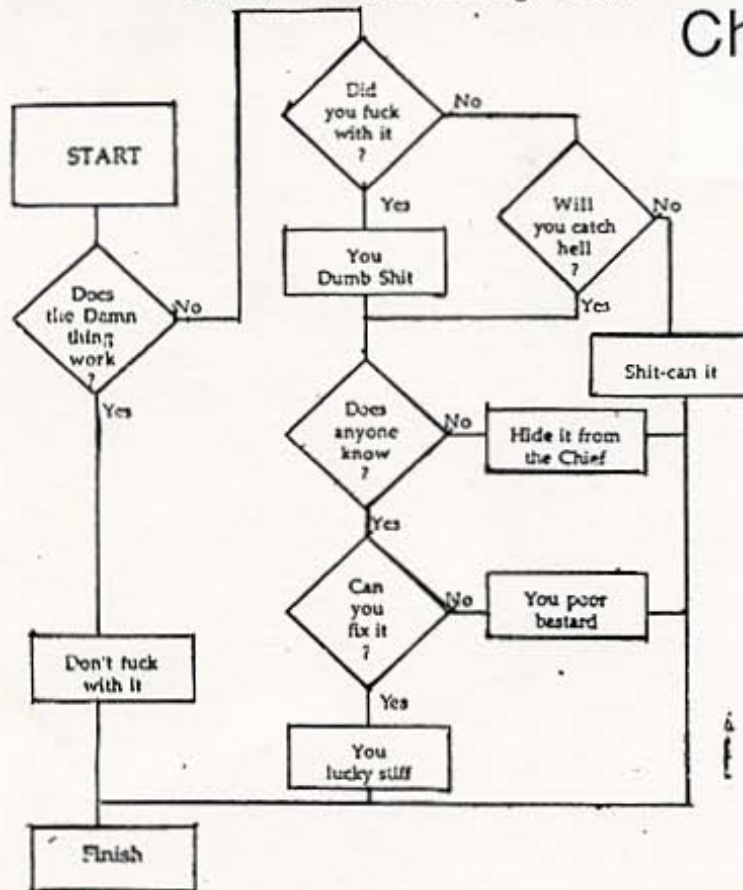


Vol. 1
No. 6

DEC. 87
Merry
Christms

Master Troubleshooting Chart



LIFT CHRISTMAS PARTY, DECEMBER 18th, see page 14.

LIFT GRANT INFORMATION, see pages 3&4

UPCOMING WORKSHOPS, see pages 9&10

LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT

DOLLARS TO DUNNET

Congratulations to Keith Dunnet who got \$30,000.00 from the Heritage Branch of the Ministry of Citizenship and Culture (now the Ministry of Culture and Communications) for the completion of his film Sails to the Wind.

TAKING IT ALL

At this year's Canadian Film and Television Awards, Clarke Mackey won the award for best Canadian Feature Film for Taking Care. The film is in the theatres now and is well worth even the outrageous Famous Players Price of \$6.50, although you could go on a Tuesday.

DISTRIBUTION FOR HEART OF THE FOREST

Adrienne Mitchell's new film, Heart of the Forest, which was seen on CBC Television last September now has two distributors: Kinetic Film Enterprises will be handling national, non-theatrical distribution and Isme Bennie will be handling international television.

MICHAEL HOOLBOOM GETS A JOB

Michael Hoolboom, who has been a member of LIFT for a few months and an active member of the Toronto film community for many years, was recently appointed to the position of Experimental Film Officer at the CFMDC. Hoolboom takes over the position that was vacated by Barbara Sternberg. LIFT wishes Michael the best of luck in his new position.

FAMILY VIEWING UPDATE

Along with the many honours that Atom Egoyan has received for his film Family Viewing, in Toronto and most recently Montreal, he has been invited to screen the film in the FORUM OF YOUNG CINEMA at the Berlin Film Festival. So far, he is the only Canadian to have this honour for the '88 Festival,

The LIFT NEWSLETTER is published bi-monthly by the Liaison of Independent Filmmakers of Toronto, 345 Adelaide St. W. Suite #505, Toronto, Ontario. M5V 1R5, George Groshaw, Editor. Vol. 1, No. 6 has been produced with the assistance of John Bauman, Liam Kiernan, Michelle Sirois, Harald Bachman, Rob Pazdro, Annette Mangaard and Marc LaFoy.

REVIEWS
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CLINICAL PENSION REVIEWS
 ...
AMERICAN VIDEO PRODUCTIONS
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EXTRA MONEY
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LIFT PRODUCTION GRANTS

Production Grants of up to \$2000.00 are available to Full Members in good standing. Applications should include a synopsis and/or script/storyboard and a budget breakdown. Projects that have previously received LIFT Production Grants are not eligible. **Deadline for applications is February 19th, 1988 at 4:00pm and there will be NO EXTENSIONS!** For grant guidelines please contact LIFT after Jan. 4th.

ONTARIO ARTS COUNCIL

The Ontario Arts Council has just announced a new temporary program called Professional Development/New Media Arts. The Program is intended to assist the development of media art forms in Ontario with emphasis on the individual artist. Media art forms are defined as film, dramatic screenwriting, photography, holography, video and unique uses of electronic media.

Grants are available to: 1) assist artists in improving their creative skills. 2) assist groups in enhancing the public profile and economic circumstances of artists.

Priority will be given to projects that benefit artists living outside the Metro Toronto area. Deadlines are January 15, 1988; August 1, 1988; and January 15, 1989. Project guidelines and application information is available at the LIFT office and from the Ontario Arts Council.

TORONTO ARTS COUNCIL

The Toronto Arts Council is hoping to institute a new program in 1988 called Visual Arts Project Grants to Individual Artists. Examples of eligible projects include work with film, video, sculpture, photography, architecture, installation, holography and painting. Budgets must be in excess of \$10,000.00 and TAC will contribute up to 50% to a maximum of \$15,000.00.

If the TAC receives funding from the City for this program (which they haven't yet!) applications will be submitted in July with results in September. We will keep you posted as to what happens.

£

\$

Jewison's new

Film

5

UPCOMING FESTIVALS, CONTESTS, COMPETITIONS, PRIZES, ETC..

PBS IS LOOKING FOR VIDEO

LIVE FROM OFF CENTRE is in the process of conducting an international search for performance video and related genres of television experimentation including video animation, dance, fiction, some documentary and music video. The acquisition fee is approximately \$300 per minute. For more information contact: Helen DeMichiel, Associate Producer, Alive From Off Centre, DTCA/TV, 1640 Como Ave, Saint Paul, Minnesota 55108 (612) 646-4611.

21st ANNUAL HUMBOLT FILM AND VIDEO FESTIVAL

The Festival is open to all students and independent film and video artists. They are seeking work that expresses compassion, a boldness of vision, and the use of the medium in insightful ways. The four film and video categories include narrative, animation/experimental, documentary and editing. Deadline is Feb 22, 1988. Contact LIFT for more information.

CLEVELAND INTERNATIONAL FILM FESTIVAL

16mm and 35mm shorts and features: applications are being accepted until December 31st, for the Festival, April 7-24, 1988. Contact Cleveland International Film Festival, 6200 SOM Centre Rd., C20, Cleveland, Ohio, USA 44139. (216) 349-0270.

INTERNATIONAL FESTIVAL OF YOUNG CINEMA-MONTREAL

The official competition section is open to any Canadian or foreign production made in an amateur and/or non-professional context. Priority is given to Quebec productions, while respecting quality and originality criteria. Deadline for submission of documentation (forms, written material, photographs etc...) is January 8, 1988. Deadline for submission of productions is January 15, 1988. The Festival takes place March 1-6. Contact LIFT for more information.

LIFT keeps information on file in the office on a number of international festivals. This information and entry forms are available to LIFT members. Please remember that this service is here for your use.

Fabulous

French film

Woody Allen's

Hollywood's

WORKSHOP REPORTS.....

ADVANCED SOUND WORKSHOP (OCT 31 - NOV 1)

I can only speculate (though for the sake of brevity I won't) as to the reason for the limited response to the Advanced Sound Workshop. Chalk one up for silent films I suppose.

Toronto's Ross Redfern (sound recordist) and Daniel Pellarin (sound mixing engineer) kept our attention span alive for two days with pertinent details mixed with professional anecdotes regarding the relationship between sound, picture and audience. Sixty dollars was a nominal expense to have the opportunity to absorb professional insight, ask stupid questions and perform the role of sound recordist in mock situations. As for myself it was an opportunity to do all the things I want to do on a shoot without having to worry about imposing my pent-up curiosity on professionals who have other things to worry about. During the workshop we discussed digital sound recording for film, mike and booming techniques, the nature of sound and a veritable smorgasboard of technical and aesthetic considerations in recording and mixing sound. What a weekend!

Report by Liam Kiernan

PRODUCTION MANAGER WORKSHOP (Nov 6th)

On Fri, Nov. 6th and Sat. Nov. 7th, LIFT hosted a low budget feature film Production Management Workshop led by Alexandra Raffé, co-producer and production manager of I've Heard the Mermaids Singing. Ms. Raffé is an endless source of information and support to independent filmmakers in Toronto.

The main focus of the workshop was a step-by-step breakdown of the Telefilm Summary Budget Form. Details of the form, crucial to the success of a low budget feature film, were examined. Emphasis was placed on how they related to the overall production budget. Elements discussed included acquiring the rights to the story, writer's fee, producer's fee, completion guarantor, errors and emissions, equity investment, director's fee, cast and ACTRA contracts, extras, production staff, crew, plus approximately twenty additional items.

Ms. Raffé concluded the workshop with what she called the "basic nuts and bolts" responsibilities of the production manager and pitfalls to be avoided: a list of points to be taken seriously and closely studied.

The workshop was recorded onto cassettes which are available to LIFT members. For the independent filmmaker about to embark on his/her first low budget feature film and for those who have already completed their first feature, it would be advice well taken to find the time to listen to this excellent resource.

Report by Michelle Sirois



LIFT
1987
WORKSHOP
SERIES

WORKSHOP REPORTS cont...

ADVANCED LIGHTING WORKSHOP (NOV 27 - 29)

The Advanced Lighting Workshop was held recently and considered by all participants to be a great success. Hands on instruction was provided by professional gaffer, Roger Martin. With over 20 years experience under his belt, Roger was overflowing with practical advice that he was eager to share.

Roger has worked with the NFB in Montreal and was the Gaffer for films such as Decline of the American Empire, Mon Oncle Antoine and 90 Days.

Roger was able to come up with solutions to the many problems posed by participants, that were usually fast cheap and effective. The course covered such topics as balancing multiple light sources, using tracing paper as an effective low cost diffusion material, lighting for documentaries and lighting continuity. Each situation raised more and more questions and the subject was far from exhausted. Roger and the participants expressed great pleasure with the workshop and talk was generated about the possibility of staging a week-long workshop in the future.

Report by Harald Bachman

UPCOMING TECHNICAL WORKSHOPS

In the new year, LIFT will be holding a series of technical workshops. These workshops will include Basic Camera, Basic Sound and Basic Editing as well as Advanced Sound Editing. The basic workshops will cover equipment use, technique, practical location application as well as documentation and maintenance.

The Advanced Sound Editing Workshop will cover a more in-depth application of techniques for experienced filmmakers. A system for documentation and organization will be presented in the context of an actual film in the cutting stages.

Instructors for the workshops will be:

- Basic Camera-Keith Hlady
- Basic Sound-Phil Stall
- Basic Editing- Peter Vinet*
- Advanced Sound Editing-Michael Werth
- *unconfirmed

All workshops will occur in either late February or Early March as dates are un-confirmed. Enrollment will be limited and for members only. For more complete information, please call LIFT after January 4th.

Marc LaFoy
Just an Ordinary, Award Winning, Technical Guy



LIFT
1987
WORKSHOP
SERIES

ADVANCED PRODUCING WORKSHOP SERIES

This series of workshops will be geared towards the independent producer/director working on low budget films. Each of the five workshops will concentrate on a specific area of producing or development of the low budget film. The areas to be covered include: distribution, treatment and development of script, investment financing, budget, dealing with the funding bodies. Participants must be at an advanced level and should come with questions and possible scenarios. The workshop instructors will make every effort to interact with and discuss individual projects.

Investment Financing

Where and how does one find private or corporate investors? At what point should they be approached and with what type of a package is one most likely to interest this type of investor? What are their rates of return and at what points do they begin to make money back? What is the certification process and is it really worth the effort?

Instructor: **Martin Harbury** is an independent producer whose credits include Hockey Night, The Truth about Alex (winner of a Gemini Award for Best Short Drama) and Clown White. Harbury was also co-executive producer and director of the documentary The Making of Anne of Green Gables.

Dealing with Funding Bodies

When is the best time to take your project to Telefilm or the OFDC. How great is your negotiating power? What are the chances of getting funding and if you do what will you owe them in return?

Instructor: **Don Haig**, president of Film Arts, has acted as Executive Producer on many low budget independent productions including I've Heard the Mermaids Singing more and recently Dear John.

Budgets

Drawing up a working budget for the low budget film is not always easy especially when costs like insurance, completion guarantors and other high budget items keep popping up. This session examines how to expect the unexpected and still come in under the line.

Instructor: **Judy Dryland** was instrumental in helping Lift member Peter Mettler get his current production The Top of His Head off to a running start and until recently worked with Insight Productions/CBC on their hit comedy It's Only Rock and Roll. Judy has now left insight to pursue other interests, and hopefully, to produce a few features of her own.

Distribution

What are the in's and out's of a good distribution deal? When do you have more negotiating power. Who is the best distributor for your project? How will getting the right distributor help your production?

Instructor: **André Bennett**, president of Cinefile, has long been known for his distribution and support of independent and art-film. His letters of interest have provided many low budget filmmakers with the ammunition need to successfully approach and obtain funding from the OFDC and Telefilm. Nostalgia, Marianne and Julianne and 28 up are just a few of the many titles distributed by Cinefile. A former teacher of social and political philosophy, Andre Bennet has been distributing independent film for 5 years.

Script Development

What are the elements of a good treatment? At what stage should the writer begin to look for a producer? How realistic is finding a co-production deal? Where does one go to get help with the development of a script? What is an option, what type is best for you and your script? What if you want to direct your own script?

Instructor: **Debra Henderson** has been head of creative affairs and script development at Independent Pictures for the past three years. A former freelance writer herself Henderson is constantly looking for new material. She often works closely with the writer to develop material for production and is also responsible for negotiations with agents and writers for the options to their properties. Her credits include Milk and Honey, John and the Missus and, currently in production, Hollywood North.

All workshops are scheduled for February and March of 1988. Participants may pre-register after January 5, 1988. Workshops will be available on a single ticket basis or as a series of five. For times and ticket information call 596-8233 after January 5, 1988.

STOP THE DEAL: A NIGHT IN DEFIANCE OF FREE TRADE !

I went to an evening of entertainment and speakers at Massey Hall on November 25th, billed as "A Night in Defiance of Free Trade." Outside the rain poured down, while inside the place was packed with hot-blooded Canadians who were ready to do a little Free Trade and Brian Mulroney bashing. The first speaker out was Don Harron as Charlie Farquahason, who told us how the whole Trade deal was cooked up when Reagan and his Nanny came up to sing with Blarney and Milly at the Sham-rock concert a coupla years ago. He couldn't understand why people would think that Reagan doesn't care about Canadians when he walks around with one in his back pocket all the time. Other speakers, hosts and entertainers included Margaret Atwood, Jack Diamond (Architect), Farley Mowat, Michael Ondaatje, Rosemary Brown (British Columbia NDP M.L.A.), Bob White, June Callwood, Erika Ritter, Sylvia Tyson, R.H. Thomson, The Clichettes, a representative of the Canadian Council of Senior Citizens, a representative from the Council on Religions in Canada, and more.

It is possible that, as occurred with the Common Market, the Agreement will be put in place and ten years down the road we will notice very little change. It seems more (far more) likely, though, that this is an issue that will change the shape of our nation, our economy, our lifestyle and our culture. It is impossible to think that a government, that recently became the most unpopular Canadian government in history (in the polls), could take such a move upon themselves without a mandate from the people, but that is exactly what they are trying to do. Mr. Mulroney keeps telling us not to worry and nothing should make us worry more.



FREE TRADE cont...

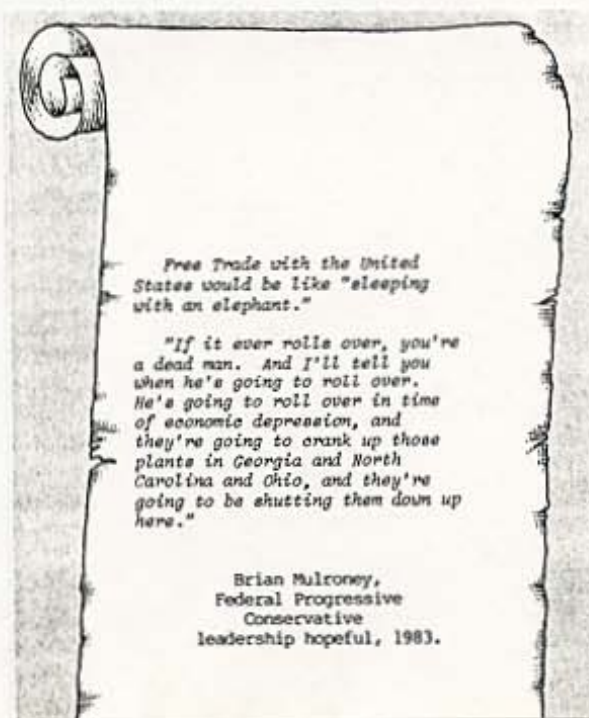
Mention was made of the film industry that night when a gentleman read a letter in support of Free Trade from the Canadian Motion Picture Distributors Association. The letter supported the principle and the practice of the deal in every respect. It is interesting to note the speaker added that the members of this Association include Walt Disney Productions, Twentieth Century Fox, Orion Pictures, Warner Brothers and a number of other American companies. It was also explained to the audience that the American practice of being the Producer, Distributor and Exhibitor of a film is actually illegal in the United States, but common practice for American companies here. Flora MacDonald tried to change this situation earlier this year and bring more control to Canadian Distributors with proposed legislation which was withdrawn due to American pressure. If that is what is going on now, wait until Free Trade takes effect.....

If you care about how this Free Trade Deal will effect Canada, or more specifically culture and the Canadian film industry, then let the government know how you feel and that you would like to see an election on the issue. Write the Prime Minister, your MP, Flora MacDonald, Ed Broadbent, John Turner, Premier David Peterson and your MPP. With their files full of your opinions, they can't ignore you.

By George Groshaw

To write Ottawa the address is:
(no postage necessary!)
House of Commons
Parliament Hill
Ottawa, Ontario.
Canada
K1A 0G5

For Ontario you should write:
Ontario Legislature
Queen's Park
Toronto, Ontario.
Canada



FILM REVIEW - A VENERABLE OCCASION

At the funeral, not long ago, of a mutual friend, someone remarked to me that the old rituals just don't seem to work anymore; we need new ones that make better sense. He might just as well have been talking about marriage. Even if you accept the broad notion that there is nothing, in particular wrong with being married, all the pomp and ceremony that goes with getting married is a little hard to take. In fact, some marriages never recover from it...

A Venerable Occasion, directed by LIFT member Maureen Judge and co-written by her husband, Martin Waxman, is a laughing look at weddings in general and two couples in particular. The bride-to-be in this case asks her best friend from her college days who is already married if she will be her Matron of Honour. Unable to say "no", the friend goes through all the mandatory motions: visiting the bridal consultant ("We always take payment in advance; so many of our relationships never make it to the altar"), helping select the gown ("You look just like Barbie"), and hosting the bridal shower.

The two couples have dinner together to get acquainted and the men strike up an immediate dislike for each other. This is understandable, given that the hubby-to-be is such a shallow, yuppie, jerk, however blissfully unaware of it he may be ("So, you looking forward to the big day?" "Oh yes, I've circled it on my calendar."). The dinner is a disaster that comes to an early, abortive end, with one of the women suggesting, "We must do this again sometime." Then through the miracle of optical printing we watch in fast motion, a replay of the entire unpleasant evening. Simple, yes, but it made me laugh.

For all its apparent simplicity, A Venerable Occasion is a sophisticated little film, compiling a quick series of funny vignettes that could well be developed into a feature length comedy. The script is remarkably witty and original, and well executed by all four leading players. I must add however, that the performance of the Barbie character was, well, plastic.

If you missed this film, try to catch up with it at some later screening. Remember: "Death is easy. Comedy is hard."

Review by John Bauman

WORD SCRAMBLE CONTEST:

- 1) refe_rdaet _ _ _ _ _
- 2) oq_atcepevir _ _ _ _ _
- 3) inni_las _ _ _ _ _
- 4) oh_sot _ _ _ _ _
- 5) aa_acnd luon_icc _ _ _ _ _
- 6) ynme_o _ _ _ _ _
- 7) otudr_cinpo _ _ _ _ _
- 8) rm_l_eaifkm _ _ _ _ _
- 9) to_lonaic _ _ _ _ _
- 10) lcn_peixe ne_o_d _ _ _ _ _

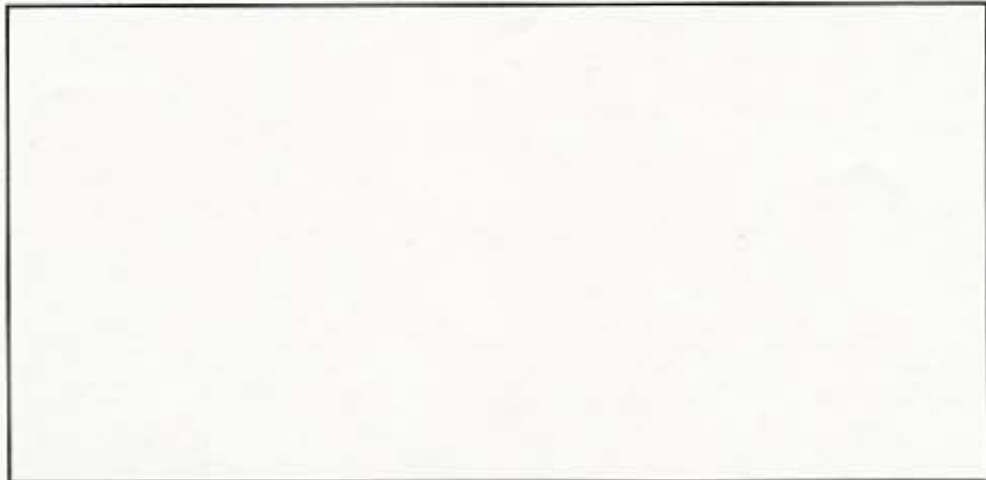


The idea is to unscramble these words and make them into words that pertain to film in Canada or in general. Underlined letters are already in the correct position in the words. If you are the first one to accomplish this task and get all the answers correct as of the 18th of December you will win the **secret Christmas present prize**. All answers must be varafied by George at LIFT.

DON'T FORGET THE CHRISTMAS PARTY!

LIFT IS HOLDING IT'S ANNUAL CHRISTMAS PARTY ON DECEMBER 18TH FROM 5-8 PM AT THE LIFT OFFICE. MEMBERS, FRIENDS AND FAMILY ARE INVITED TO CELEBRATE THE "SPIRIT" OF THE SEASON WITH US. VOLUNTEER HOURS ARE AVAILABLE TO THOSE WHO BRING GOODIES TO EAT AND DRINK. CONTRARY TO POPULAR BELIEF, PREFERENTIAL TREATMENT WILL BE GIVEN TO THOSE WHO BRING CHRISTMAS PRESENTS FOR THE STAFF (HO HO HO). HOPE TO SEE YOU ALL THERE.

Liaison of Independent
Filmmakers of Toronto
345 Adelaide St. W.
Suite #505
Toronto, Ontario.
M5V 1R5



The Liaison of Independent Filmmakers of Toronto is supported by the Canada Council, the National Film Board of Canada, Telefilm Canada, the Ontario Film Development Corporation, the Government of Ontario through the Ministry of Culture and Communications, the Honourable Lily Munro, Minister, Metro Toronto Cultural Affairs, the City of Toronto through the Toronto Arts Council and Canada Employment through Job Development.

Film Quips

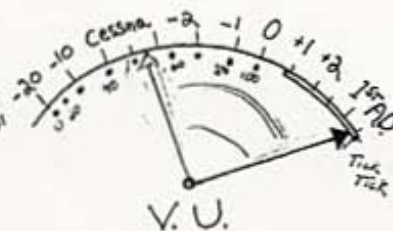
by Liam Kiernan
© 1977

Studio:



An Incessant Fly

Location:



A flying Cessna