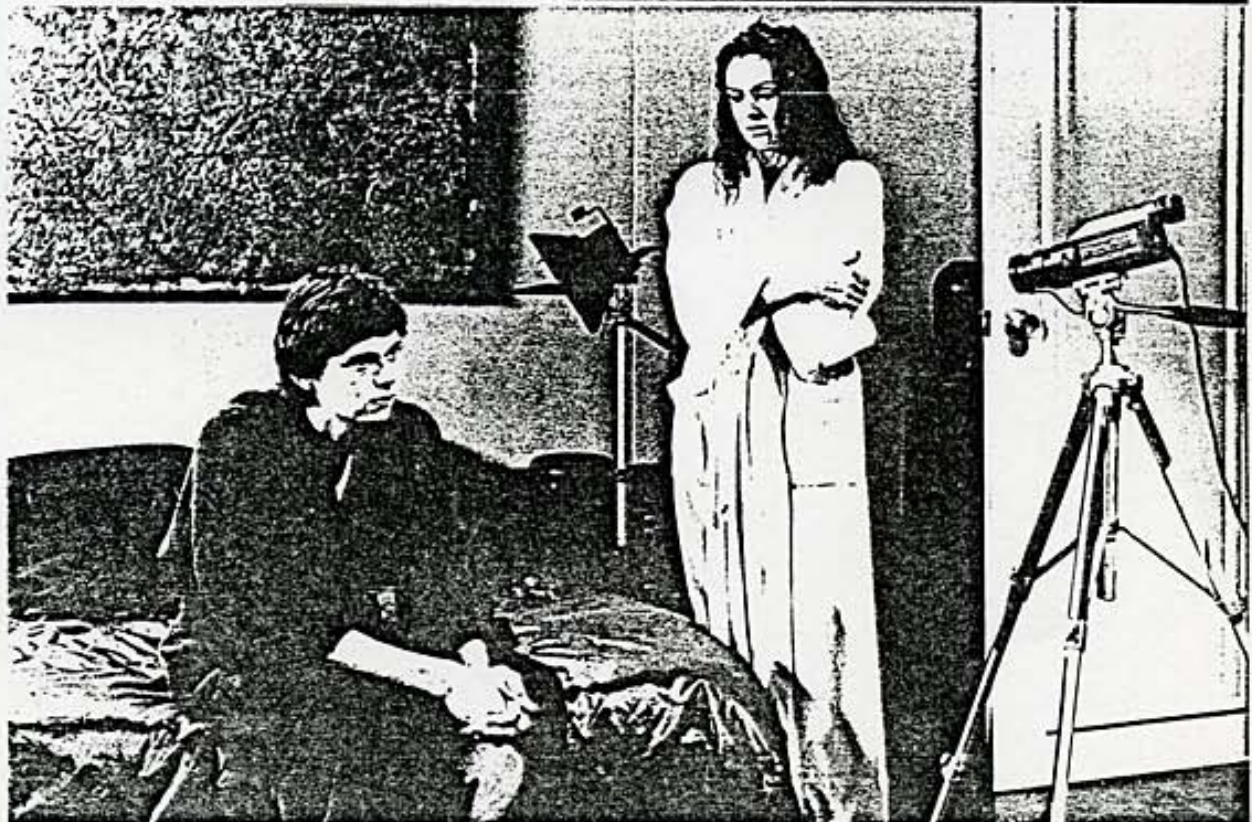


# VIEW

VOL. 1  
NO. 5

OCT. 87

1987 FESTIVAL OF  
FESTIVALS  
ISSUE



Atom Egoyan's FAMILY VIEWING, winner of the Toronto CITY Award at the 1987 Festival of Festivals.

LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT

### **LIFT ANNUAL GENERAL MEMBERSHIP MEETING**

The LIFT Annual General Membership meeting will be held on Monday October 26th at **7:30pm** at the LIFT office, 345 Adelaide St. W #505. This meeting will coincide with the monthly screening where we will screen Colin Brunton's TRIP AROUND LAKE ONTARIO. The Agenda at the AGM will include Election of the new Board and other business pertinent to the ongoing operations of LIFT in the next year. We expect you all to be there!

### **NOVEMBER MONTHLY MEETING**

At the monthly meeting on the 30th of November we will be screening two films by Maureen Judge; FAMILY BUSINESS and A VENERABLE OCCASION. Maureen judge will be present to discuss the films and answer questions. The meeting will start at **8:00pm** and we would like a lot of people there. This will be the last LIFT monthly meeting of 1987. Don't miss it!

### **STAFF CHANGE**

Kim Derko, LIFT's Equipment Manager since January of this year was offered a job in September to work as 1st Assistant Camera on a new feature being produced in Toronto by Cathy Orde called DEAR JOHN. This was an offer to good to pass up for Kim so we lost her and would now like to take this opportunity to thank her for all the hard work she put into LIFT and for all the wonderful improvements she made while here. Kim made an important contribution to LIFT in nine short months and we are very grateful. Since taking the job, Kim updated the inventory, made intelligent and important short term and long term decisions and plans and improved the overall function of the equipment rental service here. Kim's wonderful disposition around the office will be greatly missed by staff and members alike. We wish Kim the best of luck in her future filmmaking career.

On the brighter side we were able to hire Marc LaFoy as our new Equipment Manager and couldn't be happier. Marc, like so many of LIFT's staff members is new to Toronto. Marc moved here from Regina where he was involved with the Saskatchewan Film Pool and knew our friend and former summer student Randy Zimmer. Marc has already settled into his new position and is busy carrying on the good work of Ms. Derko.

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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. 5 has been produced with the assistance of the Macintosh SE computer, Marc LaFoy, Roberta Pazdro, Annette Mangaard, Bruce Bishop and Alexandra Gill.

**LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT****A NEW COMPUTER**

As you may notice by the look of this Newsletter, LIFT has acquired a new computer through a grant from the Ministry of Citizenship and Culture. We are in the process of computerizing many of the office systems including mailing lists, grants, budgets, etc... These are exciting times we live in and LIFT is keeping up to date.

**TELEFILM MONEY FOR LIFT**

Along with our computer grant we have received a grant from Telefilm Canada for our proposed catalogue project. The \$4000.00 grant will assist us in producing a catalogue that will document the history of LIFT, the many filmmakers that are and have been associated with LIFT and the films that have been produced here. The catalogue will also be used to promote the various distributors of LIFT films such as CFMDC, the Funnel, Cinéphile as well as filmmakers who do self distribution, by listing distributors with each film described in the catalogue.

**FILMMAKERS GET OAC \$\$\$\$\$**

Three LIFT filmmakers were awarded grants in the last go-around at the Ontario Arts Council. They were Kim Derko, John Detwiler and Frank Sanna. Watch for more great films from LIFT, coming soon to a theatre near you.

**SPECIAL DONATION**

Brian Scott a local sculptor who works with industrial and found object materials has donated a two piece sculpture to LIFT for the office. The piece is made of concrete and string and hangs on our wall. We are pleased to have this piece to brighten up our space. If anyone would like further information on the artist, please contact George Groshaw at LIFT.

**POST INDUSTRIAL**

POST INDUSTRIAL, a video documentary by Edie Steiner featuring VIOLENCE and the SACRED & BLANK CROWD will be on MHTV - Parkdale/Trinity - Cable 10 on Monday October 19th at 8pm. The video was also broadcast on the 2nd and the 15th of October.

**NEW WAVES IN CINEMA**

LIFT, the Funnel and the CFMDC collaborated this month to put together an evening of films at the Rivoli on Tuesday October 13. The screening brought together filmmakers associated with all three organizations including Annette Mangaard, Keith Hlady, Michael Hoolboom, Ian Cochrane, Amy Bodman and many others. This event marks the first time that all three organizations have worked together on a project like this. There were about 150 people there and it was a great success.

**MORE NEWS MORE NEWS MORE NEWS MORE NEWS MORE NEWS MORE**

**THE BOOK WAS GREAT... (HARBOURFRONT AUTHORS FEST.)**

The International Festival of Authors at Harbourfront will be presenting a series of open forum panel discussions under the heading "FROM PAGE TO SCREEN" These panels will explore the trials and tribulations, challenges and rewards of translating the printed word to film. The sessions will include; Eye Opener: Finding the Right Book, Mon. Oct. 19, 5:30pm; Writer vs. Director: Team Players or Deadly Duo?, Tues. Oct. 20, 5:30pm; Shooting by the Book, Wed. Oct. 21, 5:30pm. All panels take place in the Premier Dance Theatre, 207 Queen's Quay West. For tickets call the Harbourfront Box Office at 869-8444 or any BASS outlet. For information call 364-5665.

**STUDIO SPACE**

If anyone is interested in renting 1300 sq ft of studio space you should call Darkstar Productions at 533-8776.

**GRANT DEADLINES**

Ontario Arts Council Film Production Grants "A" & "B" - **November 1st.**

Ontario Arts Council Screenwriting Grants "A" & "B" - **February 1st**

Ontario Arts Council Video Production Grants - **February 1st**

Canada Council Film Production Grants - **November 15th**

See LIFT for more details, applications and information.

**OVERDUE MEMBERSHIPS**

Up until now LIFT has been very lenient about overdue memberships, but it is time to get tough now. If you let your membership lapse for more than two months (you will receive notice of expiry) you will no longer be a member at LIFT and will have to start all over again if you want to re-join. NO EXCEPTIONS. This is not a new rule but it will now be enforced. If you have any questions about your membership call Annette Mangaard at LIFT during our regular business hours.

**CINEWORKS AT HARBOURFRONT**

LIFT will be co-hosting two evenings of films from Cineworks at Harbourfront's York Quay Centre on December 7th and 9th. There will be one program consisting of nine short films and another consisting of one feature and one short. Cineworks is a film production co-op in Vancouver British Columbia.

**PRAXIS**

The PRAXIS script development workshop in Vancouver will be accepting script submissions up to the 27th of November. Application forms will be available at LIFT.

## LIFT 1987 WORKSHOP SERIES - LIFT 1987 WORKSHOP SERIES

UPCOMING WORKSHOPS (presented in conjunction with Toronto Arts Week)

**Producing Workshop:** In this workshop, production issues relevant to the low budget filmmaker will be examined. Topics include dealing with agencies such as Telefilm and the Ontario Film Development Corporation; contracts; handling paperwork and dealing with distributors.

Instructor: Clarke Mackey

Clarke Mackey has been involved in film production since 1967 and most recently has been the producer/director of low budget alternative films. He has just completed a feature, TAKING CARE, that premiered at the 1987 Festival of Festivals.

Sunday, October 25th, 1:00-5:00pm PLEASE NOTE THIS DATE CHANGE  
Members \$20 / Non-members \$25 THIS WORKSHOP IS SOLD OUT

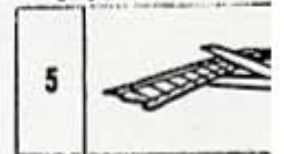


**Advanced Sound Workshop:** Participants in this workshop will develop their basic sound recording skills through hands-on use of equipment. Included will be an exploration of perspective quality, tonal and frequency range. The workshop will conclude with a panel composed of a sound recordist (Ross Redfern), a mixer (Steve Munro) and a sound editor (Daniel from PFA). **NOT A WORKSHOP FOR BEGINNERS.**

Instructor: Ross Redfern

Ross Redfern, a Toronto based sound recordist, has most recently worked on Atom Egoyan's award winning feature, FAMILY VIEWING,

Saturday, October 31st and Sunday, November 1st, 10:00am-4pm.  
Members \$60 / Non-members \$80

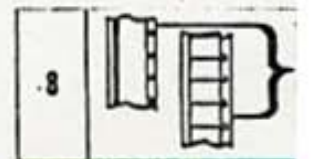


**Production Management (for the Low Budget Feature):** This workshop is aimed at filmmakers who are planning their first feature. Using a dummy model, an overview of the various stages of production will be discussed. Particular emphasis will be on legalities, accounting, investors, paperwork and the complexity of these elements in a low budget feature.

Instructor: Alexandra Raffé

Alexandra Raffé was the Co-producer and Production Manager of the feature film, I'VE HEARD THE MERMAIDS SINGING, and has worked on a number of other productions of all sizes and budgets

Friday, November 6th 7:30-10:00pm, Saturday November 7th 10:00am-4:00pm  
Members \$40 / Non-members \$50 THIS WORKSHOP IS FULL



**LIFT 1987 WORKSHOP SERIES cont...**

**Advanced Lighting** (produced in co-operation with the ARTS TELEVISION CENTRE)  
 This workshop will give participants the opportunity to refine their lighting skills through hands-on experience. Emphasis will be placed on the solving of participants' specific lighting problems. **NOT A WORKSHOP FOR BEGINNERS.**

Instructor: Roger Martin

Roger Martin was the gaffer for films such as *THE DECLINE OF THE AMERICAN EMPIRE*, *MON ONCLE ANTOINE* and numerous NFB dramas and documentaries.

Friday, November 27th 7:30-10:00pm, Saturday and Sunday, November 28th & 29th 10:00am - 4:00pm at the ARTS TELEVISION CENTRE. Members \$80 / Non-members \$100.00

\*For more information on these workshops please call LIFT at 596-8233.

\*Enrollment in all workshops is limited, fees must be paid in full, in advance to guarantee a space. Workshops are open to members and non-members.

\*Participants may cancel up to 48 hours prior to the beginning of the workshop. A \$10 charge applies to all cancellations

\*No refunds will be given with less than 48 hours notice.

\*All workshops will be held at LIFT unless otherwise indicated.

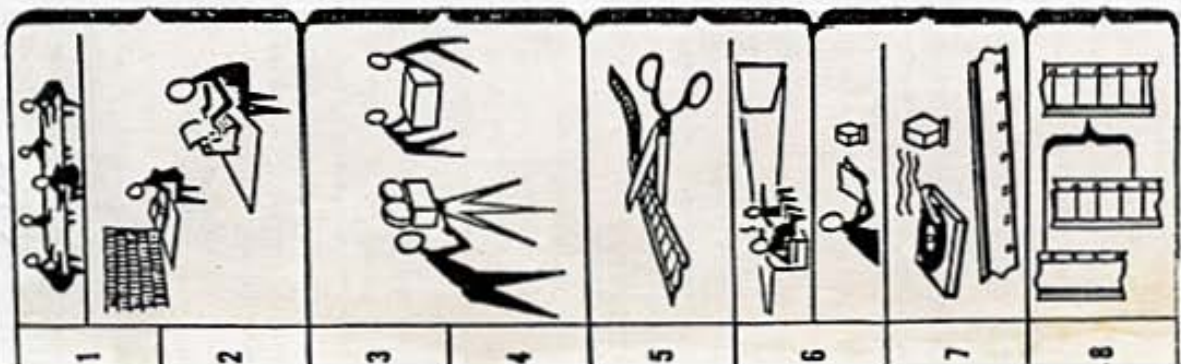
The Liaison of Independent Filmmakers of Toronto gratefully acknowledges the support of the Canada Council, the Ontario Film Development Corporation, Metro Toronto Cultural Affairs and the Arts Television Centre, for the LIFT 1987 Workshop Series

**DOOR POLICY**

For those of you who will be attending workshops please take note that the door at the front of the building will be open for a 1/2 hour before the starting time of a workshop and 15min. after the starting time of a workshop. If the door is locked when you get there please call the office at 596-8233. **DON'T BE LATE.** This policy also stands for monthly meetings

**GRANT WRITING WORKSHOP TAPE**

John Porter has an audio tape of the grant writing workshop with Judy Gouin. If any one is interested in listening to this tape please contact John or the LIFT office to make arrangements.





### Recent Workshop Wrap-up

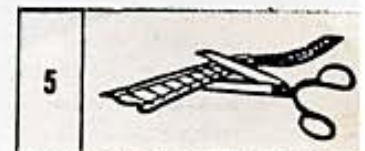
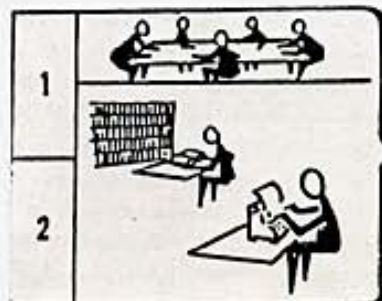
Two workshops were held recently at LIFT. The first, "Grant Writing", was delivered by Judy Gouin, the Film, Video and Photography Officer at the Ontario Arts Council. The following are some of the highlights of her talk, followed by a question and answer period:

1. The OAC programme is aimed at the filmmaker, not the content of the project. Artistic or aesthetic decisions are not made; the filmmaker is judged upon his/her abilities.
2. When applying for a grant, don't worry that you are sending them too much information: better too much than too little. Also be fair to yourself when deciding how much money you actually need. Don't assume that if you ask for less than they have to offer, you will be given a better chance.
3. Include in your application a complete budget, including deferrals, if any; the full script; a resumé; and any other information regarding your professional experience and/or filmography.
4. If you've already made an epic, and expect the jury to sit through two hours of film, forget it. Each applicant gets about a half-hour of viewing time by the jurors. They will each have received your material four weeks before they meet together, and want to see the work that is most recent and most applicable to your latest project.
5. Screenwriting Grants: This grant is not intended for production assistance. They consider a monthly expense on your budget to be anywhere from \$500 to \$1350 to be legitimate. During the last adjudication, 52 screenwriting applications were processed, and if I'm not mistaken, about eleven grants were awarded.

The second workshop, "The Co-op As Producer" was held from October 2 to 4 inclusive. Three representatives from three different Canadian film co-ops each delivered a talk on the particular co-op he/she belonged: Ed Riche from NIFCO in St. John's, François Dupuis from ACPAV in Montreal and Marie Insell from Cineworks in Vancouver. The purpose of the workshop was to help LIFT members decide whether or not our co-op should become a producing company.

All three co-ops operate differently. Cineworks was described as an alliance of filmmakers; not a company, who believe in collaboration without a great deal of hierarchy. ACPAV, set up as a company has already had 25 features produced through them. This co-op belongs to its members, with board members being elected, who must all agree on the development and budget of each film it carries. NIFCO has been set up as a facilitator for the filmmaker; its priority in choosing and becoming involved in a project is self-directed films where the filmmaker must have initiated the project and retains control over the project.

Report by Bruce Bishop



## FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL

### EGOYAN HITS FESTIVAL JACKPOT

At this year's Festival of Festivals Atom Egoyan's film *FAMILY VIEWING* received the Toronto City Award for Excellence in Canadian Production, complete with CITY-TV trophy and cheque for \$25,000.00 from the City of Toronto. In making their selection the jury (Louis Marcocelles, *Le Monde*; Michael Gee, Alderman, City of Toronto; Albert Lee, Co-ordinator Hong Kong International Film Festival; Tony Stafford program director, United States Film Festival; Gail Singer, filmmaker; and Jay Switzer, program director, CITY-TV) praised the imagination and innovation displayed in the film. This year a special award was presented for excellence in Canadian documentary production. The award went to Kay Armatage for her film *ARTIST ON FIRE*, a documentary on Canadian artist Joyce Weiland.

Canadians can be proud of the excellent quality of films produced this past year. Films such as *LIFE CLASSES*, *I'VE HEARD THE MERMAIDS SINGING*, *A WINTER TAN*, *TAKING CARE*, *TOO OUTRAGEOUS* and so many more, all prove that the Canadian feature film industry is as strong as we keep telling ourselves

*FAMILY VIEWING* is a film that stands out among this selection of top quality feature films in that Egoyan chose to take a less traditional approach to the presentation of his subject. The film revolves around Van (played by Aidan Teriney) and his complex and distorted relationships with his father, step mother, grandmother and his father's mysterious phone sex partner. Through the interplay of varying degrees of quality of video and film images we see the development and disintegration of relationships and of communication between characters. The mood of each scene can even be read by the media used to record it (i.e. film, 1/2" video, 1" video). Egoyan is very successful in his execution of the intricate and well paced plot and in his attempt to make a film that has a strong and aesthetically intriguing technical side to it.



Arsiniée Khanjian in Atom Egoyan's *FAMILY VIEWING*

Atom Egoyan has been a major force in the independent film community in Toronto for a long time and people are glad to see that he has gotten some well deserved recognition for the strong career he is building for himself. Alexandra Raffé said at the awards brunch that "Atom had already completed his first feature when many of us were starting ours and he was the one we were calling with dozens of questions".



## FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL

### ATLANTIC FEATURE

One of the nicest surprises as this year's Festival for me was *LIFE CLASSES*, a film I had heard very little about. The film, directed by Bill MacGillivray, told the story of a woman, Mary (played by Jacinta Cormier) whose hum-drum, go-no-where existence in a very small town in Nova Scotia is turned around when she finds out she is pregnant. She breaks ties with the men in her life, who up to that point have been indirectly charting the course of her existence and takes off to the big city (Halifax).

Once in Halifax with her child Mary takes charge of her destiny and we see a gradual progression to realizing her potential as an individual. Her strength is closely tied to her relationship with her grandmother and to her mother who died when she was very young. Her grandmother impresses upon her not to forget the importance of her and her daughter's relationship to women in her family. We see that Mary has completely gained her independence when she is involved in an audio-video performance at the local art college that has been organized by an artist from New York. Mary lets loose all of her feelings for the men and women in her life back home while standing in a tube of plastic, naked and singing songs in Gaelic that her grandmother taught her. Though there is a point about half way through where the slow moving narrative threatened to put me to sleep, it turned around and brought the whole story together again.



Evelyn Garbary and Jacinta Cormier in *LIFE CLASSES*

### CLARKE MACKEY'S, TAKING CARE

The family unit, in whatever form plays a major role in many of this year's Canadian features. We see this in *FAMILY VIEWING* and *LIFE CLASSES* and it also holds true in Clarke Mackey's *TAKING CARE*. The film is an adaptation of the story of the mysterious baby deaths at Toronto's Sick Children's Hospital a few years ago. In *TAKING CARE* it is the post-partum mothers who are mysteriously dying. Angie (played by Kate Lynch) is a nurse on the maternity ward at the hospital. She grows more and more concerned about what she perceives as a conspiracy against one of the other nurses who is accused of negligence and/or murder. Angie has a very close relationship with her father, a retired obstetrician from the same hospital in which these deaths have occurred.

## FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL

### TAKING CARE cont...

As Angie is confronted with the realities of the hypocrisy and contradictions at the hospital, she questions her relationship with her father and other patriarchal figures.

The story in **TAKING CARE** is very well executed with strongly built tensions and interactions. The film is also very effective technically with **LIFT** member, Keith Hlady as Director of Photography. It is a truly Canadian film in that it is somewhat unassuming and for this reason may not do as well as it deserves.

### "NOT TOO OUTRAGEOUS"

One of the most disappointing Canadian films that I saw at the Festival was the gala presentation of **TOO OUTRAGEOUS**. The film is a glossier version of the original, **OUTRAGEOUS** and it does not take the story of Robin (played by Craig Russell), formerly a hairdresser now a drag queen performer, any further.

We are re-introduced to Robin ten years after his move to New York, when he meets up with a new promoter who decides that his act would be more successful back in Toronto after having had the New York stamp of approval. So, Robin and his entourage, including his slightly disturbed side-kick Liza (played by Hollis McLaren) come back home. They do very well but in the end find that their friendships are suffering and finally decide that being the big fish in the smaller pond is not what they want. Outside of Craig Russell's performances as Barbara Striesand, Ella Fitzgerald, MayWest, Judy Garland, Louis Armstrong and others which were brilliant to say the least, the film tends to be somewhat lackluster.



Kate Lynch stars as nurse Angie O'Donnell in **Taking Care**, directed by Clarke Mackey, distributed by Norstar Releasing



NORSTAR RELEASING



Craig Russell as Tina Turner in **TOO OUTRAGEOUS**

## FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL

### TOO OUTRAGEOUS cont...

AIDS came up in a couple brief references at the beginning of the film and again at the end in a rather overdramatized scene. The whole subject seems to have been written in as an aside or an afterthought for the topical, emotional, impact. AIDS and many other factors have changed the gay community a great deal in North America in the past ten years but Dick Benner seems to have missed these changes. His view (which only exists in the world of drag queens and leather men) is unchanged and outdated. The poster for the film tells us "when the going gets tough, the tough get gorgeous." Well it seems that the going in this film gets a little tough at times (for the audience that is) but in true form, Craig Russell gets gorgeous and saves the day.

### SOME SHORTS

Along with the fine selection of features this year, a number of shorts were run at the Festival including such films as SLAP HAPPY JIM by Jim Anderson, ELEPHANT DREAMS by Martha Davis (new LIFT member), OUR MARILYN by Brenda Longfellow, ICONOGRAPHY OF VENUS by Annette Mungaard (LIFT member) and many more. My personal favorite of the shorts was a film by Ed Ackerman and Colin Morton called PRIMITIVE TOO TAA, an animation of typewritten characters making up non-sensical words that are phonetically pronounced in poetic rhythm in the soundtrack. The film is witty and entertaining and uses animation very well. In memory of German dadist artist Kurt Schwitters (1887-1948)

### SOMEONE TO LOVE

One of my favorite films at the Festival was the Special Presentation of Henry Jaglom's SOMEONE TO LOVE. The film is about a man (played by the director) who is having trouble with his girlfriend. At the same time, his brother with whom he does not really get along is visiting him. As if this isn't enough, his brother has made him a partner in an investment to buy a beautiful old theatre in Santa Monica and have it torn down to make way for a shopping mall. In order to confront the current difficulties in his life, he has a party on Valentine's Day in the theatre for friends of his who are lonely people and make a film of it. At this point we are introduced to some semi-documentary footage of interviews with the guests talking about their loneliness. The actors speak from the heart, not from a script. Throughout the film, there is occasional commentary from Orson Welles (in his final screen appearance) who discusses concepts and theories relating to the film, the process and its subjects. Orson Welles is himself in this film and, again, much of what says is unscripted. Jaglom has created an intricate story interwoven with some surprising documentary footage. The film ends with the director, some of the actors (mostly female) and Orson Welles working through the problems of loneliness and whether this film is even the most appropriate therapy. As a note of interest, this film was made for under a million dollars, as most of Jaglom's films are.

## FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL

### YOU SHMOOSE YOU LOOSE

Along with all the films at this year's Festival there were also a lot of parties. Festivals are not just about seeing films, but also about meeting new people and old friends, having a few drinks and, generally, just "SHMOOSEING". One of the parties that will stick in my mind, was the TOO OUTRAGEOUS party at the Royal York Hotel . All of Toronto's most glamorous drag queens were there dressed to the nines along with Festival gold patrons, press, sponsors and staff. The entertainment included tacky tap dancers straight from Tiny Talent Time, a series of male strippers, female impersonators, a female stripper named Sugar Bush (need I say more?) and boys running through the audience wearing nothing but glitter and loin cloths. By the end of the evening, everyone was dancing up a storm including a few of the Hotel staff that had mugged a drag queen for his feather-bow and other accessories. Welcome to Hollywood Babylon North!

THE PRINCESS BRIDE had a spectacular, star-studded party at Casa Loma after the gala premier. There was more food and drink than a castle full of people could ever consume and a live band with a special appearance by Chuck Berry playing "Roll Over Beethoven". Other stars at the party included Rob Reiner, Norman Lear, Carry Ewels, Robin Wright, Mandy Patinkin, Andre the Giant, Mr. T, James Naughton, James Spader, Norman Jewison and many more. The party most likely cost more than most of the Canadian films presented at this years Festival though surely worth every penny to 20th Century Fox's publicity department.

Immediately after leaving the Princess Bride Party, I made my way back to the Festival hospitality suite where the WINTER TAN Party was still going strong. There wasn't the glamour, pomp and pageantry of the other party but, in a truly Canadian sense, the people were having much more fun. The atmosphere was far less pretentious here and people were more interested in having a few drinks, letting off a little steam, and getting the gossip of the day. A very earnest and sincere party peppered with an array of Canadian stars and hipsters such as Jackie Burroughs, Helga Stephenson, Lori Spring, John Frizzel, Annette Mangaard, Judith Doyle, John Gundy, Anita Olanick, Dot Tuer, John Wildman and so on... The Americans may know how to spend money but we know how to have a good time.



TOO OUTRAGEOUS party at Royal York Hotel (Photo, George Groshaw)

**FESTIVAL of FESTIVALS of FESTIVAL of FESTIVALS of FESTIVAL****THEY SHOOT FESTIVALS DON'T THEY**

As festival goes run from one theatre to the next in marathon style, hoping beyond all hope that they can last the full ten days and see more films than is humanly possible, we try to assess just what the Festival is doing for its audience. The consensus seems to be that the Festival is growing a little more commercial in its programming each year and this seems to be widening its audience. Though we see less of the alternative cinema than we used to, there are more people scurrying about the Festival seeing this type of work who generally wouldn't in any other circumstances. On the other hand there are very few venues for the more alternative and international film presentations in Toronto and we all know that, the week after the Festival we can see great number of the films presented at the Odeon/Cineplex, Famous Players, theatre near us. This issue becomes especially hot when we realize that a number of the less commercial films are scheduled only once and at difficult times.

At one of the press conferences Helga Stephenson said "We don't want to expand only for the sake of getting bigger" .It should be noted though, that if they want to find room next year for more of the "Hollywood" type films, etc... I hope that they will add and not subtract from other areas to make room.

While I could keep harping on the same old problems at the Festival, what is the point? The truth of the matter is that the Festival of Festivals does an excellent job at presenting the kind of Festival they have chosen to put together and should be congratulated for a job well done. Helga Stephenson did a superb job as Executive Director this year and on top of that was a smart dresser. The Festival has put together a very competent staff that works well together, which is the most important ingredient to success. There were a lot of problems with 16mm projection consistently throughout the Festival and I am sure a number of prints were damaged. Some work will have to be done with house projectionists and their training with 16mm equipment. The most encouraging thing about the Festival was the number of people from outside Toronto and Canada that I spoke with that had only good things to say about our Festival and our city. This, of course, will only benefit Canadian film.

Festival of Festivals report and reviews by George Groshaw



## CANADIAN REFELCTIONS

In June of this year LIFT wrote a letter to the Canadian Broadcasting Corporation with regards to our concerns about Canadian Reflections, the CBC television show that many independent filmmakers look to when trying to sell their films. The following letter is what we received in return for voicing our concerns about the cutbacks in programming and possible bleak future for the show.

Canadian Broadcasting Corporation  
Société Radio-Canada

P. O. Box 500, Station "A", Toronto, Ontario. M5W 1E6.

August 7th, 1987.

Mr. Peter Bay Woyman,  
Chairman,  
The Liaison of Independent  
Filmmakers of Toronto,  
345 Adelaide Street West,  
Suite 505,  
TORONTO, Ontario.  
M5V 1H5.

Dear Mr. Woyman:

I have your letter of June 25th in which you register concern about CANADIAN REFLECTIONS and express the hope that it will continue as a program with both more broadcast hours and prime-time scheduling.

I can assure you now that CANADIAN REFLECTIONS will continue. The reason it was created some years ago -- to provide a showplace and encouragement to young filmmakers -- is still valid and necessary. Perhaps even more now than when it began. We share your pride in its success and continue to believe in it and the many filmmakers whose work has been exhibited on CANADIAN REFLECTIONS.

Some years we have been able to provide more broadcast hours than in others because of changing needs or priorities. This program is not designed for prime-time and I think it would be a mistake to schedule it there. That is not to say that some individual films may not find their way into prime-time -- they do.

The whole thrust of our prime-time entertainment schedule has increasingly depended on the work of the Canadian independent filmmakers. We are working toward the level of 50% of new production coming from independent filmmakers, a number of whom we are proud to say are graduates of CANADIAN REFLECTIONS.

continued ..... 2

Mr. Peter Bay Woyman

- 2 -

August 7th, 1987.

We are now at 60 per cent Canadian content and studies are currently underway to see how that level can be raised to about 90 per cent in the next three years. We are anxious to increase the proportion of entertainment programming in our mix and rely heavily on the independent filmmakers to help us do it.

Please rest assured that the concerns expressed in your letter are shared in the CBC.

Sincerely,

*Denis Harvey*

Denis Harvey,  
Vice-President,  
English Television.

DH:jw

c.c.: Pierre Juneau,  
President,

Rena Krowagne,  
Business Affairs.



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**Please phone Rick Conroy at  
(416) 581-1322**

## NEW CANADIAN FEATURES -QUIZ- NEW CANADIAN FEATURES

- 1) Who plays Van in Atom Egoyan's FAMILY VIEWING? \_\_\_\_\_.
- 2) In TOO OUTRAGEOUS, Robin Turner's best friend is \_\_\_\_\_  
and she is played by \_\_\_\_\_.
- 3) Name four people Craig Russell does impersonations of in TOO OUTRAGEOUS.  
\_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_.
- 4) The main character in Patricia Rozema's I'VE HEARD THE MERMAIDS SINGING  
is \_\_\_\_\_ and she is played by \_\_\_\_\_.
- 5) Who is the director of LIFE CLASSES, a new feature film from the east coast?  
\_\_\_\_\_.
- 6) What is the title of Clarke Mackey's new feature? \_\_\_\_\_
- 7) What film won the Toronto CITY award for excellence in Canadian production  
at this years Festival of Festivals and who was the Director? \_\_\_\_\_,  
\_\_\_\_\_. Who won the special award for excellence in Canadian  
documentary production and for what film? \_\_\_\_\_, \_\_\_\_\_.
- 8) Who was Co-producer with Patricia Rozema on the film I'VE HEARD THE  
MERMAIDS SINGING? \_\_\_\_\_.

The first person to hand in the quiz to George at LIFT with a perfect score (or the person with the highest score) between the 21st and the 26th of October will be considered to be the 1st prize winner of the New Canadian Features Quiz. The 1st prize will be a copy of WHO'S WHO IN CANADIAN FILM AND TELEVISION, Edited by Chappelle Jaffe and Published by the Academy of Canadian Cinema and Television. The book was donated to LIFT for this quiz by the Academy of Canadian Cinema and Television. A second prize will be awarded to the second person to hand in the quiz with a perfect score (or the person with the second highest score) between the 21st and 26th of October. The 2nd prize will be a 45rpm recording of Craig Russell's SOME OF THESE DAYS and Russ Little's ALL ALONE from the soundtrack album & Spectrafilm Motion Picture TOO OUTRAGEOUS. The answers to all the questions in this quiz are contained in this issue of the Newsletter