

# LIFT

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LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO  
VOLUME 25 ISSUE 1 JANUARY 2005



VELCROW RIPPER TEN THINGS EVERY DIRECTOR AND PRODUCER MUST KNOW  
NEW WORK BY RICHARD KERR REEL ASIAN 2004



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The Liaison of Independent Filmmakers of Toronto is a non-profit charitable organization that provides Toronto's vibrant independent filmmaking community with affordable access to production equipment and post-production facilities, educational services, film screenings and much more. For over two decades, LIFT has played an integral part in advancing and promoting the art of independent filmmaking in Toronto.

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## THROUGH THE SCARED TO THE SACRED

### A CONVERSATION WITH VELCROW RIPPER

BY DARIA STERMAC

Velcrow Ripper is a Genie award-winning filmmaker, writer, web artist, and sound designer. He has directed over thirty films and videos, both fiction and issue-oriented documentary, often with an experimental edge. His films include *In the Company of Fear*, a documentary on non-violent resistance to the "dirty war" in Colombia; Golden Gate Award-winning *Open Season* (co-directed with Heather Frise) about bear hunters and the activists who "hunt the hunters"; the multi-award-winning non-fiction feature *Bones of the Forest*, (co-directed with Heather Frise) about the struggle to save the ancient forests of British Columbia. (Best of the Festival 1996 Hot Docs! Festival, and Best Feature Doc 1996 Genie Awards). I conducted a lengthy interview with Velcrow Ripper at the 2004 Toronto International Film Festival, where his latest film, *Scared Sacred* won a Special Jury prize.

**DARIA STERMAC:** I've been familiar with the idea of *Scared Sacred* from when you brought the film as a website to TIFF in 1996. When I saw it I was astounded by its beauty and its aesthetic design. It showed such versatility. I became very interested in it, even had it linked to the experimental web site I ran from 1996-1999, "Cinema of Vision and Transformation." How did the film evolve from that web site?

**VELCROW RIPPER:** *Scared Sacred* began as a website back in 1995, the Paleolithic era of the web. It was really an exciting time. It was the first artist driven website to come out from the Banff Centre for the Arts and we were using Netscape 1.0. The website still stands up today; I think it has freshness and strength to it. The idea came out of the collision of those two words "scared" and "sacred." It was 1999 when I actually decided to go out and make the film; it was around the time of the millennium and there was a sense of fear building in the world and a sense that there was a dark age ahead of us. So my approach was to go out into the worst possible moments in human history and try to see if there was something that could be learned in those contexts, looking for stories where people tried to turn the scared into the sacred. And to take those moments and transform them.

**DS:** I see the film as a journey, literally and metaphorically, as well as your personal spiritual journey, which becomes our own journey as we travel with you. The first location you visited during this ominous, before-the-millennium time is Bhopal, India.

**VR:** I actually went to about thirty different ground zeroes around the world and only eight of them are in the film. But Bhopal was one of the first. When I first arrived there I was really overwhelmed; it was this really toxic, industrial city in India where a huge tragedy occurred. Where over 20,000 people were killed when the Union Carbide factory exploded—[Union Carbide was] an American-based company whose safety standards were inadequate because, I think, they didn't value Indian life. And my first impressions were to be overwhelmed, just to think this was the worst place on earth. After two months of living there, getting to know the people, it [became] one of

my favorite towns. I've met so many incredible and inspiring people, survivors, and I've left that place completely uplifted.

**DS:** After Bhopal, you traveled to Cambodia. In the film this was extremely moving, seeing how the people had survived those horrendous atrocities, the killing fields, and the rule of the Khmer Rouge.

**VR:** Cambodia is a country where every single person there has experienced a story of loss. There isn't one single intact family there. You talk to anybody, and they've lost family members, maybe all of their family, and they may be the only one left. So everywhere you turn, you can see this. It was a Buddhist culture at the time of the Khmer Rouge and of course they couldn't practice, so at the time I arrived there Buddhism was just beginning to re-emerge. And that's where I met the main character in that scene, Aki Ra. He's an incredible man who lost his whole family and now dedicates his entire life wandering through mine fields in Cambodia, taking out mines with a little wooden stick. He takes out about a hundred a year.

**DS:** *Scared Sacred* has a personal narrative voice-over and you often speak of yourself in the singular. Were you travelling solo, and were you flying back and forth to Canada to fundraise?

**VR:** Yes, I was alone pretty much for the first two or three years. I wasn't coming back and forth; I was just gone. I was travelling on money from the Canada Council and BC Arts Council funding. I was basically circling the globe, and I was at that point fundraising along the way, because in the middle of that I had everything stolen.

**DS:** Wow, did you also lose your footage?

**VR:** I didn't lose my footage; I FedExed it home. I FedExed home fairly regularly. But I lost my car and my video camera, my coat, and even my shoes. So I was just standing on the side of the road with my little handbag. And, at that point, I wrote a letter to a millionaire that I know, who funded my films in the past, and she said "Yes." So then she funded me for at least a year, just enough to keep me going. I didn't want more. I'm very clear with her that I'm very efficient; so I was very careful with the resources.

Still: *Scared Sacred*

DS: The shooting style is very moody and haunting; there is a sombreness that comes out in the imagery. Are you shooting film or video?

VR: Well, I could say that *Scared Sacred* is a technological retrospective of the digital video medium from 1999-2004. It starts with the cameras that were available then and unfortunately my camera got stolen about every year so I'd get a new camera and upgrade it. So, in every location, the image changes, and, in the end, the final half of the film is shot in 24P video, so it looks very film-like. And the whole deal is blown up to 35mm with a Dolby digital mix so it looks and sounds fantastic under proper projection circumstances.

DS: In the film, you go to Bosnia. This really affected me as I'm from the former Yugoslavia, and I was in Bosnia during the war, also photographing and filming. In Bosnia, you met artists who are talking about the importance of creating art. How did you find people use art under such conditions and how do those who live through these apocalyptic experiences find a way to regenerate? The quest to learn about all this seems to be a kind of thread one can see through the various locales you have in your film.

VR: I met these incredible artists who were trapped for four years, in Sarajevo, the longest siege in modern history. And they discovered that there was no physical freedom; they were constantly at risk of being killed if they just went out to get some bread. So the only freedom they had was the freedom of their minds. In some ways this is the theme of the film: that we always have that essential freedom. And the artists found that they had to keep creating and creating art. They were somehow trying to transform the negative energy of the war into the positive vibration of the human soul, which may sound new age-y. But believe me: in that context, it's not. It's about essential truth; there's nothing new age-y about the film. This is about real experience, things that really work, survival tools that are necessary. And, for me as well, making art is a way to cope and to understand and transform what I see around me.

DS: I didn't see *Scared Sacred* as new age-y. Anyway, what's the new age but a time when ancient truths are resurfacing?

VR: I'm resistant to the new age terminology because it becomes a reduction. It's a reduction that people use to write things off. My sense of what's sacred is also much more open-ended. That's also why I don't subscribe to any one religion; it's just too limiting to me. I think it's great for some people, wonderful for some people; it gives them a structure that they can use and apply and within structures people find freedom. That's not antithetical. In discipline there's freedom. But for me personally, I'm very resistant to any reduction of what the film is about and what the sacred is. Even though we're afraid of that word. Words get abused in the way that 9/11's been abused, as a propaganda tool. And the way religions become fundamentalist, and they become isolating and a way of saying our way is the only way.

DS: You have this beautiful shot where you are leaving that famous tunnel leading out of Sarajevo—through which so many people escaped—then you cut to the tunnel in London. These tunnels represent such diverse realities, psychologically and physically. In the narration, you say you are having a kind of breaking point because you see yourself as a tourist traveling in the landscape of darkness.

VR: A camera can do two things: It can actually open you up to seeing, or it can become a protective mechanism that prevents you from seeing. You can think, well, I'll see it later, when I play it back. But on this journey, because of the incredible depth of the places I was going to, that was a mistake. I had to be fully present, and the camera should not have been used as a protective mechanism. So this culmination of having everything stolen and all the things that happened during that two weeks after I'd been racing around Europe is exactly what needed to happen. I suddenly didn't have a camera any more so I was able to reflect where I've been, where I was going, and what it was all about. In that sense, it was the best thing that could have happened. And it changed the way I traveled; I began to create little rules for myself. Like, for example, when I first arrived at a place, I wouldn't film. I wouldn't take the camera out until I'd been in a place for at least a couple of days so that I could experience it as a human being.

DS: You then go to India, and one of the spiritual voices that emerges in the film then is the Dalai Lama.

VR: Yes, I filmed the Dalai Lama on the first day of the new millennium; it was his millennium address to the world. One of the things he talks about is that war is the result of this misperception that there's a "we" and a "they," and I think that's a really central element to the film. He says the destruction of your enemy is the destruction of yourself. I think that understanding of "inter-being," of "inter-subjectivity," is really what the film's all about. That's what I'm left with: a concrete sense of the essential unity and diversity of humanity—which are not exclusive at all. And then he also says, not just through meditation and prayer but through action, that things can change. He's very clear that we need to get out and act. He's not saying retreat from the world, hide from the world at all. I think we often misunderstand spiritual practice as a cop-out, and it's the opposite. It's actually about finding the tools to give you the strength to face the world, without being destroyed by its chaos. They enable you to be sensitive and strong.

DS: And then you go to Hiroshima. How did the people there survive?

VR: In Hiroshima, we meet a woman named Kae Goh Ogura and she's a Hibakusha, an A-bomb survivor. And, like many of the A-bomb survivors, she was prevented from telling her story for ten years after the blast—a form of re-victimization. When I interviewed her, I really had the sense that, as much as she was giving to me, and therefore to everyone else through the film, she was also receiving something from being heard. She needed to be heard, and she in fact has dedicated her life to telling her story and that's what really kept her going. Ogura's deepest hope is that this never happens to anyone else.

DS: When you go to Afghanistan in 2000 you connect with the very bold RAWA women.. How did you connect with RAWA in the first place?

VR: RAWA is the Revolutionary Afghan Women's Association. It rose up through the regime changes that began with the Russian invasion, on through the time of the Jihadis (they're now called

the "Northern Alliance"), who ruled the country before the Taliban, and were just as bad as the Taliban. RAWA run, at great risk to themselves, underground schools, mobile health clinics, and orphanages for girls. Their leader was killed. RAWA has a website ([rawa.org](http://rawa.org)), and that site has completely changed their whole organization. It's brought them into the public's awareness. We emailed back and forth, and then I met them on the Afghan border and they managed to take me into the refugee camps. It was in the time between being in the refugee camps and the time I was waiting to film the demonstration, that I entered into probably the most sustained period of absolute fear that I have ever experienced. There was about a week of waiting. Everywhere I turned I thought there was an undercover agent working for the Taliban. So my paranoia began to grow and grow and I remember writing emails home to everyone saying, "If I don't come back please finish the film. All the master tapes are left at a Sufi temple in Delhi; please get them and finish the film."

DS: Then we see you in post-9/11 New York. To me, New York seemed so much more dramatic; you were actually in the energetic context of something as it was happening as opposed to filming the memories in the landscape. I found your coverage of the people there to be the film's most haunting footage. You say that you were breathing in the smoke of the burning bodies. That was very eerie, disturbing yet powerful.

VR: Yes. When New York happened I was, fortunately, inside the US at a nuclear test site filming. So I was able to get over there fairly quickly, within a week or two. The first thing I did was go down to Ground Zero. One of the practices I've been doing throughout the making of this film is a Buddhist technique called *tonglen*—which is breathing in suffering and breathing out compassion. It's about not blocking the pain or the suffering that I'm experiencing; I'm remaining open to it, drawing it back into my heart, not holding it but transforming it and releasing it as compassion. And that really kept me sane. You could easily go crazy and fall into nihilism and despair. The idea of this film is to crack open your heart. It's painful, but the idea is to allow that protective shell to break down and to open you up to humanity, to

Still: Scared Sacred



be able to really experience reality without it destroying you, but actually leaving you with hope. So it's a multi-layered thing that happens. People often do leave the screening in tears, yet hopeful.

DS: Hopeful, as in having received a gift. That's what the Buddhist monk, Sensei Enkyo, says about 9/11—that it can be seen as a "gift."

VR: She says that, as ordinary people witnessed what happened on 9/11, that could actually cause us to open up and have an understanding of tragedies happening around the world. But, while that sense of wisdom happened with some, it's not what happened on a state level after 9/11. It was the opposite, and unleashed this chain of violence, which has still not tapered down.

DS: Yes, the awakening came for some but sadly for many it did not. And then you arrive in Israel. Did you find something hopeful there?

VR: Yes, Israel was the place where I wasn't sure if I would find stories of hope, especially with the construction of the wall. In times when we thought walls were coming down, this one is going up. The wall is turning Palestine into a giant concentration camp. So it was a very difficult thing to see and then, of course, as I'm filming the wall, I get shot at. I really felt, as I was running away, that I had been shot in the back. Even though they missed, I had a sense of this phantom bullet entering my back. And then I was suddenly faced with a big challenge: What do I do with this

situation? What do I do with this sense of anger that suddenly builds within me after the fear dies down? And then all the questions of the film suddenly became very personal, because the immediate impulse is to strike back out. But what would that have accomplished? And the answer for me came through meeting with this remarkable group of people called the "Bereaved Family Circle." They consist of both Israeli and Palestinian parents whose children had been killed in this war, and, instead of choosing a path of revenge, they made this incredible decision to work together for peace. And, without a doubt, they are some of the most inspiring and remarkable people I've met in my life. It takes them time to move through to that place where they realize that nothing's going to change by going out and trying to bomb another person or trying to kill them; it won't bring back their children. So the next step is trying to understand how it happened, why it happened. And, as Rami Elhanan says, the most important question is "What can they do?" So the burden is on their shoulders to try and make sure it doesn't happen to anyone else. And, again, that's the consistent story of the film.

TO READ THE ENTIRETY OF THIS INTERVIEW WITH VELCROW RIPPER PLEASE GO TO [WWW.LIFT.ON](http://WWW.LIFT.ON). AND FOR FURTHER INFORMATION ON THE FILM VISIT [WWW.SCAREDSACRED.ORG](http://WWW.SCAREDSACRED.ORG)

DARIA STERMAC IS A FILMMAKER AND FILM CURATOR LIVING IN TORONTO

#### SELECTED FILMOGRAPHY

2002 *AFGHANISTAN AFTERMATH* (20 min., documentary)  
 1999 *IN THE COMPANY OF FEAR* (48 min., video)  
 1999 *SSPPLITT* (20 min., experimental film)  
 1998 *OPEN SEASON* (co-directed with Heather Frise; 52 min., video)  
 1997 *FUNKILL* (co-directed with Heather Frise; 15 min., video)

1996 *BONES OF THE FOREST* (co-directed with Heather Frise) (16mm feature documentary)  
 1994 *LEAVE ME ALONE DON'T EVER* (5 min., 16mm)  
 1991 *THE ROAD STOPS HERE: THE WALBRAN VALLEY* (co-directed with Heather Frise and Barb Turner; 30 min. video)



You wake up, bleary-eyed, unable to sleep. The clock on your bedside table clucks its tongue at you judgmentally. Your mind races. Your heart pounds in your ears. You can hear the refrigerator chortling in your darkened kitchen, mocking you with its grim efficiency. You feel like you have something to say, but how do you find the words? You feel like you have a vision worth sharing with the world. But that one nagging question remains: Were Kevin Bacon and Kevin Spacey ever in a movie together?

Okay. So perhaps your unanswerable question comes wrapped in slightly different phrasing than mine. But the question still remains: How does a filmmaker find their community? Are you the type of person who thrives in the structured yet cooperative environment of a large film crew? Or is your temperament better suited to countless hours locked in a dim room by yourself toiling over an optical printer or an Oxberry animation camera? Could your quest for community best be described as "Six Degrees of Kevin Bacon"—waiting patiently for fate to link you with your perfect project—or as a more filmic version of karma than that depicted in *Pay It Forward*?

For those more interested in the nuts-and-bolts of filmmaking rather than Hollywood trivia (so far the two Kevins haven't been in a movie together), finding useful information on the Internet isn't always easy. But there is hope. Your answer—whatever it turns out to be—might just be at [www.lift.on.ca](http://www.lift.on.ca), waiting for you to discover it.

#### Who?

[www.lift.on.ca/mt/about.html](http://www.lift.on.ca/mt/about.html)

[www.lift.on.ca/mt/membership.html](http://www.lift.on.ca/mt/membership.html)

You don't even have to join to start reaping the benefits of LIFT. The first lesson is that filmmaking is open to everyone. Regardless of your level of experience or expertise there is always more to learn and new techniques to try. So why waste time being intimidated?

Before you begin making films, find out what resources are available to you. You don't have to go to film school to learn about filmmaking. Why not tap into the collective knowledge-base of the countless filmmakers who make up LIFT's membership? You can, as you are doing now, read LIFT's magazine to find out what people are doing, and what they are thinking about during

that process. Whether you only like narrative films, or animation, or documentaries, or experimental non-narrative films about personal histories, you can always find like-minded filmmakers. Even if you haven't found your niche yet, the best way to learn is to attend screenings and see what other people are doing. In the process you end up supporting local artists and fostering a sense of community. LIFT compiles and posts a nearly comprehensive list of film screenings and events in Toronto.

#### What?

[www.lift.on.ca/mt/community.html](http://www.lift.on.ca/mt/community.html)

But your opportunities for hands-on learning don't end there. You can sign up for a workshop. Regardless of your skill level or aesthetic, there is a workshop that's a perfect fit for you. And the workshops are available for a fraction of what a film school education costs. Even when taking an advanced-level workshop, which requires a certain amount of knowledge or skill beforehand, the requirements are all film-related. You don't have to take a course on Greek drama in order to learn how to use a Super 8 camera.

#### Where?

[www.lift.on.ca/mt/workshops.html](http://www.lift.on.ca/mt/workshops.html)

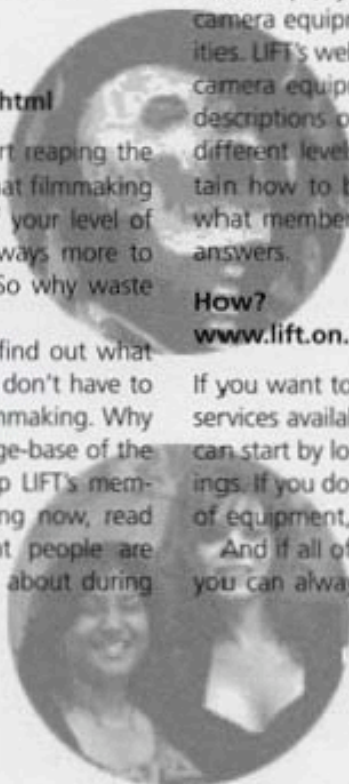
The more you learn, the more exciting the opportunities become. After you have become a member of LIFT and acquired the necessary skill-set in workshops, you can begin checking out LIFT's camera equipment or booking LIFT's editing facilities. LIFT's website has a comprehensive list of the camera equipment available for rental, including descriptions of the equipment and the costs for different levels of membership. If you're uncertain how to become a member or interested in what membership entails, LIFT's website has the answers.

#### How?

[www.lift.on.ca/mt/equipment.html](http://www.lift.on.ca/mt/equipment.html)

If you want to start your own crew or make your services available for someone else's projects, you can start by looking through the Cast & Crew listings. If you don't know how to use a certain piece of equipment, find a LIFT member who does!

And if all of that sounds a bit too complicated, you can always start the new year with a work-



shop like "Guerilla Filmmaking in Super 8 for Absolute Beginners" or make your 2005 New Year's resolution to participate in LIFT's annual \$99 No Excuses Film Festival.

**Why not?**  
[www.lift.on.ca](http://www.lift.on.ca)

SEAN BOKENKAMP IS A TORONTO-BASED FILMMAKER, WRITER AND MUSICIAN

## ASK QUESTIONS FIRST, SHOOT LATER: TEN THINGS EVERY DIRECTOR AND PRODUCER MUST KNOW

BY WILLIAM LA ROCHELLE

01

Fight up front. Show this to everyone you bring into your film. Don't work with anyone who refuses to read this checklist. Most of your collaborators will be skilled, honest and professional. Much of this is obvious, but it is best to fearlessly ask what may be stupid questions. As in *The Spanish Prisoner*, politeness can be more dangerous than rudeness. Look each gift horse in the mouth. Think of it like a kind of pre-marriage course where devil's advocate questions are posed.

02

Claim your turf. I welcome all resources and input from crew, producers or strangers. I call that the Middle Word. I have the First Word and the Last Word. If this point is not clear, time-consuming back and forth is created. Insist both Director and Producer

must co-sign for outside funding access—not just one of you. Think checks and balances. Think of your nice, responsible collaborator as a werewolf and write all agreements expecting a full moon.

03

Don't get hosed. If I am to pay for something, I get to audit all receipts. They are film records, as is contact information of all persons working on the film. Any expense incurred without written approval may not be reimbursed. If someone else's credit card must be used, it will only be for the one transaction requiring that use rather than letting unmonitored expenses accumulate.

04

Keep all pix and props. The stills photographer signs a release or is not granted access. Any prop or work-for-hire generated for the film belongs to the film,

not the agent of the film who secured the release. Despite it being common for crew deal memos and releases to be signed late, make them due as pre-production.

05

Verifiable info only. Expect a cross-check. If a rental is claimed from a business, be sure it is on record. Otherwise, you borrowed from a friend and charged the film for profit. Rule of thumb: if you can't tell me about it, then don't do it.

06

Read the script. This is the first stage of directing for the entire crew: staying aligned with the director's intent. Anyone doing something visual must see storyboards to minimize wasted efforts. Ask first, pitch, sketch; don't build before seeking.

07

Seek latest versions. The striped script and

storyboards will be used in rehearsal with the actors and also as a checklist when we schedule set-ups and plan unit moves or lunch breaks. Email helps with updates, but remember # 1.

08

Get over it. The only thing worse than a prima donna is people who can't get over one. If an actor seems high maintenance, consider it practice for, say, movie stars.

09

Believe in it. This is not an ego trip or vanity press. Don't butter each other up.

10

Wrap discretely. Do not sit down in a circle for a Thanksgiving roundtable. Pass the drinks and wander off. The director may be too relieved and make a scene.

WILLIAM LA ROCHELLE HAS BEEN DIRECTING SHORTS AND CHEAP VIDEO PROJECTS FOR TWENTY YEARS BUT STILL RETAINS THE PURITY OF HIS OBSCURITY. HE CALLS HIMSELF A WRITER-DIRECTOR-SECURITY GUARD AND THEN WEEPS BITTERLY

# FILLING TIME & SPACE: NEW WORK BY RICHARD KERR

BY VICKY CHAINEY GAGNON

*One thing leads to another... Time to get reductive, you recalled the beginning when there was only light, time, space, and rhythm. You retool in mid-game and begin to make objects; now again one thing leads to the next.* —R. KERR

The new film cycle by Richard Kerr is based on the archives of popular culture: Hollywood movie trailers. Transposed from the drive-in cinemas of Saskatchewan to Kerr's Montréal studio, these trailers have become a malleable source for a visual arts exhibition—*Industry*—a multi-layered installation currently on display at the Cinémathèque québécoise in Montréal.

A celebrated Canadian film artist, Kerr is known for his wide-ranging body of work, an œuvre that, since the early seventies, has explored a multiplicity of subjects in varying genres: poetic documentary (*Hawkesville to Wallenstein*, *Canal*); the political essay (*The Last Days of Contrition*, *Cruel Rhythm*); autobiography (never confuse movement with action, *i was a strong man until i left home*); structural landscapes (*Plein Air*, *Plein Air Étude*); and experimental narrative (*On Land Over Water*). He is an artist unafraid of change, speaking boldly about an artistic process that reacts first, and asks questions later: "I'm not starting out with a set agenda. Though, I think

Still, *Demi-Monde* (detail), 2004, eighty minute dual-projector slide installation

that inherently in [the] material there's a certain politic... I [can] only steer and shape, turn inside-out."<sup>2</sup>

Those at the Images Festival this year will certainly recall Kerr's offering, *collage d'hollywood*, an eight-minute film that is nothing less than a serious pastiche of the American film industry. Described as a "massively dense white-noise collage,"<sup>3</sup> Kerr's extravaganza of accelerated cinema, collisions and psychodramatic refrains was born of a three-year investigation into a box of trailers acquired in the Prairies. The found materials were thoroughly transformed by Kerr and his collabora-



Still: *Demi-Monde* (detail), 2004, eighty minute dual-projector slide installation

tors,<sup>4</sup> both literally and conceptually, via boiling, bleaching, melting and the chemical intervention of household cleaning products. The heavily processed A, B, C rolls of collage d'hollywood snap together neatly, forming a dense network of superimpositions that cleverly subvert the commercial film's vehicle for selling products. Snippets of science fiction thrillers, melodrama and other genres, meld together to produce a new kind of "product" that is clearly aligned with an avant-garde tradition in cinema.

With his new body of work, Kerr continues a shift—first witnessed in the early nineties—that saw his filmmaking practice slide right off the screen and into the arena of object-making and installation art. Two projects map this area of

Kerr's practice, *Overlapping Entries* and *The After Motion Picture Series*.<sup>5</sup> The former exhibition, shown at the MacKenzie Art Gallery, first displayed Kerr's now-signature motion picture weavings, consisting of boxes casting light that illuminate sheets of Plexiglass upon which rest woven film. At the heart of the new work in *Industry* are the materials of *collage d'hollywood*, which have exploded into a mosaic of new forms, both accelerated and stilled. Like William S. Burroughs's cut-ups—essentially literary montage—*Industry* vigilantly disassembles and restructures movie trailers into radiant two- and three-dimensional objects. The three rooms of the Cinémathèque bring forward four main components: a suite of six new motion picture weavings (lightboxes); *Hollywood Decollage*, a separation of the A, B, C rolls of collage d'hollywood that transfix the viewer with its elegant triptych of panoramic video space; and an eighty-minute, dual-projector slide loop which slowly dissolves film stills in counterpoint to adjoining sound/photography elements that, together, form the installation *Demi-monde*. On the whole, lush, and often feathery-looking images predominate and heighten the rapport with the surface of the film. All chemical interventions with the film stock have created images that are heavily reticulated, distorted and almost "dry looking," as if the desert sun had bleached the life out of the faces and bodies that we see. Folding back the layers of emulsion, frame-by-frame, from trailers from films such as *The Cell*, *The Perfect Storm*, and *Pearl Harbor*, produces a vision of contemporary life as a nervous system on the verge of overload.

Of all the works in *Industry*, it is the installation *Demi-monde*, with its strange abstract beauty, that left the greatest impression on me. Two large-format digital photo prints, *Demi-Monde no.1* and *Demi-Monde no.2*, created from photogrammes and painted over with beeswax, are set against each other on the left and right walls with the dual slide projection centered between them. The projection is narrow and approximately fourteen feet tall, with the neighbouring photographs each measuring about 1/4 of that size. The projection itself is like a totemic form, while the combined effect of the photographs and projection constructs an appealing pyramid shape in the visual field. The slides were initially created by

cutting film scraps and answer prints from collage d'hollywood. These were subsequently mounted into two-frame segments, and selectively painted with inks and dyes, and/or bi-packed together to form additional depth in the image. The palette for the three works is generally dark, composed of reds, blues and yellows that are muted, with occasional concentrated points of saturated colour.

Due to the melted effect of the emulsion, the shapes in the images are fluid and the movement dynamic. The overlapping effect of the dissolves, from one slide into another, produces a thickening effect that momentarily builds the surface and



then collapses again into a single image. Faces seem to be sliding off of the screen, reinforcing the notion of a "half world" that the title suggests. There is a fragility in the film stills, amplified by huge, distorted and hollow-looking eyes that stare back at the viewer. The horizontality of the dual images, and the choice of palette is reminiscent of Mark Rothko's paintings.

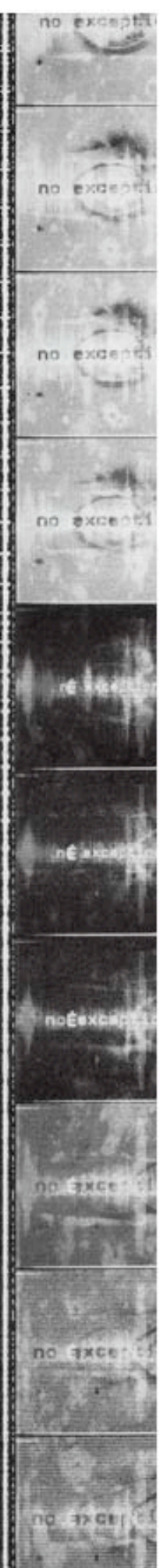
The sound component of *Demi-monde* adds texture to the installation with its languid and minimal ambient sound. A part of me, however, craved the solitary rhythmic clicking of the slides slipping tidily into position in the tray. It is as if the trauma of the distorted faces already registers a kind of noise in the viewer. A tension is created by the competing sounds, though, that adds to the experience of discord and liminality that Kerr constructs in the installation.

The animation of film stills to a rhythm different than the usual 24 fps in *Demi-monde* caused me to reflect on how the apparatus (in this case, the rhythm of the slide projector's set speed) assists in how we perceive film. Time has slowed down in the installation, to the point of becoming absolutely still and permanently fixed in the beeswax-covered photographs, creating an effective lead-in to the inherent stillness of the motion

picture weavings Kerr has created. Six sculptures made of metal, wood, light and woven film rest inside the first room of the exhibition space, with a smaller lightbox, collage de hollywood 3.0, hung right outside the entrance. The palette of the lightboxes inside the gallery is generally monochromatic, with specks of colour punctuated throughout. Suspended magnification devices hang from each lightbox, making for a participatory experience for the viewer. The surplus of detail in each piece, which have names like *Hollywood Turns Light Into Money*, *Pleasantville* and *In Fear*, entrances the eye.

They are truly luminescent and beautiful sculptures of light. From a distance, the flattened film strips look like a single frame, and it is only in moving one's body and one's eyes over the surface of the lightbox that movement is achieved. Once more, Kerr makes the viewer think about the materials of cinema and how our bodies interact with them to feed our perception. The use of fluorescents creates an undulating light, making for a synaesthetic experience. Formally, the visual pattern of light from each piece—they are all 60" wide x 24" high—produces a unity in the space that repeats the consistency of the weavings across each lightbox.

With the motion picture weavings, Kerr restores the viewer to the material of film itself. Such is also the case in the nine-minute DVD loop, *Hollywood Decollage*, where the A, B, C rolls of collage d'hollywood are separated and spatially extended across a landscape of three screens. The film that birthed the elements of Industry is returned to its single stream of information. Editor Brett Kashmere describes the thematic behind the three montages in *Hollywood Decollage*: a prelude—a short video re-mix of the film, alternating between one, two, and three frames; the abridged A-B-C rolls displayed separately back-to-



Stills: (5 middle images) *Demi-Monde* (detail), 2004, eighty minute dual-projector slide installation (filmstrips to the right) Richard Kerr, *collage d,hollywood* (detail), 2003, 35mm, color, 8 minutes

back-to-back, and then at-once, split into a synchronized triptych; and, in the third screen, a complete widescreen version of collage d'hollywood. When watching the remix, a violent force seems to be projected at the viewer. The sheer speed of the montage clutches the body kinesiologically. Every rapid-fire sequence, every bomb and flash of text seems a threat to safety. The absence of the superimpositions of collage d'hollywood makes for a far different cinematic reading. Instead of feeling the film on your face, as was Kerr's vision with his short film, there appears to be a little bit more room to breathe and reflect. The panoramic triptych activates a form of visual reading that encourages scanning across the planes of the three screens: the corner of your eye glimpses a slice of action, or an interesting colour gradation, so you turn your attention to the left for a minute, and then perhaps to the right when something else enters your visual field. The visual tension generated by not being able to absorb all the information on the three screens at once is an important part of Hollywood Decollage. This element reinforces the reality that cinema is a time-based art, and thus we need to invest time when reading it. And, as is the case with Hollywood Decollage, we must view the loop repeatedly to have access to the content.

Oscillating between immobility and pure velocity, the multimedia project *Industry* continues Kerr's investigations into the materials of cinema, how we perceive it, and the American landscape. Kerr's destruction/reanimation of Hollywood's

byproducts creates a new kind of product, constructed especially for visual arts consumers like you and me. Enjoy!

RICHARD KERR'S *INDUSTRY* IS CURATED BY BRETT KASHMERE AND IS ON EXHIBIT FROM NOVEMBER 4 TO JANUARY 23, 2005 AT MONTREAL'S CINÉMATHEQUE QUÉBÉCOISE (335 BOUL. DE MAISONNEUVE EST, MONTRÉAL, QC). THE EXHIBITION IS ACCOMPANIED BY A SCREENING OF SHORT EXPERIMENTAL FILMS<sup>6</sup> AND A DVD-FORMAT CATALOGUE FEATURING ESSAYS BY BART TESTA, RANDOLPH JORDAN, GERDA JOHANNA CAMMAER, WILLIAM C. WEES AND OTHERS. FOR MORE INFORMATION: [CINEMA.CONCORDIA.CA/INDUSTRY](http://CINEMA.CONCORDIA.CA/INDUSTRY).

THANKS TO BRETT KASHMERE FOR DETAILS AND ASSISTANCE

VICKY CHAINEY GAGNON IS ASSISTANT CURATOR AT THE FOREMAN ART GALLERY OF BISHOP'S UNIVERSITY IN THE EASTERN TOWNSHIPS, QUEBEC, AND SPECIALIZES IN THE HISTORY AND PRACTICE OF AVANT-GARDE FILMMAKING

#### NOTES

1. Richard Kerr, quoted in *Squareheads*, exhibition catalogue (Toronto: YYZ Artist's Outlet, January 13-February 13, 1999) p. 16.

2. Randolph Jordan, "INDUSTRY: An Interview with Richard Kerr," *Synoptique* 5 (November 1, 2004) <http://www.synoptique.ca/colg/industry>

3. Liam Lacey, *The Globe and Mail* (April 15, 2004)

4. Brett Kashmere and Michael Rollo are former students of Kerr's from the University of Regina. Kashmere is credited in the three year project that led to *Industry* with the montage for *Collage d'Hollywood* and *Hollywood Decollage*. Rollo is credited with the images for *Collage d'Hollywood*. When I asked Kerr about his collaborations on the *Industry* project he described them as a new form of authorship that he would like to continue with future projects.

5. The *After Motion Picture Series* is a suite of five lightboxes made in the mid nineties and presented in an exhibition curated by Lee-Ann Martin at the MacKenzie Gallery in Regina in the autumn of 1998. *Overlapping Entries*, curated by Cindy Richmond, was a mixed media installation with accompanying film retrospective presented at the MacKenzie Gallery Regina (spring, 1993) and the Edmonton Art Gallery (spring, 1994).

6. *Trouble: Hollywood Viewed by the Avant-Garde Cinema* Curated by Astria Suparak & Brett Kashmere Sunday, January 23, 2005, 6:00 pm

*HOME STORIES* (Matthias Mueller, Germany, 1991, 16mm, colour, 6 min.)

*ALONE LIFE WASTES ANDY HARRY* (Martin Arnold, Austria, 1998, 16mm, b&w, 14 min.)

*FAST FILM* (Virgil Widrich, Austria, 2003, 35mm, colour, 14 min.)

*A MOVIE* (Bruce Conner, USA, 1958, 16mm, b&w, 12 min.)

*HEX FENIGRANT EMULSION* (Luis Kluge, USA, 1967, 16mm, colour, 10 min.)

*MOVING PICTURE* (Linda Christianell, Austria, 1995, 16mm, colour/b&w, 11 min.)

*OUTER SPACE* (Peter Tischerlasky, Austria, 1999, 35mm CinemaScope, b&w, 10 min.)

*COLLAGE D'HOLLYWOOD* (Richard Kerr, Canada, 2003, 35mm, colour, 8 min.)

# GAME BOYS, DISNEY CHARACTERS AND BIG NOTHINGS: REEL ASIAN 2004

BY BUNMI ADEOYE



"I came to America because I wanted the American Dream: freedom, money, and good sex," declares nine-times pierced Korean punk rocker Young-sun in *American Seoul*. The young heroine is sorely disappointed when she is beat down with waves of stereotypes and discrimination at the hands of Asians and non-Asians alike.

Discrimination was just one of the themes that the film selections covered at the 8th Annual Toronto Reel Asian Film Festival (November 24-28). While many of the topics were treated in a humorous and fun manner, there was always a serious underpinning—ideas that have you fumbling, blushing, and cringing in your seat. One such film was *Dragon of Love* where Joel describes in a crowded bar his desire to bed a black woman. He drools over names like Halle Berry and oozes descriptive words like "chocolate" and "Nubian queen." As if by magic, Joel's dream comes true in the form of pretty—and black—Sally. They quickly get their freak on and Joel gets a bit of a surprise and there a stereotyping switcheroo ensues.

*Game Boy* also addressed topics of sexual and racial identity. Daniel, a gay Chinese-American

videogame designer, is in a rut with his work and in his relationship with his non-Asian partner. It seems that his sexy, young neighbour is just what's in order to spice things up. Made by Vietnamese-born and Californian-raised Kevin Choi, this 14-minute video makes several comments on the representation of Asians in media, interracial partnerships, and gives a glimpse of Asian homosexuality. The sexual tension between the two main actors, Patrick Wang and Aaron Yoo, is palpable, but the film is marred by melodrama when Daniel's would-be love taunts, "How many Asians have you fucked?" A valid declaration, as it calls into question whom and what Daniel identifies with, but it's a bit heavy-handed for a film of this length. There is a bit of a "tada!" factor when it appears that the answer to Daniel's creative block and relationship troubles is to create an Asian video game character.

While *Dragon of Love* and *Game Boy* lacked subtlety, both films depicted images of love and sexuality that we do not often see. They ask questions, in an enlightening and refreshing manner, about racial and sexual representation in the media. The films also suggest that individuals

still: *Game Boy*



still: A Girl  
Named Kai

question their prejudices against other races and challenge their own expectations of others who share their racial or cultural background.

When the culture struggle is an internal one, the film *Lilo & Me* offers some insight. Again we have the theme of representation of race and culture in the media. In this instance, we are introduced to Kip Fulbeck, a self-described "Hapa," which comes from the Hawaiian term "Hapa Haole" which means half-foreigner/white. Once derogatory, it is now used to describe anyone who is of mixed Asian heritage. Filmmaker and protagonist, Fulbeck explores his special relationship with various Disney characters. He believes that he resembles many of the "racially ambiguous" personalities in many Disney cartoons. From Pocahontas to Mulan, from Aladdin to Mowgli, it's difficult to argue with the filmmaker; when he juxtaposes his photos with the portraits of these animated individuals, there is an uncanny likeness. It is unclear, however, if Fulbeck is pleased with this representation or if he resents it. Previously, he directed *Banana Split*, a video that examined his parents' relationship (his father is Caucasian and his mother Asian) and media stereotyping of Asian-American men. It appears that this University of California professor simply wants to lay down the argument and let others decide what they think from there. While Fulbeck may have found solace in having someone or something to relate to in these productions, we are at an age where Disney needs to represent not only a myriad of sea life, but of people too. Interspersed with answering machine messages from his parents who don't really know what to make of him and his cutting but droll remarks, Fulbeck handles the subject with an abundance of

energy and charm.

A gently crafted love story, *Bicycles and Radios*, is set in the small Thai village of Ayuthaya. Nop and Dao have both lost a parent. They tune into a popular radio talk show. Nop, a frequent caller, tries to articulate his sorrow over the airwaves. It seems the only person who understands him is Dao who calls in the next night to offer her advice on how he should get through the grief. The film is gorgeous to look at and is thick with atmosphere—damp, drizzly scenes and cramped, claustrophobic homes. Thai-born filmmaker O Nathapon moves his film at a slow and deliberate pace, allowing his characters to gradually find and love each other.

"Please stay" is David's only plea as his father decides to walk out on his family. You don't ever see the full faces of the adults in Siu Ta's *Kata Practice*. David relentlessly practices and improves his karate moves—taught to him, we guess, by his fleeing father—but he can do nothing while his family as he knows it crumbles around him. "Kata," said to relieve frustration or anger, is a formal exercise practiced in karate which incorporates a series of movements designed to perfect form, agility, stamina, power and speed. The focus on the young warrior's fierce actions and the sounds of insistent and unyielding percussions drive the film to its poignant and inevitably unhappy conclusion.

Darlene Lim's *Hitting Zero* is a series of light-hearted, but sobering vignettes. Elaine, Trevor, Mark, and Melissa struggle with a variety of problems that are making their existence unbearable: a burdensome family heirloom, a bastard housemate, a dead-end job, a first date/first phone call dilemma. The stories interlock and swell out to show the anxiety and dread that could easily depress the most easy-going of people. One of the most telling messages of the film is that we are all just striving to be a great big nothing. That means hitting zero on the student loan, the credit card balances, the mortgage payments, the car payments. Most people are scrambling to break even. As Melissa puts it, getting ahead is not an option when we are all incredibly far behind.

BUNMI ADEOYE LIVES AND WORKS IN TORONTO. SHE IS CURRENTLY WORKING ON A SUPER 8 FILM ABOUT A LONG WALK ACROSS THE CITY



## Karim Zouak

### 1. WHAT KIND OF FILMS DO YOU MAKE?

I make short-length films and videos, abstracted narratives with a preoccupation towards fine art.

### 2. WHAT ARE YOU WORKING ON NOW?

A large-scale installation, called *u-ni-ts*, which will be shown at YYZ Gallery this coming January/February. It is a five projector 16mm film-loop installation, lifting a scene from a major Hollywood disaster flick and projecting each shot in a sequence onto a separate opening on a long wall. The canvases are all framed, evoking a conventional fine art gallery space. As the loops play, the film prints degenerate in quality, so that, as the film scene itself is dissected into its constituent elements, so too is the physical medium of the film. I'm also developing a couple of psychedelic music videos for the band Tricky Woo, writing another short, and painting.

### 3. WHAT'S YOUR PREFERRED MEDIUM? SUPER 8, 16MM OR 35MM?

I love 16mm film—nothing beats the union of portability and image quality that just comes along with it. My trusty Bolex can accommodate an incredible range of techniques, from hand cranking to in-camera mattes, that would be stroke-inducing in Super 8 and an expensive gamble with 35mm.

### 4. HOW DO YOU FINANCE YOUR WORK?

I received an Ontario Arts Council Grant for *u-ni-ts*, and have started to receive commissions for my short-length work.

### 5. HOW ARE YOU DISTRIBUTING YOUR WORK?

With the gracious expertise of the fine people at the Canadian Filmmaker's Distribution Centre.

### 6. HOW DOES LIFT BENEFIT YOU?

Roberto led a workshop on grant proposal writing two years ago, where I had the opportunity to develop the concept of *u-ni-ts* and learn a lot of valuable information about reading and writing grants, and presenting a professional image. It would have taken me a lot of trial and error to learn, if ever, the things that he was happy to share with all of us. The facilities have been key, as far as optically printing the loops is concerned, but the most indispensable part is the people. I have had countless technical obstacles, encouragement deficits and expertise shortcomings eradicated by staff that have either helped with solutions or put me in contact with someone who could.

### 7. WHAT'S BEEN YOUR WORST FILMMAKING EXPERIENCE?

Making *Death To All Film*. I planned a series of in-camera matte shots, creating a sort of Constructivist abstract collage space. Cleverly, I shot in late November, which had me lying on my back for hours on the sidewalk, freezing to death as I cut just the perfect scrap of black paper to put on the matte box. Even worse, this upset the Scientologists of Yonge Street.

### 8. BEST?

Every time I feel that film has transported through the camera and gathered on the pick-up reel. Hallelujah, we can all go home!



# LIFT NEWS

## MESSAGE FROM THE EXECUTIVE DIRECTOR

As we approach the end of the year, we are obliged to review the year and reflect on our experiences at LIFT. 2004 was an interesting year with many highs and lows. Despite the theft of equipment back in May, we are actually coping well financially as we approach our fiscal year end. Fortunately, as an organization, LIFT is strong enough to endure even the most despicable acts of transgression. It is during this troubling period that we are reminded why we are here and what we do for independent filmmaking in our community.

LIFT exists to support innovative forms of independent filmmaking. Film has changed drastically in the past few years. Schools are rapidly discarding their film equipment in favour of (yawn) digital technology. However, LIFT has introduced new services and created new partnerships to ensure that film will continue not only as a time-based medium but also as an art form. It is incumbent on us to promote film and expand the film community to ensure that film resources are hopefully available into the next century!

To that end, LIFT has donated film editing equipment to the Peterborough Arts Umbrella (PAU) and the Northeastern Ontario Film Association (NOFA) in order to encourage filmmaking in parts of the province both near and far.

There are a number of initiatives that we began in 2004 that are in full swing, including the tour of the \$99 No Excuses Film across Ontario. We are planning to screen the \$99 films in Kingston, Ottawa, North Bay, and Sudbury in 2005. Our goal is not only to highlight the achievements of our membership but also illustrate the remarkable creative possibilities of film through technical workshops that occur at each stop of the tour. Martha Colburn has completed her visiting artist residency at LIFT and created some remarkable work with the new 35mm optical printer and in our new 35mm animation suite. We look forward to inviting other remarkable filmmakers from across the world to visit LIFT and share their expertise with the membership.

In 2005 we are planning an ambitious Director's Series of Screenings that will showcase new work by LIFT's established filmmakers as well as a number of Artist Talks that will focus on unique aspects of filmmaking.

We hope to complete our renovations early in 2005. Our new 16/35mm animation suite was booked solid for almost two months as a number of artists took advantage of room for rotoscoping and hand-painted animation in 35mm. The Protocols suite is nearly complete as we put the finishing touches on a mixing room. The darkroom and the mezzanine are next on our renovation agenda. Our filmmaking resources are expanding as we discover new innovative techniques and tools. What a great time to be a filmmaker!

Shine it On!

ROBERTO ARIGANELLO, EXECUTIVE DIRECTOR

## MESSAGE FROM THE BOARD

LIFT Board members met this autumn for the annual Board retreat. It was a particularly warm and sunny day, so we sat under a sprawl of backyard foliage for our meeting. Thanks again to Cuthbert for hosting us, and to everyone who brought edible treats.

Each board member has taken on some responsibility for a LIFT club or ongoing event. The board contact for the Super 8 CineClub, a LIFT club that gathers people together who are interested in creating, watching and revelling in Super 8 films, is Scott Berry. The board contact for LIFT OUT LOUD, the on-going event that offers the mezzanine and some actors to workshop members' scripts, is Brenda Kovrig. The programming team who will be helping plan Artist Talks and Director Series, two events that feature emerging and professional filmmakers, are Ana Barajas and Jane Walker. Cuthbert Duncan is working on outreach connections with disadvantaged youth to offer them the opportunity to create films at LIFT. Jeff Sterne is currently working in collaboration with the National Film Board of Canada to celebrate the upcoming 25th and 30th Anniversaries of LIFT and the NFB (respectively). I myself will be helping out with LIFT's latest offering of a Hand Made/Cameraless Animation Club (real name pending). The first meeting of this club will likely happen in mid-December, and will get underway in the new year.

On behalf of your Board of Directors, I'd like to wish you all a wonderful holiday season. See you at LIFT in 2005!!!

ALEXI MANIS, CHAIR

## LIFT'S NEWEST MEMBERS

(September 11 - November 19, 2004)

Nurjahan Akhlaq  
Caroline Avery  
Tara Beagan  
Andrew Bely  
Cameron Booth  
Hilary Buttrick  
Gustavo Cerquera  
Phil Connell  
Theodore Cornejo  
Alejandro Coronado  
Domenic Cuscianna  
Scott Dawson  
Jun Fan  
Sedina Fiati  
Hasan Ghorbani-M  
Guy Godfree  
Heather Goodwin  
Peter Gruzca  
John Hooper  
James Howard  
Shekhar Iyer  
Shauna Jaeger  
Cliff Johnson  
Susan Justin  
Evyenia Jennie Karagatzides  
Andrew Kines  
Albert Koehl  
Patricia Langer  
Kyah Lloyd  
J. Angus MacCaull  
Paul McCarthy  
Jeremiah McMillan  
Kathleen Meek  
James Milward  
Diana Moore  
Vesna Mostovac  
Teresa Olson  
Lana Paiement  
Robert Parro  
E. Sarah R. Paul  
Kira Procter  
Clarence Rhymer  
Tyson Rose  
Shaleen Sangha  
Dino Santoro  
Jamie Shannon  
Brian Simerl  
Stephen Strangways  
Linnea Swan  
Jessica Tawfik  
Tessie Tsapralis  
Michael Tung  
R.M. Vaughan  
Brooker Wise  
Bob Wiseman  
Susanna Wong

Meng Wong  
Alexander M. Wood  
Ida Yan  
Guy Yarkoni

## FALL 2004 ARTIST IN RESIDENCE

(September 11 - November 19, 2004)

Martha Colburn of Amsterdam, The Netherlands

## VISITING ARTISTS

(September 11 - November 19)

Magali Charrier of Brighton, England  
Alex Mackenzie of Vancouver, Canada

## VOLUNTEER NOTICE BOARD

Thanks to the following members who helped out recently in the office (September 11 - November 19)

Anthony Arnold  
Darryl Callender  
Andrew Choi  
Alejandro Coronado  
Peter Cripps  
Jun Fan  
Helen Holubec  
John Hooper  
Cliff Johnson  
William LaRochelle  
Angua MacCaull  
Peter McBrearty  
Louis Mercier  
James Milward  
Jon Moreel  
Teresa Olson  
Dwane Pennant  
Emmanuel Pokala  
Viki Posidis  
Tyson Rose  
Shaleen Sangha  
Ronald Smith  
Martha Solomon  
Eric Song  
German Taupier  
Lana Paiement  
Brooker Wise  
Meng Wong

## GET INVOLVED

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

### 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 email at [membership@lift.on.ca](mailto:membership@lift.on.ca)  
**Upcoming Orientation Sessions: January 19, 2005; February 16, 2005**

### 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, and the info is vital for our records. For more information and/or a form, call Renata at 416.588.6444 or email [membership@lift.on.ca](mailto: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 an 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 email [liftoutloud@lift.on.ca](mailto:liftoutloud@lift.on.ca). You must be a LIFT member to submit a script. Please call the office to confirm reading dates.

**Dates: January 12 (pushed back due to holiday closure), 2005; February 2, 2005**

### PROGRAMMING COMMITTEE

The Programming Committee (formerly the Special Events Committee) discusses events dedicated to the growth of filmmakers such as Artists and Funding Talks. There will be no more monthly meetings as board and staff members will take care of all planning and organizing, but we will require members' to assist with setting up, collecting tickets, bartending, etc. Calls for volunteers will be listed in the weekly e-bulletin.

### 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](mailto:magazine@lift.on.ca)

**Next meetings: 6:15 pm, January 4, 2005; February 8, 2005**

### WEBSITE COMMITTEE

The Website Committee steers and supports the LIFT website. Committee members receive twenty hours for participating by attending three consecutive meetings and assisting with all additional work involved. Meetings are held on the last Tuesday of every month. Interested members should contact the office at 416.588.6444 or email [communications@lift.on.ca](mailto:communications@lift.on.ca)

**Next Meetings: 6:15 p.m., January 25, 2005; February 22, 2005**

## 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 are \$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.

#### 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.

#### 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

<dbl 24hrs - 8  
A - 8  
R - 8

Degré Zéro

#### PROTOCOLS VOICE-OVER BOOTH COMPLETED

The Protocols 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.

### CALLSFORSUBMISSIONS

#### SPROCKETS TORONTO INTERNATIONAL FILM FESTIVAL FOR CHILDREN

Sprockets Toronto International Film Festival for Children is presented annually every April by the Toronto International Film Festival Group. The 8th edition of the Festival takes place from April 29 to May 8, 2005. Every year we present the best of international and Canadian films for children and youth—shorts, features, documentaries, live action and animation—to Toronto audiences. We are a competitive festival and we are also pleased to host a number of programmers and buyers each year. For more information on Sprockets, please refer to our official website: [www.bell.ca/sprockets](http://www.bell.ca/sprockets) or contact [sprocket@torfilmfest.ca](mailto:sprocket@torfilmfest.ca)  
Deadline: December 20, 2004

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#### JIM BURT SCREENWRITING PRIZE 2005

The Writers Guild of Canada is pleased to announce the 4th Annual Jim Burt Screenwriting Prize. The prize was created to continue the work of the late Jim Burt in recognizing and nurturing new screenwriting talent. The winning screenplay is determined by a jury, who will select the best unproduced longform screenplay which tells a Canadian story in the tradition of the projects Jim Burt represented. The 2005 winner, who will be announced at the Canadian Screenwriting Awards on April 18, 2005, will be presented with a \$1,500 cash prize and have his/her script read by a long-form drama producer. For more information and an application form: [http://www.wgc.ca/jimburt\\_2005.html](http://www.wgc.ca/jimburt_2005.html)  
Deadline: January 19, 2005

#### U OF T FILM & VIDEO FESTIVAL

The U of T Film and Video Festival is now accepting submissions from students, faculty and staff of the University of Toronto and from film and video-makers around the world. All length and genres will be considered.

The 4th Annual U of T Film & Video Festival will be taking place Friday, March 18th, 2005 through Thursday, March 24th, 2005. Entry fee: \$10 CDN. Please make cheque payable to the Hart House Theatre. Entry fee waived for University of Toronto students, staff, alumni and Hart House Senior Members. For more information, rules and submission forms go to [www.harthousetheatre.ca](http://www.harthousetheatre.ca) and click on the 2004/2005 Festival Season Link or contact us at [uoftfilmfest@hart-housetheatre.ca](mailto:uoftfilmfest@hart-housetheatre.ca)

Deadline: February 4, 2005

- PROJECTION - 100 mi  
- Stillroom - 60  
Res. Services

## UPCOMING FUNDING DEADLINES

### CANADA COUNCIL

1.800.263.5588; [www.canadacouncil.ca](http://www.canadacouncil.ca)

Grants to Film and Video Artists  
Research/Creation Grants; Production Grants; Script-writing Grants

Deadline: March 1, 2005

Grants to New Media and Audio Artists  
Research Grants; Production Grants; New Media Residencies

Deadline: 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; [www.arts.on.ca](http://www.arts.on.ca)

Artists' Film and Video

Deadlines: April 15, October 3, 2005

### TORONTO ARTS COUNCIL

416.392.6800; [www.torontoartscouncil.org](http://www.torontoartscouncil.org)

Media Arts

Deadline: TBA (2005)

Artist Publisher Costume Designer Writer Dancer  
Stage Manager Actor Director Producer Editor  
Archivist Composer Musician Sculptor Conductor  
Set Designer Librettist Painter Designer Poet  
Vocalist Fundraiser Consultant Board Member  
**[www.WorkInCulture.ON.CA](http://www.WorkInCulture.ON.CA)**  
Technician Curator Librarian Architect Filmmaker  
Make-up Artist Choreographer Repetiteur Vocalist  
Photographer Vocalist Fundraiser Graphic Designer

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# LIFT Outloud!

LIFT's popular script-reading series **LIFT OUT LOUD** gives filmmakers a chance to workshop their scripts, and actors a chance to hone their chops in front of an audience of peers.

The 2005 Winter LIFT Out Loud schedule is:

Wednesday	January 12 <sup>th</sup>	7pm
Wednesday	February 2 <sup>nd</sup>	7pm
Wednesday	March 2 <sup>nd</sup>	7pm
Wednesday	April 6 <sup>th</sup>	7pm

Readings will take place at LIFT, 37 Hanna Ave., Suite 301, on the mezzanine. For more information, please visit our website at [www.LIFT.on.ca](http://www.LIFT.on.ca), or contact: [liftoutloud@lift.on.ca](mailto:liftoutloud@lift.on.ca)

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Avid Unity

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Conversion

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### 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")	\$ 80.00
1/4 PAGE (2 7/8" x 4 1/8")	\$150.00
1/2 PAGE VERTICAL (2 7/8" x 8 1/2")	\$200.00
1/2 PAGE HORIZONTAL (6" x 4 1/8")	\$200.00
FULL PAGE (6" x 8 1/2")	\$280.00
INSIDE BACK COVER (7" x 10")	\$400.00
OUTSIDE BACK COVER (7" x 10")	\$450.00

DISCOUNTED RATES FOR MORE THAN 1 ISSUE.

CONTACT THE OFFICE FOR DETAILS: 416.588.6444



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**LES 25<sup>e</sup> PRIX GÉNIE**

**Le 21 mars 2005**



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