



Newsletter
Volume 3, #1
January 1989



Alan Zweig in Lori Spring's Inside/Out



♥XOX♥XOX♥XOX **'LOVE IN MOTION'** ♥XOX♥XOX♥XOX

NEW WAVES IN CINEMA #5
VALENTINE'S DAY
TUESDAY, FEBRUARY 14TH 8:00 PM
THE RIVOLI - 334 Queen St. West
\$4. at the Door

Curated by: Marc Glossman
Special Guest A.C.
Presented by: LIFT & CFADC

**Come on down to the Rivoli for an evening of lovin' fun and
heartfelt images in the midst of the February Blues
and**

Look forward to some romantic door prizes too!



'Films from -59°c Below'

an Exclusive Evening of Experimental Works
by Richard Kerr

Date: Friday, March 3rd
Time: 8:00 pm
Place: LIFT 345 Adelaide St. W., #505

Richard Kerr will be in attendance
direct from the freezing cold climate of Regina!



FEBRUARY MONTHLY SCREENING

Tuesday, FEBRUARY 28TH - 8:00 pm

NFB - 1 Lombard Street (courtyard entrance)

(Lombard is one block N. of Adelaide East,
between Church and Victoria)

*****Featuring*****

WORLD PREMIERS

Introducing...Three Brand New Works

by LIFT Filmmakers... Never Screened Before!

FORGOTTEN MOTHER by Adrienne Amato & Derek Rogers

is a personal and sensitive exploration of the relationship between Alice, a black domestic worker, and Adrienne, the white child she raised. This half hour documentary follows Adrienne's return to her birth place, now Zimbabwe, where she is reunited with Alice. **24 Min.**

**** One of the year's 10 best!" - Pauline Kael

YONGE'N SAFE HARBOUR by Thom Hounsell

is a documentary portrait of an elderly couple from a small coastal village in Newfoundland, who now live at Yonge and Eglinton. **8Min.**

"Don't miss it!!!" - Roger Ebert & Gene Siskel

PASSING THROUGH by Marc Lafoy

A coming of age tale told through the eyes of Jack, many years after the fact. It's a road film, without the road. It's one of those quirky prairie narratives. Primary colors, funny hair, and take-out food saturate this film's visuals, while Jack retravels his youthful first trip out. **27 Min.**

"New, Fresh, Daring..." - Overheard at salad bar.



CO-OP NEWS**GRANTS, AWARDS, AND APPOINTMENTS**

Three LIFT members were among the eight Toronto recipients awarded the first ever grants to individual visual artists by the Toronto Arts Council. Martha Davis was awarded a grant in support of her film *Getting Personal*, a film that explores the workings of the imagination through memory and association; Kim Derko's grant is for *An Intelligent Woman*, a film that will explore the life of Augustine, a woman diagnosed as "hysterical" at the age of 15 and committed to the Salpetriere Asylum from 1875 to 1880; and Brenda Longfellow received a grant for a feature length film *Gerta* which will creatively present the life and times of alleged spy Gerta Munsinger.

Janis Lundman recently received an Ontario Arts Council Professional Development Grant.

Miroslaw Baszak, who just graduated from Ryerson, has won the Norman Jewison Award for best student film for his second time in two years for his most recent film *Blind Love*.

Lori Spring's *Inside/Out* won a Silver Plaque in the dramatic category at the Chicago International Film Festival (October 24-November 6). Lori also won 3rd prize in the Toronto Women in Film raffle...her prize is a Coda-Reese designer cocktail suit—she is now looking for a cocktails to attend.

Annette Mangaard has been asked to sit on the Toronto Arts Council's Visual Arts/Film/Video Committee. (This is the committee that recommends grants for film/video organizations, not individuals!)

FOR RECIPIENTS OF LIFT PRODUCTION GRANTS

Those who receive funds from LIFT Production Grants will be required to submit a report on the status of their project six months after receiving their grant. These reports are retroactive. Therefore those who received grants last winter 1988 will be required to submit reports (so anytime soon would be fine Keith, Bay, and Camelia!).

LIFT CELEBRATES CANADA FILM YEAR

Organizations across Canada will join together to celebrate Canada Film Year, scheduled to run from September 1989 until August 1990. To celebrate it's 10th year of existence, LIFT is in the process of planning a retrospective of our films to be showcased in October of 1989 as part of Canada Film Year. All LIFT filmmakers should make sure the LIFT staff is aware of their films, so that they can be considered for inclusion in the retrospective. If you have suggestions for films you would like to see submitted, please call Cindy at the LIFT office. The tentative deadline is May 1, 1989.

PAFPS ASSISTANCE AVAILABLE

The NFB has assistance available for a variety of film production

services that need to be spent before the end of this fiscal year (March 31, 1989). If you are in need of the aforementioned, please contact Marc at LIFT to see if you qualify.

THANKS TO MEDALLION

LIFT would like to thank Medallion Labs for their willingness to provide us with a screening room. Thanks Medallion!

***** CALL FOR SUBMISSIONS *****

The LIFT T-Shirt Committee is now taking design submissions from all interested graphically-oriented members for LIFT's new T-shirt. The design should reflect in some way the co-operative nature of LIFT and contain the acronym LIFT somewhere on or in the design. The winning designer will receive a free T-shirt and the time spent off of his/her volunteer hours. Please submit designs to Ed Makuch through the LIFT office 9-5 Mon.-Fri. DEADLINE: MARCH 1, 1989.

CINEMATOGRAPHER AVAILABLE

Miroslaw Baszak would like to work on LIFT members' projects. He has shot documentaries, dramas and experimental films and videos. For more info and to view his demo reel, call Miroslaw at 769-8853.

**MOODSWING PRODUCTIONS
FILM SCORING • MUSIC PRODUCTION**

Bernie Greenspoon
36 Blue Forest Dr.
Downsview, Ont.
M3H 4W5



(416) 636-3719

OTHER NEWS

ALLIANCE SHOWCASE

The Independent Film and Video Alliance is calling for submissions to its 1989 Public Exhibition of Canadian Independent Films and Videos to be held in Halifax, Nova Scotia in June. Ontario film and video is allotted one hour in the program. David Macintosh will curate the Ontario segment. He's looking for short (under 30 minutes) films made in 1988. If you would like to have David preview your film, please leave a copy in the LIFT office by February 1.

OBERHAUSEN FILM FESTIVAL PRESELECTION

The preselection of Canadian films for Oberhausen 1989 will take place at the Goethe Institute Toronto by Doina Popescu until the end of January. Categories include documentary, experimental, animation, short fiction, children's cinema. Length 35 minutes. Applications are available at LIFT. For further information contact Doina Popescu at 924-3327.

ROUNDUP 89

Roundup 89 is an open studio collaborative exhibition whose objective is to create an atmosphere of mutual support for artists working in a community that is unable to meet their exhibition needs. From May 13 to May 20, participating Toronto artists will once again open their studios to the public. A map, indicating studio locations, artists' names and media will be distributed to museums, galleries bookstores and other outlets. This event will be advertised both locally and nationally. It's a fabulous

opportunity to meet other contemporary artists and show your work. Special efforts are being made this year to find a location to exhibit film, video and performance. Deadline for participation is FEBRUARY 4, 1989. A participation fee of \$29.99 is being asked to cover advertising costs. Volunteers are urgently needed. For further information contact Andrea Ward at 537-0214 or Diane Gagne or Mario Scattoloni at 925-8791.

OAC EXECUTIVE APPOINTMENT

The Ontario Arts Council has recently announced the appointment of Norman B. Walford as the new Executive Director of the Council. Mr. Walford is currently Chief of Administration and Corporate Secretary of the Art Gallery of Ontario. He will take on the Council position March 1, 1989.

ARCTIC AWARENESS PROGRAM

Marcel Masse, Minister of Energy, Mines and Resources, recently announced the establishment of the Arctic Awareness Program to enable Canadian writers, artists and communicators to work in northern remote regions. Although we just received the information, the deadline is published as JANUARY 16, 1989. Should you still wish to enquire, contact Megan Williams at the Canada Council at 613-598-4339, or Bonni Hrycyk, Polar Continental Shelf Project, Energy Mines and Resources, 613-990-1506.

Artists' Legal Advice Services

Upcoming Seminars
For All Art Disciplines

Taxation
Tuesday, February 21, 7:30 pm.

Contracts
Tuesday, March 14, 7:30 pm.

Gallery 44, 183 Bathurst Street, Toronto

Admission \$7.00 (\$5.00 for members
of professional art associations)

For advanced booking
& more information call:
360-0772

*a service provided by Canadian Artists'
Representation Ontario and the Cultural
Collective of the Law Union of Ontario*

MEMBERSHIP SURVEY

In order to better serve the membership we have decided to publish a questionnaire in this issue of the newsletter. Please take some time to think about your answers to these questions and please do be prompt in returning the survey to the LIFT office. The future of the co-op depends upon an active involvement by members—the results will be used by the staff, the Board of Directors and the numerous committees that require input on your needs and concerns about the future of independent filmmaking in Toronto. If you so choose, your comments can be submitted to us anonymously. Please attach your comments on an additional page should you require more space.

1. What kind of films do you make?
2. What are your expectations from LIFT?
3. What are your expectations concerning some of the services LIFT offers in terms of workshops?

newsletters?

public exhibition of films?

equipment (consider access, booking system, specific pieces of equipment, etc.)

future directions?

4. Please comment on LIFT's membership policy.

5. Do you know of any equipment that might be available to LIFT, either for inexpensive purchase or as a possible donation to LIFT (our charitable status is in process)?

6. What are the sources of funding for your films?

7. How have you been served by the following organizations:

NFB—PAFPS

Canada Council

Ontario Arts Council

Toronto Arts Council

Ontario Film Development Corporation

Telefilm

TVO

CBC

Other

8. Do you have concerns/issues that could be addressed by LIFT's lobbying committee?

9. Who is your distributor? How well have you been served? Other comments re:distribution/distributors?

10. What are the major issues facing you as a filmmaker?

11. Do you wish to receive 1 volunteer hour for completing this survey?

no
yes Name:

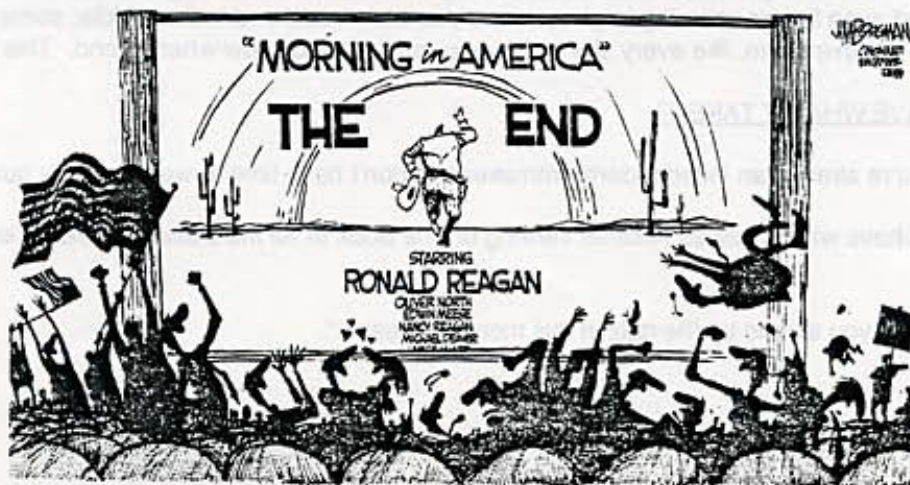
DO YOU HAVE WHAT IT TAKES TO BE AN INDEPENDENT FILMMAKER?

by Herwig Gayer

When I decided that film would be a cool medium to work in (McLuhan notwithstanding), I joined LIFT figuring I could get experience working with independent filmmakers. Consequently I worked with Ed Ackerman on two films and Martha Davis on a third. Imagine my surprise when I discovered (too late) that both these filmmakers use the same approach to making film. I took careful note of the qualities they shared, figuring that these must be the ones relevant to being an independent. Do you share these qualities? Take this fun quiz and find out.

1. My father used to be (a) an alcoholic (b) a university professor (c) a pain in the ass.
2. My hair is (a) messy (b) spiked (c) falling out.
3. Someday I want to (a) teach (b) write/direct/produce (c) just go to sleep and not wake up anymore.
4. I would describe myself as being primarily (a) personable (b) perfect (c) persuasive.
5. Others would describe me as being primarily (a) pernicious (b) persnickety (c) persistent.
6. Still others would say I am (a) aloof (b) a goof (c) really quite talented, but with a few minor personality quirks.
7. I learned about filmmaking by (a) myself (b) getting kicked out of school (c) sitting through Bruce Elder's *The Book of All the Dead*.
8. To survive as an independent you must remember never to quit (a) trying (b) smoking (c) your day job.
9. In order to make films you might have to sell (a) yourself (b) encyclopedias (c) prints door to door.
10. Every film must have (a) a beginning, middle, and end (b) a producer and distribution deal (c) lots of sexy stuff.

CRITICS AGREE: "IT MOVED ME!"



HOW DID YOU FARE?

Compare your answers to Ed and Martha.

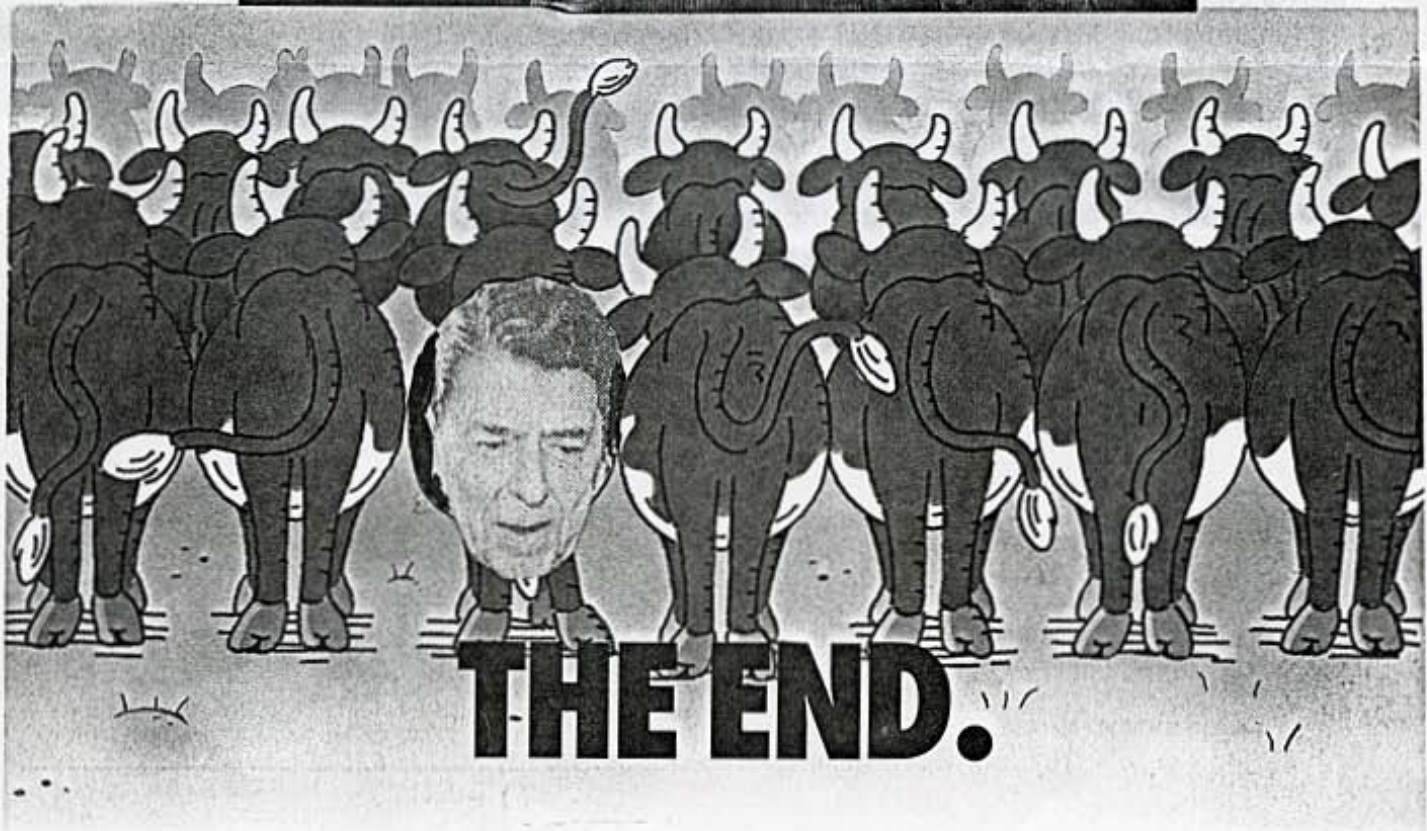
1. (b) The important thing here is a stimulating childhood environment. If Dad was a professional in another field, score full points.
2. (a) You often make a first impression with your hair, and insiders say that the dishevelled 'struggling artist' look is in for the '90s.
3. Surprisingly, (a) is what the independent should aspire to, although Ed might be taking things a bit far since he wants to found his own film school.
4. (c) Persuasiveness is an indispensable quality of filmmakers since it can get you free equipment, editing time, locations, actors, etc. It also has a wider application in getting exactly what you want in restaurants. In the Park Plaza's restaurant on Bloor St. Martha has honed her skills at harassing the waiter until he brings us five rice puddings in the aluminum take-out containers which I swear are twice as large as the eat-in dishes. At Boomer's Cozy Nook in Teeswater Ed pushes to get the waitress to phone up some ex-staff member since none of the present staff knows how to make a 'Turn On', a mysterious alcoholic drink whose ingredients include a pink liquid stored in a pickle jar, which is served in an attractive glass boot.
5. (c) This is how the waiter would describe you.
6. (c) In the competitive world of filmmaking, prospective investors won't know you from Atom. A few distinguishing character traits help you stand out from the crowd.
7. (a) Both Ed and Martha claim to be self-taught, although Martha has some theory which probably entailed (c), while Ed experienced (b) before switching to (a). Significantly, while the 'trial and error' method was favoured as a learning process, emphasis was placed on the latter.
8. (c) It's hard to make films when you're hungry, and a day job can help keep food on the table and beer in the frigidaire. Ed chased chickens, Martha delivers mail; you have to be prepared to do something even more degrading.
9. (a), although Martha's tried (c) and Ed's done (b) as well as proposing (c) where the prints were going to be prints of his films. Hmmm.
10. (a) I know that most of you were going to say 'sprocket holes'; however, you have to choose the best answer from what's given. And every film does need a beginning, middle and end, though not necessarily in that order. Some are finished even before shooting begins; others you wish would end in the middle; some you wish had more sexy stuff. But every film, like every silly article you read, should know when to end. This one does.


SO DID YOU HAVE WHAT IT TAKES?

8-10 correct: You're already an independent filmmaker and don't have time to waste on silly quizzes.

5-7 correct: You have what it takes. Another viewing of *The Book of All the Dead* should be enough to push you over the brink.

0-4 correct: Maybe you should try the quiz in this month's "Cosmo".



REMEMBERING MEXICO**Photo Collage and Text by Louise Lebeau**

Far away from here, in the mountains of northwest Mexico, I'd come to meet a community of desert farmers. They lived in the dry climate of the Chihuahuan desert, hunting like primitives, while women stayed behind in their cave-like abodes. Abodes so dark and mysterious and quiet, like never leaving the womb. Stopping along the dusty road to photograph the sunset, in the desert finally cooling, I turned my back to all that, and watched an Indian woman with her five children waiting for husband to come home. Sounds of goats being herded down the slope to be put to sleep and maybe tomorrow that young black one will be tied up to a tree and slaughtered for tomorrow night's dinner. The children will watch carefully the technique of slaughtering a goat, as one day they would have to kill goats to serve to their children. I watch in horror feeling sorry for that goat. I also feel embarrassed. For once in my life I'd really see, in the flesh, the real preparations of a dinner served up to me. And back on the hill the woman waiting, standing there so majestically and proud, children in hand, honoured that I would photograph her family. We did not speak to each other, only through smiles and poses as I photographed carefully and quietly, moving slowly so as not to be obtrusive or inconsiderate. Down the road I heard a love song to the beat of donkey hooves in a whistle.



LORI SPRING IN INTERVIEW by Leo Faragalli

Lori Spring premiered her remarkably penetrating and sophisticated half-hour film *Inside/Out* at the 1988 Festival of Women Directors in Creteil, France. Her obvious command of the medium was instantly recognized and her film was invited to several other festivals around the world. The film demonstrates a patient and insightful exploration of a precious, interior world that, though often obscured, is known to us all. The risk of alienation in the midst of technologically oriented surroundings and the concurrent risk of self-deception became the predominant themes in Lori's work, out of which is born the energy and the strength that controls them. *Inside/Out* is her first film.

Leo Faragalli: Why and how did you come to LIFT?

Lori Spring: When I first set out to make this film I was quite isolated. I hadn't worked in the film industry in Toronto at all, I hadn't gone through film school and I'd only been to Ryerson for one year a long time ago. Joining LIFT seemed the most immediate way to make contact with a lot of other people doing the same thing, a sort of insertion of myself into a pre-existent film community. It just was the natural thing to do. I didn't really understand exactly what LIFT was at the time. It didn't have a clear or specific kind of presence to me, other than as a loosely associated group of filmmakers. It seemed that there was a lot of orientation around equipment, which is something I didn't partake of a great deal with my film. I was very equipment-innocent and the people that I was working with preferred to spend a little bit more money and get equipment that they were secure about. (In fact I did have a few



Lori Spring directing Inside/Out

shaky experiences on a couple of occasions when I rented LIFT equipment. But the sound transfers that I did there went well.) Aside from all that, the most valuable aspect of being a member of LIFT for me at that point, and this continues to be true, is that of being part of a supportive community, which it really is! I met LIFT people while editing at the Film Board for instance, and at the LIFT office, at LIFT events...you find out what other people are doing, they know what you're doing and you feel as though to some degree you're being carried by this larger momentum. The editing process in particular can be quite an isolating existence, so being in contact with other LIFT people was great. At this point LIFT seems to be in a transitional phase; I don't think it really knows exactly what it is and it's going through a process of self-redefinition. In terms of my own ongoing relationship with LIFT, I'm

not sure whether or not or to what extent it wants to be associated with independent feature films, which is where I think I'm going.

L.F.: What kind of work did you do before you made *Inside/Out*?

L.S.: To take you way back through my career...I was a still photographer from the time I was quite young. I did my art photography and I did freelance editorial work to support myself for a lot of years. Photography was essentially my source of income and my area of aesthetic exploration, besides which I also always wrote. Eventually I started trying to bring words and images together, I did word-image work, which became progressively more narrative. I did a show for what was then called the National Film Board's Still Photo Division. It was a computer programmed, three-screen presentation which was very

labour intensive...lots of these little slides and the use of twelve projectors and a lot of computer programming—it was quite nutty. That show was very cinematic—in a way, I think, it longed to be a film. It was called *Street Passages: A Modern Romance*. In retrospect, I realize that the lineage from that to *Inside/Out* would be quite clear to the outside observer. The concerns surrounding emotions, ethics, technology and the image are all in that show as well.

of films.

L.F.: Do you have certain sensibilities about film that have developed through your association at LIFT?

L.S.: I think I walk a fine line between feeling a connection with the kinds of activity—the very broad spectrum of activity—that LIFT members are engaged in and what the industry has to offer. I have a kind of marginally popular film

want to do, you also have to be cognizant of the ways of the industry. In terms of funding and operating with crews and that sort of thing, maybe you have to find your own way between those two poles. A lot of the Canadian feature films that do interest me, for instance Atom Egoyan's work and likely Peter Mettler's & Patricia Rozema's upcoming films, are independently produced and, interestingly enough, all made by LIFT members.

L.F.: Do you aspire at all to an artistic collaboration in which you could ally your aesthetic with that of anyone else?

L.S.: I think *Inside/Out* already is an artistic collaboration. The final film is so much a culmination of the energies of the different people who had input—Alan Zweig, who helped me develop the story and who had continual suggestions about the shot-listing; Steve Demi who shot it; Emma's performance; the music by John Tucker; the work of the art directors—the list goes on. Although it's obviously a film marked with my own sensibility, I can't draw a clear line between what I put in there and what others contributed. A large part of the process of working out an idea through making this kind of film seems to be in who you choose to work with and what kind of energy comes from that.

As far as working with people in the future, I would love to collaborate, but you just don't know exactly what lies ahead. Of necessity I've learned a lot about producing and might be willing to work on someone else's film in that capacity, and in some other, if it seemed right. Besides which I do read scripts for other filmmakers in order to provide some kind of feedback. And when I was somewhere between a rough-cut and a fine-cut on *Inside/Out* I asked Atom [Egoyan] to come and see it. I don't



frame enlargement from *Inside/Out*

L.F.: *Inside/Out* is your first film then...?

L.S.: Aside from working on other scripts, I made a three minute, 16mm silent film when I was at Ryerson. I was quite young and had forgotten the bit I'd learned back then by the time we did *Inside/Out*. I was camera literate, though, and lens literate but I'd never actually been behind a motion picture camera aside from that little movie, although I'd looked at a lot

sensibility I think. The kind of film I conceive of making will always be on the margin of what is potentially considered mainstream or commercially popular which means that the way you work will always be related to that kind of independent filmmaking activity. I think that conceptually and aesthetically I feel much more of an affinity with LIFT filmmakers than I ever would operating within the industry and yet if you want to make feature films, which I admittedly

think I'd seen his film yet, so there was a kind of funny experience of realizing that, although *Inside/Out* and *Family Viewing* are quite different, we were both playing with video imagery in a not totally dissimilar way. He made some comments that were incredibly helpful, that I got a lot of mileage out of. Considering how recently I've entered the field, I really think that I've been very lucky to have received all of the input that I have from the other people working. This sort of thing is constant now: my showing my film to people, getting responses, my being asked to look at other people's work and a lot of people giving me scripts to read for various reasons. So I do manage to stay on top of what is happening and I like that...I kind of feed off of that process.

L.F.: You also interviewed Lizzie Borden for *CineAction!*...?

L.S.: Yes. When she previewed *Working Girls* at the Toronto Festival. I was on the editorial collective of *CineAction!* I was a founding member there, as was Maureen Judge, and we both resigned with regrets at about the same time for the same reason last spring—because of working in film, we couldn't give the magazine the amount of time that we thought it deserved. I think Maureen and I both still feel a strong allegiance to *CineAction!* The magazine and its mandate have been controversial from the start, not least amongst the people on the collective, many of whom have quite conflicting ideas of what a Toronto-based magazine of film criticism should be. I think the magazine has covered a lot of different stuff, provocatively and well. And it has a very strong following. I have my own ideas about where the emphases should be, but I'm not on the collective anymore, so...

L.F.: *CineAction!* has dealt very frequently with the form, theory, and history of older Hollywood films. I wonder to what extent this has informed your aesthetic. Do you start with some kind of premise about what film can do, as you enter a project?

L.S.: I suppose I do and I suppose that by this time in my life and in my career, such as it is, it's so deeply engrained in me, though evolving, that I almost don't have to consciously bring those deeper assumptions about the medium to bear, but instead a more particular kind of idea relating to a specific kind of project. I have an academic background as well as working in photography and writing and I did do a Master's thesis on film theory and I did write film criticism/theory. I have particular ideas pertaining to narrative and 'play' with narrative. Besides that, my initial introduction to the whole concept of semiotics was in relation to the photographic image—I used to subscribe to *Jump-Cut* way back, and so I was constantly thinking about the structure of images but even more so about the ethics of image-making, of making images that are mechanically reproduced within the context of a specific kind of structure, both the structural and the generic choices that one makes and the implications of those choices. I started doing reportage photography, street photography, I was never a studio photographer, and I was always, from the most innocent days of my photographic career, forced to engage in that kind of questioning process and I never, in all these years, have come up with satisfactory or final answers to those questions.

L.F.: Do you see a place or a function within your work where 'those questions' can be posed?

L.S.: Absolutely. I don't think that all film necessarily does that or should do that, but I'm certain that whatever work I produce would have that as an informing principle; to have imbedded in it that kind of interrogation of the process and of just what it is that one is doing when one is making a film.

L.F.: Without being overtly self-reflexive...a la Godard...?

L.S.: I went through a phase where Godard was one of my favorite filmmakers and where I felt most inclined to be reflexive in that way, but I think that that inclination was more imitative than it was sincere. I tend to work much more out of my emotions and the narrative form is, I think, a good place to do that but at the same time I don't think that working within the narrative form precludes asking those kinds of questions or being self-reflexive. And I think that you have to follow your own inclinations or you're not going to produce work that's authentic, that's a real engagement with the world on some level. There's a danger that art attempting to be reflexive and self-aware can become too insular and self-referential, too time- and location-specific. But generally I always feel that there's lots of room for every kind of work—there's no right kind of work. I think that people respond to all sorts of different kinds of things, I know I do. Even though I don't operate within the strictly experimental film realm, I know I respond both to experimental work, as well as to the straight, down-the-line Hollywood film. Given the diversity of what's out there, you can't divide your responses into different categories and I don't think that I would be prepared to endorse one kind of filmmaking, or one subject for filmmaking, or even one approach to a particular subject. I



Jackie Burroughs in *Inside/Out*

think that the problem is project-specific. One thinks in terms of energy—whether the energy in a piece of work is authentic and whether it's sustained and whether it's appropriate to what the work is trying to do.

I situate myself where I do within the spectrum of filmmaking possibilities because that's where I feel most comfortable, which means that though I'm conscious of the public I wouldn't call it accommodation. I prefer to refer to it as a kind of structural or aesthetic approach that has a certain aesthetic and political and personal underpinning, that I believe is the most natural, most comfortable for me and therefore sincere. I remember way back, I was thinking in terms of Shakespearean plays, the whole concept of structuring, of layers of structure that appeal to the audience on a number of different levels simultaneously. I'm not sure that I would still use the

Shakespearean model but you could also refer to Brecht: the popular and the realistic. I believe in pleasure but I also believe in challenging people and provoking them—moving between those two poles seems most natural to me.

L.F.: The response to *Inside/Out* seems to me to be very positive. How do you feel about the reaction you're getting?

L.S.: I think that the film does have some problems but I'm certainly happy with the amount that I've learnt from doing it and also the positive response that it's received—how can I not feel happy!? The fact that a lot of people say that they become involved in it, and I don't think that the film is particularly easy on the one hand, but I also don't think that it's inaccessible on the other—that makes me happy; to feel that people are drawn into the energy of the film, and it seems that they're

not passively drawn in because they always ask a lot of questions. When I was editing I knew I wanted first of all to provide adequate information but also to work with rhythm and an emotional flow, so that if people were willing to make the effort then there would be something worth making the effort to gain access to. Playing with identification is also important to me. The film *King of Comedy* comes to mind because as a narrative film you more or less have to identify with the central character in order to partake of what the film has to offer, yet there could be nothing more humiliating than to be identifying with that character. The question of psychological identification is very interesting to me but was held in very low regard in the period of the most intense criticism of narrative through the late sixties and seventies. It's now, for good reason, come into a period of reassessment. Having to access a film through identifying with characters who experience life differently than ourselves can be a challenging stretching process. Not everyone who sees the film will want to identify completely and non-critically with the main character in *Inside/Out*; many people are relieved, even overjoyed, when the obnoxious character from New York turns up and they can identify with him for a while.

L.F.: The issue of point of view is raised not only in the title but also in a type of duelling match between film and video throughout the work. Could you comment on your use of video and Joann's use of available technology to document her life?

L.S.: Video becomes a major embodiment of this character's use of technology as an attempt at seeing and as a way of self-empowerment, but potentially, also as a way of creating a barrier between herself and the rest of the world. Her intention is clearly to

use technology as a kind of mediation between her and the world so that she can maintain some kind of balance and yet still, simultaneously maintain an awareness of the world—the question is whether or not she's really doing that. I was quoted in a review of *Street Passages* in *The Globe and Mail* as having said, "technological things are alienating", and I couldn't believe that I had actually said that because I love technology, the show itself was technologically oriented. The video image is so visually fun and fascinating in its implications, that I'm sure that what I must have said was that "technology can be alienating." Technology always has that potential, to be more alienating than it is empowering or connecting and it's easy to fall into the trap of thinking that you're seeing when all you're doing is looking. I think technology can aid and abet that kind of self-deception.

I used to think of the work that one makes as an artist as a sort of creation of little monsters that you put into the world and that then take on a life of their own, so that you better consider well what you do when you create these monsters. The thing about the Frankenstein mythology is that what made the Frankenstein monster different from any other lump of form is that that monster was specifically a kind of re-assembly of human life and was very close to actually being human. And so I still think that Frankenstein remains a nice metaphor for that technologically-oriented type of self-expression which draws its sources from out there in an actual physical way and re-assembles them

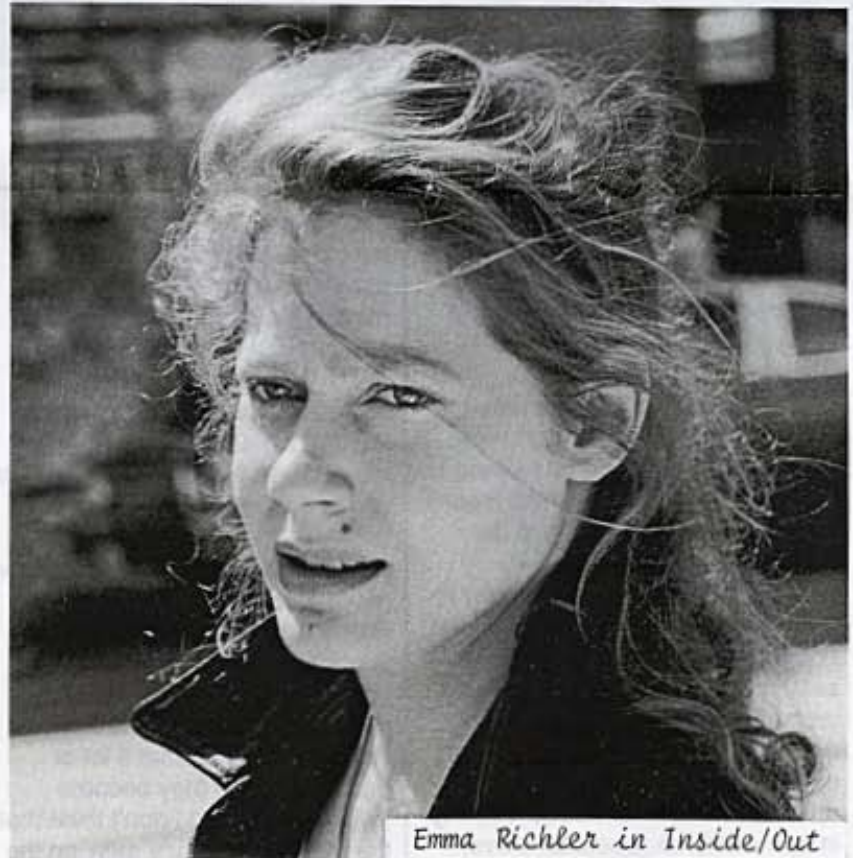
L.F.: And so Joanna's self-prescription for a restricted and malleable type of physical exposure by means of the video equipment leads her towards a more visceral contact with herself...?

L.S.: The different visceral impact of the video imagery seems to bring things closer to a bare-bones emotional reality even though it's the most "technologized", the most processed of all the imagery in the film, the furthest removed from the originally recorded reality; I think the film tries to suggest that being confronted by this imagery does bring her closer to her emotional core, shaking her into her emotional reality. Those moments when you step outside of the narrative flow, in through the image, into the more abstract or grainy imagery—is an arresting and sometimes frightening sort of flow or evocative progression back into the almost organic basis of that imagery, yet which still has an original reference to the real thing that was recorded. Whether

in my work or in any other, I love that sort of progression and find it riveting, scary and strangely moving.

L.F.: What are you planning for the future?

L.S.: At the moment I'm working on a feature script called *Flora & Fauna*, which is about a number of quite different characters whose lives intersect and interfuse around the progressive building of an ecologically-balanced garden in the backyard of one of them. The garden is meant to be both the structural and metaphorical core of the film. Trying to write all of these different characters is really tough, but it's also kind of fun.



Emma Richler in *Inside/Out*

Stills by Ian Clifford

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
March 15	June 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

ARTISTS AND THE WORKPLACE

DEADLINE	RESULTS
March 1	mid April

FESTIVALS**25TH YORKTON SHORT FILM & VIDEO FESTIVAL**

Yorkton, Saskatchewan
 Deadline: April 3, 1989
 Regulations and entry forms at LIFT office.

OBERHAUSEN FILM FESTIVAL

Oberhausen, West Germany
 Maximum length: 35 minutes
 Deadline: January 25
 Submit films to:
 Doina Popescu
 Goethe Institute
 1067 Yonge Street
 Toronto, Ontario
 M4W 2L2
 416-924-3327
 Entry forms at LIFT office.

5TH INTERNATIONAL FESTIVAL OF COMEDY FILMS

Gabrovo, Bulgaria
 Deadline: March 20, 1989
 Regulations, entry forms and visa info at LIFT office.

MONTREAL INTERNATIONAL FESTIVAL OF FILMS AND VIDEOS BY WOMEN

Montreal, Quebec
 Deadline: February 15, 1989
 Regulations and entry forms at LIFT office.

37TH INTERNATIONAL FILM FESTIVAL OF MOUNTAIN, EXPLORATION, AND ADVENTURE FILMS

Trento, Italy
 Deadline: April 15, 1989
 No Telefilm Coordination

INTERNATIONAL FILM FESTIVAL OF THE ESTORIL COAST

Cascais, Portugal
 Deadline: February 20, 1989
 No Telefilm Coordination

IMAGES 89

Toronto, Ontario
 Deadline: February 1, 1989
 Applications at the LIFT office.



The LIFT Newsletter
Volume 3, #1

Editor/Designer: Gary Popovich

Contributors: Leo Faragalli,
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Assistance: Deni Avidor

- 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, The
- Ontario Film Development
- Corporation, The Government of
- Ontario through the Ministry of
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416-596-8233

CIFC TVOntario Survey Form

Please fill out and return
CIFC, 490 Adelaide St., West, Suite 304, Toronto, Ontario M5V 1T3

Program Title (optional) : _____

Production Company (optional) : _____

Was your Agreement a:

- | | |
|----------------------------|------------------------------|
| 1. Broadcast License _____ | 2. Co-production _____ |
| 3. Pre-sale _____ | 4. Project development _____ |
| 5. Other (specify) _____ | |
-

Was the program involved a:

- | | |
|--------------------|--------------------------|
| 1. Drama _____ | 2. Documentary _____ |
| 3. Childrens _____ | 4. Other (specify) _____ |
-

Film: ___ or Video: ___ / Series: ___ or Single program: ___

If series, # of episodes: ___ Program or episode length: ___

Production Date: ___ Term of Agreement in years: ___

Production Budget: \$ _____ (optional)

Development Budget (if applicable): \$ _____ (optional)

Rights acquired by TVO (check more than one if applicable):

- | | |
|-------------------------|------------------------------|
| 1. Exclusive _____ | 2. First Run Exclusive _____ |
| 3. Non-exclusive _____ | 4. VIPS _____ |
| 5. Ontario only _____ | 6. Canada _____ |
| 7. French dubbing _____ | 8. Other (specify) _____ |
-

Number of telecasts: ___ or Unlimited _____

Total fee paid by TVOntario: \$ _____

Portion of TVO fee that was equity (if applicable): \$ _____

Other Development or Co-Production Partners:

- | | |
|-------------------|--------------------------|
| 1. Telefilm _____ | 2. OFDC _____ |
| 3. CBC-TV _____ | 4. Other (specify) _____ |
-

Was dealing with TVOntario

- | | |
|-------------------------|--------------------------|
| 1. Very Easy _____ | 2. Easy _____ |
| 3. Reasonable _____ | 4. Difficult _____ |
| 5. Very Difficult _____ | 6. Other (specify) _____ |
-

If you have any additional comments about your dealings with TVOntario, please use the back of this page.