MiniDV Panasonic 63 min — \$7.75/each

PROTOOLS VOICE-OVER BOOTH COMPLETED

The Protools voice-over booth has been completely insulated and is now noise proof for accessing members wanting to record voice-over narration, simple Foley work and/or musical recordings.

A huge thanks to Gordon Creelman for the creation and insulation of the voice-over booth. This is a feature of the Protools room that members will truly appreciate and use quite often.

CALLSFORSUBMISSIONS

FEMALE EYE FILM FESTIVAL

The Female Eye Film Festival (FeFF), an annual international independent film event, celebrates its 4th year of showcasing films directed by women in March 2005. The Female Eye curates and hosts an annual FeFF Art Exhibit in conjunction with the festival every year since its inception in 2001.

The Female Eye is holding a poster competition for the next Female Eye 2005. We are also seeking designs for an award statuette that will be presented to the award-winning filmmakers at the festival annually for years to come. The posters and statuettes selected for presentation will be exhibited in a curated group show prior to the judging for the award-winning pieces. The selected poster will serve as the poster image for all Female Eye marketing and promotional material for the FeFF 2005. The statuettes will be presented to the filmmakers at the closing of each annual festival. The winning artist(s) will receive an honorarium, as well as recognition throughout the year on the official FeFF website and in all marketing material. Please note: All entries must be created by women. Entry requirements and submission forms at www.femaleeyefilmfestival.com. **Deadline: Oct. 31**

NATIONAL SCREEN INSTITUTE FILM EXCHANGE

Got a short or feature film that's ready for audiences, distributors and broadcasters? Then show your stuff in

Winnipeg this winter: the National Screen Institute Canada (NSI) has issued the call for submissions to NSI FilmExchange Canadian Film Festival March 2 - 5, 2005. Visit www.nsi-canada.ca to download a film submission form and for more information about NSI FilmExchange. NSI FilmExchange Canadian Film Festival is the largest established film festival featuring 100% Canadian feature and short films. **Deadline: November 5.**

IMAGES FESTIVAL

The Images Festival is seeking submissions for our upcoming celebration of new and exciting media art. The 18th edition of the Images Festival will take place April 7-16, 2005 in Toronto, Canada, and will showcase approximately 200 film, video, performance, installation and new media works from Canada and around the world. Full guidelines and entry forms for Film & Video submissions (Competition Program or Student Program): http://www.imagesfestival.com/corp_site/submit_2005_av.pdf. If your computer is unable to download these files, you may request a text version of these guidelines and forms from submissions@imagesfestival.com. **Film and video deadline: November 5 (final deadline is November 19—higher entry fees apply)**

MEDIA CITY

Media City is currently seeking submissions for its forthcoming festival of international experimental film, video and media art. The eleventh edition is slated to transpire February 9th-12th, 2005, in Windsor, Canada. No entry fee. Full guidelines and entry form can be downloaded from the call for entries page of our website: <http://www.houseoftoast.ca/mediacity/entries.html>
Deadline: November 19

UPCOMING FUNDING DEADLINES

CANADA COUNCIL

1.800.263.5588; Fax: 613.566.4390
www.canadacouncil.ca

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

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

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

Travel Grants to Media Artists
Deadline: Ongoing

ONTARIO ARTS COUNCIL

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

Emerging Artists Film and Video
Deadline: December 15, 2004

TORONTO ARTS COUNCIL

416.392.6800 www.torontoartscouncil.org
Media Arts Grants
Deadline: November 17, 2004

LIFT CLASSIFIEDS

Membership Club entitling members to get 50 to 100 Professionally Packaged (Replicated) Pressed DVDs for Distribution in a Variety of Ways at a low-budget affordable price. more info www.dvfilms.ca 416.447.5728



The Entertainment Group

Public Relations and Entertainment Marketing



Specializing in unit and release publicity for film and television.

SERVICES INCLUDE:

- Designing of press kits
- Creation & distribution of press releases
- Talent handling
- Festival publicity
- Coordination of interviews and appearances

Michelle Daides t. 416. 964. 9223 x 240

Kari Hollend t. 416. 964. 9223 x 238

[www.entertainment-group.com]



CANADIAN FILM CENTRE'S WORLDWIDE SHORT FILM FESTIVAL

JUNE 14 – 19, 2005

TORONTO, ONTARIO

DEADLINE FOR ENTRIES:

February 28, 2005

Screening the finest short films
and videos from Canada and
around the world.

Entry form and details online at

WWW.WORLDWIDESHORTFILMFEST.COM

LIFT Crewlist

LIFT's Crewlist and Actors Headshots

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

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

For more information contact:

Membership@LIFT.on.ca

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

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	\$ 10.00
NON-MEMBERS	\$ 30.00

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

