

JUNE 1986

LIAISON OF
INDEPENDENT
FILMMAKERS OF
TORONTO

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TO ALL MEMBERS:

Well folks, sorry for having missed a month but we're back on the track now and gearing up for a busy summer. LIFT is about to acquire it's new Bolex H-16 package. Our new light package is safely tucked into the equipment room. After a problem with one of the mags on the Arri and a misunderstanding in regards to proper use of our newly acquired Nagra IV, the board believes it's time to implement a number of measures to avoid future mishaps. First of all, a thorough, if basic, workshop on the use of the equipment. Depending on the response, this is a workshop that may be repeated monthly. We are hoping to find within our membership two or three individuals with ample experience and patience to teach all interested in the ins and outs of our equipment (camera, lights, sound). So if you're ready and willing to either attend or to lead a workshop, let us know.

In future all members wishing to book the equipment must have either attended a workshop or be able to convince the equipment co-ordinator that they are competent in the use of the equipment. Our goal is to safeguard the equipment as well to increase member's active participation in LIFT - this is a co-op after all. Secondly, the board will be meeting shortly to discuss and vote in new policy on access to equipment. If any new policies are set before the end of the month they will be announced at the monthly meeting on Monday June 30th, and then included in the next newsletter for all to peruse at their leisure.

That brings me to the next point. We've been asked by the FUNNEL to change our monthly meetings from the last Monday of each month to another date due to the conflict this creates with the FUNNEL's screening night...and the last Tuesday of every month is MEDIA PEOPLE FOR SOCIAL RESPONSIBILITY and the CANADIAN INDEPENDENT FILM CAUCUS, so...how does the last Wednesday of each month sound? We're going to stick to Monday for this next meeting and then unless we hear any strong objections from the membership, the last Wednesday of every month will become our official monthly meeting night.



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REPORT ON APRIL 28TH MONTHLY MEETING WITH RHOMBUS MEDIA

Barbara Willis Sweete of Rhombus Media Inc. was invited to attend the LIFT general meeting to show and discuss two of her company's films. Barbara is one of three partners (the other two being Niv Fichman and Larry Wenstein) who met while attending York University. Shortly after graduation they formed Rhombus Media Inc and at present alternate the responsibilities of producer and director with the majority of their films being music related (such as OPUS 1, #1, MUSIC FOR WILDERNESS LAKE and MAKING OVERTURES).

During the meeting Barbara discussed financing, production and distribution as it pertains to an independent film company. The first film she screened was COWBOYS DON'T CRY, a half hour film on her grandfather begun in 1978 and finally completed in 1984. The second film was the Oscar-nominated MAKING OVERTURES about an Ontario community orchestra.

Both the discussion and screenings were well-received and appreciated by all present. LIFT would like to thank Barbara for taking the time to come down to our general meeting.

P.A.F.F.P.S.

Ontario's regional office of the NFB has received \$50,000.00 in monies to be applied to PAFPPS. YIKES!!! That doesn't go far especially when as Silva reports she's got over 50 proposals on her desk right now. For those not familiar with PAFPPS, it has in the past lent considerable aid to filmmakers in the form of processing, workprinting, answer prints, editing time, etc. With so many requests and so little money, Silva is in the unfortunate position of having to turn down some very good proposals. Don't be discouraged. The proposals are all being looked over by John Spotton, Silva, and possibly Don Haig and Rena Krawagne to determine their merits and feasibility. The \$50,000.00 does not include in-house facilities which the NFB is traditionally very generous with; i.e. screenings, editing space, casting space et cetera. Initial decisions will be announced by the end of the month.

QUICK CUTS

***NORA CURRIE has moved from the CFMDC and can now be found at the Festival of Festival's office. Good luck with the new job Nora! Nora is also helping co-ordinate Grierson Seminars 1986...

***JEREMY PODESWA's film NION IN THE KABARET DE LA VITA is officially finished. Hopefully we can all see it the Festival of Festivals, and if we're lucky we'll get to see a members only sneak preview...

***ATOM EGOYAN's upcoming feature film FAMILY VIEWING is now slated for an October or November three week shoot. Atom says it's "not another cozy ethnic film". He's accepting resumes for all positions: Ego Film, Arts, 490 Adelaide St. West, Suite # 102, M5V 1T3...

***A fat thank-you to John Spotton and Rose and the gang at NFB distribution who tipped us off to the best garbage shopping in monthes. LIFT scored a load of metal reels, film cans, folders, an art deco rolodex file and more. Thanks again...

***The board welcomes Janis Lundman and Keith Hlady into our overworked midst. Thanks for joining us. We're looking forward to working with some fresh blood...

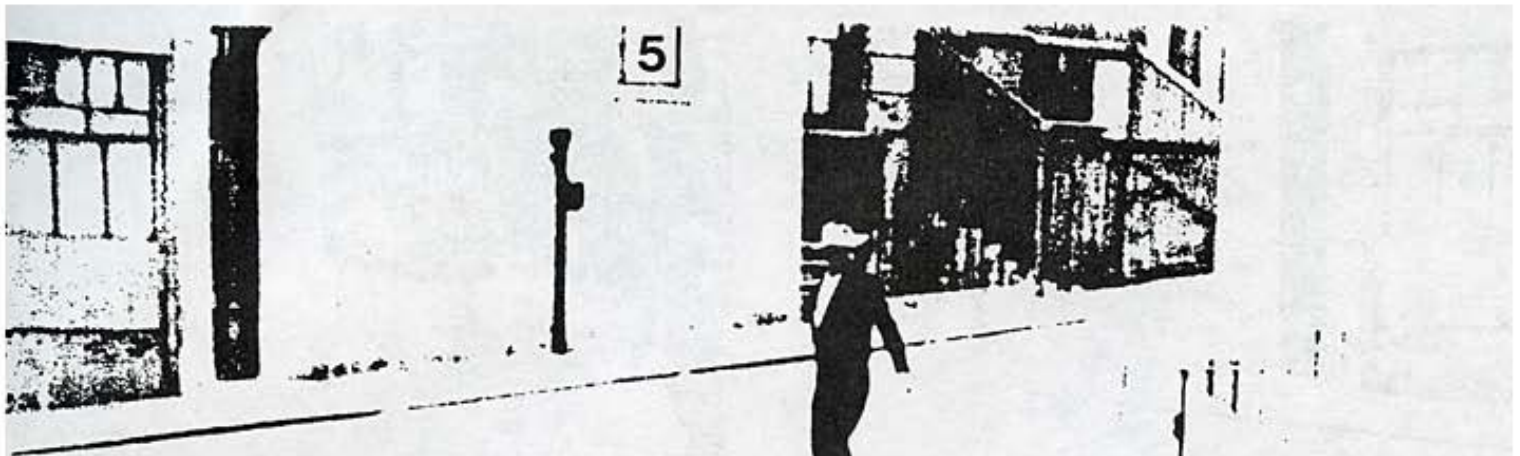
***ADRIENNE MITCHELL and LINDA OUTCALT have been busy with an exciting film program for school kids in the Cobourg area. With Linda and Adrienne's guidance the kids learn how to write a film script, storyboard, and eventually shoot and edit a short film in Super-Eight...

***COLIN BRUNTON's A TRIP AROUND LAKE ONTARIO and PETER METTLER's EASTERN AVENUE will be shown on Canadian Reflections on the CBC July 16th at 3:00 pm...Colin is presently preparing his application for the July 15 Canada Arts Council Production grant deadline for his new short film THE MYSTERIOUS MOON MEN OF CANADA. Peter is getting set to shoot THE TOP OF HIS HEAD in September...

***As I type this JAMIE WEYMAN is getting married! Besides that, him and his brother BEY are shooting a film on Toronto architecture called LOOK UP...

***KEITH HLADY recently returned from a holiday in the sun and has just set up an office where he will be busy scribbling scripts all summer...

***Have a desire to see your name in print? Want to sell some equipment? Share some gossip? Call us at LIFT and we'll put your info in the next newsletter...



TASK FORCE, SHMASK FORCE

The last few weeks have seen a proliferation of "task forces", commissions, research groups, etc. dabbling here and there in the film community. These meetings are usually preceded by a few weeks of contradicting rumours -

"It's the 33 million feature fund task force, no it's not, it's Frances Macerola's study on the status of women filmmakers, no that's something else, it's Marcel Masse's last stand, rumour has it that they won't talk to anyone other than Garth Drabinsky" et cetera ad nauseum. Well if the truth be known, it's a mystery to us. The one meeting we heard about a whole 24 hours in advance was so boring that our patient producer friend JUDY DRYLAND couldn't even sit through it. What I want to know is, do all these people with their briefcases and sharp pencils who call these meetings get paid for their trouble? And how much? And what is a "power breakfast" anyways?

VISITING FILMMAKER PROGRAM

Like to hear Wim Wenders talk to a group of filmmakers after a screening of ALICE IN THE CITIES or PARIS, TEXAS? Or how about having Francis Ford Coppola answer a few burning questions you've been sitting on for years regarding cinematic techniques? Well, if Gerry Flahive and Silva Basmajian have their way Toronto could become a pretty exciting place for young and old film freaks.

Their idea is to set up a 3 or 4 day program every couple of months featuring





different famous and infamous filmmakers...have a public screening followed by discussions, talks at film schools, workshops with Co-op members, Guild members, CFMDC folks.

As Gerry complained "Agnes Varda (VAGABOND) was here last week for 24 hours, her distributor flew her in, she talked to a few press people and then flew out. What a shame. Imagine what you could learn and share with these people if we just co-ordinated our efforts and turned a 24 hour visit into a 4 day event. The NFB brought in Bertolucci in 1980 for a similar program. There's no reason not to do this kind of thing on a regular basis". If you're interested in helping, or you have any suggestions to help get this idea off the ground, call Gerry Flahive at 973-9640.

OAC and OFDC

After numerous months of rumination and god-only-knows-what else, The Ontario Arts Council and The Ontario Film Development Corporation have decided once again to table their proposals before a group of people with a varied interest in their decisions, i.e. filmmakers, co-op coordinators, etc. The last meeting on March 3rd raised three major issues:

- 1) An additional \$100,000.00 per year in the OAC coffers be assigned specifically to grants for experimental films.
- 2) Merging of post-production and production grants into one lump sum to be made available up front to the filmmaker.
- 3) A bridge financing/grant proposal between recipients of full "A" level grants and OFDC special projects division.

The upcoming meeting is slated for June 30th, Alexandra Raffe will be present to represent LIPF's opinion.



STOP THE PRESS! STALL THE XEROX MACHINE! MORE QUICK CUTS!

Thought I had this newsletter finished, and then I phoned back all the LIFT members who wouldn't answer their phones at 9:30 Sunday morning, and found out that...

***ROB SHOUB's half-hour comedy A WOMAN AND HER DOG is at the fine-cut stage, and he will be mixing in a week. Rob's real happy with the results, and is busy dodging creditors. STEVE MUNRO cut the film, DOUG KOCH shot it...

***LUIS GARCIA's feature film ONCE ONE SUMMER (working title) is past rough cut stage. Luis has been editing in Montreal and is looking for money to complete...

***PATRICIA ROZEMA has got a final draft of her short feature OH, THE THINGS I'VE SEEN written, and is planning to shoot in late August. Production manager and co-producer ALEXANDRA RAPPE is seeking resumes: VOS Productions, #1, 785 Queen St East, M4M 1H5...

***KATHY MORIN's short experimental film AMARANTH, about an exotic dancer/poet is in rough cut. The poetry segment was shot by KEITH HLADY, the dancing by DOUG KOCH...

GREAT FILMS

in the LIFT offices (345 Adelaide St. W. Suite 505)

GENERAL MEETING: MON. JUNE 30, 7:00 PM

An evening of HOT SHORTS with the film-makers present, including:

MEN: A PASSION PLAYGROUND 7min. 1986

Atom Egoyan

WORKING TITLE 12 minutes, 1985

Ken Scott and Fred Jones

URBAN MENACE 3 minutes, 1986

Patricia Rozema

PLECO 10 minutes, 1986

Ross Turnbull

(and a few more yet to be confirmed...)

BE THERE OR BE SQUARE

