

PHOTOGRAPH OF BEARER
PHOTOGRAPHIE DU TITULAIRE

L.F.T.



L.I.F.T. Newsletter
Volume 2 Number 3
August - September 1988

LIFT AT THE FESTIVAL OF FESTIVALS



CONGRATULATIONS TO THE LIFT MEMBERS WHOSE FILMS WERE
SELECTED FOR THE PERSPECTIVE CANADA SERIES OF THE
FESTIVAL OF FESTIVALS

COLIN BRUNTON
KIM DERKO
JUDITH DOYLE
CAMELIA FRIEBERG
JOHN GREYSON
PHIL HOFFMAN
MIKE HOOLBOOM
RICHARD KERR
ROZ OWEN
GARY POPOVICH
LORI SPRING

THE MYSTERIOUS MOON MEN OF CANADA
THE SCIENTIFIC GIRL
LAC LA CROIX
CROSSING THE RIVER
URINAL
PASSING THROUGH/TORN FORMATIONS
FROM HOME
THE LAST DAYS OF CONTRITION
A LOVE OF CONTRADICTION
IMMORAL MEMORIES 1
INSIDE/OUT

CO-OP NEWS

LIFT YOUR SPIRITS AT THE MONTHLY SCREENING

Pre-Festival Bash August 29, 1988 8:00 pm LIFT office

Beer, snacks, and short films.

In honour of those filmmakers whose films were selected for the Festival of Festivals our regular monthly screening will be a party—beer, snacks, and films by old and new members:

Music Gallery by Renee Duncan;
Reflections by John Detwiler
Lock by Frank Sanna;
Claydreaming by David Thomas;
Sarah's Dream by Ed Ackerman ;
Slow Dance World by Ellen Besen;
Bollocks by Colin Brunton;
Somewhere Between by Phil Hoffman.

Program 52 minutes.

SEPTEMBER 28 MONTHLY SCREENING

FRIEND, GO UP HIGHER
by Sherry Coman
INSIDE/OUT
by Lori Spring
HARRIET LOVES
by Alexandra Gill

SEPTEMBER 28 8:00PM
AT INNIS COLLEGE
2 SUSSEX AVE.
ACROSS FROM ROBARTS
LIBRARY, U OF T.

GRANTS, AWARDS, AND MAJOR SCREENINGS

Martha Davis received an initiation grant from the Ontario Arts Council (OAC) for her new film Writing, Reading and Arithmetic ... Virginia Rankin received an OAC completion grant for Evelyn, Be My Valentine , a short dramatic tragicomedy ... Luis Garcia received a Research and Development Award for Writers from the Toronto Arts Council for a docu-drama War Is Not A Game which looks at the effects of war violence on children ... Daisy Lee recently received an OAC grant toward completion of her 60 minute film The Market: A Product of Canada ... Maureen Judge received an OAC production grant for her new film Altered Ego , written by Maureen and by Martin Waxman ... Camelia Frieberg received an Explorations grant from the Canada Council and recently received a completion grant from OAC for Crossing the River which will be done in time for the festival ... Sherry Coman was awarded an Explorations grant in June for her recently completed film Friend, Go Up Higher ... Moira Holmes and Jan MacDonald also received an Explorations grant for their film project Images of Forgotten Dreams ... and that smiling outlaw Bruce McDonald has also received an Explorations grant to write the screenplay for his new film Highway 61 .

A MESSAGE FROM THE BOARD

The Board would like to see more input from the membership in terms of the future of the co-op. In an effort to involve more of the members in decision making, and new directions we might take, we

will be striking new committees to deal with issues such as workshops, exhibition, moving to a new space, and lobbying. Members are encouraged to take seriously the opportunity to have a hand in the direction of the co-op so that it can best fulfill your needs. Attending such committee meetings would require about 3-4 hours a month, and the hours count as part of your membership volunteer requirements. The new committees will be struck at the next annual general meeting in October.

A MESSAGE FROM THE EDITOR

The LIFT newsletter needs writers and reviewers. If you have a burning issue you want to write about, a manifesto, a letter, or if you wish to contribute reviews, please contact Gary Popovich at the LIFT office.

Eight of the eleven LIFT films in the Festival of Festivals have not been reviewed in these pages. So contribute some volunteer hours by writing and exercising your thinking on the cinema.



TO ALL MEMBERS—AN IMPORTANT MESSAGE FROM REBECCA

In order to keep our various files updated and LIFT running smoothly, we request from you the following information on an ongoing basis:

—information about new films (title, stage of production, funding sources, "type" of film, length, and a 1-3 sentence synopsis of the film)

—any recent screenings or festivals at which your film(s) have been shown.

—any nominations or awards which you have received

Please keep in mind that this information is used for grant applications for money used to support LIFT and the co-op's filmmakers—THIS MEANS YOU!



Furthermore, due to the recent explosion in the number of LIFT members (now close to 300), it has become increasingly difficult to keep track of all of you. If you have a change of address or phone number, please notify us ASAP.

JOB POSTING

LIFT IS LOOKING FOR A FULL-TIME PUBLICIST

Hours: 28/week (4 days/week)

Length of employment: 12 months

Pay: \$300/week

DEADLINE FOR APPLICATION: SEPTEMBER 6

For further information on duties, and on skills required see the posting in the LIFT office, or contact Rob Pazdro. Send resumes to: LIFT, 345 Adelaide St. W. #505, Toronto, Ont. M5V 1R5

EQUIPMENT NEWS

HURRAH!!! LIFT has just settled on the purchase of an Intercine 2 picture, 2 sound, flatbed to offset the heavy editing pressures placed on our tired old Steenbeck. Should be in place by late August and ready to edit your latest project.

Other Equipment News: LIFT will be complementing the grip department with flags, stands, and other accessories. We've just rented a new space into which we will be placing both the Steenbeck and mag transfer machine. A private editing suite! The NFB has put on loan to LIFT a Bell and Howell projector and 10mm Arri mount prime for member use. Finally, we are looking for a set of Bolex primes to replace the clunky zoom now in use. If you hear about any offers give the tech manager a call.

TRADE FORUM AT THE FESTIVAL

For those wishing to attend events/workshops at the Trade Forum at this year's Festival of Festivals LIFT has a limited number of passes to assist members. Please indicate in writing which event(s) you wish to attend and we will try to accommodate your requests. Deadline: September 6.

MEMBER'S SCREENING

Bob Stampfl and Mike McPherson will be presenting two of their films including their latest entitled, *First Movement*. The screening will take place at the NFB's theatre located on 1 Lombard St. The screening will be on Friday August 26 8:00pm. Admission is \$2.00 For additional information phone Mike at 431-4754 or Bob at 445-7407. The program is approximately 45 minutes in length.

TECHNICAL ASSISTANCE REQUIRED

Martha Davis will require some technical assistance (lighting, sound, etc.) for her new film *Writing, Reading and Arithmetic* shooting late October-November '88. Please call 963-8272 if you're interested.



LETTERS

Letter To The Editor

Re: Scott Gilmore's review of the film *Close Your Eyes and Think of England*

Two points, please.

1. I have found over the years that the thin line you speak of between independent woman and strident feminist has nothing to do with the woman and everything to do with the perceptions of those watching the woman. I do not see how I can be one without the other—but am open to advice on how this can be achieved.

2. If the subject of the film—advice to women (please note it was never meant to be advice to mankind)—was not dealt with objectively enough for you, and you feel the need for a sequel on advice to men, I wish you the best of luck in making the film and support you whole-heartedly in your endeavour. I would, however, advise you to...

--Janis Lundman

An Open Letter

Re: The OFDC's present discussion to stop funding social/political documentaries and concentrate their efforts on performing arts films.

Culture: noun. 1. The integrated pattern of human behaviour that includes thought, speech, acting and artifacts and depends upon people's capacity for learning and transmitting knowledge to succeeding generations. 2. The customary beliefs, social forms and material traits of racial, religious or social groups. Keeping these definitions in mind, the recent *Globe & Mail* article (July 14, 1988) on the



OFDC's proposed financial cutbacks for social/political documentaries reveals a funding agency either misinformed as to simple definition or hiding the true reasons for the cutbacks. If the only type of documentary films the OFDC is willing to fund are the ones which document performing arts, thus narrowly defining culture as a bunch of musicians sitting around playing tubas, then so be it. However, it will be an unfortunate decision for many documentary filmmakers and audiences and one that will not go unchallenged. I'm sure there are reasons why the OFDC is considering cutting the funding and

I'm curious as to what they are. But for them to say that they are considering funding performing arts documentary films only because "performing arts play an important role in exporting our culture", and their definition of culture does not include the political, social, legal, moral systems of a country and its people, then they are not only incorrect by definition but are also presenting a very safe and mediocre road for cultural export. (Please note, I'm rather fond of brass instruments and have nothing against tuba players.)

--Janis Lundman

Exroched D'OR



The Liaison
of Independent
filmmakers

of Toronto
presents a
fine blend of

wines especially
created

for filmmakers,
consisting of a
careful blend and

mix of
planning,
anxiety,

self-promotion,
fundraising,
sleepless

nights, long hours, sheeting, fundraising,
organizing, coffee, donuts, pleading,
fundraising, patience, fund

CERI 10-25-88

OTHER NEWS

PRAXIS SCRIPT DEVELOPMENT

The deadline for submission of scripts for the Spring session of the PRAXIS FILM DEVELOPMENT WORKSHOP is NOVEMBER 7, 1988. For more information see the brochure in the LIFT office.

TWO NEW PROGRAMS FROM THE ACADEMY OF CANADIAN CINEMA AND TELEVISION

DIRECTOR OBSERVER PROGRAM

The Academy of Canadian Cinema and Television is now accepting applications for phase 2 of its 1988 Director Observer Program. The program provides experienced directors of non-feature or low-budget feature films with an opportunity to work with a seasoned director during the production of a feature film. A total of six DOP placements were made on production shoots in Ontario during the first phase of the program this year. A second jury is now being organized and the deadline for applications is August 31. Phase 2 will run from September '88 to April '89.



SCRIPTSERVICE

The Academy is pleased to announce the launch of SCRIPTSERVICE—a script information service designed to link Canadian scriptwriters with producers and directors. This important new service provides a much-needed link for members of the film and television industry by providing aspiring writers the opportunity to connect with producers and directors looking for new scripts. Through this program, scriptwriters submit synopses and detailed background fact sheets on their work which are published in a data bank. Subscribers in turn receive this information in three updated editions throughout the year. The 1988 main edition is now available and contains information on 38 original scripts.

For further information contact:
David Ellis
Coordinator, Publicity and Promotion
Academy of Canadian Cinema and Television
653 Yonge St., 2nd Floor
Toronto, Ont. M4Y 1Z9
967-0315

TORONTO ARTS COUNCIL'S GRANTS TO VISUAL ARTISTS

Professional artists working in electronic media, film, holography, installation, painting, performance, photography, printmaking, sculpture, and video are eligible to apply for projects which have a total budget in excess of \$10,000. (Maximum grant available is 50% of project costs up to \$15,000.) Applicants must be Canadian citizens or Landed Immigrants and residents of the City of Toronto for the past two years. Applications will be accepted by the Toronto Arts Council commencing October 3, 1988. The deadline for receipt of applications and support materials is October 17, 1988. Application forms are available upon request from the Toronto Arts Council, 27 Madison Ave., Toronto, Ontario, M5R 2S2. For more information call Doreen Dotto or Beth Johnson at 392-6800. For your information the Toronto Arts Council Visual Arts/Film and Video Committee members are: Ian Murray, Diane Pugen, Niv Fichman, Sybil Goldstein, Mark Gomes, Christian Morrison, Bruce Parsons, Barbara Sternberg.



LIFT FALL WORKSHOP SERIES

THE SHORT FILM

MAKING YOUR FIRST FILM: FROM THOSE WHO JUST DID

Sherry Coman
Lori Spring
Alex Gill
September 29

PRODUCTION MANAGEMENT/ ASSISTANT DIRECTING THE SHORT FILM

Camelia Frieberg
October 6

BUDGETING FOR THE SHORT FILM

Maureen Judge
October 13

MARKETING/DISTRIBUTION

Ross Turnbull, CFMDC
Peter Steven, DEC
Martha Davis
October 20

SHORT FILMS AND FESTIVALS

John Karmazyn, Filmclips
Geoff Pevere, Festival of Festivals
Annette Mangaard, Northern
Visions
October 27

SHORT FILMS AND BROADCAST

Rene Krawagna, CBC
Richard Johnson, TVO
Anna Vanek, First Choice
Jan Rofekamp, Films Transit
November 3

TECHNICAL WORKSHOPS

FIRST ASSISTANT CAMERA

Kim Derko
September 28

LOCATION SOUND

Eric Fitz
October 3

MUSIC FOR FILM

Randy Smith
Bill Gilliam
October 17

24-TRACK AUDIO FOR FILM

Peter Akerboom
George Brasovan
October 24

BASIC CAMERA

t.b.a.



WORKING WITH ACTORS: A SERIES FOR DIRECTORS

INSTRUCTOR: MURRAY LOWRY

INSPIRING ACTORS

How the director can gain the trust of the actors
Why this is essential for a good performance
September 25

CASTING EFFECTIVELY

Dispelling the myths around casting
How to identify the best actor for the role
October 2

INEXPERIENCED ACTORS

Exploring the difficulties of working with them
How to teach inexperienced actors effectively
October 16

OVERACTING

Examining the different reasons for it and dealing with it
October 16

DEALING WITH A STAR

Standing your own ground
Respecting their experience
October 30

INTIMATE SCENES

Creating the right atmosphere
Who should be on set
November 6

**FURTHER DETAILS WILL BE
MAILED TO THE MEMBERSHIP
IN EARLY SEPTEMBER**

Bereavement Services & Community Education

A Division of Humphrey Funeral Home - A.W. Miles Chapel
1403 Bayview Avenue
Toronto, Ontario M4G 3A8
416-485-6415

July 12, 1988

Ms Roberta Pazdro
Co-ordinator
Liaison of Independent
Filmmakers of Toronto
345 Adelaide Street
Suite 5
Toronto, Ontario
M5V 1R5

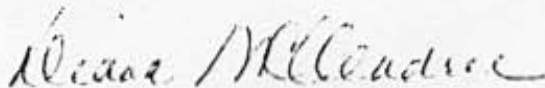
Dear Ms Pazdro:

It has recently been brought to our attention that your organization is using the acronym of LIFT in the media and when answering your telephone. LIFT is a registered trademark for "Living is for Today", a network of self-help support groups for the bereaved and the name of a corporate newsletter with a circulation of 25,000. LIFT is the property of Bereavement Services & Community Education and the Humphrey Funeral Home - A.W. Miles Chapel.

We ask that your organization discontinue its use of the acronym LIFT immediately. It is both inappropriate and inconvenient for those we serve.

I appreciate your co-operation with this matter. If you have further questions please do not hesitate to contact me.

Yours truly,



Diana McKendree, M.Ed
Director

DMcK/dah

Sorry Ms. McKendree, M.Ed, but we have registered our LIFT acronym. In fact, there are five other LIFTS--Coca Cola has registered one, and both San Fax Industries and Paramount Industries have registered two each (we're not sure how they're using them). But our lawyer Martin Kryz tells us that yours is not registered. It's nice to see your newsletter has such a large following. Have a copy of our newsletter--our circulation is 500 and growing. Hope to see you join our LIFT, as we expect to join yours one day.

EXPLORATIONS: SO LITTLE MONEY TO DO SO MUCH

by Rob Pazdro

Many filmmakers when working their way through the funding maze trying to finance their first film apply to the Explorations Program of The Canada Council. Its basic mandate is to fund truly innovative projects in all disciplines—yet having an innovative project and a beautifully composed application is no guarantee of success. In the past five years, applicants' success rate has dropped from 20% to its current rate of 11%!

The reasons for this decline are several: many more people are making applications, the quality of the applications has improved and those that are successful are receiving larger grants. Another factor is that more established artists are tapping into Explorations. Because they are more experienced, they tend to prepare better applications and have a better success rate. This means emerging artists are getting squeezed out of a program originally developed to assist them.

Another factor in this game is that Explorations is one of the smallest programs of the Canada Council in terms of its annual funding—\$2.7 million for the entire country. That places it just below another small program, Media Arts, whose funding for 1988-89 stands at \$3.5 million. Compare these to the giants, Theatre and Music, that are allotted \$15.4 and \$14.5 million respectively.

Any filmmaker hoping to beat the odds should know a few basic facts about the kind of media projects Explorations favours:

- assistance to an artist moving into a new medium (ie, a filmmaker wanting to work in video; a shift from super 8 to 16mm)
- a collaboration of media artists with other artists (ie, the collaboration of a filmmaker, a dancer, and a musician)
- projects being undertaken by "emerging" artists.

Despite all this discouraging news, success with Explorations is not impossible. In the last go 'round, five LIFT members (Sherry Coman, Camelia Frieberg, Bruce McDonald, Moira Holmes and Jan MacDonald) received support for film projects. Talk to them to learn the secret of their success.

The next Explorations deadline is September 15th. To obtain an application, you must contact the Ontario Regional Officer, David Poole, at (613) 598-4340 (call collect).



Rallies Together

with

The MARCH

Monday May 30th, 1988

QUEEN'S PARK, 12 NOON

AGAINST

POVERTY '88

to demand

an immediate 25% increase in social assistance rates !!!

/ thousands support the demand ...

now the government must pay !!!!

IMAGINE

global rock reggae band

(Also playing a Benefit at
The Porch People
284 St. Helen's
Saturday, May 28th
for more info call
Steve 340-0217)



FOODSHARE

is providing lunch

Independent Filmmaking and ACTRA by Daniel Sekulich

As members of the independent filmmaking community, the evaluation of our work is a necessary building block in the development of our own particular niche in the greater film society. Putting aside the examination of script/narrative, most criticisms centre on technical aspects and on the acting of "independents".

From a purely technical stance, there are certain things we can do to raise the calibre of films. Financial restrictions notwithstanding, we can usually learn more about techniques and methods through the involvement of others. Indeed, one of the advantages of filmmaking is that it is a communal effort. This is reinforced by the ability of experienced crew members to work on independents without jeopardizing union or guild affiliations. After all, they can "secrete" themselves behind the camera.

However, for the actors the risk that someone will recognize them can prove a hinderance, not only to themselves, but also to independent filmmakers. There are several views on this predicament with actors. Some feel that they should not be so diffident about doing low-budget independents (by which I mean those type of productions most associated with LIFT), while others feel that those actors who join ACTRA have somehow given up something and gone mainstream. Whatever the argument, the reality is that for many actors a union card is felt to be a necessary part of the growth of their career. Yet for many independent filmmakers, an ACTRA card can preclude the use of actors

they feel would enhance productions.

Without meaning to slight either non-union actors or those ACTRA members who continue to work independents, I raise the issue of easing access to talent. Realistically we are dealing with talent with ACTRA cards who do a small amount of union work a year, walk-ons and actor roles in commercials, for instance. And the types of independent films we are looking at are well below \$10,000 and under an hour. Most of these productions operate under "kitchen table" organization, without any corporate structure or adherence to ACTRA-IPA agreements. These are the films through which we aim to hone our skills and, perhaps, work up to larger, more complex productions (read: more money)

To this end, and not from an anti-union stance, thoughts shift to the potential of some sort of discussion with ACTRA on a simple release for actors, so they could proffer their services in independents just as crew members do. Obviously certain parameters would need to be drawn, say a maximum \$10,000 budget with a maximum running time of 45 minutes. Keeping the possibility of later financial recoupment in mind might be necessary.

As independent filmmakers, we usually survive on a great deal of honesty, borrowed money, and love of what we do. But sometimes that just isn't enough. If we hope to continue in the face of several dark clouds looming on the horizon, we must forge stronger links with others who have a common goal.

Liaison

A contact and advertising medium for adventurous Adults. Those who enjoy the unconventional in kinky fantasies and activities in all cultures and fetishes. Liaison offers personal ads and photos from females, couples, and males seeking contact. Send today for your copy of this unique listing. Free ad offer for ladies. All correspondence is handled in the strictest confidence. You must be 18 yrs or over. Current issue \$5.00 post paid. Send cash or M.O. to:

**Liaison. Box 2783, Stn "F"
Scarborough, Ont. M1W 3P3**

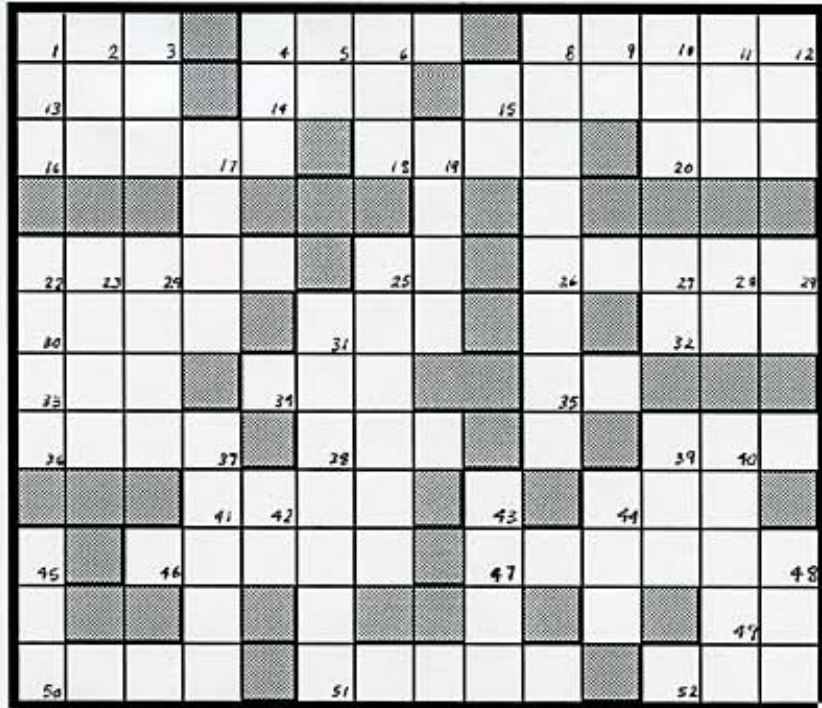
We received this ad with \$5.00 pinned to it;
we forwarded it to the proper address.
No, it wasn't a LIFT member.

LIFT CROSSWORD

by Marc LaFoy

Across

1. Blood of the tree
4. Madonna vehicle *Who's _____ Girl*
8. Beat it
13. Really cold water
14. Mr. Wenders and vigour
15. Festival of Festivals Geoff
16. Director *The Scientific Girl*
18. New or north
20. _____ of thieves
22. Actor's union
25. Not she
26. Murray or Malcolm
30. Film "Black"?
31. Camera movement
32. CFMDC publication
33. _____ de plume
34. Kurosawa film (not about jogging)
35. Prefix for production and operative
36. *Harriet Loves* director
38. Doctorate of science abbrv.
39. Home of fine Canadian broadcasting
41. Standard Oil
44. "Parabolic aluminum reflector"
46. "*Lac La _____*"
47. John Greyson film
49. Not stop...
50. "Prize" at Cannes
51. Cooper and Popovich
52. Total Sports Network



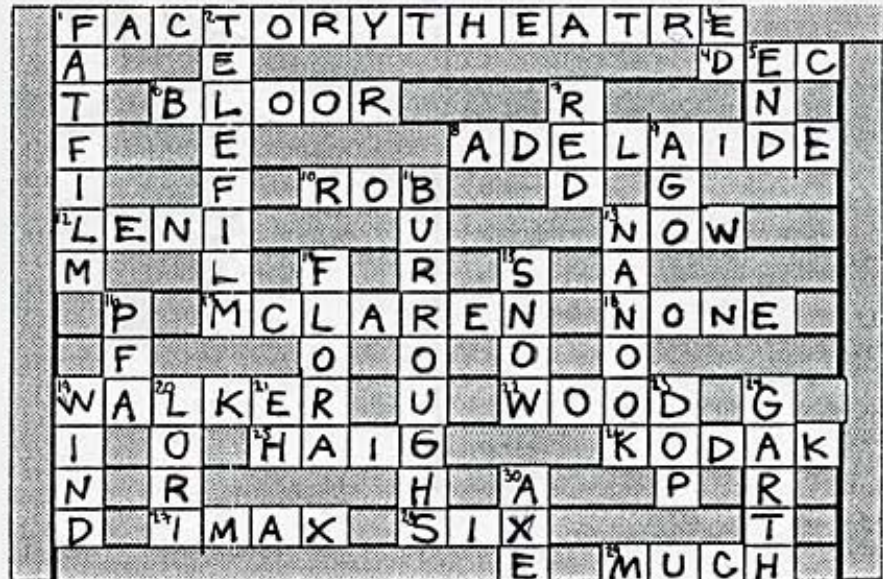
11. How _____ you? I am fine...
12. *The Mysterious Moon* _____
15. Public Relations
17. *Last Days of Contrition* filmmaker
19. *Love of Contradiction* director
22. First Choice representative
23. _____ *Hand Luke*
24. Prime-_____
25. Cinema Canada coverboy
27. _____ of the *Never Never*
28. _____ High; university nickname
29. God rest _____ marry gentle guys...

31. Hoffman's _____ *through/torn formations*
 37. Photocopy word
 39. It's in the _____
 40. Tells tall tales
 42. _____ what (who cares)
 43. "Ladies and gentleman of the _____"
 44. Registration or bowling
 45. "Directors Observer Program"
 48. _____ Chaney Jr.
- Prize for 1st correct solution.**

Down

1. _____ and Nancy
2. American Editors Organization Abbrv.
3. _____ Diem
4. Richard Johnson Works for _____?
5. Hello
6. *Tree Tale* filmmaker
8. LIFT reviewer Daniel _____
9. Resume abbrv.
10. _____ *Desert* (by Antonioni)

Solution To Last Edition's Crossword



THE SURVIVAL OF THE ARTIST IN LOTUS LAND OR BRITISH COLUMBIA'S VS. ONTARIO'S ARTS BUDGET by Rob Pazdro

Having recently returned from attending the Independent Film and Video Alliance AGM in Vancouver, I became acutely aware of the opposing official attitudes towards "culture" in my adoptive province vs. that of my current residence. Only in British Columbia do up-and-coming MLAs, provincial Cabinet Ministers and other members of the ruling elite (ie, Jimmy Pattison) serve their political apprenticeship in used car lots. In Socred-land, this experience alone provides one with adequate experience to become Minister of Culture. A comparison of the profiles of BC's Minister of Culture, Bill Reid, and Ontario's, Lily Oddie Munro, that appeared in a recent issue of the Vancouver Sun tells it all:

BILL REID

Age: 53
Education: High school
Last movie: Crocodile Dundee
Last Book: Jimmy: An Autobiography
Last play: Les Miserables (London)
Favourite authors: None
Favourite music: Glenn Miller, Paul Anka

LILY ODDIE MUNRO

Age: 50
Education: Ph d in Psychology
Last Movie: The Last Emperor
Last Book: Several on martial arts philosophy
Last play: B-Movie, The Play
Favourite authors: Margaret Laurence, Michael Ondaatje
Favourite music: Willie Nelson, opera

In BC, art is viewed as just another "product" (like pulp and fish) and the Minister's personal philosophy is that "artists have to market their art." This free enterprise approach is reflected in BC's funding for the arts: \$3.79 for every British Columbian as opposed to Ontario's \$6.47 per person.

In a breakdown of cultural spending, one of the most shocking areas of neglect in BC is funding for literary arts (in a province where, among others, reside Audrey Thomas, Jane Rule, P. K. Page, Robin Skelton, W. P. Kinsella, and Susan Musgrave) is only \$200,000 per year as opposed to Ontario's almost \$5 million! Visual arts do not fair much better in Lotus Land: BC provides galleries with \$800,000/year while Ontario distributes about \$9 million.

The figures for film are harder to compare since BC now has its own Film Corporation (similar to the OFDC). Despite its \$3 million budget, it is easy to imagine how much/how little trickles down to independents— especially with films like Roxanne and Stakeout being shot in BC.— free enterprise rules the screen.

Despite any qualms any of us might have with Ontario's funding of the arts, in the land of privatization and free enterprise, the Socred philosophy of art, as expressed by Bill Reid's is "...if it isn't marketable, then I don't think governments should be expected to continue to support certain publications and products." [Emphasis mine.]



COLIN BRUNTON IN INTERVIEW

By Leo Faragalli

Colin Brunton has created three very successful short films: *The Last Pogo Movie* (1984) 30min., *A Trip Around Lake Ontario* (1986) 30min., and *The Mysterious Moon Men of Canada* (1988) 30min. The two most recent films are based on stories by the Canadian writer David McFadden and express a sensibility that is as distinctly Canadian and as distinctly nationalistic as it is comic. The cinematic point of view that Colin has developed incorporates the documentary form, while at the same time presenting the viewer with the quintessential "What if...?"

Colin Brunton: While I was on this nightmare feature, I left a message for Bruce McDonald at LIFT that said: "The Mysterious Moon Men of Canada will be playing at the AGO [Art Gallery of Ontario] at the end of April." The next day I quit the feature ... I couldn't stand it ... it was getting so intense and weird. I was working with this wild director, who is ... like, the epitome of the crazed Hollywood mogul. Personally he's fine ... but to work with he's maniacal. I don't know if he was doing coke or what, but he was overly caught up in the project and he was starting to get crazed. There were other problems as well, with people who didn't want to accept responsibility despite their positions ... so I couldn't stay. I knew I didn't have a lot of time, but at least I could concentrate on finishing *Moon Men*. Against all rational thinking we managed to get the thing done. We shot for a couple of days, locked the picture a couple of Sundays ago, found the band last Wednesday, wrote the narration last Thursday, recorded on Thursday night and locked it in at about 5 a.m. on Friday morning.



It was one of those films that ended up being made in the editing room. I saw it a month ago, really hated it, and knew I had to do major surgery on it. It depressed me to look at it ... plus the Steenbeck at LIFT was running slow, so every character in my film also sounded depressed. I knew then that I had to change the whole thing. So most of the voice-over narration was written but it had to be re-done. The whole story was written a while ago, and it's gone through a lot of changes—I think it's had ten different endings. Around right up until the morning of the day it showed at the gallery, I wasn't sure what the whole resolution of the film was.

Leo Faragalli: It was well received.

C.B.: I'm very happy with the reception the film has had so far.

L.F.: Could you tell me how long you've been a member at LIFT and why you joined?

C.B.: I've been a member since '83 and probably joined because ... well ... mostly I knew about it through Bruce [McDonald] and I had just received my grant to do *A Trip Around Lake Ontario* ... and, to be really honest, I probably was attracted to the cheap rates, the

equipment rental. So I was down here for about a year, cutting the film off and on. But in the process, the thing that I discovered about LIFT is that the best thing about it is that you can get to know other people. You begin to realize that there are all these other people in Toronto, as messed up and as crazy as you are—and it's really reassuring. The way people from LIFT work together was made even more obvious at the screening. I mean it's so incestuous in a way, everyone working on everyone else's film. There was a problem for instance, on Monday night—two days before the screening ... the neg-cutter wouldn't give me the neg back because I couldn't get the money to pay them. So I phoned around, finally found a LIFT member, Alexandra Gill, who is like the goddess in the film, and who came down within an hour, with all the cash I needed to pay these people. Also I worked as a co-ordinator here at LIFT, in the summer in '85. I got to know a lot of people and realized that the equipment isn't the greatest and that the best thing LIFT has to offer is a sense of community and potential contacts. The screening last Thursday is a good example, I mean they had to turn people away at the door ... we were out to

support our own and in the process stimulated a lot of attention. Babs Church was there from TVO, Judy Gouin was there from the OAC, and they seemed to enjoy all three films.

L.F.: How did you begin to make films?

C.B.: The first one I did was during my association with the old Toronto Filmmakers' Co-op. About ten years ago I took a short course there and made a film called *Bollocks*. It was a two minute, school film ... mostly nonsense ... kind of a punk rock film that I don't even like to show now. At the same time I was working at the Horseshoe Tavern, when it was still a real punk bar. It closed in '78 and I think that was when I decided that I wanted to get into film ... the closing of the Horseshoe, I thought, would be a good way to do it. I thought on that night that there should be a film made of this evening ... so I made *The Last Pogo*. That did pretty well for me in that a lot of people know about it. For a thirty minute film it's very well known. I even managed to get it on CITY-TV after a few years ... before which they had tried to rip me off. What happened was that I had this premier at the Danforth with *Gang of Four*, *The VileTones* and my movie. CITY phoned me the next day and said, "We'd love to show your film, why don't you come down here?" So I went down, with a film print under my arm and walked into the boardroom. They hooked the whole thing up, sat down and had the coffee and doughnuts, then we watched the whole thing. Then, John Martin, the producer, said, "Well Colin, we love it but we don't have any money ... like, no money!" Well I said, "Fuck, I can't sell this for no money ... I can't give up my TV rights for nothing." Well his big ace up his sleeve was that, not only would they show it, but I would get interviewed on *MUCH-MUSIC* with Jeanne Becker. And I said,

"Hey...you know...it's not that thrilling." [laughs]

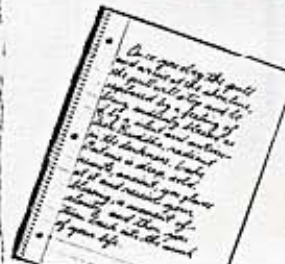
L.F.: Exposure wasn't that important to you then.

C.B.: I had no idea. I did that film out of such naivete ... I had no idea of what it would cost ... I had just jumped into this thing, and I assumed I could just sell it to the CBC or something for, like five hundred bucks. A few years later I phoned them [CITY] again, because I thought no one would buy this thing, TVO wasn't interested, the CBC wasn't interested and so I said to them, "Why don't you show it once and give me five hundred bucks?" They said, "Why don't we show it as many times as we like for three years and we'll give you five hundred bucks.?" Basically I just wanted to show my parents that I was actually doing something, so I said yes. Well, by some strange fluke, or thanks to the film gods, I didn't read the contract and stupidly signed it, ...went home and realized that what was written down was, three showings in one year, rather than unlimited showings for three years. They had just made a stupid mistake. So after two months they

had shown it three times—they were ready to show it a lot—so then I called them. I said to them, "Don't you realize your contract is over?" They said, "What are you talking about?" I said, "Well, look at your contract." A little while later they called me back and said, "Well ... gee ... you're right." I asked for a thousand dollars and told them they could show it some more, and they went for it. It was a small victory against the impossible and mysterious forces.

After that I started to learn more about the business, worked as a P.A. ... I hadn't gone to film school and I thought working in the industry made sense because I knew so little about cameras or lights or the process ... you know ... work your way up, that cliché that says start as a P.A. and work your way up to producer or director; well I went for it. I worked with Clay Borris and Ron Mann a lot. I always tried to be a little bit selective about the kind of film I was going to work on. Every year I would also be applying to the Councils for my own project. Inevitably I would get turned down, and I would try to think of another project ... eventually it clicked with A

A Trip Around Lake Ontario



Great Lakes
P. 15, 88



A Trip Around Lake Ontario

Produced, Directed, Edited by Colin Brunton
Written and Narrated by Peter McAllister
Original Score by Peter McAllister
Produced by Peter McAllister
Published by Great Lakes
Financial Assistance to the Ontario Council,
Ontario Arts Council and the League of
Independent Producers of Toronto (L.I.P.T.)



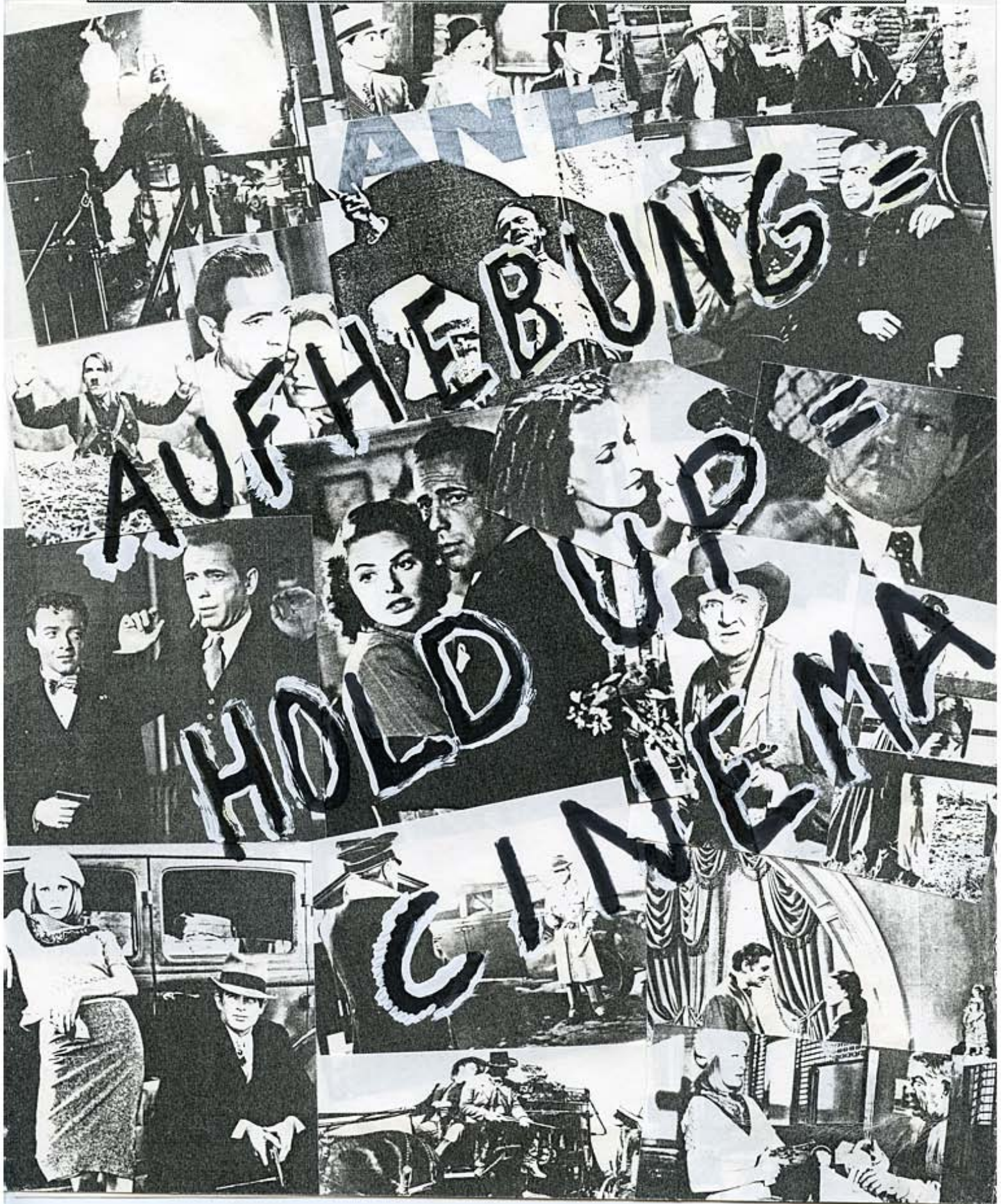
Trip Around Lake Ontario . It was the shock of my life, when a bunch of months later, I get a phone call while I was playing backgammon, from another filmmaker I know who tells me that he heard through the grapevine that I had been granted everything that I had asked for—thirty-six thousand dollars from the OAC. I couldn't believe it. But a month and a half later Peter Mettler, Doug Koch and I hit the road with David McFadden and we went around the lake for a week. David wrote the book which makes up the voice-over narration of my film as he took the trip. For about a year after that, I cut the film chronologically, and David continued to write his book. I ended up taking the first draft of the novel, pulling and stringing together sentences so that my images would

match the narration. Then I asked Nash the Slash to work on the sound-track ... and he did a great job, working for months and very little money. It was shot in the fall of '84 and finished in January of '86. David's book is just coming out this spring, and there could be some fun in that, promoting the book with the film and Nash. I also got some completion money, spent a lot of my own money, with bank loans and stuff, which I'm still paying off.

L.F.: How do your ideas about film form and fiction or drama come together?

C.B.: Well, I wanted to do another film. I continued to read David McFadden's stuff, who for whatever reason has remained really

obscure, and thought that a more dramatic style could be a worthwhile step in interpreting his material. In a lot of his stories he tends to draw a very thin line between fact and fiction, and so while at first you think docu-drama, I'd like to go more towards the dramatic. In his collection of short stories, David McFadden wrote *The Mysterious Moon Men of Canada*, and of course this story in particular jumped out at me. I knew that it was going to be a drama but I thought that I could present it as a real documentary—and so that's what I did, because to quote the film, "Given the intense Canadian dislike for self-promotion, it is plausible that a Canadian could go to the moon in 1959 without the world hearing about it."



2 NOTES FOUND ON A FILMMAKER'S APARTMENT FLOOR

X ... (FRAGMENTS FILLING THE CHIASMUS)

When it comes between there's nothing to do but open up the nerves—it's a matter of exposure. For Baudelaire it was the new shudder. When the images themselves shutter a cry to be made, to be known, to have loved and made love; when they as a body quiver their wet hot surface and make their way to our hearts, who would stop them?

It's a matter of being made. Everything is made. To put together, to fit together, to love, to make, to come together, began with that passion, that love. To continue "to make" outside of love, is no longer "to make", we treat that violence with harsher words.

And how is our cinema made?



In the cinema that coming together finds itself spent with the passion of a hold-up. What the cinema holds up is the coming together of life with itself, like no other art form has known. To hold-up in so many ways a representation of the passion of life's details, to hold or preserve them, up on a screen, above us, our myths, our movements, our memories. It is no accident that the cinema presents the hold-up as the apotheosis of the outlaws in "western" cinema. Yet no other art form has been given so much license and so often abused it so badly.

There's much more impertinence and token gestures toward those who present a different making. Comments such as "we know how it should be" or "we know what it should look like" or "we know what it deserves" or "this is what we're going to do—xxx."



I know another value for this x. It is that value that comes after all devaluing. It holds itself empty for each new equation that would fill it. By making cross, to set right again. To mark and to hold. That is, by marking to build, to use the imagination; by holding to create a new system, which must always face its own nemesis. Even the outlaw finds a home one day and is welcomed in (and must decide when to leave).

So where have we come in this slippery text?



... AND Y (THE QUESTION NEVER TO BE ASKED)

Recently we were asked by a colleague a question put to filmmakers around the world, and published in *Liberation*, 1987, "Why do you film?" Many chose not to respond (as Don Shebib remarked, "You're asking me to sum up the universe in two words. I don't know. It's fun.") Others found a moment to exercise their profundity; some proudly admitted they were in it for the money; while others still found a moment to throw the question back, to point out that their art was in opposition to this very form of thinking; it was the question.



I remember watching Godard's video *France/Tour/Detour/Deux/Enfants* and wondering why Godard, as interviewer of the little boy and girl throughout the programs, does not ask the children "why". When they answer "yes" or "no" he nearly always comes back with another question, a variation or development of the previous. It's not as if he actually knows the direction or the answers; nor is he simply using the children as a foil. He faces a near impossible scenario—he either allows the children to invent their own fictions, rationalize with their imaginations, from where they are, or chooses instead to work out his own by engaging with them as products of a culture which he cinematically tests. "Why", "cause and effect", "teleology", all have a way of fictionalizing, heading somewhere, putting an end to discourse.



Phil Hoffman responded to the question, "Why do you film?" with another question (which finds its equivalence in Phil's work): "Why do you question?" Bruce Elder argues that rationalizations, making motives conscious, puts an end to the art, and is evidence of a filmmaker's inability to deal with mystery and chaos in life, and a resort to imposing the will on things.

It is a matter of exposing raw nerve ends to the world, to experience, as Stan Brakhage has said. We must then abandon rigidity and set out on a search. Ed Ackerman put it nicely in his response to why he films: "Other worlds exist. A film is a record of the trip and a map of how to get there."

The October issue of *Cinema Canada* (the "Outlaw" issue devoted exclusively to Toronto independents, edited by LIFT member Bruce McDonald and to be on the stands in mid-September), contains numerous maps and charts, searches, pleas ... a way of many ways. More than anything the issue points out the incredible diversity that comes with this eclectic, passionate coming together of writer/filmmakers.

There is an irreverent reverence for the cinema that unfolds in those pages. The shutter blade comes down, slices off another piece (from the real to the reel), the dripping nerve ends splay outward, sucking in the world, we raise our eyes upward, we try to stop it momentarily, to hold it up. In the end, like any outlaw, we know we've been framed.

Bary Papovich
x x

KEITH HLADY IN INTERVIEW

By Leo Faragalli

Keith Hlady is an accomplished cinematographer who has worked in collaboration with an extensive list of very talented artists in various media. His work demonstrates a tireless commitment to social justice and to the unsuppressable spirit of the individual. *There Is A Rally* (1986) and *Tribal Rites* (1987) are two of his most successful works that, despite politically motivated directives to prohibit their showing, have achieved popular acceptance. Coming from a documentary background, he is also moving towards drama with a short film that he has recently written called *Welded at the Hip*.

Leo Faragalli: How long have you been a member of LIFT, and why did you join?

Keith Hlady: Four years. I was introduced to LIFT by Michael Korican at York. He had been involved with LIFT almost since its inception, and so I went. It seemed a good half-way house after film school and I appreciated the tone of the people around there. They were interested in doing something different and independent from the commercial world. Most importantly though, I think that introducing people of like minds is what LIFT does best. I'm not very interested in following the traditional paths, in terms of gaining experience in the film industry or in the traditional paths of filmmaking. That, I think, was the main reason I joined in '84.

L.F.: Has LIFT been more or less what you expected it might be? Would you advise changes ... or would you rather not participate?



K.H.: I was really involved with LIFT about two years ago as the head of the board of directors ... and you can put a lot of time into it, but I got to the point where I wanted to stand back a little bit, to concentrate specifically on my own work. In that sense I don't participate as much as I might, although I continue to do workshops and to be supportive. It's very strong administratively—thanks to Rob [Pazdro], that networking aspect is really good. It would be fortunate if LIFT got to a point similar to ACPAV, in Quebec. They're a co-op and they've received money from Telefilm to produce features on a regular basis. In Toronto though, it would be next to impossible, just because it's the centre of film production in Canada. There's just too much money and attention coming in and out of the city for the federal funding agencies to recognize the independent community in that way. Whereas, in St. John's or in Regina or Winnipeg, there just isn't the infrastructure of a film industry to give any extra help to people who want to make their own films. In that sense, I think that that is something that we really have to fight against. And it's beginning to happen now with a lot of members,

a la Patricia Rozema, Atom [Egoyan] and Peter Mettler ... and peripheral members like Clark Mackey. This sense of filmmakers with vision, coming out of an organization like LIFT, is beneficial for us—we the people of the future. I would like to see the general knowledge of filmmaking rise as fast as possible, so as opposed to just doing basic workshops all the time, we could get on to the intermediate and advanced, where we're not talking about basic editing styles ... where we could get into a very local analysis of cuts and take it into almost a film-school level of discussion and rapport among the individuals. I think that at that point we would be that much stronger a body of filmmakers.

L.F.: Do you think that if that were to happen that it would contribute to an organic development, a movement or a school of filmmaking specific to the members in Toronto?

K.H.: In an organic sense, sure. It has to be unique, but I think that there already is a distinctive feel to the independent films that are made here. I find it difficult to pin-point, but they are distinctive. But the biggest drawback or the greatest

thing that LIFT has to fight against, as a collective, is the commercial industry. People go into LIFT, they learn a bit, and then the big break comes and they're history. They leave and they carry on with other things—advancing their careers, chasing money, whatever ... and it's unfortunate that that happens, but it's human nature too; people want to succeed, learn more, and they often see the commercial world as a place to learn ... in a big way, to learn how it's really done. Well, I disagree. I think that learning happens when there's the freedom to experiment and to express yourself. And I think that you're going to get that only in a world that isn't so restricted by a market-driven mentality.

L.F.: My next question concerns your films: could you list them and try to identify an evolving aesthetic direction?

K.H.: The first one, *Seed* (1981), is about the alternative high-school system in Toronto. A couple of LIFT members actually went through this system. The film focused in on a group of students who were attending SEED School, one of the alternative high schools in the Toronto area. They stood

outside a system that did not fulfill their needs and one that they did not accept. With *Cutting It* (1982), a story of a guy by the name of Deleski, who ran a second-hand store on Bloor Street ... we presented a fascinating story about someone who was dealing with the ramifications of daily existence, moment by moment—that whole process of someone who has been drinking or doing drugs for years and years, and the kind of psychosis that develops and how one has to walk oneself out of that psychosis on a daily basis ... of how one has to stay outside and reflect and reorganize. In a sense he was also an outsider. What I think that I was getting at with those two films is that there is a sense of inside and outside of a society, or the system of things, that one is always dealing with. A similar thing could be said of *There Is A Rally* —the disarmament movement in the early years also stood on the outside of things; nobody was listening. And my work with *Rare Air on Tribal Rites* also reflects a point of view that is outside of the accepted norm ... their's being a musical point of view. And *Welded at the Hip* is an extension of that ... of being a traveller on the outside, never settling in one place.

In terms of my movement towards drama, I think I have a problem with documentaries on a number of levels—I've had my fill of them. And drama, I think, somehow deals more directly with people. If you want to get to a point, to talk about something, I think that it's more valid in this day and age to deal with it in that format ... I don't think that people listen to documentaries any more. They don't listen to something that is presented as real. They see it as fabricated and, therefore, I think the documentary doesn't stand on as sacred a level as it used to in terms of believability. Even the docu-drama sensibility frustrates me a little bit. We're still relying on that documentary tradition because of its truth-value ... the ability to run around with the camera and shake it a bit, is a reference through that language, of truth or of what is real.

L.F.: More of a 'scientific' reference than an emotional one...

K.H.: I think so. In terms of drama, my work with this performance artist, Toby MacLennan, has been the most important influence that I've had. She started out as a painter and then got into poetry and performance art, and started making films to show with live performance; I've really keyed in to that kind of depiction. It's a whole other approach to creating images as well as with their juxtaposition ... there is an incredible potential that lies there. Also my work as a D.O.P. in terms of using the camera more, in a more expressive way, using light and movement, tone and the details of the visual work ... from the placement of a cup on the table, to a little hair or back-light, to the slightest camera movement left or right—the potential for evocation is incredible, almost overwhelming. It's new to my own work in a way, coming from the documentary tradition, but through my work as a



D.O.P. I have learned so much about filmmaking that it seems to me a natural extension.

L.F.: Do you think that there are other filmmakers or artists, apart from Toby MacLennan, that contribute to the direction of your work?

K.H.: There have been many collaborations and many films that have influenced me. For instance, my work with Janis Lundman. We've done three works together now and they're all really strong: *Las Aradas* (1984), *Toronto 6:17* (1986), *Close Your Eyes and Think of England* (1988). A profound inspiration as well has been Andrei Tarkovsky. It is so rewarding to hear him speak (in *Sculpting InTime*, 1988) as an artist. I have a real problem, sometimes, talking to other filmmakers, because often they're so intellectually overwhelming and emotionally repressed ... in a lot of senses. They tend to use the intellect and to let it dominate their work. To hear Tarkovsky, who presents himself very well on an intellectual level, is wonderful. But there's this amazing, emotional undercurrent that just blows me away. I think that more filmmakers should just leave their minds alone for a little while and just go with their hearts. Filmmaking is a beautiful art form that has yet to be understood, really, ... but Tarkovsky thinks first of his personal and social responsibilities to himself and to the world around him ... dealing with subjects, topics and emotions that always relate to a personal responsibility. If we all took a trip with *The Stalker* we'd all be better off. It's unfortunate that there aren't more masters like himself in Canada, that we as Canadians could learn from. Because we're so young we're also very tight ... nobody's ready to let it go. This is especially true of the commercial world, because the film industry in

this country is really growing and growing. And you know, give us another ten or twenty years of constantly making dramas, of being direct, and then we'll have that open-mindedness ... but now it's so hard.

L.F.: What about other Canadian or Toronto filmmakers that deal with the documentary; do you work with them at all collectively? You mentioned Janis Lundman ...

K.H.: Yeah, and I did a couple of other films with the Weyman brothers. One of them was called *The Leahy's: Music Most of All* and it won a foreign student academy award.



L.F.: And does that sort of collaboration amount to a certain aesthetic sensitivity for what is the documentary ... for the direction that film as a medium will take?

K.H.: I guess that's part of the frustration of shooting documentaries. Inevitably there is a lot of weight put on the cameraman, the cinematographer, to establish an aesthetic. In the past I often wished that there had been some dialogue, because the conflicts with regard to form were never really addressed beforehand. Regardless of whether or not you say you want to make a statement,

whatever goes down on film is manipulative and has a result.

I think that there's a wave of first and second time filmmakers, who come out of film school or out of their own reality and somehow put themselves on film to somehow acknowledge the filmmaking process. That somehow dissipates their concern for manipulative filmmaking or American filmmaking ... that very pushy sort of sensibility.

L.F.: So, are you saying that a film that is to some degree self-reflexive, becomes less manipulative?

K.H.: I think that that is the motivation behind it; to somehow take away the power that they think they have. They don't want it because they don't want that kind of ego. So by panning the camera left and seeing a few light stands, it somehow makes things more honest, more real and more truthful. And it does that in a certain way, but then again it brings up a whole other kettle of fish, that it presents and moves the audience with.

L.F.: Would you say then, that art about art is bad art?



K.H.: I think I would. Yes. Because to a certain extent those films don't look outside enough ... from themselves ... too much looking inside, looking inside, things get tangled up. For me the best experience that a filmmaker can have is to live. To live as best you can and as hard as you can ... to intensely experience different attitudes and people. As your experience grows, sooner or later it has to click. Because our worlds are so limited, especially living in this country, with all its prosperity and affluence and comforts, we tend to see the same things. I often get the feeling that a lot of filmmakers just need another ride around the block, you know, just one more ride, then make the movie. I would just like to add that I think I'll only end up making a few features. A little bit of that kind of thinking comes from my feeling for

Andrei Tarkovsky's work, who only made seven films. Self expression is such an organic process; it takes so much time to get it all out, to clarify and to purify.

L.F.: Can you talk about your next project a little bit? Didn't you say it was a drama, written by you?

K.H.: Yes, *Welded at the Hip*. It will be my first dramatic work. I'm still working on the script and the budget is creeping up to around forty thousand. I'll direct it and shoot it, but probably have an operator. I won't edit it though, because I believe you need objectivity at that stage. One can fall in love with the images one creates, and so you need some distance. I also look forward to working with someone else. When you collaborate and it works, it can be beautiful. When I work as a

D.O.P, it seems to me that I spend over fifty percent of my energy at the beginning of the film, establishing the collaborative energy. I'm doing a half-hour now, with Bruce Moffit, and it seems that we spend most of our time sitting in cafes, talking about the film and getting in tune with each other. Making films is such a personal experience for the director, that it's very important to understand that person so very, very well. When I make my film, I hope that that sense of collaboration will exist ... I'm trying right now to get a family together, of people that I work with. Hopefully, I'll be working with those people for the next twenty-five years. There's a beautiful story that Sven Nykvist recalled about when he started to work with Ingmar Bergman: a week into shooting, on their first film together, Bergman came to Sven and said, "Sven, we're going to work together for the rest of our lives," and you just think, yeah, that's the way it should be—no egotistical bullshit when it comes to communicating. I don't want to fight or deal with someone who is insecure as a person, it's too arduous a process even without that. It's so hard to make an honest film, and yet so rewarding when it happens. The greatest expression is the most honest expression. When you look at the greatest art, be it painting or sculpture or film, whatever, it's always simple, direct and honest.



The October-November issue will include Atom Egoyan In Interview.

REVIEWS

THE SCAVENGERS by
Ross Turnbull
 review by Daniel Sekulich
 (LIFT screening)

With its visually striking opening, Ross Turnbull's film, *The Scavengers*, thrusts you into a story of emotional inertia. Set in a sort of post-apocalyptic world, it centres on a young man (Robb Hutter) who ekes out a living with his mother on the fringes of society. Both the son and the mother (Marguerite McNeil) seem devoid of any ambitions beyond mere survival, robbed of those dignities by "the wars". The one desire the son does retain (along with his mother) is to find out what has become of his sister who was taken by the soldiers years ago. Setting out to find her, the son makes his way to the "city", where he encounters the scavengers—undesirables living in fear of the security forces—and a guide who leads him to the fortress/prison where his sister may be. Failing to find her at the prison, he wanders the city aimlessly until he meets a young woman (Jennifer Hazel), an accomplice of the scavengers. Yet even her intimacy is seemingly wasted on him. Looking at her, he sees nothing and after spending a dispassionate night together he remains blind. When she leaves, he notices neither the loss of the only "individual" he has met nor the end to his search.

The son's inability to see and the fragmented life he leads are reflected in the film's tableau scenario. Setting up each scene like a still-life, Turnbull compiles them with what seems, at times, to be a back-and-forth-motion. The contradictory images, though, serve



to reinforce the impossibility of the son's search. One of the more striking visual elements in *The Scavengers* is the war scenes, which utilise old stock shots that have been optically effected. Along with several "panoramas" of horizon lines, they reflect a thoughtful use of optical effects which do not intrude on the compositions.

Compared with some of Turnbull's earlier work, *The Scavengers*

shows a distinctly more organized approach. While there are several weak points to the film (for instance, the music and the acting falter at times), overall it has a cohesiveness which succeeds in unifying the various elements.

dir., s.p., ed. Ross Turnbull; d.o.p. Derek Redmond; music Andrew Grenville; i.p. Robb Hutter, Jennifer Hazel, Marguerite McNeil. 1987

FROM HOME By Mike Hoolboom
review by Achille Palmieri
(LIFT screening)

By putting his relationship under the microscope of cinema, Mike Hoolboom, in his new film *From Home* constructs a broken picture that displays a broken body's desire to reconstitute a love, a way to know. Svetlana is a pretty Bulgarian emigre whose relationships, especially with the filmmaker, place her at the uncertain core of this work. She expresses some of her emotional and psychological musings to the filmmaker himself in impromptu sessions before the camera, where we watch her calm yet intense gaze.

Calm yet intense. Opposite words to describe one situation. But then, this is a work full of opposites and double meanings. Svetlana is the nucleus around which the filmmaker, Fenway Crane (Hoolboom), constructs his work, and ultimately fragments it. A case in point is one segment involving film footage of the Wright Brothers. The filmmaker, having already drawn us to Svetlana's particular state, uses an airplane in the footage as a metaphor for Svetlana's emotions. As the plane is taking off, a voice-over comments: "This is where she'd like to be."

The film's jigsaw construction, somewhat murky at times, nevertheless allows the work's documentary and post-modernist styles to collide. Images and sounds are not the only things which collide in Hoolboom's film. People collide as well. Words and expressions collide as a man, at the very beginning of the film, attempts to say, "I love you." The stumbling

detectives collide into each other at various times in the film in their (and our) desperate search to find Crane, the missing filmmaker, who, curiously, still seems to be the centre of this film.

Crane himself is an ambiguity. All of a piece one moment, elusive the next. Indeed, the filmmaker's position in all this is enigmatic. One might compare it to the Archimedean principle: Crane immersed in the film is subject to a force equal in magnitude to the weight of the images Hoolboom displaces. In fact, given the Archimedean point outside of time from which to do it, Hoolboom viciously attacks his own work. In one crude segment, Hoolboom brutalizes his concept by linking himself to the notorious (and elusive) killer of women, Jack the Ripper.

I say brutalizes because he chooses a poor link to explain his

role as director and editor. Yes, Jack the Ripper remained behind the scenes in orchestrating his projects, as any director does (including Hoolboom here), and yes he was forever elusive as Crane is in this film but the Ripper's projects were one of horror. Hoolboom begins and ends his film with, "I love you."

Ultimately, *From Home* draws, dissects, and scatters. Once the post-modernist pieces have been scattered, Svetlana, Crane/Hoolboom, and all of us must find our piece and go on living—life is an endless strip of celluloid and we are all victims of montage.

dir., pro., ed., s.p. Mike Hoolboom;
 d.o.p. Phil Hoffman, Gary Popovich,
 Gary McLaren, Mychol Dyer, Mike Hoolboom, Jim Anderson; sound Tom Thibault, Mike Hoolboom; l.p. Svetlana Lilova, Andrew Scorer, Martha Cronyn, Victor Willis, Marla Friedhoff, Camille Turner, Midi Onodera.



**HARRIET LOVES By
Alexandra Gill
review by Marsh Birchard
(Images 88 screening)**

Re-views present the fundamental conundrum of artistic endeavour. How does one adequately re-present experience; in this instance the watching of *Harriet Loves.*, by Alexandra Gill? Whether we are telling a story or re-telling it, re-presentation or re-view delimits the infinity of consciousness and meaning. The magic of our minds diminishes in proportion to its structuring. For the artist, the fine line between a humiliating mess and mystical re-creation is the road travelled.

It is a road to which only the courageous, or fools, are drawn. Alex Gill, as demonstrated in her first film, is of the former. In this neon Rome, where the so-called sciences of commerce and communication rule, *Harriet Loves* pays tribute to neither, only nods in passing. Watching this film, one knows it is the inspiration of youth. The product of someone of an age who, like Rimbaud, still sees innocence and the worm at one glance. An artist only gets one shot at expressing these inchoate emotions before the devastation of self-consciousness takes hold. *Harriet Loves* follows a path few dare to cover, and fewer still successfully navigate.

The story, if such it must be called, is of two women, told as memory, revealed in pursuit. The narrator attempts to retrieve a friend, Harriet, who has *chosen* to cross the threshold of civilized behaviour. The abjured Harriet entices the narrator to join her on the other side. The narrator wants to follow and re-possess her lost love.

The narrator (sleep)walks through an industrial landscape, an incongruously pretty figure in white lace. She recalls moments from the time of their friendship. Knowing not the road she's on, her destination is never gained, Harriet's love's lost.

The form, as must be evident by now, is lyrical. There is no ordered sense of time, rather, the story unfolds by association. Like consciousness, moments are recalled, associated with others, then resonate and recur in patterns of growing complexity. With a poet's sure sense, when the complexity is no longer sustainable and about to fall into chaos, night comes and the film ends with a final lament.

If Alex Gill's inspiration comes from youth, her production is decidedly mature. Fine performances have been coaxed from her leads, Valerie Buhagiar and Judy Cade. The tones and rhythms of Gerald Packer's cinematography and

Bruce McDonald's editing are sensuous and tuned to the evocative poetry of the scenario. The soundtrack is an astoundingly rich orchestration of music, natural sound and dialogue. When gifted crafting and poetic imagination meet, the result might be confounding, but it's always a pleasure.

Harriet Loves is a short wander through the mystery of our consciousness. Trapped in a time-bound world, we seem cursed by the impulse to order.

Invocations that set us free, that release us briefly to wonder in the magic of our beings, common enough in literature and painting, are too rare in film. *Harriet Loves* belongs to that fine art. "May Art continue to be the music of our Reason." (Guy Davenport)

dir. prod. s.p. Alexandra Gill; ed. Alexandra Gill, Bruce McDonald; d.o.p. Gerald Packer; music Bill Gilliam; l.p. Valerie Buhagiar, Judy Cade.



GRANT DEADLINES**CANADA COUNCIL****EXPLORATIONS**

| DEADLINES | RESULTS |
|--------------|--------------|
| January 15 | mid April |
| May 1 | end July |
| September 15 | mid December |

AID TO ARTISTS (INDIVIDUALS)

| DEADLINES | RESULTS |
|--------------|-----------|
| A: October 1 | January 1 |
| B: April 1 | July 1 |
| October 1 | January 1 |

FILM PRODUCTION

| DEADLINES | RESULTS |
|-------------|------------|
| July 15 | October 1 |
| November 15 | February 1 |

ART BANK

| DEADLINES | RESULTS |
|------------|---------------|
| February 1 | mid March |
| August 1 | mid September |

ONTARIO ARTS COUNCIL**FILM PRODUCTION**

| DEADLINES | RESULTS |
|------------|----------------|
| November 1 | early February |
| April 1 | early July |

SCREENWRITING

| DEADLINES | RESULTS |
|------------|-----------|
| February 1 | early May |

PROJECT GRANTS

| DEADLINES | RESULTS |
|--------------|--------------|
| September 15 | mid November |

**PROFESSIONAL DEVELOPMENT/
NEW MEDIA ARTS**

| DEADLINE | RESULTS |
|------------|--------------|
| August 1 | September 14 |
| January 15 | March 15 |

ARTISTS AND THE WORKPLACE

| DEADLINE | RESULTS |
|----------|------------|
| March 1 | mid April |
| July 4 | mid August |

FESTIVALS**RENCONTRES****INTERNATIONALES HENRI
LANGLOIS**

Tour, France

For final film productions coming
out of private or state schools

Deadline: September 15, 1988

No Telefilm Coordination

29TH FESTIVAL DEI POPOLI

Firenze, Italy

Documentaries

Deadline: November 1, 1988

Telefilm Coordination

**INTERNATIONAL ADVENTURE
FILM FEST**

La Plagne, France

Deadline: September 15, 1988

No Telefilm Coordination

**INTERNATIONAL CONTEST OF
SHORT FILMS**

Huesca, Spain

Deadline: September 10, 1988

No Telefilm Coordination

**7TH ANIMATED CARTOON
FESTIVAL**

Bourg en Bresse, France

Deadline: August 31, 1988

No Telefilm Coordination

FESTIVAL CINEMA DU REEL

Paris, France

Deadline: November 1, 1988

No Telefilm Coordination

**INSIGHT, EDMONTON WOMEN'S
FILM & VIDEO FESTIVAL**

Edmonton, Alberta

Deadline: September 1, 1988

No Telefilm Coordination

Applications at LIFT

**STUNT COORDINATOR
AVAILABLE**

Looking for work as stunt
coordinator/performer. Fight
scenes, high falls, car hits, bike hits,
car rolls, fire burns, stair falls, etc.
Special skills including
pyrotechnics, martial arts instructor,
scuba diving...

Contact Ross Moore 416-321-1858



The LIFT Newsletter
Volume 2, #3
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The Liaison of Independent Filmmakers of Toronto is supported by its membership, The Ontario Arts Council, 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, Metro Toronto Cultural Affairs Division, The City of Toronto through the Toronto Arts Council, Canada Employment through Job Development, and the Ontario Ministry of Skills Development through Futures.



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