



# LEFT

The Liaison of Independent Filmmakers of Toronto

# AT THE

# AGO



## CLOSE YOUR EYES AND THINK OF ENGLAND

by Janis Lundman  
with Catherine Barry

Close Your Eyes and Think of England  
is a light-hearted yet serious,  
examination of the ideas that have  
shaped women and their roles in society.

Cinematography: Adrienne Mitchell

1988, Colour, Sound, 24 minutes.



## THE MYSTERIOUS MOON MEN OF CANADA

by Colin Brunton  
with Gerry Quigley

The Mysterious Moon Men of Canada is an  
amusing pseudo-documentary about a trip  
to the moon by two Canadians in 1959.

Cinematography: Gerald Packer  
Original soundtrack by NASH THE SLASH

1988, Colour, Sound, 27 minutes.



## INSIDE/OUT

by Lori Spring  
with Emma Richler

Inside/Out is the story of a woman who  
because she has difficulty coping with  
being outside, decides to stay inside.

Cinematography: Stephen Deme

1988, Colour, Sound, 27minutes.

THURSDAY APRIL 21, 1988. 7:30 p.m. at THE ART GALLERY OF ONTARIO

The Jackman Hall  
Tickets \$3 - at the door



## GENERAL NEWS

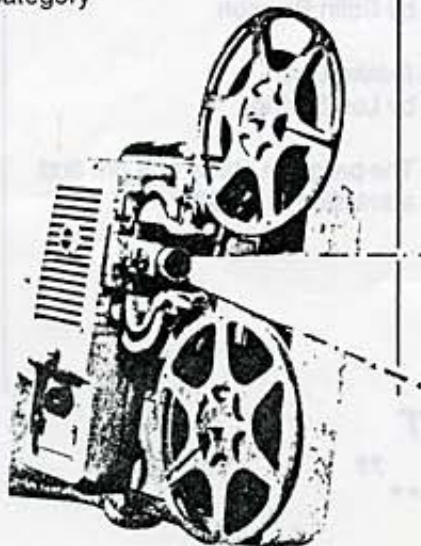
Rebecca Rutland has been hired under the Futures program to work for LIFT. She is available as a production assistant on shoots that members might be undertaking between now and the end of June, and perhaps longer. Contact Rebecca at the LIFT office.

LIFT member Lorraine Hughes has also volunteered to assist on shoots during the spring and summer months; contact LIFT for her number.

Derek Rogers has recently returned from a sojourn in Zimbabwe, for those of you looking for him.

Bey Weyman has been named as a director's observer on *The January Man*, to be directed by Patrick O'Connor (*Kal, A Month in the Country, Stars and Bars*) and produced by Norman Jewison. Congratulations to Bey on this exciting opportunity.

Congratulations to Martha Davis for her Genie nomination; *Elephant Dreams* competed in the Best Short Documentary category



## RECIPIENTS OF 1988 PRODUCTION ASSISTANCE

Annette Mangaard, *Untitled*, 27 min. docu. \$7,000 awarded.

John Bauman, *The Third Bomb*, 60 min. docu. \$1,000 awarded

Camelia Frieberg, *No Place Like Home*, 25 min. docu. \$1,000 awarded.

Keith Hlady, *Welded at the Hip*, 30 min. drama, \$1000 awarded.

Steve Sanguedolce, *Rhythms of the Heart*, 60 min. exp., \$1,000 awarded.

Lori Spring, *Inside/ Out*, 27 min. drama, \$1,000 awarded.

Leo Faragalli, *The Silent Doll*, 30 min. drama, \$500 awarded.

Marc Lafoy, *Passing Through*, 30 min. drama, \$500 awarded.

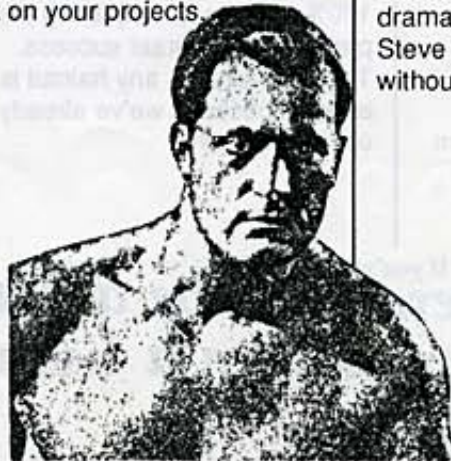
Heide Lasi, *Heart on a Platter*, 10 min. drama, \$500 awarded.

Steve Meikle, *The Bench*, 30 min. drama, \$500 awarded.

Virginia Rankin, *Frying Pan/ Flying Pan*, 10 min. drama, \$500 awarded

Peter Bey Weyman, *Look Up*, 30 min. docu., \$500 awarded.

Congratulations to all the recipients and good luck on your projects.

ANNETTE MANGAARD -  
VOODOO CHILD!!!  
by Bruce McDonald

" Forget the night,  
We have constructed pyramids  
in honour of our escaping"  
(Texas Radio and the Big Beat, The Doors)

Annette Mangaard got most of her hair cut off four years ago in an attempt to build an image of seriousness, to escape the dumb blonde tag in order to be treated as an equal to any ugly man, to shuck her old shell like a snakeskin in a movement towards Isis, the Egyptian goddess of fertility who is sometimes blinded by sleep and in need of a bed. Mangaard, with this reversal of the Hercules myth, has made eight films since 1984 and is in gear for the next.

LIFT is beginning its first ever official co-production by investing 7,000 clams, plus services, equipment and manpower in Annette Mangaard's, as yet to be titled, 30 minute document of the sensual sculptures of Spring Hurlburt and Judith Schwarz. Out of a membership of 31 eligible applicants, the selection jury received only two projects for consideration. One was Annette's half hour documentary and the other was a half hour drama called *The Bench* by Steve Meikle, which managed, without intention, to offend the



women on the jury. Meikle's spartan budget was thought unrealistic but he has since revamped the presentation with a professional budget and has been receptive to the jury's comments while holding true to his original vision. Mangaard's proposal didn't offend anyone. Her strong visual subject, business chops and presentation were far superior to Steve's first outing so she walked away with an easy seven grand. A gift.

As a note to the vibrations of protest from some of the more vocal macho members of LIFT, Annette is not a strident feminist, she is not making a documentary about lesbians in El Salvador, so chill out, there is still room here for you. Mangaard's films are sprinkled with eroticism, the aphrodisiac of power, and the travellers notions of home. Her approach to film is strictly formal and slightly elitist, in the boho-filmmaker as artist sense of the word; She's not so much interested in the emotional landscapes of objectified characters, or in seducing an audience; rather she approaches cinema as a modernist painter might, using the frame as her canvas a la Joyce Wieland, working with very flat images with the only sense of depth coming from the juxtaposition of images a la Godard.

The common thread that runs through all her films grows from the great desire to escape the shells we've constructed for

ourselves and the ultimate futility of that 'oh so human endeavor'. Note the concept of 'woman' as the obscure object of desire in the *Iconography of Venus*, the strange Venetian prisons seen floating through *The Tyranny of Architecture*, the body in a hospital's operating theatre in her chilling, *Nothing By Mouth*. Recently, Mangaard has made the movement towards narrative in *Northbound Cairo*, a half hour drama which is a grand summary of the formal and theatrical work from her earlier films. The characters walk and talk, unaware or just unable to exist in an arena of skin, and nowhere to be found is there that heat of passion, conspicuously absent in this filmmaker's view of the modern world. It is one of Mangaard's earliest works that is perhaps the most satisfying, the most lively for it is bold, sexy, and completely without pretension. It is called, *She Bit Me Seriously*.

Annette Mangaard has hopes of the first LIFT co-production as being the world's most sensual document of two fine sculptors and their work. Looking to complete it in '88, this will clear the tracks for her first feature tentatively entitled MOO, but more about this when the space allows. We're all behind you 100% Annette, to help bring this project off as a great success. This time around, any haircut is optional because we've already caught the faith

#### SCREENINGS

LIFT Monthly Screenings:

**Monday, April 25, 8 pm;**

*The Inside File*,  
by Richard MacKenzie  
25 min., fiction.

*The Man Who Fell from a Tree*,  
by Lenka Holubec,  
20 min., documentary.

**Monday, May 20, 8 pm;**

*Bouncing Back*,  
by Scott Gilmore,  
24 min., fiction.

*The Scavengers*,  
by Ross Turnbull,  
27 min., fiction.

Three LIFT films will be premiering in the Jackman Hall at the Art Gallery of Ontario on **Thursday, April 21st.**

They are:

*Close Your Eyes and Think of England*,  
by Janis Lundman

*The Mysterious Moon Men of Canada*,  
by Colin Brunton

*Inside/ Out*,  
by Lori Spring

The program starts at 8 pm and admission is \$3.00.

If you've ever said  
**"There must be a better way to earn a living..."**



**REVIEWS OF MARCH MONTHLY  
SCREENING**  
by Howard Dancyger

*A Christmas Story*, by Bob Stampfl and Mike Macpherson, is a modern updating of the traditional Christmas story and, as such, dwells as much on despair, angst, destruction and hopelessness as it does on hope, rebirth and divine intervention. The film is a beautifully shot glimpse into a woman's (Mary's) experience of urban decay, poverty, the desecration of traditional myth and finally, the immaculate conception, all presented narratively as the woman moves through the stages of the Christmas story from her apartment.

Loaded with literary and cinematic references, the film attempts to deal with a lot of complex ideas in a compressed period. My problem is that these references are cryptic and over-used; my knowledge of them came from the filmmakers discussion of the film rather than from the film itself. Though I enjoyed the visual aspect of the film, I was ultimately left with a feeling of frustration: frustration at realizing the filmmakers had packed a lot of ideas into their work and that I couldn't get a hold of them.

*Elephant Dreams*, by Martha Davis, is an interesting study of narrative storytelling. Though the filmmaker's intentions were as much centred on describing

the elephant as on the five characters who tell their stories, the most enjoyable aspect for me was the commentary provided on the activity of storytelling itself. By inserting clips of elephant images during each of the film's five 'narratives', Davis invites the viewer to examine and create the imaginative associations of pictures and memories that are the building blocks of storytelling. Moreover the film relates these associations light handedly, never coercing the audience into accepting a specific image as the comment on the story being told. By reflecting on just what goes on when someone tells a story, *Elephant Dreams* sweeps the viewer into the same kind of imaginative and associative state, allowing her/him to create their own picture of the elephant.

**WORKSHOP REPORTS**

**The Director's Workshop**  
by Tony Cortese

The workshop devoted to director/ actor relationships was a great success due to the participation of Murray Lowry and Norma Dell 'Agnese. The session encouraged aspiring directors to draw on their own innovative abilities and covered a variety of topics (too many to enumerate here) which cast a critical eye on how to draw the best performance out of one's

actors.

The sole problem with the workshop was the lack of time allowed participants to expand on or practise their new knowledge. Fortunately, the experienced instructors recognized this and might possibly organize a similar session in the near future. Once again, many thanks to Murray and Norma.

**Scriptwriting Workshop**  
by Jay Bajaj

Debra Henderson, the instructor for LIFT's March 10 script development workshop, belied her glamorous appearance with an honest, intelligent manner which spoke volumes.

After an initial introduction, Henderson conducted a question and answer session. Participants queried her about submitting scripts and proposals to her company (Independent Pictures, responsible for such films as *My American Cousin*, *The Grey Fox* and *John and the Missus*) and about the procedure she follows in selecting projects for development. She did not hesitate to admit that she makes her decisions about most of the scripts submitted in the first couple of pages.

'How can an unsolicited script attract her attention?', she was asked. Henderson replied that it must come either with a good recommendation or be presented as an attractive business deal.

*Make your own*  
**HOME MOVIES**

**THIS CAN BE YOUR BIG BREAK...**



She also issued a note of caution to the aspiring scriptwriters that scripts must be professional looking and well researched, as most production companies will not give a second glance to poorly prepared material.

Although the picture Henderson painted was a difficult one, she nevertheless encouraged participants to send her their material to read.

"How can I submit a script to you if I don't have a boyfriend you know?", a woman asked Henderson in reference to an earlier story she had told.

"You don't need the boyfriend now that you know me", was the reply.

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#### Distribution Workshop by Zia Mojabi

On February 25th, Andre Bennett, president of the local distribution company 'Cinephile', conducted a workshop on the distribution of independent and 'art' films. A former teacher of social and political philosophy, Bennett has been distributing films that he "loves" for about five years.

The informal meeting began by Bennett telling the participants a little about his personal background. His becoming a distributor was "accidental"; he saw a few "good" Quebecois films and decided to make them available

to the rest of Canada. He "wasn't quite sure" what a distributor's role was but saw his mandate as making accessible to English Canada films which had received much more attention in Europe than at home. Bennett has gone on to distribute many European and Canadian films, including *Nostalgia*, *Marianne and Julianne* and *Family Viewing*.

"People can approach me at any stage in the development of their projects, but something tangible, like a finished script, helps a lot," Bennett suggested. Many independent productions have been aided by Cinephile, both in the form of a 'letter of interest' which can "help to get the seed money for development from the OFDC", or by formally committing Cinephile to a distribution deal. This is often "crucial for receiving [feature film monies] from the OFDC".

When approaching a distributor, Bennett cautions; "Do your homework to gain an idea of what type of films your would-be distributor handles, otherwise you may end up with a film and a distributor which are totally wrong for each other."

When asked if he has to satisfy a certain quota each year, Bennett answered, "I don't think in terms of quotas. I also don't think in terms of audiences. I don't buy films for audiences." He also regrets the fact that "too often" he has to attend various festivals with his business man's hat on, which means he spends

so much time selling his films that "there remains very little time to just sit in theatres and watch films".

Bennett lamented the fact that American films play on 97% of Canadian screens. Often, he has found that the only reason an exhibitor will screen a Canadian film is either to appease the Canadian content supporters or to fill in the gap until the latest *Rambo* sequel arrives.

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#### Investment Financing by Iain Stranks

Independent producer Martin Harbury led this workshop on investment (or private) financing. Generally, the picture he painted was gloomy and, despite the fiasco (or continuing saga) at Telefilm, public or government funding is still pretty much a prerequisite for independent film production. Harbury also discussed tax incentives and write-offs (recent gloom); private offerings (complicated gloom); banks and trustees (institutional gloom!) and dealing with private investors and guarantors.

Audio tapes of the workshop are available at the LIFT library. On them, you will hear lively discussions by participants seemingly undeterred by the darkening clouds.

In addition to the audio tapes, Martin gave LIFT a copy of the



investment (private) offering for his *Clown White*; a useful and interesting document also available in the library.

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### Funding Bodies by Camella Frieberg

It's true, at least it might be true, that I volunteered to write an article at the beginning of March on the producing workshop 'Funding Bodies', with Don Haig and George Miller. But the newsletter deadline crept up on me without warning. Luckily, I had my trusty pencil and pad in hand that night and managed to take a few notes and capture a few quotable quotes. And it was a memorable night: the two longtime business associates and sparring partners went at the subject and just about every other loosely related topic with intelligence, humour and the wisdom of a few decades of experience.

Don Haig gave a brief personal history of his development from the world of post-production for CBC programs, through his company Film Arts and his first co-produced short films in conjunction with Film House, to his present day participation as executive producer, benign godfather and occasional completion guarantor on numerous Canadian independent feature films.

George Miller, speaking with the scepticism of a lawyer who has worked and survived through

the boom, the bust and the resurgence in the Canadian film industry, offered advice and anecdotes full of humour and cautionary aphorisms. "When should I incorporate?" someone asked. "As soon as you have something to lose," Miller replied.

Haig spoke of Telefilm and the OFDC, saying "these are not affectionate places" and warning the LIFT members about "the cheque that only comes once its too late." He gave as an example the go-ahead cheque Telefilm's red tape finally spewed forth once the snow had melted for a film set in the dead of winter.

Haig also admitted his knowledge of actors is limited, claiming he doesn't "know who anyone is since Lana Turner died." Miller insisted that the scripts Canada needs and which we haven't seen yet are not "loss of innocence films set in every province of the country" but rather, "films about fidelity themes."

Both gentlemen urged all of the participants to explore all possible sources of funding from Rogers cable to FUND and I'll leave you with a final word of advice from George Miller who sees hundreds of scripts a year on his desk: "whenever I read a script that starts with 'sounds of humping off screen', I never read more than the first three pages."

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### FORTHCOMING TECHNICAL WORKSHOPS

If you are seeking information about the following workshops or wish to register, drop by the office or call 596-8233.

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#### Feature Filmmaking with John Walker

A workshop on low budget, feature filmmaking with special emphasis on documentary technique, super-16 and the cinematographer's relation to the production. John Walker, having recently co-directed and photographed *A Winter's Tan*, will refer to that production as an example.

Date: **Sat. May 20** (tentative).

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#### An Introduction to 16 Filmmaking with Annette Manguard

A hands-on workshop in which participants will be introduced to the Bolex and Arri BL cameras. Participants will have a chance to shoot and develop black and white reversal film and will learn basic editing techniques on the Steenbeck editing table. There will be no discussion of sound recording techniques.

Date: **May** (call for exact date and time).



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### Lighting: Technique to Technical

with Keith Hlady

A weekend workshop exploring lighting for film. Participants will explore the world of lighting and grip equipment. Hlady will conduct a discussion and practical demonstration of lighting techniques.

Date: **May** (call for exact date and time).

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### Basic Camera

with Gerald Packer

A general overview of the 16mm camera. Participants will examine various camera systems and get practical experience in their operations. A discussion of film and exposure will take place as well as demonstrations of general technique.

Date: **Sat. April 30, 10am**

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### Mag Transfer Workshop

with Marc LaFoy

Got some sound to transfer but worried you'll lose a limb? Participants will learn the ins and outs of LIFT's mag transfer system and sound equipment.

Date: **June** (call for exact date and time).

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### PENDING GRANT DEADLINES

#### The Canada Council

Explorations  
**May 1** (results in early August)

Film Production  
**July 15** (results in early October)

Art Bank  
**August 1** (results in mid-September)

#### The Ontario Arts Council

Film Production  
**November 1** (results in early February)

Professional Development/ New Media Arts  
**August 1** (results in early October)

Artists in the Workplace  
**July 1** (results in August 1)

#### The Toronto Arts Council

Visual Arts Project Grants to Individuals (tentative)  
**July 31** (results in December)

Research and Development Grants  
**April 29th**  
Criteria for eligibility re: screenplays  
Applicants have to live in the city of Toronto and must be Canadian citizens or landed immigrants. Applicants must submit a resume, a one page project outline and/ or a sample

draft of proposal, or past screenplays (written material should amount to 10 minutes worth). They should submit names and addresses of two references and state their occupations.

**Canadian Centre for Advanced Film Studies**  
Deadline for applications: **May 15, 1988.**

The new school term will begin in March 1989. A copy of the application will be sent to LIFT.

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### UPCOMING FESTIVALS

**Banff Television Festival**  
June 5 - 11/88  
Location: Banff, Alberta  
Deadline: **April 15, 1988**  
Note: Films must have been broadcast for the first time between April 4, 1987 and April 1, 1988. Entry Fee: \$150.00  
Cash awards.

**Festival International de Films et Videos de Femmes de Montreal** May 27 - June 3/88  
Location: Montreal  
Deadline for entries: **May 8/88**  
Entry fee: \$25.00 CDN for each feature (52 min. or more) \$15.00 CDN for each video or short (under 52 minutes)  
Entrants will be notified by May 1st, 1988 if film or video has been accepted or refused.



THIS MAGAZINE HAS A STORY ALL ABOUT **ME** AND A WEIRD BEAST--THE SAME BEAST THAT'S BEEN PURSUING ME SINCE THIS MORNING!

The 24th Yorkton Short Film & Video Festival  
 May 25 - 29, 1988  
 Location: Yorkton, Saskatchewan  
 Deadline for entries: April 20, 1988  
 Entry fee: \$50.00

For more information on festivals refer to Festivals catalogue at LIFT office.

**ANNOUNCEMENTS**

Studio for rent: Dogstar Studio, 900' of unobstructed space, with power, @ \$5.00/ hour, Queen & Roncesvalles. Contact Doug Collins at 536-6021.



FLYING DISC MAN FROM MARS



this guy (your average joe)

vs.

IN  
**STRANGE ADVENTURES!**

<b>International Film Perspectives at the Art Gallery of Ontario</b>	
<b>\$3 Thursdays in May</b>	
<p><b>May 5:</b> 7:00 pm 8: 15 pm</p>	<p><b>James Benning</b> <i>American Dreams</i> <i>Landscape Suicide</i></p>
<p><b>May 12:</b> 7:00 pm</p>	<p><b>Peter Rose</b> <i>Analogies, The Man Who Could Not See Far Enough, Secondary Currents, SpiritMatters</i></p>
<p><b>May 19:</b> 7:00 pm</p>	<p><b>Paul Winkler (In person)</b> New work, 1981 - 1987</p>
<p><b>May 26:</b> 7:00 pm 9:30 pm</p>	<p><b>Yvonne Rainer</b> <i>Journeys from Berlin</i> <i>Lives of Performers</i></p>
<p>Admission: \$3 per evening. In the case of double bills, a single film is \$2.</p>	
<p>Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario for further information, contact 977-0414, ext. 258</p>	<p>co-sponsored by the Canadian Filmmakers Distribution Centre Special thanks to the Ontario Arts Council</p>

**Starring 4 ELVIS impersonators & a spaceship**

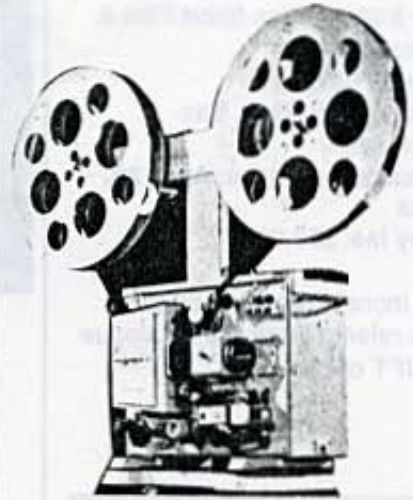


**THE LIFT NEWSLETTER**  
Volume 1, # 8 April, 1988

Editor/ Designer: Ross Turnbull  
Contributing Editor/ Cover  
Design: Adrienne Mitchell  
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Special Thanks to Greg  
Zbitnew of Vancouver for  
additional graphics.

The Liaison of Independent  
Filmmakers of Toronto is  
supported by its membership,  
the Canada Council, the Na-  
tional Film Board of Canada,  
Telefilm Canada, the Ontario  
Film Development Corporation,  
the Government of Ontario  
through the Ministry of Culture  
and Communications, Metro  
Toronto Cultural Affairs Division,  
the City of Toronto through the  
Toronto Arts Council and Canada  
Employment through Job  
Development.



*One FILM COP inspires two movies*

# The race to film Liaison

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