

JULY '86

L.I.F.T.
LIAISON OF
INDEPENDENT
FILMMAKERS OF
TORONTO

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To ALL members & Friends:

On the evening of July 10 your Board of Directors gathered to deal with some very pressing questions. As of this summer L.I.F.T. is just over six years old. We seem to have made it through the formative years intact and quite strong. We have members who produce three minute experimental films, forty minute dramas, feature documentaries, and feature dramas. These are admirable accomplishments that have come about with a tremendous amount of support from a great many individuals and organizations. In the past we have grown from within, changing and evolving as our members slowly but surely came into their own. The board feels that it is now time for significant change and development to accommodate the needs of it's members who want, and are, growing up very fast. If these needs are not met, then these people will move on taking with them the experience of the past years.

The question arises: just what is L.I.F.T.? Is it a place where people spend the first two years of their career after they have left film school? Is it a place for those who have never made films before go to to get their film education? Maybe these roles are enough and those members who are looking for something more should move on, either on their own, or possibly form another more involved co-operative.

What came out of these initial discussions by the board were three predominant approaches that L.I.F.T. could take:

1. To continue in our present capacity as a service oriented group to support production/post production on members' films, to act as a resource center for information, and to support and encourage young filmmakers.
2. That L.I.F.T. should follow the ACPAV example and turn its energies towards the inhouse production of small dramas and docs eventually leading to LIFT producing feature films.
3. That LIFT adopts a more serious role as a support organization catering to the needs of people who want to continue producing independent films on a much larger scale than we are presently seeing at LIFT.
4. All of the above, or





5. None of the above, or
6. Some of the above.

The overall feeling was that LIFT has to grow up, soon. We must address the predominant lack of commitment by the membership to the co-operative. We must also present a more serious attitude; and hopefully remove the perception of LIFT as the club you join when you finish film school! Many of our members have serious ambitions of making a significant contribution to the Canadian film community and the board believes that LIFT should reflect these aspirations.

These next few months are critical to the survival of LIFT. In September a new Board of Directors is to be selected. Who is going to take on the job? A few of the present board are not interested in doing this somewhat thankless job for another year. And, because of the lack of help from members in the past year, a few have expressed doubts about continuing their participation with LIFT at all. Who is going to organize the next major screening of LIFT films? Who is going to accomplish the volunteer tasks that need doing at the office? Will the new board be made up of new members who will have to re-invent the wheel when it comes to policy and progress in LIFT?

* What it comes down to is feedback and co-operation. This is, after all, supposed to be a co-op. We have to know how our membership feels about both LIFT's future and their own. We need volunteers to do everything from painting the door, bringing empties back to the beer store, to giving workshops and writing articles for the newsletter. What we have to do is share information and experience, so that we can all grow as filmmakers and help each other.

This is just the beginning of the dialogue on our future. This dialogue must continue from all members of the co-operative!

Another very important discussion revolved around the membership bylaws. All those on the board believed that the key to any change is in the quality of the membership. What has come down to is a re-organization of the membership policy with the emphasis on the idea that "voluntary work earns you your position in LIFT". What has been created is the "Affiliate status" which is for all those people who pay \$15.00 and rather than actively participate, be able to come to the monthly meetings/screenings, and receive the newsletter once a month. The next stage is the "Associate member status", which allows the member all the benefits of an affiliate, but also access to our equipment, all workshops and meetings, observation of Board of Director's meetings, but the person must put in 20 volunteer hours at the co-op, be it conducting a workshop, writing an article for the newsletter, or whatever. To become a full member, you must be already an associate, and you must put in an additional 20 hours of work, but at this point you start getting paid for your labour, at a rate of three "theoretical LIFT dollars" per hour, up to a yearly total of \$300.00, which can be used against equipment rental. The 1920's era wages reflect extremely low rates we charge for equipment. As a full member you are entitled to be a part of the Board of Directors, rent equipment at a lesser rate than an associate would pay, and can also receive up to \$2000.00 in the form of a grant for initiation or completion of a film. A full member must also pay an additional \$85.00 to gain this status. Both associates and full members are expected to put in at least 20 hours of work each year.

(...cont. page 8)



CHILDREN'S DRAMA WORKSHOPS.

Linda Outcalt and I are currently setting out to explore the area of children's drama, and are conducting film workshops with children in order to help us learn more about the creativity, perception and outlooks of today's young people.

Working with 11 students from Burnham School's Special Needs/Enrichment program, we conducted a four day workshop session at this school in the Cobourg area. The workshop stipulation that students write film ideas based on or rooted in their own experiences proved at first to be a difficult challenge. The immediate response was to reproduce in some way a television/film stereotype. However, through discussion, encouraging students to reflect on their own day to day experiences with friends, parents, siblings, they began to think of interesting ideas for films. Subsequently, each group completed the filming and editing of a Super 8 drama of approximately five minutes in length and equipped with animated titles.

The Grade 5 and 6 group who work with computers regularly as part of their school curriculum decided to make a drama about a student's obsession with a particular computer program. The film, entitled HELP, I'M TRAPPED IN A COMPUTER, features a student who is so fixated with a computer program that he actually dreams that he enters into it and has troubles getting out. The grade 7 and 8 group, fascinated with the dynamic graphic shapes of their own school playground decided to make a drama about the activity surrounding the playground. The film, entitled FRIENDS? uses the playground swings, ladders, bridges, etc., as a context to show the wild frolic and play of the school's Grade 1 pupils. In addition, each student completed a short 16mm clear leader project on which they drew animated shapes and lines.

Much community interest was generated, and both the Northumberland Cable TV company and local newspaper came out to document the different workshop stages and interviewed the students, teachers and workshop instructors. We are now preparing to shoot a short children's drama this fall, based on the findings of our last workshop.

---Adrienne Mitchell





TORONTO WOMEN IN FILM AND VIDEO

TWFV is a non-profit organization of professional women, founded to recognize and promote the contributions of women in the Canadian film and video industry. It maintains a support network and an education forum that links women in the international film and video fields, working to ensure that all areas of the public and private sectors are responsive to the needs of women in the industry.

TWFV was initiated in December 1984 by a group of Canadian film professionals who came together at the international women's film festival "Through her Eyes" held at Harbourfront in Toronto. They met with visitors from the New York chapter of Women in Film whose enthusiasm and information-sharing was the catalyst that created a Toronto chapter.

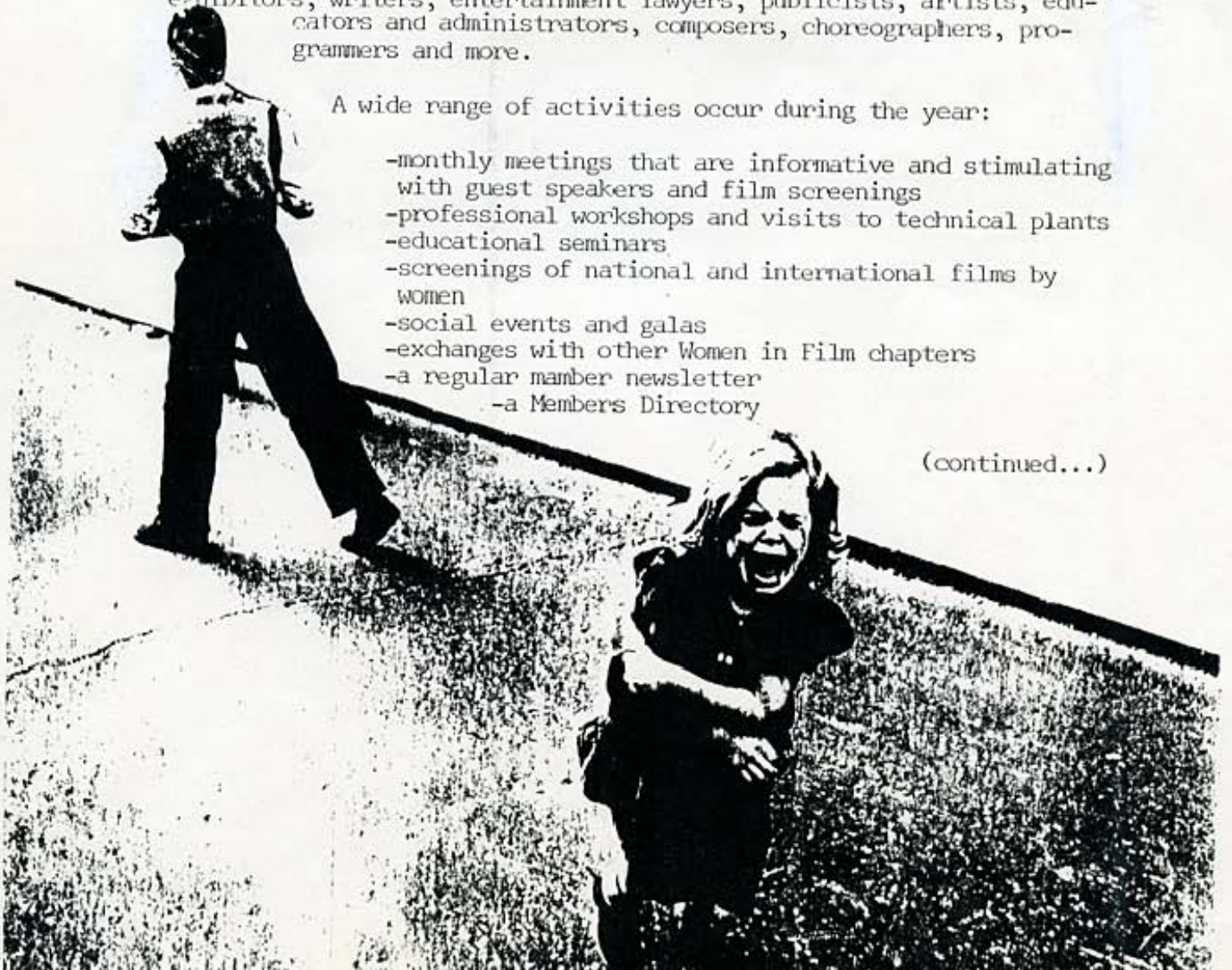
TWFV is a separate entity, with links to chapters in several U.S. cities (New York, Chicago, Washington, and Los Angeles among them) and, through Women in Film International, to over a dozen foreign countries.

Membership in TWFV is open to all women working in every facet of the film and video industry: Producers and directors, crews and production personnel, performers, casting agents and managers, distributors and exhibitors, writers, entertainment lawyers, publicists, artists, educators and administrators, composers, choreographers, programmers and more.

A wide range of activities occur during the year:

- monthly meetings that are informative and stimulating with guest speakers and film screenings
- professional workshops and visits to technical plants
- educational seminars
- screenings of national and international films by women
- social events and galas
- exchanges with other Women in Film chapters
- a regular member newsletter
- a Members Directory

(continued...)



There are two categories of membership: Full and Associate Members

Full Members: are women who have a minimum of three years of professional experience in the film and video industry, or a minimum of one year's work in TWFV, and who live and work in Toronto.

Associate Members: are women who do not meet the requirements for full membership, but who wish to join the organization. Associate members receive the newsletter free of charge and can attend all open meetings, but who do not have voting privileges.

TORONTO WOMEN IN FILM has taken the summer off and will be starting again in September with participation in the Trade Forum at the Toronto Festival of Festivals. For those interested in attending any of the events the TWFV hotline is 367-5426.

QUICK CUTS!

-Janis Lundman

***JEREMY PODSWA has sold his half-hour film DAVID ROCHE TALKS TO YOU ABOUT LOVE to Britain's Channel Four, and they are now looking at his new film that's just been completed NION IN THE CABARET DE LA VITA. NION will be screened sometime before the summer's over. Jeremy is presently deep into development of his new film project.

***JOHN CROCKFORD and KAREN LAWRIE are working on the continual evolution of their film which started out as a documentary about Karen's grandfather in Brockville, then they shot some "travelogue" type footage in Arizona and Nevada, and they're now starting to cut the footage to music. John concedes that "...we're kind of making it up as we go along." John also wanted me to mention that he is a set builder and is looking for work. Phone 481-1341 or 979-5523.

***PATRICIA ROZEMA is, if all goes according to plan, going to shoot her feature length drama OH, THE THINGS I'VE SEEN in early September. Patricia and co-producer ALEXANDRA RAFFE are still looking for resumes - #1, 785 Queen St. East M4M 1H5, phone 461 8874.

***STEVE DIMARCO's half-hour drama ANDY MOEBRICK'S LAST STAND is completed, and Steve is looking for a distributor. Global-TV, who bought a previous film of Steves called TRANSPIANT rejected his new film on the grounds that it was "too seedy".

Steve just finished directing an episode of Nelvana's THE EDISON TWINS and will most likely be directing an episode of THE CAMPBELLS for CBC.

***MALCOLM HARRIS and MICHAEL CONNOLLY have started their documentary AMISTAD (Spanish for friendship). Using cultural exchange as a vehicle, AMISTAD will examine the special relationship Canada and Cuba have established with regards to trade, cultural exchange, etc.



TORONTO
*Women
 in Film*
 & VIDEO



THE SAGA OF A WOMAN AND HER DOG

A WOMAN AND HER DOG is a half-hour comedy/drama, completed in ten months at a cost of approximately \$39,000.00. It was made without any government or corporate assistance whatsoever. I was asked to write a short piece explaining how this was achieved.

It's an unusual situation I know, but it was accomplished through fairly conventional means. As usual, the bulk of the money came from the filmmaker's pocket. This came from the carefully preserved CBC sale money from my previous film SNOWSCREEN. The rest came from private individuals who believed in me and the work. Combine that with a patient local industry and very careful organization, and you've got it.

It was a process that in retrospect I'm proud to have brought off, but not one that I'd like to repeat. If you wish to make commercial films (I do) you very quickly realize that they cost a hell of a lot of money. I don't honestly believe that it's possible to produce a dramatic film of any kind for less than this cost me. Any story that you create is automatically a new reality, and alternative realities are expensive indulgences to dabble in. You can't pull it off if there are technical deficiencies of any kind that will distract your audience from the story.

The reason I don't want to repeat the financial process of A WOMAN AND HER DOG is that the next project will undoubtedly cost more, and then you're dealing with figures that just can't be taken care of privately. A WOMAN AND HER DOG was a production that by commercial standards and logistics was actually incredibly simple. Only one principal location, a cast of two... the costs involved were realistic to create a professional result, one that I'm proud of.

---Rob Shoub

FILM FIVE

FILM FIVE is a collection of recently completed films, independent and Canadian, that will be screened at a to-be-announced location in Toronto in the fall. FILM FIVE is being organized by various co-ops in Canada, and LIFT's participation is being handled by Adrienne Mitchell and Camelia Frieberg. The other co-ops involved are from Montreal, Winnipeg, and Calgary. Camelia and Adrienne were a little concerned about the curation and promotion of the event and are trying to re-organize the fall showing in Toronto. They will be making a presentation to the NFB and try to get them interested and possibly involved, and well as approaching the OFDC about possible help. Camelia and Adrienne are looking for some volunteers to help with the initial organization of the screening and preparation of grant applications. You can call Adrienne at 534 6435 and Camelia at 530 0364. Camelia and/or Adrienne will explain in more detail about FILM FIVE at the next general meeting on July 28th, Monday, 7:00 sharp at the L.I.F.T. space.

---C.B.

MORE QUICK CUTS!

***The editor of COMPOSITION, the quarterly magazine that goes out to all members of the Alliance, the collection of film co-ops in Canada, is looking for articles for the next issue due this fall. Editor and designer KIKI THORNE will pay two cents a word for published pieces, and you can write to her at COMPOSITION, 339 Margueretta St., Toronto, M6H 3S4, or phone 531 3401. I would have made almost \$3.50 for this blurb.

THE L.I.F.T. BOARD OF DIRECTORS.

The following is a list of the present Board of Directors. They area that they are responsible for is listed, as is their phone numbers. If you are interested in lending some support by putting in some volunteer time, these people need all the help they can get.

ADRIENNE MITCHELL - Public relations and Exhibition. Adrienne is currently organizing the FILM FIVE project. Phone 534 6435.

CAMELIA FRIEBERG - Workshops and meetings. Camellia is interested in hearing what kinds of workshops/screenings/seminars members would like to conduct or attend. She is also working with Adrienne on FILM FIVE. Ph: 530 0364.

JANIS LUNDMAN - The computer project. Janis is applying for funding for a "make work" program that would see two personal computers and three full time employess for a year-long duration at LIFT starting in January. Call Janis at 469 2334 or 626 5465.

ALEXANDRA JAFFE - Administration and Finance. Alex is doing the books and official grant and corporate applications for LIFT. Phone 461 8874.

BRUCE MACDONALD- Benefits and Deals. Bruce is trying to arrange deals with labs and other film related businesses for LIFT members. 921 9272.

COLIN BRUNTON - Membership. Colin is running the day-to-day operation of the co-op this summer and is organizing the members' files, and trying to recruit new members. There's lots of little things to do at the office that he could use help with. Phone 367 5080 or, at LIFT, 596 8233.

KEITH HLADY - Newsletter and equipment. Keith edited this newsletter, and is going to organize proficiency tests that are now manadatory for members to undergo in order to use LIFT equipment. He is also trying to inventory all equipment. Phone Keith at 363 3420.

KEITH DUNNET. Equipment. Keith is compiling a list of the equipment that we'll be buying this year, and is working on a fund-raising scheme to add some money to LIFT's coffers. Phone 844 6389 or 691 2456.

The following is a list of paid-up full members and their numbers. A complete list of all members, associate and full, will be published in the next newsletter.

| | |
|-----------------------------|------------------------------|
| COLIN BRUNTON - 367 5080 | KEITH HLADY - 363 3420 |
| JOHN CROCKFORD - 481 1341 | ADRIENNE MITCHELL - 534 6435 |
| STEVE DIMARCO - 429 5653 | KATHY MORIN - 535 9883 |
| KEITH DUNNET - 844 6389 | CHARLNE OLSON - 533 2616 |
| CAMELIA FRIEBERG - 530 0364 | JEREMY PODESWA - 596 7535 |
| ROB SHOUB - 533 4269 | BLY WEYMAN - 534 7114 |

"...these people need all the help they can get."





WHEN I WAS IN THE EDITING ROOM, KEITH ASKED TO BORROW MY CHARGE X CARD:

HE WANTED TO COPY IT FOR AN ARTICLE ON HOW TO FINANCE YOUR FILM.

So, I told him my own film financing Charge X story, which goes like this:

There were two of us making this film and we both got our hands on old pieces of equipment; my partner borrowed some family money and bought an inexpensive BL - as the story goes, from a friend who got it from the widow of a deceased filmmaker - and I, took my courage and purchased the body of an old ST with one prime lens on my Charge X.

We then mortgaged the equipment as collateral for a loan from a progressive credit union sympathetic to the proposed film. This gave us just enough money to get just enough stock to shoot on a four to one ratio. And with the resulting material we were able to get a small completion grant. .

I don't recommend Charge X as the way to finance anything; it's literally the most expensive interest rate going, and my Charge X, which had never been used to it's limit before my purchase has since been constantly in use.

---Mary-Jane Gomes

(New Membership bylaws continued from page 2)

Until August 8 all past associate and full members may simply renew their membership in the co-op without having to put in the new required 20 free hours, giving these people a period of amnesty. We stress that we want members who are going to get actively involved with the co-op. We are going to keep close track on the volunteer hours, and if you think that you have already put in some time in the past year you should approach Colin and try to convince him. Good Luck! WE WOULD LIKE TO RECEIVE YOUR COMMENTS, IN WRITING, ABOUT OUR PROPOSED CHANGES. TELL US WHAT YOU THINK...

This is the last newsletter that is going out to those members who have not paid their dues, so if you want to continue receiving it, send us \$15.00 and you can become an affiliate member. Colin Brunton is keeping fairly regular hours at the office, and if you have any questions about LIFT policies or want to book equipment, give him a call, or drop by for a coffee. Alexandra Raffe is no longer work-out of the office, but has joined the Board of Directors and handles business and finance. We feel it is important to keep Alex involved with LIFT so that we retain some continuity with our various business and government associates. And the final word is, that despite what we said in the last newsletter, our monthly meetings will continue to be held on the last Monday of each month.

---Keith Hlady



'Your order is meaningless, my chaos is significant.'

Nathanael West

'I like my movies made in Hollywood.'

Richard Nixon

'Only the perverse fantasy can still save us.'

Goethe, to Eckerman

'Behind the initiation to sensual pleasure, there loom narcotics.'

Pope Paul VII

'By the displacement of an atom, a world may be shaken.'

Oscar Wilde

'Film is the greatest teacher, because it teaches not only through the brain, but through the whole body.'

Vsevolod Pudovkin

'The cinema implies a total inversion of values, a complete upheaval of optics, of perspective and logic. It is more exciting than phosphorus, more captivating than love.'

Antonin Artaud

'Don't go on multiplying the mysteries,' Unwin said. 'They should be kept simple. Bear in mind Poe's purloined letter, bear in mind Zangwill's locked room.'

'Or made complex,' replied Dunraven. 'Bear in mind the universe.'

Jorge Luis Borges

HOW I SOLD MY FILM TO THE C.B.C.

A TRIP AROUND LAKE ONTARIO sat in Rena Krawagna's office for a couple of weeks when she phoned to ask me to come in and talk about it. Confident that I was going to be rejected in a polite manner, I bet a roommate \$10.00 that my film would not be purchased for the CBC's token show for independent filmmakers, CANADIAN REFLECTIONS. It turned out to be the best ten bucks I ever lost. When Rena told me how much she could possibly pay, I shot her this concerned, grimacing face that was my idea of tough and cool negotiation. The contract I received in the mail a couple of weeks later stipulated the higher of the two quotes she gave me, and I got \$9,000.00 for unlimited airing over the next three years, and a verbatim agreement that allows me to re-sell the film to pay or free TV once the initial airing has been shown. The bad side of this is that Rena asked me to make a cut in the film so as to not offend the sensibilities of the afternoon audience primed on daytime CBC fare like TRAPPER JOHN, M.D. and CORONATION STREET. Personally I don't find graphic oral descriptions of a man who skins cats and saves their pelts, budgies that fly into pots of boiling water, and tiny UFO's engaged in the mysterious mutilation of pet guinea-pigs offend my sensibilities, (but then again, I think that THE TEXAS CHAINSAW MASSACRE is a great film) and I thought that this was an important scene in the movie, but at the moment I was more concerned with feeding some of the hungry film wolves gathered at my back door than a showing of integrity, so I agreed. It was aired on July 16 with Peter Mettler's EASTERN AVENUE, an hour of programming that Rena feels is her most daring airing in REFLECTIONS' history. I called Rena the day after to find out if there was any feedback, and she told me that after arriving at her office the next day she was expecting a flood of irate calls, but was relieved not to receive any. Prior to the screening she was congratulated by many filmmakers for her willingness to show a program like this, and she now thinks that she can be even braver next year. Rena has expressed an interest in attending one of our monthly meetings, and she says that her door at the CBC is always open. Her door is located at 415 Yonge Street, third floor, and her number is 975-7748. CANADIAN REFLECTIONS is on the CBC at 3:00 weekdays.



---Colin Brunton

Here's a list of CANADIAN REFLECTIONS' schedule up until August 12.

- July 23 - A VENERABLE OCCASION and LOOKING FOR MARTIN LAVUT
- July 25 - SNOWSCREEN: THE ART OF MICHAEL SNOW and THE POND
- July 28 - LONG POINT: DIAMOND IN THE ROUGH and NO VACANCY
- July 29 - BEYOND REALISM
- July 30 - RIDE INTO HISTORY and GATHERING AT CAMPBELLFORD
- July 31 - AN ADVENTURE IN CURIOSITY and DON PROCH - THE SPIRIT OF ASESSIPI
- August 1 - K.Y.T.E.S. HOW WE DREAM OURSELVES
- August 5 - IMMORTAL IMAGE and LOWLANDS
- August 6 - IKPIK BAY - NOT THE LAND BUT OURSELVES and THE ALL SOOKE DAY STORY
- August 7 - TOKENS OF MYSELF and RISE AND FALL OF SILVER ISLET
- Aug. 8 - ARM OF GOLD and HOT STUFF
- Aug. 11 - THE LAST DAYS OF OKAK and PUKASKWA
- Aug. 12 - RANCH

LATE BREAKING NEWS:
Congrats to Atom Egoyan and Bruce MacDonald for getting their films scheduled at this year's Festival of Festivals. Atom's M&N: A PASSION PLAYGROUND and Bruce's KNOCK! KNOCK! will be part of the PERSPECTIVE CANADA screenings this year.....





EVEN MORE QUICK CUTS!

***We hope that upon receiving this issue of our newsletter all the other film co-ops will put us on their mailing list and we can start trading articles and information that will benefit us all. We get info from the Winnipeg Film Group, but that's about it, so let's start now, eh.

***VOS PRODUCTIONS (PATRICIA ROZEMA and ALEX RAFFE) say that their distributor outside Canada for PASSION: A LETTER IN 16MM are good. "These people are dynamite!" says Alex of COE FILM ASSOCIATES in New York, N.Y. CFA claim that they are the largest distributor of shorts and documentaries to television in the U.S.A., and they hit all the markets. They seem willing to screen anything on 3/4 or 1/2 inch video or 16mm. Interested parties can peruse their brochure on file at L.I.F.T.

***The deadline for the 12th Annual Grierson Documentary Seminars is July 31. The seminars take place from November 16 - 21 at Niagara-on-the-Lake this year, and is open to any recently completed (or films that will be finished before the screenings) Canadian documentaries and docu-dramas, both film and video, any length. For more info drop by the office and photocopy the application form.

***Storyboard artist ALAN SPINNEY is looking for work (591 9199).

***COLIN BRUNION is ready to sign a "letter of agreement" with Jon Rochecamp of Film Transit in Montreal to handle overseas television sales of A TRIP AROUND LAKE ONTARIO. Good (as in honest and caring) distributors are hard to find, and Colin was recommended to go to Jon by several filmmakers during the Alliance conference in Quebec, as well as the CC's Francoyse Picard. More on this in the August issue.

***KEITH HLADY has finished his ten minute short film THERE IS A RALLY, and is trying to get it screened for possible inclusion in the Festival. Keith is currently shooting and producing TOBY MacLENNAN's experimental film entitled HOW WILL ANYONE KNOW I'M HERE, and is "...writing like a #*#@ madman!" in preparation for his half-hour drama to shoot in the spring of 1987. If not before, we'll get a chance to see Keith's film at the next LIFT meeting.

***MARY-JANE GOMES is cutting her feature documentary, working title THE CANADA FILM, and after another trip to the east, and another trip to the west, it will be completed by early 1987. The majority of the technical work on the film is being done by women.

***More late breaking news: Sound recordist Kathy Morin is looking for work. She has her own equipment and negotiable rates and can be reached @ 535-9883

***HOT OFF THE PRESS!!! LUIS GARCIA is negotiating for a sale with TVO for his feature film ONCE ONE SUMMER, now in semi-fine-cut stage as Luis edits in Montreal. More next month folks...



JUNE'S HOT SHORTS

The monthly meeting on June 30th was held at the L.I.F.T. space and the members and friends that came by were treated to an evening of recent short films by L.I.F.T. members and others. The windows were darkened by black card, the chairs re-arranged, beers sold for a buck a bottle, and the exact right amount of people showed up (23) to watch PLECO by the CFMDC's Ross Turnbull, Atom Egoyan's MEN: A PASSION PLAYGROUND, Colin Brunton's A TRIP AROUND LAKE ONTARIO, and a film on gay rights in South Africa by John Greyson

called A MOFFIE CALLED SIMON that John slaved over for almost ten whole days. Fred Jones dropped by and screened WORKING TITLE and an earlier film that he and his partner Ken Scott made called REAL TO REEL. Despite the heat and some initial sound problems it was a fun night. Special thanks to G.W. PACKER for being the evening's projectionist...

FILMS FROM THE NEW FOUND LAND

GENERAL MEETING, MONDAY JULY 28th at 7:00 SHARP
in the LIFT space, 345 Adelaide Street W., #505

A night of great films from NIFCO, the Newfoundland Independent Filmmaker's Cooperative, includes:

SISTERS OF THE SILVER SCALPEL 12 minutes, by
Mike Jones

DOLLY CAKE 20 minutes, also by Mike Jones

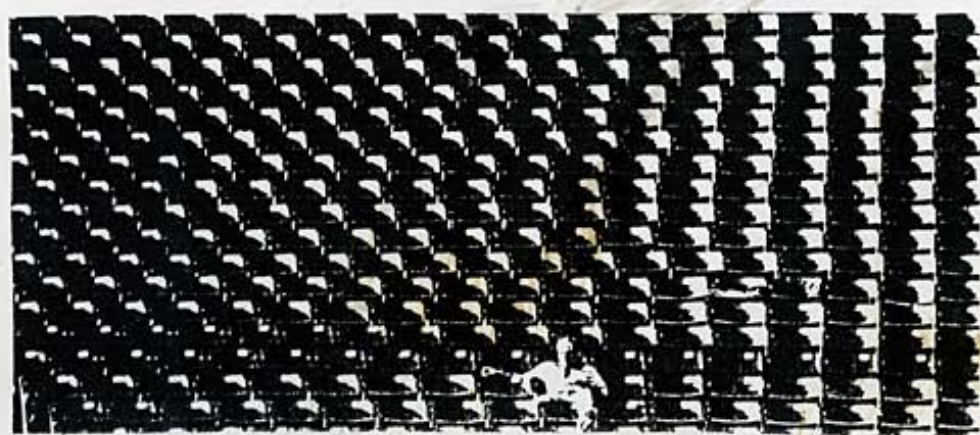
HEY ELVIS! 20 minutes, by Edward Rich, and

EXTRAORDINARY VISITOR, 20 minutes, couldn't find
out who made this at press time...

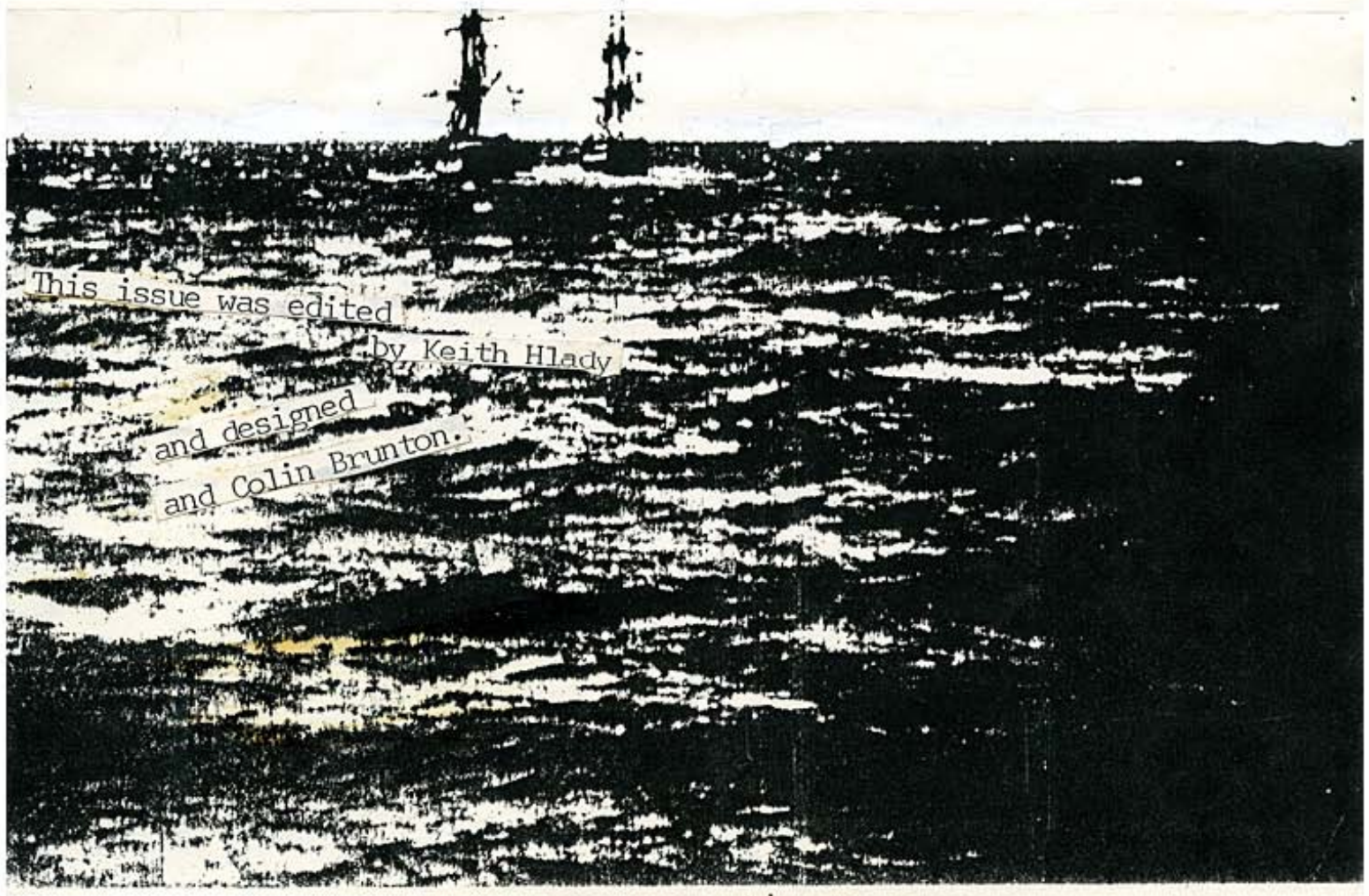
Plus a wrap-up of the Board of Director's philosophy meeting we had a couple of weeks ago about LIFT's direction for the future, a talk on FILM FIVE (indie Canadian film tour) and B E E R ! ! !

**THE RESPONSE IS INCREDIBLE!
THE DEMAND IS UNPRECEDENTED!**

HEY YOU! An added attraction will be the sneak preview of Keith Hlady's short film - THERE IS A RALLY, a ten minute film shot at the big peace rally in NY, NY a few years ago, w/psychedelic bagpipes and B&W footage shot by Mark Achbar, & colour by Keith ...



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This issue was edited
by Keith Hlady
and designed
and Colin Brunton.