

FILMPRINT

THE MAGAZINE OF THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO May/June 2006 \$5.00



OY OF THE BEHOLDER: Jewish Film Fest Hits T.O.

FROM THE MOUTHS OF BABES: Teen Female Eye Filmmakers Talk

STORMY WEATHER: George Kuchar in Tornado Alley

MAHHAW-HA-HA... Make Fake Blood

25 MEDIA RESOURCES Across the Country and Around the World



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(Cover Image) Screening at this year's Toronto Jewish Film Festival, Sigalit Fuchs stars as Joy Levine in director Julie Shles' *Joy*; (This page) Filmmaker Lauren Greenfield with patient Shelly Guillery on location for eating disorder flick showing as part of Hot Docs.

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Correction: In the March/April 2006 issue of *FilmPrint* the Cover photo and the photos used in the article "The Mazes of Magador" should have been credited to David McDougal. Stephanie Thompson should have been credited as co-author of the article. *FilmPrint* regrets the errors.

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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EYE WEEKLY



Editorial

"Working with Super 8 was definitely very different from the digital video I'm used to. It took a while to get used to the footage and appreciate it for its imperfections. Once I got used to it, it was a lot of fun to work with," says 17-year-old Emily Joyce who worked on a Super 8 film which will be showcased as part of the Female Eye Film Festival. "From the Mouths of Babes" (p.4), features the thoughts of seven first-time adolescent filmmakers about their celluloid adventures.

Female Eye cineastes are not the only ones putting it out there into the universe. HotDocs (p.6), aluCine (p.8) and the Toronto Jewish Film Festival (p.14) are storming into town with avant-garde and often moving contributions. We've only given you a sample of the full festival experience so be sure to get out there to see for yourself.

Bunmi Adeoye

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Message from the Executive Director

Roberto Ariganello

In the last issue of *FilmPrint*, I had an opportunity to focus—some say rant—on the inadequacies of the public funding structure for artist-run media arts culture in Canada. Perhaps, we should go back in time to figure out how and why the media arts are so poorly funded by public arts councils. Could there possibly be some historical event that contributed to the way the arts are funded in Canada?

It appears that the advent of electricity plays a crucial role in determining which sectors of the arts receive adequate funding. Think about it. Prior to the invention of electricity, the performing arts (theatre, opera, ballet etc.), music and literature were all established as the high art forms. Film, video and new media only emerged after Mr. Edison created artificial light and the opportunity to re-charge batteries.

If we look at the different arts sectors as one big family, media arts is the bastard child of all art forms: the product of an unholy alliance between voltage power and some ingenious inventors. Could it be that the arts councils still look upon the media arts as the red-headed stepdaughter of culture? The current funding structure at the Canada Council, the Ontario Arts Council and the Toronto Arts Council would indicate that the invention of electricity does indeed define the hierarchy of public funding for the arts.

When the cultural family gets together to feed at the public dinner table of annual operating funding, the pre-electrical high arts get to gorge itself while media arts is served crumbs and occasionally leftovers.

Perhaps we should look at other indicators that could define which cultural sectors receive proper funding. The more exclusive an arts organization is (in terms public accessibility,

admission fees etc.) the more likely that they will receive substantial funding. While those arts organizations that are most accessible to the citizens of Canada (like artist-run culture) are most likely to receive the least amount of funding. Is that why the high arts are exclusively in the realm of Canada's wealthiest class?

I can hear my detractors in performing arts now: what about the Toronto International Film Festival? Aren't they a big well-funded media arts organization? Actually TIFF is more of a market than a festival, akin to a stock exchange for film products except for the fact that it doesn't pay dividends in the form of artist fees to any of the filmmakers that participate in the festival.

Perhaps electricity and accessibility are too conceptually abstract to ever be considered satisfactory indicators of public funding for the arts.

The most likely reason media arts remains at the bottom of the public funding barrel is that those individuals in positions of power with any of the arts councils (or with the Department of Canadian Heritage for that matter) don't have roots in the media arts community. Has there ever been an executive director of any arts council in Canada that originated from media arts community? I don't think so. In fact, arts council executive directors almost always come from the performing arts. Could this be the reason why media arts are so poorly funded? When will media arts have a leader that advocates on its behalf?

Perhaps the Board of Directors at the Canada Council and the Prime Minister's Office should consider seeking someone from the media arts community when they look for a replacement for executive director John Hobday.

On a happier note, I am proud to

announce that LIFT will begin our ambitious "Film is Dead. Long Live Film." 25th anniversary project. With the generous financial support of a Commission grant from the Canada Council (yes, I am full of contradictions these days), LIFT will produce 25 film based projects that include 16 films on various gauges, 4 film performances and 5 film-based installations. We look forward to presenting these projects later this year.

Roberto Ariganello
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FROM THE MOUTHS

Female Eye festival director Leslie Ann Coles has developed the first annual professional young filmmaker workshop. The goal says Coles is "to encourage younger women to pursue directing at an earlier stage in their professional/creative growth." After observing that women enter the field and pursue a filmmaking career at a much later stage than men do, Coles decided to begin to mend the imbalance with a younger generation. Armed with a team of professionals, several teenage girls from the film program at Woodbridge College High School were mentored through the process of creating short Super 8 films. The results will premier at their local community and showcase at the **2006 FEMALE EYE FESTIVAL**

DANIELLE PASTORE
AGE 9, GRADE 12

What's your film about?

My film is an experimental, silent film. It is a bit dark, twisted and spiritual with an open ending to let the audience think.

Why did you decide to take part in this project?

Ever since I could get my hands on a video camera, I have been making my own films, however, they'd always been digital. This project gave me a great opportunity to take my filmmaking interest to the next level. With Super 8 I learned that each shot has to be planned more and few mistakes as possible must be made because of the limited film. Also each shot had to be focused individually. The focusing was nerve wrecking because I am used to a digital camera, which requires minimum focus and you can use as much "film" as you want. I respect filmmakers even more because of this experience.

OLIVIA-ALEXIS ILIOU
AGE 10, GRADE 11

What's your film about?

Olivia: Our film is about movement. Every movement leads to another movement and no matter what movement you make, even if it's not a drastic one, it is going to lead somewhere in the long run. In two short minutes it makes you question where you are going and do your movements have destinations?

Ismenia: It's about how we are always in constant motion.

What's been your favourite and least favourite part of the process so far?

Olivia: Filming was our favorite part. It was really fun to see people's reactions. A lot of people took a real interest in our film and we had people volunteering to be in the film. We met a lot of charismatic people and had a lot of fun. Editing was extremely frustrating. There was definitely a point where we were just ready to give up. It became a real chore, but we kept trying and trying and eventually things started to fall in place and

became easier to complete. It was definitely worth it in the end.

What do you want to be when you grow up?

Olivia: I would like to get my Ph.D. in psychology. I'd like to work as a psychologist, while making films on the side of course!
Ismenia: A social worker.

NATASHA MARIE MARIANI
AGE 17, GRADE 12

What's your film about?

It's about my lifelong pursuit of dance and the impact it has had on my life. The theme is dance as a beautiful and passionate art form, from infancy to adulthood. It's somewhat abstract and contemporary, and I wanted to get my message across without being too upfront.

Has working with Super 8 stock and professional equipment changed how you think of film as a visual medium?

I love Super 8. It's a gorgeous medium to work with. It suited the kind of look I was going for. The difficulty I had was when I had dark Super 8 film and had to re-shoot some of my scenes with digital. It was hard making the two

mediums look like they could flow and not have either type jump out. I've only worked with digital before so this was a new and enlightening experience.

What do you want to be when you grow up?

A photographer. With this project, I really enjoyed working with a new medium. Even though it was a little tricky to get the hang of it, the outcome was really neat.

TONYA BEDNARZ
AGE 13, GRADE 12

What's your film about?

Tons... anorexia, self confidence, self perception... it's about how young girls don't like their bodies or how they look.

What do you hope your community gets out of your short?

I really want it to move [the audience]. I want them to feel something after they are done watching the movie.

OF BABES

by Daniella Newman

(Right) "We've been working on these films for a while now, so finally seeing them on screen is going to be exciting," says Female Eye student participant Emily Joyce.

EMILY JOYCE
AGE: 17, GRADE: 11

What's your film about?

Environmental issues and the way that our society is negatively impacting the world around us.

How do you feel about the Female Eye Festival?

I think it's a great outlet for female filmmakers to have a place to show their films in the male-dominated film industry. The opportunity for us to show our films is a great way to encourage young women to take part in this industry.

What's it been like working with Super 8 stock and professional equipment?

Working with Super 8 was definitely very different from the digital video I'm used to. It took a while to get used to the footage and appreciate it for its imperfections. Once I got used to it, it was a lot of fun to work with. The intervalometer and shutter speed options gave you more control over the shots than a digital camera would. I'm pretty excited; we've been working on these films for a while now, so finally seeing them on screen is going to be exciting.

SUNEET PABLA
AGE: 10, GRADE: 11

What's your film about?

My film is various shots of images that I felt depicted a form of beauty. It explores emotions and the interpretation depends on the individual viewing them.

How has working with Super 8 stock and professional equipment changed your relationship to film as a visual medium?

This was my first time using a Super 8 camera and when I first got my set of shots, I admit, I was very unhappy. I got another roll of film to shoot with and when those were processed I had a chance to review all of my footage. It was then that I realized just how amazing images on film are.

What do you want to be when you grow up?

I've always been all over the place about what I want to do in the future. But since being introduced to storytelling through film, I've wanted to become a filmmaker. Before I found out I was chosen to take part in this project, I was a very confused individual. The festival was the perfect opportunity for me to work with a professional, learn things about the industry and look into a future of filmmaking. This is my calling.

The Female Eye Film Festival is on June 15-18, 2006.
See www.femaleeyefilmfestival.com for more details.



RED HOT DOCS

2 0 0 6

by Caroline Avery

North America's largest documentary festival keeps getting bigger. Last year, submissions topped 1400 for just 100 spots. And it's popular. Over 40,000 doc-lovers, close to 2000 industry delegates and media representatives and about 200 international documentary buyers (i.e. broadcasters, sales agents, distributors and programmers) attended screenings of films from 25 countries. A third of those who made it into the festival were first-time filmmakers—for whom there are fantastic opportunities; HotDocs' industry programmes provide huge opportunities for professional development and networking.

The Toronto Documentary Forum (TDF) has been recognized as one of the most effective international marketplaces in North America for producers, broadcasters and filmmakers working in the social, political and cultural documentary genres to connect. Last year, there were nearly 400 attendees, including 98 broadcasters from 15 countries. Twenty-five slots are for filmmakers who already have a broadcast partner and are looking for additional financing, and five slots are for feature-length projects still in development. HotDocs reports that to date, TDF has raised over \$6 million in financing.

Over 100 films from more than 25 countries to be screened in just ten days and I had a chance to preview a few feature-length documentaries.

Thin by photojournalist Lauren Greenfield takes a candid look at the sad, very unglamorous side of eating disorders. Anorexia and bulimia are symptoms of deeper

emotional issues that typically people struggle with for years before seeking help in a locked-in mental health clinic. Greenfield offers us a fly-on-the-wall glimpse into the complex challenges of treatment. What makes **Thin** so remarkable is the trust that Greenfield was able to build with the women. Patients with eating disorders are prone to being secretive and deceitful, yet Greenfield had virtually unlimited access over ten weeks of shooting in a Florida clinic. Almost all of the film was shot handheld in existing light so that the crew could be unrestricted in shooting everywhere: individual and group therapy sessions, staff conferences, nutritionist and doctor appointments, and in lunch rooms. Perhaps the most difficult scenes to watch are the ones showing the women relapsing and purging.

Greenfield concentrates on four women from the clinic. Shelly, 25, is an 86-pound nurse; her dad had a permanent stomach tube insert-

ed for her after he got exasperated with family snapshots showing her with a feeding tube inserted through her nose. She isn't sure she wants it removed because it's so easy to purge whatever food she's eaten. Polly, 29, takes 10 minutes struggling to keep down a small birthday cupcake while joking that she would have really preferred a bran muffin. She'd previously tried to commit suicide after eating two slices of pizza. Alisa, a divorced mother of two, admits that she joined the US Air Force during Desert Storm "just so I could lose weight." And Brittany, who had lost almost 90 lbs in a year talks about sitting with her mom—who also has an eating disorder—going through big bags of candy, chewing and spitting. In between the sadness and tragedy are moments of laughter, when the women rebel against the rules forbidding smoking, or get caught on a trip to a "bookstore" which is really a tattoo parlour.

The Duckling is an intense personal essay, part travelogue by Ono Sayaka, a 20-year-old student of the Japan Academy of Moving Images. Her family wants her to be a cheerful, well-behaved girl with "common sense", and while Sayaka has tried hard to please them, she's angry. She was sent to boarding school when she was five, and hasn't overcome her feelings of fear, loneliness and anxiety. Her brother sexually assaulted her when she was a teenager and she feels dirty and unattractive. She has thoughts of suicide as she struggles to be a good girl in a culture that prizes homogeneity and conformity. All these feelings are documented as she comes to terms with her anger and confronts her family. At the same time, the film touches on how the social fabric of Japanese society is changing. Sayaka's emotional intensity is the opposite of her mother's repressed reactions, while her sister claims she's envious of Sayaka's emotion-



(Left to Right) *Thin* by Lauren Greenfield, *Chances Of The World Changing* by Eric Daniel Metzgar, *Abduction: The Megumi Yokota Story* by Chris Sheridan and Patty Kim.

al honesty and candor. We also see interviews with the adult children of the boarding school, and the teachers, who reflect on how some of the practices of the school, considered appropriate at the time, wouldn't be acceptable now.

The Chances Of The World Changing by New York cinematographer Eric Daniel Metzgar is a delightful, quirky film about extinction and survival. Metzgar documents two years in the life of Richard Ogust, an eccentric writer who was moved by the plight of endangered turtles. He creates a modern day ark for them in his Manhattan penthouse. Immersed in his passion, his writing slips, he's evicted and faces bankruptcy. Soon he's fighting for his own survival as he tries to convince philanthropists to contribute to building an institute that will provide a place of safety for the turtles until the world becomes safe for them in the wild. The World Wildlife Fund estimates that over three-fourths of

Asia's freshwater turtles are threatened or endangered. The cinematography and original score by composer Eric Liebman make this highly watchable, even for those who aren't so keen on reptiles.

Chris Sheridan and Patty Kim's film **Abduction: The Megumi Yokota Story** is a "truth is more bizarre than fiction" tale. In 1977, 13-year-old Megumi Yokota disappeared on her way home from school. For 20 years her devastated parents had no clue who had taken her, nor what had happened to her. Eventually, reports began surfacing that between 1977 and 1982 North Korean agents had been abducting young Japanese adults and taking them to training institutes for North Korean spies where they were forced to teach Japanese language and culture. Megumi might have been one of the 13 missing, kidnapped in error by someone who didn't realize her age. The documentary tells the tragic story of Megumi's parents,

as they and other parents become caught up in an international dispute over what happened to their children and the fight to bring them home.

Before directing **Total Denial** Milena Kaneva was already an accomplished journalist. This film earned her the Václav Havel Special Award for Human Rights for 2006. Her film documents how 15 villagers took UNOCAL, a multinational oil conglomerate, to court in California, forcing the company to take responsibility for their part in the human rights abuses committed during the construction of an oil pipeline in the Myanmar jungle. This is the first time a US corporation has been successfully held accountable for its actions overseas and the implications are huge—so far-reaching in fact that the US Department of Justice wants to roll back the law.

Kaneva lets the story unfold, showing interviews with the villagers and the human rights

activists, and simply contrasts this with the sometimes outrageous testimony of UNOCAL, the blind ignorance and indifference of shareholders and uncomfortable comments from employees who parrot the company line. It's this contrast between passion and indifference that keeps the film moving forward, and makes it so compelling.

HotDocs runs from April 28 through May 7 2006. The Toronto Star sponsors free daytime screenings (before 6 pm) for students and seniors, and screenings after 11:30 pm are also FREE courtesy of CBC Newsworld. www.hotdocs.com

ALU CINETING:

The 7TH aluCine Toronto **LATIN@** Media Festival

by Deirdre Swain

What do you get when you mix a god figure sporting a lamb's head, a boxing superwoman, an illegal apartment window, a recording of the Apollo 8 crew set to trance music and a Native Canadian teenage prostitute? Well, it ain't your grandma's film festival, that's for sure.

"Our intention is to build bridges between North and South," says aluCine Festival Director Jorge Lozano. "We see ourselves as part of a continent. Our intention is to bring Latin American works to Canada and Canadian works to Latin America, and—in a festival context—to mix them up."

In its seventh year, Toronto's aluCine Latin@ Media Festival has definitely succeeded at the last part of their mandate. The provenances of this year's crop of films—200 culled from around 600 submissions—include England, Spain, Vancouver, Montreal, Argentina, Mexico, and Brazil.

One of the most striking films this year is **Perpetual Motion in the Land of Milk and Honey** by AL+AL. According to their website, the two filmmakers met in 1997 and discovered an odd series of similarities, including sharing the same three given names (Alan James Edwards) and the same birth year. **Perpetual Motion** uses animation and blue screen to recreate "Grandfather Brown's"

attempt to build a perpetual motion machine that would give power to the poor and disenfranchised. His attempt, overseen by the lamb of God, is interrupted by "Britney Spears" (a black-catsuited, blonde-wigged figure acts out Spears's "Toxic" video, although the scene shifts to an industrial underground reminiscent both of **Metropolis** and the video for Madonna's "Express Yourself"). The point, apparently, is to show how utopian dreams can be perverted by capitalist seduction, but it's a point that may take more than one viewing to sink in.

In a more accessible vein, **Medianeras**, from Argentina, is a fictional narrative shot on 35mm by Gustavo Teretto. It traces the daily lives of Mariana and Martin, two young people feeling alone and lost in Buenos Aires. Mariana is a window-dresser who feels more secure with a pane of glass between herself and the world; Martin is a web designer who does everything online, including ordering food and having sex. The two pass each

other several times and even "meet" in an Internet chat room, but never meet each other until illegal windows are put in the walls of their apartments. Mariana finally recognizing Martin is a delightful moment with a visual joke that you almost miss, so quickly does it disappear from the screen.

"There's kind of an explosion of a new generation of artists in Latin America right now," says Lozano. The democratizing digital revolution that has been touted by mainstream American directors like Steven Soderbergh and George Lucas is making itself felt around the world. Access to portable, inexpensive equipment like digital cameras and home editing systems is having a similar effect on the film world that the lighter-weight film cameras of the 60s had on the artists of the French New Wave.

That exciting, groundbreaking films can be made on the cheap is part of what keeps a festival like aluCine going. All the people who work at the festival are artists or

filmmakers themselves, and the festival's headquarters are in Lozano's Kensington apartment. There's a definite feeling that everyone's kind of working for coffee and doughnuts, but it doesn't dampen their enthusiasm at all. The filmmakers who can afford to travel to Toronto to present their works are billeted in people's homes, but they'll do it because it's a chance to present and discuss their work with an informed and interested audience.

Lack of funding can create problems, however. As Lozano points out, it takes both time and money just to get your film subtitled, which is key to reaching an international audience. And indeed, two of the preview screeners have no English subtitles. However, one of them, **M**, from Mexico, demonstrates the power of visuals over language; relatively easy to follow, it's about a female boxer battling her inner and outer demons. A mixture of live action (that resembles scenes from **Girlfight** and **Million Dollar Baby**) and anima-



Skill from *M*

tion (flashes of animé, comic books, *Natural Born Killers* and *Run Lola Run*), *M* shows a young woman fighting male attackers, while in her mind she's a superhero defending the world from evil.

Some filmmakers get around the language barrier by excluding it completely. In *Incidences*, a collection of six experimental videos by the Québécois group Perte de Signal, only two pieces involve language at all. In "Genesis" by Sébastien Pesot, a recording of the crew from the Apollo 8 shuttle mission reading from the Book of Genesis is set to trance music over pictures of sound waves and scenes of water and birds flying. The whole effect is like the mellow room at a rave. In "herz_bahn" by Nelly-Eve Rajotte, the camera is pointed at a setting (or rising?) sun shot through a train station. Silhouetted figures prowl around the frame in slo-mo as a heartbeat plays over spooky music. There's a general feeling of unease despite the bright sun and everyday setting. And in "Suite," one of two

pieces by Robin Dupuis, retro-looking squares with hollowed-out middles change colour in time to music. No need for translation here, or not the kind found in a dictionary, anyway.

But it is in a trio of videos from a young Canadian filmmaker that aluCine may have found the perfect representation of their festival. Ariel Lightningchild is part Native Canadian, part Irish, and the story she tells is both immediately comprehensible and distressingly foreign.

Deconstructing Crack Ho (2001) is an autobiographical narrative. Lightningchild suffered abuse at age seven, left home at 11, and by 12 was turning tricks on the street, doing the "kiddie stroll," as she puts it. With great insight, she says she was probably an addict before she ever took drugs, but soon crack cocaine consumed her. Using familiar childhood talismans like block letters and alphabet fridge magnets, Lightningchild is blunt about her work, saying that pimps were abusive, but they also

protected her from the worst of the streets. In a wonderful juxtaposition, she shoots herself from above as she sits on the ground waving pom-poms, looking like a little girl as she muses, "Sometimes it felt like the johns were trying to recapture their youth through me, like some really bad John Cougar Mellencamp song."

Swallow (2002) goes deeper into her life in the sex trade. Lightningchild films herself getting into her streetwalker gear, complete with false nails and thigh-high boots. The cheap video and poor lighting contrive to deglamourize these scenes that in a Hollywood film would be used to titillate. As she does this, she offers a devastating critique of the "alienating feminist jargon" that speaks of sex work in terms of empowerment. She thinks white academic women who write and talk about prostitution are completely divorced from the reality of it, and that racism in the sex industry gets lost in the celebration of white sex workers. When her

johns find out, she's Native: "They want it for cheaper." The whole film is a slap at the ivory tower's take on prostitution, and it's highly effective.

In **Lessons in Conquest** (2004), Lightningchild gets more experimental, comparing the treatment of the Irish and the "Indians" at the hands of the British Crown. Over scenes of smashed eggs, crowns lying in pools of blood and her own face suffocating in plastic, Lightningchild recites her own spoken-word tribute to both sides of her ancestry. **Lessons in Conquest** is about Canada, about its roots and troubled history, about immigration, imperialism and the will to survive, and it shows a growth in both understanding and technique on the part of its maker. As such, it's an ideal showpiece for what aluCine is trying to achieve.

The festival runs from June 1-10 2006. Films will be shown at the National Film Board (150 John St.) at Innis Town Hall at University of Toronto (2 Sussex Ave.) and at the Workman Theatre Project (1001 Queen St. West). For more information, visit www.alucinefestival.com.

WEATHERING THE STORM: CHRISTINA L. BATTLE

With a career spanning over 45 years, George Kuchar's films and videos have inspired generations of film artists and movie watchers. In the mid-1980's, when he first picked up an 8mm camcorder, George began a series of video diaries recording his personal encounters and experiences. Turning the camera on himself, his dairies reveal banal and intimate moments of the everyday complete with his uniquely wry sense of humour and charm.

Each summer for the past 30 years (or so he thinks), George has returned to the small Oklahoma town of El Reno to sit... to wait... to watch the weather...and to smell the alfalfa. The result is an ongoing series collectively titled the **Weather Diaries**. It's hard to say how many **Weather Diaries** there are in total, but you can be sure that during each trip to the quiet town of El Reno a Weather Diary has been made. And you can bet there will be a 2006 diary made this year when George returns to the heart of Tornado Alley.

I met George while studying in San Francisco and immediately saw our common love for and fascination with the weather. George's annual weather-watching trips to the Midwest seemed most intriguing and I wanted to know more. What follows are bits and pieces from an ongoing email conversation, in no particular order, beginning in November 2005.

Christina L. Battle: What's the weather like where you are now?

George Kuchar: It suddenly turned cold here in San Francisco and the thick fog settled in for a day and night. Then it rained. The rain got heavier as a major storm blew in. There was lightning and thunder by morning and lots of blown trash littering the street.

CLB: What's the worst weather storm you've been through?

GK: There's been a whole grab-bag of stuff. I use to fight blizzard conditions to get to work in New York City when the 70 mile per hour winds were freezing my forward speed. Once, lightning struck a motel I was staying at in Oklahoma. It knocked out the phone service and caused the air conditioner to suddenly sound like an electric chair.

In another motel, I had to take my wallet and flee to shelter in a muddy cellar as an F5* tornado was heading into town. Luckily it lifted before hitting the target. Me and four other folks from Texas (plus their two dogs) huddled in fear down there in the mud. Once, a tornado whirled almost directly overhead when I was on the roof of the YMCA. At that time, I was ignorant that the whirling cloud above was the storm. [That's what] the sirens were warning about!

CLB: What is it that initially drew you toward weather watching?

GK: I'm just a weather buff and generally enjoy the natural world even though I live and spend most of my time in cities. Weather is one thing that knows no city limits.

CLB: I just learned there was once a hurricane in the city of Toronto. Maybe I'm the only Canadian not to have known about this before but it blew my mind. I can't imagine! Hurricane Hazel in 1954. They say there were 110 km per hour winds.

GK: I remember Hurricane Hazel because it roared up the Eastern seaboard when I was a kid and affected New York City too. It's a famous storm.

CLB: Where was your coldest weather experience? What's the hottest?

GK: The coldest feels like here in Frisco sometimes as there are very few radiators or steam heat in the apartments here. The dog days of August in the Bronx are torrid enough for me on the hot scale.

IN CONVERSATION WITH **GEORGE KUCHAR**

CLB: I'm terribly scared of being caught in an earthquake. You can imagine, this led to some pretty strange thoughts while living in San Francisco. Somehow I feel like I could run away from any other type of storm, see it coming. But earthquakes? What can you do when the earth is moving below you? Living in San Francisco, I imagine you've been through the real deal more than a few times. What do you remember about the 1989 Bay Area Quake?

GK: I know that this may sound strange, but the best thing about an earthquake is that it catches you completely off guard. Suddenly it's happening and there's no time for dread or even fear. In a few seconds you realize what is happening and all attention is riveted on the danger. All extraneous thoughts are gone and there's only this event. It's like being caught in the middle of a big accident and all you can do is watch it unfold. You do hope that the accident does not involve you too much and there is also the fascination of watching the normal world go crazy. What, with the street rushing toward you in billowing swells as if you were standing on the ocean. Parked cars also behave like moored boats riding waves. Buildings vibrate to a fever pitch and then lean over into the street and utility wires flutter and snap taut on dancing telephone poles. There's also a loud rushing noise as if a hurricane is blowing overhead while the ground below makes a deep, grinding rumble like some sort of electrical generator causing these special effects. It all ends with a crazy, drunken swaying in all directions and then it's very quiet. At least that was what I experienced in 1989.

CLB: In *Weather Diary 1* you watch a storm chaser on tv. Was it Warren Faidley? He refers to himself as "The world's first, full-time, professional storm chaser."

GK: No, it's probably a local tv weather guy that I'm watching on tv. Someone familiar with the local sky scene.

CLB: I read that you once referred to yourself as a "storm squatter." Do you have dreams to ever try out storm chasing?

GK: I never learned how to drive a car and get constipated if I sit too long. I like squatting near porcelain bowls.

CLB: How did you first find yourself in El Reno?

GK: I took a bus from Oklahoma City there because I wanted to get out into the countryside. [El Reno] also was close enough to an airport for an easy escape.

CLB: Do you plan to head to El Reno again this year?

GK: I go in the spring and like smelling the alfalfa.

² According to the Fujita Scale, used to rate the intensity of a tornado by examining the damage caused after it has passed over a man-made structure. F5 = Incredible damage. Strong frame houses leveled off foundations and swept away; automobile-sized missiles fly through the air in excess of 100 meters (109 yds); trees debarked; incredible phenomena will occur.

The Weather Diary Series

These are the titles which are typically considered to be a part of the *Weather Diary Series*, but according to George: "There's a whole bunch of other ones and if the blurb says that it was shot in Oklahoma then it's a *Weather Diary* of sorts (although there are a few tapes where Oklahoma was squeezed into another topic which engulfs it)."

THE WEATHER DIARIES: an ongoing series by George Kuchar

<i>Wild Night in El Reno</i> (1977)
<i>Weather Diary 1</i> (1986)
<i>Weather Diary 2</i> (1987)
<i>Weather Diary 3</i> (1988)
<i>Weather Diary 4</i> (1988)
<i>Weather Diary 5</i> (1989)
<i>Weather Diary 6</i> [Scenes from a Vacation] (1990)
<i>Weather Watch</i> [Weather Diary 7] (1991)
<i>Interior Vacuum</i> [Weather Diary 8] (1992)
<i>Sunbelt Serenade, Part 1, Oklahoma</i> [Weather Diary 9] (1993)
<i>Route 666</i> [Weather Diary 10] (1994)
<i>George, Pepe, and Pancho</i> [Weather Diary 11] (1995)
<i>Season Of Sorrow</i> [Weather Diary 12] (1996)



25

FILM RESOURCES

FOR MEDIA ARTISTS

THREE

ISLAND MEDIA ARTS CO-OP

Established: 1978
 Web: www.islandmedia.psi.ca
 Phone: 902.892.3131
 City: Charlottetown

Mandate: Assist media artists in their independent production efforts; serve as an information center about festivals, publications, conferences, grants, and all matters concerned with media arts production and distribution; initiate and support artists at all levels by offering workshops, mentorships information seminars and outreach programs when feasibly possible.
Annual Fee: General: \$25; producer member: \$40

FOUR

NEW BRUNSWICK FILMMAKER'S CO-OP

Established: 1979
 Web: www.nbfilmcoop.com
 Phone: 506.455.1632
 City: Fredericton

Mandate: Provide a facility and equipment pool to those interested in 16mm film and digital video production; offer an environment in which members can learn skills needed to make a film or video; be an active voice in the promotion of independent film/video in New Brunswick.
Annual Fee: \$5 initiation fee; full: \$40; associate member: \$20

ONTARIO

FIVE

INDEPENDENT FILMMAKERS' CO-OP OF OTTAWA

Established: 1991
 Web: www.ifco.ca
 Phone: 613.569.1789
 City: Ottawa

Mandate: Encourage a critical discourse in and an historical appreciation of film and to develop, support and sustain an innovative and diverse Ottawa-based community of artists.
Annual Fee: \$75; \$25 (Student)

SIX

CANADIAN FILMMAKERS DISTRIBUTION CENTRE

Established: 1967
 Web: www.cfmcc.org
 Phone: 416.588.0725
 City: Toronto

Mandate: Increase distribution opportunities, audiences and visibility for artist and independent film.
Notable members: Richard Kerr, Sook-Yin Lee
Annual Fee: \$75

SEVEN

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

Established: 1981
 Web: www.lifit.on.ca
 Phone: 416.588.6444
 City: Toronto

Mandate: Support and encourage independent filmmaking through the exchange of information and access to equipment and facilities; provide an enthusiastic and respectful environment within which members can share their talents, knowledge, and resources in order to express themselves creatively through film.

Unique facts: The largest media arts co-op in Canada.
Annual Fee: Affiliate: \$50; associate: \$60; full member: \$120

PRAIRIES

EIGHT

CALGARY SOCIETY OF INDEPENDENT FILMMAKERS

Established: 1978
 Web: www.csif.org
 Phone: 403.205.4747
 City: Calgary

Mandate: Encourage the production and exhibition of film in an artistic, social and cultural context. The CSIF is structured in such a way as to enable filmmakers to learn, develop and practice filmmaking in an environment free from box office pressure, ensuring an integrity of product and allowing for the development of an indigenous film language.

Annual Fee: General: \$15; associate: \$40; production member: \$60

NINE

Quickdraw Animation Society (Film Production)

Established: 1984
 Web: <http://gas.own.com/>
 Phone: 403.261.5767
 City: Calgary

Mandate: To support and encourage the production of innovative independent animation and to develop the appreciation of all types of animation as a viable artistic medium.

Annual Fee: Subscription: \$15; associate: \$25; kids: \$30; producing member: \$50

TEN

SASKATCHEWAN FILMPOOL CO-OP

Established: 1977
 Web: www.filmpool.ca
 Phone: 306.757.8318
 City: Regina

Mandate: A non-profit artist-run centre which supports and encourages independent visionary filmmaking by Saskatchewan artists.
Annual Fee: Subscriber: \$25; basic: \$50; full member: \$60

ELEVEN

WINNIPEG FILM GROUP

Established: 1974
 Web: www.winnipegfilmgroup.com
 Phone: 204.925.3456
 City: Winnipeg

Mandate: Assist members in four areas of film development: production, training, exhibition, and distribution.
Notable members: Guy Maddin, John Paiz, Matt Holm, Sean Garrity, Clive Holden

PACIFIC

TWELVE

CINEWORKS

Established: 1980
 Web: www.cineworks.ca
 Phone: 604.685.3841
 City: Vancouver

Mandate: Provide facilities for the production of independent, non-sponsored film; assist in the production, distribution and exhibition of independent films, having educational and cultural benefit to the community; support and arrange public exhibitions and workshops aimed at increasing film awareness and knowledge.

Notable members: Julie Kwan
Annual Fee: Associate: \$26; general member: \$100

THIRTEEN

PRAXIS CENTRE FOR SCREENWRITERS

Established: 1986
 Web: www.praxisfilm.com
 Phone: 604.268.7880
 City: Vancouver

Mandate: A resource centre and meeting place for screenwriters of all levels; provide a wide range of events and activities, including competitions, workshops and seminars. Praxis is part of Simon Fraser University's School for the Contemporary Arts.

Unique facts: Guest writers and directors at Praxis workshops have included Noel Baker, Sharon Riis, Sally Potter, Don McKellar. Director Patricia Gruben is executive director of the organization. Numerous festival hits developed with the aid of a Praxis screenwriting prize include Thom Fitzgerald's *The Hanging Garden*, Mina Shum's *Double Happiness*, and Peter Behren's *Cadillac Girls*.
Annual Fee: \$15-\$55

FOURTEEN

INDIGENOUS MEDIA ARTS GROUP

Established: 1998
Web: www.imag-nation.com
Phone: 604.871.0173
City: Vancouver

Mandate: Encourage and facilitate the promotion, development and dissemination of First Peoples media arts, arts and culture.

Unique facts: IMAGeNation 8th Annual Aboriginal Film and Video Festival takes places between 22-25 June 2006.

QUEBEC FIFTEEN

GROUPE INTERVENTION VIDEO

Established: 1975
Web: www.givideo.org
Phone: 514.271.5506
City: Montreal

Mandate: Ensure production access for women who make independent multimedia art; promote works directed by women and increase their visibility; acquire, distribute, exhibit and produce independent videos directed by women.

Annual Fee: \$25

SIXTEEN

LES FILMS DE L'AUTRE

Established: 1988
Web: www.lesfilmsdelautre.com
Phone: 514.396.2651

City: Montreal
Mandate: Assist members in every aspect of production.

Notable members: Manon Briand, Catherine Martin, Carlos Ferrand, Joanne Gagné, Michka Saal.
Fee: \$100 (if application successful)

SEVENTEEN

MAIN FILM

Established: 1988
Web: www.mainfilm.qc.ca
Phone: 514.845.7442
City: Montreal

Mandate: Facilitate, stimulate and promote independent filmmaking
Annual Fee: Associate member \$70; active member additional \$50

EIGHTEEN

SPIRAFILM

Established: 1977
Web: www.mediuse.org/spirafilm/
Phone: 418.523.1275
City: Quebec

Mandate: Support the creation of original works in quality film and video.

live screenwriting events with some of cinema's top creative talent.

Notable members: Board members include writers Anthony Minghella, Meera Syal, Mike Figgis, and Daniel Balmis (Miramax Film President).

Unique facts: The Script Factory has a staff of ten who deliver an annual training programme which sculpts over 1000 people per year; stages more than 50 live events per year in partnership with some of the most senior filmmakers in the international industry, such as Spike Lee, Wes Anderson, Robert Altman.

Annual Fee: None

TWENTY TWO

SHOOTING PEOPLE

Established: 1998
Web: www.shootingpeople.org
Email: contact@shootingpeople.org
City: London, U.K. (with a New York chapter)

Mandate: A catalyst for change, growth and innovation, Shooting People helps members get their films made and find the audiences they deserve.

Unique facts: Shooting People has 29 000 members, offices in New York, London and plans for an additional office in Los Angeles in 2006. Shooting People is a completely self-sufficient community run on the funds generated by the small annual membership fee. Shooting People is 100% independent community run by filmmakers for filmmakers.

Annual Fee: \$40 (US)

TWENTY THREE

THE FILM-MAKERS' COOPERATIVE

Established: 1962
Web: www.film-makerscoop.com
Phone: 212.267.5665
City: New York

Mandate: The Film-Makers' Cooperative is a non-exclusive distribution organization that does not select work, or look for any particular style, genre or budget. It is up to the maker to decide what sort of film or video he or she should make.

Unique facts: Film-makers Coop is a distribution organization. Once you are a member you can list your work in the rental catalog, which goes out to several thousand renters and is now on-line as well. Filmmakers set the rental prices of their films, 50% of which goes back to the filmmaker, while 40% goes to the cooperative.

Annual Fee: \$40 (US)

TWENTY FOUR

MOVIAIE

Established: 1997
Web: www.moviaie.org
Phone: 717.277.7575
City: Harrisburg, PA

Mandate: Moviaie is Harrisburg's first independent cinema and seeks to show movies by artists and filmmakers at the edge of art and cinema. The theater also hosts an annual arts festival.

Notable members: Co-founders of Moviaie are Colib Smith and Bryan Baker. Filmmakers who have visited or participated in Moviaie events include John Waters, Mike and George Kuchar, and Marjia Calburn.

Annual Fee: None

TWENTY FIVE

CANYON CINEMA

Established: 1961
Web: www.canyoncinema.com
Phone: 415.626.2255
City: San Francisco

Mandate: Distribution of 16mm films and videotapes by independent film artists.

Unique facts: Canyon Cinema first emerged in filmmaker Bruce Baillie's Canyon, California backyard in 1961. Films were projected from the kitchen window onto an army surplus screen. More than 40% of Canyon's gross income is returned directly to the filmmakers. Filmmaker-members write their own descriptions of their films for the Canyon Cinema Catalog.

Annual Fee: \$100 (US)

Compiled by Corinna vanGerwen, Annie MacDonell and Kathleen Olmstead.

VOY OF THE BEHOLDER

THE 14TH TORONTO JEWISH FILM FESTIVAL

by Daniella Newman

I admit it. For years I avoided attending the Toronto Jewish Film Festival. Being Jewish myself, I imagined running into former teachers and mothers of now-married exes. My shameful neuroticism was, of course, my great loss. All grown up, I finally attended last year's festival, with no unwanted run-ins. And I was struck by the quality and diversity of films. Yup, diversity, in both style and theme, so you'd best leave the matzoh ball, pickled herring, Manischewitz expectations at home. As for the stereotypical themes of mother troubles, marriage woes, immigration sentiments, assimilation, and sexual escapades, well, these are just the stuff of humanity—Jewish or not. Thankfully, at this festival these themes were explored with a renewed sense of—dare I write it—chutzpa. And the upcoming 14th Annual Jewish cinematic celebration promises to deliver more of the same. Executive director Helen Zukerman and managing director Ellie Skrow granted *FilmPrint* a glimpse of what's to come... besides the messiah.

GROWTH STRATEGIES

How has the TJFF grown over the years?

Helen Zukerman: The attendance has exploded from about 7,500 to 30,000. The first festival was five days long with about 25 films; this year it will triple that with 75 films.

Would you like to reach a more secular or younger audience? What initiatives are you taking to increase attendance and expand your audience?

HZ: It has always been one of our goals to reach people who are not of Jewish descent. We are a Jewish Film Festival, not a Festival for the Jews. If we wanted to be a film festival for Jews only, we would be screening at a different location, within the Jewish community area in North Toronto.

We always look for new opportuni-

ties. For example, whenever we have special interest films, we do outreach to groups, organizations, ethnic newspapers and consulates. This year, Omni TV gave us a grant for the production of a commercial that will be subtitled in French, Italian and Russian. We're screening films from those countries, and this enables us to reach people in those communities.

We will also be running an ad campaign on the subway and will target cafes and restaurants on College and Queen Streets, which will help us reach both a younger and more secular audience.

Besides advertising, are you taking other initiatives to reach those audiences?

Ellie Skrow: We consciously programmed sidebar themes to reach beyond our core audience. "Rhythm

and Jews" is the largest curated program. It looks at the relationship between black and Jewish music from the time of the arrival of Jewish immigrants to America in the 1880s, through the vaudeville, Big Band eras, the hey-day of jazz and blues right up to the rap, reggae and hip hop of today.

We will also have a few music documentaries that will appeal to classical music fans. And we're featuring a talk about Betty Boop's Yiddish immigrant roots using cartoon clips to illustrate the point. For children, there will be a free animated series based on celebrated author/illustrator Maurice Sendak's work, plus a documentary about him for the adults.

Last but not least, we are presenting a special spotlight on Academy award-winning actor-director Lee Grant, who will be attending the festival. We're screening two of her films: **Tell me a**





(Left to Right) *Petite Jerusalem*, *The Journey of Vaan Nguyen*, *Jewboy*, *Irene Williams: Queen of Lincoln Road*, and *Strange Fruit* are all screening at this year's festival.

Riddle and a profile of Kirk and Michael Douglas called *A Father... A Son... Once Upon a Time in Hollywood*.

Why would someone who isn't Jewish want to attend?

HZ: The reasons for non-Jews to attend are varied, but most importantly, we screen good-quality international films that are of interest to everyone and anyone.

OUT-OF-TOWN GUESTS

This year, Toronto hosts the fifth international conference of Jewish festivals. How did this come to be?

ES: It's never been held in Canada before, so the National Foundation for Jewish Culture in New York, who sponsors the conference, sent a representative to last year's TIFF to check on locations, venues and facilities. They liked what they saw and invited us to host. The Toronto fest has a great reputation, so here we are.

Which festivals are involved in the conference?

ES: Over 100 Jewish film festivals

worldwide have been invited. Last year the conference was opened for the first time to participants from around the world; previously, it was a conference for North American festivals only. Delegates came from Mexico, Britain, Copenhagen, Israel, Warsaw, Berlin, Amsterdam and others.

What's in store for the international conference attendees?

ES: Three days of workshops, screenings, receptions, informal get-togethers, and networking opportunities, with some events open to the public. Panel discussions will cover topics such as film distribution, marketing, festival organizational concerns such as board of directors structures and fund-raising, and a comparison of European to North American Jewish film festivals. The keynote speaker is Canadian producer Robert Lantos.

PICK OF THE CROP

What kind of submissions did you get this year?

HZ: We looked at more than 300 films. Not as many on 35MM as in the past.

ES: We got more submissions on DVD.

HZ: The age of video has enabled many more filmmakers to create movies because shooting on video is much less expensive than film. That has led to a lot of experimental pictures. Although I have been selecting films for the festival for 14 years, each year I find a few that make me sit up and take note. For example, this year we have a film about the Jews of Eritrea. I learned a whole lot about a group of Jews that are descended from the Romans and have a synagogue on Broome Street in New York.

ES: Different countries have strong showings each year—this year we received lots of submissions from France and Germany.

What do you look for in submissions?

ES: Unique spin on familiar subjects, quality, and variety in subject matter. And we're always looking for good comedy.

HZ: We look for films that showcase the diversity of the Jewish experience around the world. We look for films that engage us and perhaps expand our view of what being Jewish means.



Mostly we look for films that entertain and enlighten.

What pointers do you have for the independent filmmakers who would like to see their work accepted?

HZ: Edit, edit, edit. Many of the films we get are too long. If they are good, we show them, but so many could be better if they were edited more closely.

Also consider if the film is of interest to many. We get wonderful family stories that some of us love, but a wider audience wouldn't care much about them. And make sure your angle, or point of view, is different than other films that cover the same topic.

ES: Also, good publicity stills are not a requirement, but they sure help get filmmakers' work noticed. Independent filmmakers sometimes forget this part.

Your top three picks from the TJFF?

HZ: *Photographer* directed by Dariusz Jablonski, *The Hebrew Hammer* by Jonathan Kesselman, and *Behind Enemy Lines* by Dov Gil-Har.

ES: *Autumn Sun*, an Argentinean feature directed by Eduardo Mignogna; *Secret Lives* by Aviva Slesin, a doc

that brought me to tears and that works on several levels; *Strange Fruit* by Joel Katz, which is about the writing of Billie Holiday song; and *Hebrew Hammer*. That's four, but this last film is one of a kind.

What makes a film Jewish?

HZ: You have just asked the \$64,000 question. This is an exciting ongoing debate. We often say "Jewish sensibility," which always leads to a fascinating discussion. The filmmakers do not have to be Jewish but their films have to be. By the same token, we wouldn't show Spielberg's films that are not Jewish, just because he is. One of the decisions we made many years ago is that any film made in Israel is automatically considered to be Jewish even though the content may not be particularly.

Do Jewish movie themes and stories differ between nationalities? Do you find the sense of identity, struggle and humour the same despite the origin and language of delivery?

HZ: Of course, the most fascinating thing about Jewish films is that the Jews from different countries have their

own traditions. The Sephardic experience is different from the Ashkenazi one. The Israeli experience is often different from our North American one. The differences in humour are always interesting, too.

ES: Yes, particularly humour. There are universal themes, commonalities but also differences; also film style of every country and every filmmaker is distinct—basically it's the art of storytelling; that's what makes film so fascinating.

The festival runs from May 6-14 2006.
For more information, visit www.tjff.com.

MAKEUP FOR FILM



Filmmakers at work can sometimes look like that guy in the circus who has to keep 10 plates spinning in the air at the same time. They must pay adequate attention to each plate, or risk having the entire thing crash down at their feet. For a filmmaker of dramatic narratives, this analogy describes the vital balance in maintaining the “suspension of disbelief.” The audience appreciates only when the entire structure is up. The eye is always drawn to the plate about to fall.

As Michelle Malin laments, filmmakers often pay inadequate attention to the use of makeup as an element in the filmic illusion—and that becomes the one plate that potentially brings the whole thing down.

A dual-grad of Western University’s Cinema Studies and Ryerson’s film production programmes, Malin has worked for over two years as a makeup artist in a number of Toronto film productions. She recently offered her time to discuss some steps a filmmaker can take to improve the use of makeup in their films.

THINK ABOUT MAKEUP A BIT EARLIER

“Some producers tend to leave certain things at the bottom of the list,” says Malin. “The bottom three are often sound, costumes and makeup.” For Malin if there are any last minute special makeup requirements, it makes the job so much harder: “Sometimes I get first calls from [producers who say,] ‘Can you be on set tomorrow at 6am?’ Nothing is planned out, it makes me feel anxious, and I immediately say no.”

These eleventh hour calls probably arise from a lack of understanding of the makeup artist’s role: “There is a lot of prep you have to do other than just making the actor look good in front of lights. There is, for example, use of makeup arising from the plot—like sweat, tears, or if someone falls and

cuts their lip; or makeup for characterization, like tattoos or scars. It’s a little more than doing makeup for prom. It’s important to be familiar with the script, with the shoot, with the actors. And most people don’t know that.”

BE ORGANIZED

An oft-repeated theme in our discussion was the ability for the producer to maintain a well-organized set in different ways. Time is especially important for the makeup artist because the artist’s day often starts a few hours before the first shot. Every actor must be made up and ready before shooting begins. Working in a disorganized shoot often means the makeup artist endures the longest hours: “If the producer has done her job, you’ll know by the first shot on the first day. For example, if it’s three hours late to start on the first shot, how is the second day going to go?”

After a couple of bad experiences, Malin has taken to writing her own contracts; for shoots she deems to likely be disorganized, there are clear stipulations for overtime.

“Keep me on a set for more than 12 hours and I’ll get cranky,” she admits.

Malin acknowledges a definite difference between being a makeup artist on smaller, volunteer film shoots as opposed to larger, industry/unionized sets. The former can be disorganized, while the latter can be too regimented. The ideal appears to be a shoot incorporating the best of both worlds: “I like working on independent projects that are very organized and where everyone is very dedicated and every role is filled.”

by Victor Fan

BE CLEAR

Every film has its own definition of film makeup, but the key is to be clear. This is another reason for Malin to draft her own contracts; this forces her to ask the right questions before taking on the job.

Roles that can sometimes be lumped into the makeup artist's include:

Continuity (usually in smaller crews);

Hair "Any hairstyles requiring historical research must be discussed," says Malin;

Special FX (often the makeup duties are given to the special effects department—which is potentially a death-knell).

Malin sees it as her own responsibility to clarify her role with the producer and to work all the details into the contract. However, producers and filmmakers should be proactive to avoid misunderstandings and ill-will down the road.

NURTURE A POSITIVE ATMOSPHERE WITH SIMILAR PERSONALITIES

Ultimately, the film shoot is a collaborative process. The key determinant to doing great work often comes down to the relationships and whether the director/producer succeeds in creating a positive, supportive atmosphere: "When it's a great set, everyone works more like a team to get the final project done, no matter what—whether it's the makeup person lugging the grip equipment or the DOP touching up makeup when I'm not in the room."

MOST COMMON MAKEUP RECIPES

RECIPE FOR MOVIE-BLOOD

(non-toxic; but doesn't sound like it tastes too nice either!)

1. Combine:
8 parts peanut butter
16 parts corn syrup
2. Add:
4 parts (non-sudsy) soap
1 part red colouring
a few drops of blue or brown food colouring
3. Stir more corn syrup in until you reach the desired consistency.
4. Refrigerate unused blood in an airtight container.

Tips: Use brown corn syrup if you want a darker, darker, horror-movie type blood. If you want a 'more pleasant' variety of blood—go with the white corn syrup.

RECIPE FOR FAKE WOUNDS

What You Need:
Petroleum jelly
Red food coloring
Cocoa powder
Disposable tissue
Bowl
Toothpicks

1. Use a toothpick to mix 3–4 drops of red food coloring into a dollop of petroleum jelly.
2. Stir in enough cocoa (a pinch or so) to darken the red color to a deeper, blood-like tint.
3. Separate the tissue and tear out a small rectangle (3x2 inches) from a single layer of the paper.
4. Place the tissue at the wound site and cover it with the petroleum jelly mixture.
5. Mold the tissue into a wound shape, with the edges raised higher than the center of the wound.
6. Add some petroleum jelly mixture to the center of the wound.
7. Sprinkle cocoa at the edges of the wound to darken it. Add cocoa to the "wound" center if a scabby (as opposed to fresh) appearance is desired.

Recipes courtesy of About.com

ONLINE RESOURCES

www.makeup411.com

The emphasis is on non-special effects makeup. Features newest products and trends. Includes techniques used on stars in popular Hollywood films. Useful for the glamour makeup look (i.e. fashion, portrait-style cinematography)

www.jushhome.com/AmMoviePart/

Jushhome.com Amateur Movie Part is a nice online resource for DV filmmaking covering a breadth of topics. This link will get you to a list of sites that deal with film makeup. Includes recipes, information pages about makeup for film in general, links to popular film makeup product manufacturers.

www.sylak.com

For the technically inclined and the more adventurous makeup DIYer, Most of the tutorials outlined here include raw materials that can be gathered at most arts and crafts shops. Detailed tutorials give you a sense of the work required in producing the makeup results you want. Just in case your film calls for your actor to age by 2000 years or so, this is the site for you!

SHOOTING SCHEDULES by Daniel Albahary

A shooting schedule is a document that outlines how a movie will be shot. Not all films use them—such as some experimental and documentaries—but for films that do, the shooting schedule is equally your most dependable and volatile crew member.

A script uses words to describe moving pictures. And these moving pictures need to be filmed as time efficiently, and cost effectively as possible. The script organizes the way in which the scenes and sequences are to be presented; the shooting schedule organizes the order in which scenes and sequences will be filmed.

A basic shooting schedule is created by “breaking down a script.” This means isolating each scene in the film into a single identifiable unit; determining who appears in each of these scenes; and deciding what wardrobe, equipment and props will be required. For example, a bunch of scenes that take place at the same location, but at different times in the story may be grouped together so that the unit is in and out quickly and doesn’t have to come back multiple times to the same location.

Usually, the script supervisor ensures continuity is maintained throughout the

various scenes filmed (remember they will be presented in a different order on screen). A relatively inexpensive way to do this yourself is to take digital snapshots of the actors and the sets so that you are reminded of how the actors were dressed and the set up for each scene. You simply look at the digital snapshot and recreate the scene you shot earlier. Wardrobe people often use Polaroids, but that can get quite expensive; digital is fine for this purpose.

If certain actors are only available on certain days, organize your shooting schedule so that you film only scenes in which they appear. Thus all the scenes involving these actors may be shot in order to accommodate their timetable. It also helps to keep costs down because you only have to pay actors for one or two day’s worth of work, even though they may appear in several different scenes throughout the entire film.

You can arrange your shoot based on the availability of equipment you’re planning to use. Maybe a particular camera and lens, crane or jib are available on certain days and not others. Thus you get all the shots needed using the equipment on the days you have it and then move onto the rest of the scenes and shots.

Maybe you decide to shoot all exteriors first and then move to interiors.

While the shooting schedule is a dependable way to organize your film, but it can be volatile because it is an organic thing. It is a living, breathing thing that invariably changes as the production moves forward or in some cases doesn’t move at all.

“Why?” you ask. Because scenes do not get completed in time, actors can’t hit their marks, directors don’t know what they want, the weather becomes inclement, equipment breaks down, film stock gets depleted... the list goes on and on.

That is why you have to have alternatives included in your schedule—things you can shoot as an alternative should what you initially planned to shoot becomes impossible or unlikely to achieve.

So yeah, you may plan to film at the Beaches on Saturday, but what if it rains? Unless you’re hoping for rain and need it for the film, what are you going to do? Go home and do nothing? No, as much as you might like to have a nice neat and finalized schedule, you must make sure it is flexible and can meet the various demands that the process of production inherently presents.

Day/Date	Scene	Interior/Exterior	Day/Night	Shot Description/Summary	Location	Characters/Talent	H/M/W/Art/Prop Dept. Notes
8:00 am–9:00 am	40	INT.	DAY	Daniel writes article in front of computer.	Home office	Daniel	Computer Coffee Mug
9:00 am–9:30 am	41	INT.	DAY	Daniel is interrupted by visitor knocking at door.	Home office	Daniel 1, 3	Computer Coffee Mug
9:30 am–10:00 am	41a	INT.	DAY	Daniel listens to door-to-door salesperson	Home office	Daniel 1, 3	
9:30 am–10:00 am	CREW BREAK						

BASIC SHOOTING SCHEDULE SAMPLE On a feature or a short, the first assistant director will usually create the shooting schedule for the film, but you can do this for your film. While software like *Movie Magic* or *Final Draft* is available to help you, you should be able to create a basic shooting schedule using nothing more than a word processor or a spreadsheet. Sometimes you will see an actor referred to as a number; the number corresponds to a number assigned to each actor on the cast list and call sheet. A basic shooting schedule includes the following information. Use this simple template to build your own schedule. Have fun and remember to be flexible with your document.

MOOSEFACTORY

by Roberto Ariganello

WEENEEBEG ABORIGINAL FILM & VIDEO FESTIVAL

Moose Factory is a small island town located near the frigid shores of James Bay and home of the Moose Cree First Nation. In March of 2006, I had the pleasure of attending the Weeneebeg Aboriginal Film & Video Festival in Moose Factory, ON. LIFT and the Weeneebeg Festival are collaborating on an ambitious mentorship program that would see aspiring filmmakers from the North travel to Toronto and learn the craft of filmmaking at LIFT over a three-year period. The first stage

of this partnership involved the delivery of film equipment to Moose Factory. Our goal is to create a media arts centre in the North where film is a viable option to aspiring media artists. So I drove a minivan filled with a 16mm Steenbeck, sound bench, 16mm projector and workshop supplies up to Cochrane, ON (about 800 kilometers from Toronto). Because there is no road from Cochrane to Moosonee, the minivan had to be loaded onto a train—the Polar Bear Express—and upon arrival

in Moosonee, driven across the frozen Moose River to Moose Factory. I also had an opportunity to teach a camera-less animation workshop to 16 enthusiastic participants and screen their work at the festival. This year's festival was truly a remarkable event, with a number of extraordinary films and engaging workshops.

See extended Weeneebeg report online at www.lift.on.ca



(Left to right from top) 16mm Steenbeck donated by LIFT to Moose Factory community; Getting ready for a screening at Cree Echo Lodge; Festival organizer and filmmaker Paul Rickard introduces a program at festival; Post-screening Antics: (Left to Right) dir. Jeff Dorn (*Khayden's Campaign*), actor Glen Gould (*The Winter Chill*), dir. Alex Meraz (*Fruits of our Labor*), dancer Katrina Rickard, dir. Tracey Deer (*Mohawk Girls*), actor Dakota House (*The Winter Chill*), (foreground) actor Nathaniel Arcand (*Johnny Too Tall*); Festival participants dir. Ervin Chartrand skidoos with cinematographer Tracey Loufitt; Festival organizers Fred and Paul Rickard present Roberto Ariganello with a gift in appreciation of LIFT's contribution to the festival.

2006 LIFT ARTIST-IN-RESIDENCE:

YUIKO MATSUYAMA

1 How would you describe the films you make?

This is a difficult question to answer. I aim to make films that manage to get the audience to see images inside of themselves.

2 What are you working on as LIFT's International Artist-in-Residence?

I am making my new film tentatively titled *Island* with the 1K optical printer and other equipment. This is my first film where human beings appear!

I intend to use old Super 8 footage of my family. I guess that film will become a "found footage film" and a personal documentary. Without the 1K and the help of LIFT's staff, my new film could not exist.

3 What is your preferred medium?

I especially prefer film media like Super 8 and 16MM because I can touch it and manipulate it. Natural phenomena, from miniscule to huge, inspire me.

4 How did you make the transition from social psychology to filmmaking?

I studied the psychological function of advertising and the relationship between language and images in advertising at University. After graduation, I wanted to make images myself, so I went to the Institute of Moving Image at Image Forum in Shibuya and got to know the world of experimental cinema.



Island by Yuiko Matsuyama

5 Who is a filmmaker or artist who you admire?

Hou Hsiao-hsien, Andrei Tarkovsky, Len Lye. And, though they are not filmmakers, Yayoi Kusama and Georgia O'Keeffe.

6 How are you distributing your work?

I distribute my films by myself. In Europe, Light Cone distributes my film *Flower*.

7 What's the best advice you've received?

"Don't mind about anyone's saying. Believe yourself and your sense." from Mr. Hou Hsiao-hsien.

8 What would you be doing if you could not make films?

Maybe be a Japanese folk singer. (If reincarnation is possible, I would like to be a singer next).

Interview by Ana Barojas

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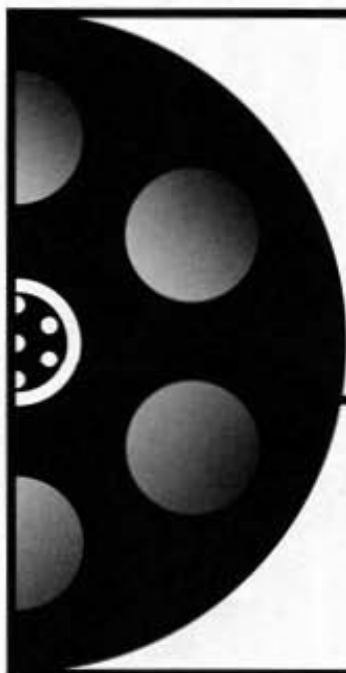
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For more information, please contact Michael Barker, Communications Coordinator at 416.588.6444, or by email at communications@lift.on.ca.

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