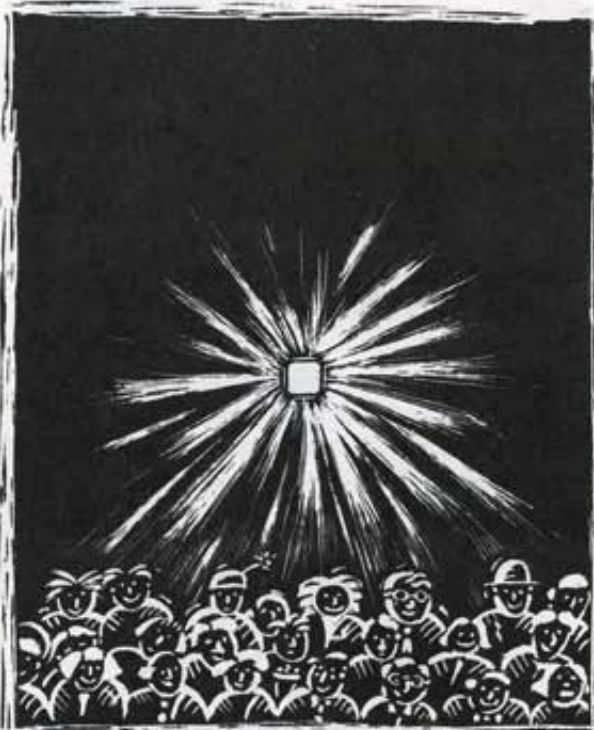


# Festival

OF FESTIVALS

Issue of  
LIFT Newsletter  
Volume 3, #4  
October 1989



# LIFT

*presents*

## **THREE BASIC FILM PRODUCTION WORKSHOPS**

### **Location Sound Recording** with Miroslaw Bodnaruk

November 20th - 7:00pm to 10:00pm  
Cost: Members: \$20.00 Non-members \$30.00

This workshop will overview the equipment and techniques used in location sound production. Post production sound, as well as sound aesthetics will also be discussed.

### **Basic Camera Techniques** with Miroslaw Baszak

Sunday November 19 from 12:00 to 4:30pm &  
Tuesday November 21 7:00 to 10:00 pm  
Cost: Members: \$30.00 Non-Members: \$40.00

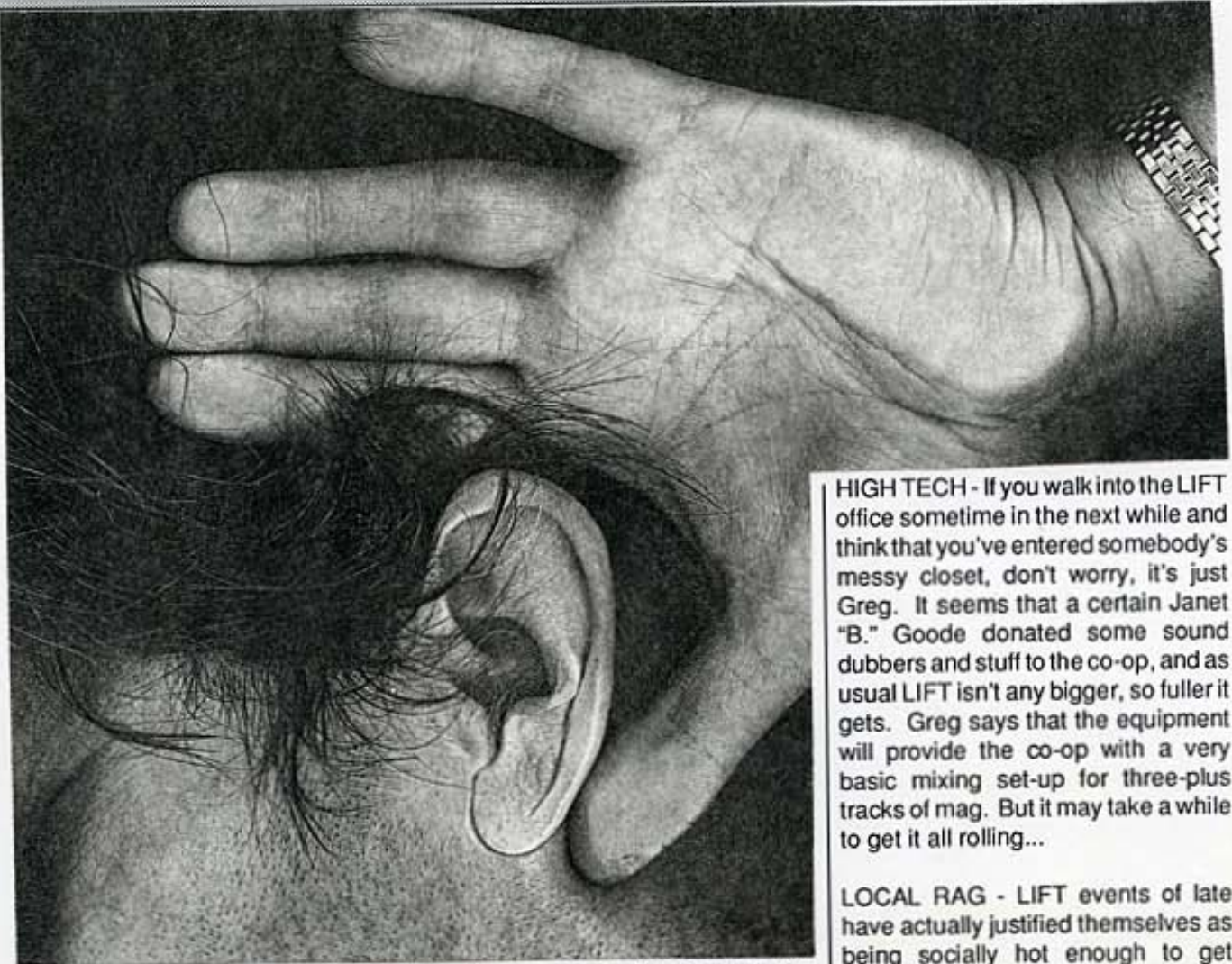
On the first day of this workshop two different film stocks will be exposed in order to demonstrate basic camera principles. On the second day the exposed footage will be evaluated. The Instructor will make every effort to discuss camera techniques as they relate to the individual projects of participants.

### **Basic Editing** with Kip Spidell

Wednesday November 22 - 7:00 to 10:00pm  
Cost: Members \$20.00 Non-Members \$30.00

This hands on workshop will take participants from rushes to the fine cut. The techniques and technology used in film editing will be discussed taking into consideration participants individual projects as they relate to the film editing process.





*We mentioned some time ago that we were looking for a gossip columnist. .Recently a member stepped forward and offered his time and services...*

## **BLOWIN' IN THE WIND** gossip we just had to tell you

**By Bob Loblaw**

**GIVEAWAYS** - The Festival of Festivals provided much excitement for LIFT types this year with members Bruce McDonald and Alan Zweig copping major awards. McDonald took the coveted Toronto - City Award for Excellence in Canadian Production for his new film *Roadkill*, (a hefty \$25,000 cheque) which McDonald reacted to with "I am shocked", and some comment about illicit drugs. We wonder how shocked Denys Arcand was...

On the same bill, Zweig took the National Film Board Award for Best Short Film at the festival for his film *Stealing Images*. He picked up big kudos and \$2,000 bucks to boot! Now Alan can quit his day job. Congrats boys, for a festival full of surprises...

**NEW PAINT** - Ian Birnie, Special Project Officer at the OFDC has moved on to bigger if not better things at Telefilm. Good luck Ian, we'll miss you. Taking his place is the familiar face of LIFT member Jamie Weyman. Our guess is that Jamie will have to resign from the membership, it would be a conflict of interest and we wouldn't want to see him getting any unfair advantages at LIFT, now would we?...

**HIGH TECH** - If you walk into the LIFT office sometime in the next while and think that you've entered somebody's messy closet, don't worry, it's just Greg. It seems that a certain Janet "B." Goode donated some sound dubbers and stuff to the co-op, and as usual LIFT isn't any bigger, so fuller it gets. Greg says that the equipment will provide the co-op with a very basic mixing set-up for three-plus tracks of mag. But it may take a while to get it all rolling...

**LOCAL RAG** - LIFT events of late have actually justified themselves as being socially hot enough to get mention in *their* gossip. The event that rated a couple of lines at the bottom of Metropolis' column was the LIFT social event at the Music Gallery, celebrating our members' inclusion in the festival. Hats off to Virginia Rankin and Susan Norget for the party time of the year. Now what to do with all that extra beer...

**HEY YOU** - Have you got hot gossip? Too chicken to spread it in person? Afraid of nasty repercussions from the oh-so-small independent film community? Then let us do it, anonymously! Send all **typed** comments, queries, news, and views to The LIFT NEWSLETTER c/o The Editor and we'll see that it falls into the right hands. (Remember not to leave any return addresses, fingerprints, hair or bloodstaining on the paper. They can all be traced to your doorstep)



## ANNOUNCEMENTS

### COMPOSER AND SOUND DESIGNER AVAILABLE FOR FILM WORK

Specializing in electro-acoustic music and sound effects for the film industry, with state of the art facilities, including:

Digital Recording—up to one hour of hard disk recording.

Digital Signal Processing—time compression and expansion without altering pitch, pitch shifting without altering duration, unlimited mixing and merging of sound files, envelope tracing and designing, graphic and parametric equalization, resampling of sound files (good for music that has to be transferred to optical), and more.

Digital Mastering—to DAT (Digital Audio Tape)  
Analogue Mastering and Recording  
Synthesis Functions—additive synthesis, subtractive synthesis, FM synthesis.

Call Randy Smith at 536-7891, or pager # 982-0157.

### COMPOSER AVAILABLE TO WORK WITH INDEPENDENT FILMMAKER

Specializing in acoustic and electronic music.

Has experience writing to visuals; also has background in dance. Ex-Torontonian.

Demo cassette, resume, and press material on file at LIFT.

Chris Wind, R.R.#1, Sundridge, Ont., POA 1Z0, 705-384-7479.

### PLEASURE DOME PRESENTS FALL FILMS

Pleasure Dome is continuing its provocative series of programs this fall at the Euclid Theatre (394 Euclid, at College)...featuring...

### ABIGAIL CHILD and THE BROTHERS QUAY

Friday November 17 at 8:00pm: from New York, Abigail Child's final four films of her series *Is This What You Were Born For?* Films include: *Covert Action*, *Perils*, *Mayhem*, and *Mercy*. "Voyeurism, eroticism, violence and pornography are challengingly jumbled together: the result is a mixture of fluttery pictures which cloud what is real and what is not, making the questions that these films provoke all the more disturbing."—Jane Headon, *City Limits*. And on the same program: two films by the Brothers Quay—*The Epic of Gilgamesh* and *Street of Crocodiles*. The films are created with puppet animation using found objects such as mold, peeling mirrors and dolls' heads with luminous hollows. Images worthy of Poe and Bunuel, and imaginations so wild you will forget everything you have come to expect from animated films.

### JOHN PORTER

Friday December 1, two shows: 8:00pm and 10pm sharp: Longtime filmmaker, anti-censorship activist, and LIFT member John Porter presents a retrospective show drawn from his over two hundred super-8 films spanning the last fifteen years. Porter has been acclaimed for the intricate and mesmerizing techniques he uses to engage the low-tech "home movie" format of super-8, and for his ironic, humorous approach to documenting unadorned, everyday aspects of life. The screening will offer a representative sampling of past work (including projection/performance by the filmmaker, eg. the triple-screen *Daily Double Dick Van Dykes*) and new films completed especially for this event.

### PANEL DISCUSSION ON INDEPENDENT FILM

As part of FOKUS, the survey of Contemporary Arts in Germany at Harbourfront, there will be a panel discussion on Saturday, November

11 at 8:00pm in Harbourfront's Studio Theatre. Admission is free. The panel will be headed by Wolf Donner, former director of the Berlin Film Festival, and will include four or five Canadian directors, critics and/or programmers. The topic of discussion will be the influence of American (particularly Hollywood cinema) on independent cinema in Europe and Canada. It is Mr. Donner's contention that the American hegemony in production, exhibition and distribution is destroying independent cinema—indeed, the very hope of an independent cinema—throughout the world. Canadian members will react to this thesis in terms of Canadian filmmaking. Audience members will be invited to question panel participants.

For further information on the FOKUS panel contact James Quandt at 973-4233.

## SPONTANEOUS COMBUSTION



### An Exhibition of Works by

Barbara Balfour • Michael Buchanan  
Meryn Cadell • Wendy Coburn • Bill Crane  
Laura Kikauka • Caroline Langill • Al Letts  
Gwen MacGregor • Cathérin Macpherson  
Tony Tavaros • Curtia Wehrfritz  
Sam Weller • Greg Woodbury • b. h. Yeel



### Opening Party Nov. 3, 8pm

Exhibition continues until Nov. 30  
Tuesday to Saturday, 11 to 5



### Massey Ferguson Showroom

954 King Street West, Toronto



## FESTIVAL? - WHAT FESTIVAL?!

### LIFT and the '89 issue of Perspective Canada

by Marc LaFoy

In what can only be termed the "hypeiest" of hype festivals (at least on the North American continent), Toronto's Festival of Festivals still manages to include work within its presentations that give it an air of respectability. Aside from the obvious Hollywood gloss reels, the foreign quota (much of it fine, a lot of it not), and the wide variety of material that manages to fill an ever growing catalogue (over 300 pages), there often remains hints of color among this beige collage, films that always seem to stand out. And while in theory all work is essentially original (if not 1st generation) it doesn't always pass into that realm of "the REAL" for me. What 'makes' a film for me (and probably for others) is when its vision is so perfectly translated to the screen that it speaks. Its message comes across the clearest. Something inside you reacts.

Programming a festival, I always think to myself, must be difficult. You start with a huge jumble of films all sizes, shapes, origins, and formats. And then you start to sort. Sorting according to length, according to country of origin (or region), according to genre, according to format. The programmers must end up with dozens of tiny piles that somehow have to be linked or worked into some coherent form. Perhaps thematically, or in terms of their declared (or apparent) genre, or perhaps in terms of an issue or content presented. What must come out the other end often probably has little in common with those piles of films. One has to wonder if some of those smaller piles of films are exempted just because they don't happen to fit into a programming slot (a definable

selection of films under the same heading)? I would assume these films go back to their distributors/producers only to run against another wall somewhere else. With these kind of obstacles in front of a film it is indeed lucky for all of us indies that for the past six years the Festival (and Imperial Oil) have provided us with the *Perspective Canada* program. A hole in the wall.

This year's *Perspective Canada* was outstanding for LIFT filmmakers, with a record 13 members included in the program (a further three members were selected for the retrospective *Canadian Women's Cinema*)...with 18 feature length, and 24 "short" films in total from Canadians. This is a relatively statistical approach. Cool and calculated, devoid of any feeling or understanding. About as objective as I could get. Beyond those elements of the program I found a lot of other feelings entering into that melee that is one's conscious attitude or opinion of a film. Let me tell you about what I saw...

My approach to the festival was to see what could be seen. I took special interest in programs that featured LIFT filmmakers or films by independents. While I didn't make it to them all, I did get a good sampling of them. For those keeping score at home, please turn to page 219 of your Festival catalogue.

During what surely must be a recurring nightmare for Atom Egoyan, disaster once again struck the presentation of his most recent film, *Speaking Parts*. With reels spliced out of order at the lab, Atom was forced to gallantly taxi off to retrieve another print of the film (his own) and managed to keep a melting, full house in their seats for well over a half hour. Disasters aside and with a repeated screening of the first ten minutes I sat back to watch and see what was new with Egoyan. A highly touted film of late, I



Michael Ruffalo

SPEAKING PARTS

A Cineplex Release

found that there was indeed much to see.

Egoyan presents the audience with a whole variety of characters—characters as different and uniquely Egoyan's as any we may see, this time portrayed by some of his favorite players reappearing alongside some new faces. He presents us with a plot—a plot full of unusual sights, sounds and situations. Lots of video, lots of long-locked young people, lots of Toronto locations all set off against a fresh new 35mm background. Never have Egoyan's films looked so fresh and polished, so professional in their visual execution as in this new (Paul Sarossy DOP) film. Once again his film challenges the audience to work within an often difficult formal structure. You watch some scenes/shots that seem at times unmotivated, other points strangely emphasized, hoping that your later analysis will yield a higher truth. The ebb and flow of the story line seemed to swing towards, then away from the narrative, often moving us into other territory. For viewers concentrating on those traditional elements, there were moments of disorientation. The film became a puzzle that both wound itself up and then, just as quickly, tried to unravel itself in the last few moments of the film.

There were many times in the film when I was impressed by some of the directing challenges that Egoyan had taken on and come out of so well. Often the flow of the film proved almost seamless, the editing and camerawork



complementing the action so well. A lot of positive points and a tribute to a filmmaker who has worked tirelessly to create his own vision. And yet I couldn't walk away from the film feeling a little less than satisfied by the experience. The film never seemed to meld as a whole. Some of the points that seemed out of place during the film, still seem out of place. Perhaps I missed a point or didn't approach the film in the right frame of mind, as can so often happen after you've sat in uncomfortable theater seats for ten or twelve hours. Turn to page 226 of your festival guide...

The next program comprised ..."four accounts of subjective experience told from a woman's point-of-view." This program of shorter films was probably one of the strongest of the Perspective Canada program. These four filmmakers have developed their own strong niche within the Canadian independent scene and this year each presented us with a new film. Anne Marie Fleming's *You Take Care Now* joins her other popular film *Waving* in her strongly developed style. Her use

Evelyn,  
Be my  
Valentine  
♥



of a variety of manipulated images against her own account of her experiences tells us more than we may have expected. Jeanne Crépeau's film *Le film de Justine* was a clever treatment of a woman's post-relationship blues. While its pacing occasionally plodded, it made up for itself with scenes that showed Crépeau's obvious talent in working with actors and understanding of production design. Crépeau is not afraid of

challenge and shows great ingenuity in her story telling, confronting her character's issue and swallowing it whole.

The other two films in the program both were of LIFT origins. Virginia Rankin's *Evelyn, Be My Valentine* relates point-of-view in a comically overblown relationship. With cartoon-like energy it bounces about leaving the male counterpart of a relationship scratching his head and narrowly avoiding flying frying pans. My own biases aside, Rankin has put together a very short, loosely structured glimpse into her obvious strong stylistic tendencies (her art direction was impeccable) and reveals a talent just begging for a longer film. (I think we may see that wish fulfilled.) The remaining film comes from a filmmaker who, if anything, has had to scale down the length of her efforts. Martha Davis' *Reading Between the Lines* once again reveals Martha's talent for modestly budgeted, precisely assembled films full of (if you'll excuse the expression) piss and vinegar. By far one of the most energetic films I saw, the mere number of shots alone would stagger the average production team. Working with actors and a crew of one or two, Davis manages to pull together literally hundreds of scenes all charging the film with its constantly changing viewpoint. Never relentless, the pace tends to sweep you along, travelling from moment to moment, jumping through imagined fragments of three very different relationships. If I had one complaint it would be that I found the main character's narration to be too monotone in its delivery, slowing down (or restricting?) an otherwise smoothly flowing film. The use of associative text also impressed me and helps to highlight the strange dichotomy between a loose, almost home movie visual style and the obviously carefully constructed structure within the film. Now turn to page 229 of your festival catalogue...



Reading Between The Lines

Peter Mettler has been involved long enough in the independent film scene to be considered a member of an old guard. His contributions to the films of several prominent filmmakers and his own collection of impressive shorter films have made him a respected member of the Toronto film "elite". But now Peter has taken a big step off that peak and has put forth *The Top of His Head*, his first film as a theatrical feature director. Presented at the Uptown to a near capacity crowd, it was preceded by a lengthy introduction of many of the people involved in its production. And finally it began...

*The Top of His Head* is a rich film. Rich in terms of its look, lushly photographed in 35mm with the considerable talents of Tobias Schliessler and Mettler cooperating to create the image. Rich in terms of its cast, starring such big names as Stephen Ouimette, Gary Reineke, and Christie McFadyen. Rich in terms of sound track, with Fred Frith and other notable musicians contributing music and sound to the well mixed aural experience. Peter also brought together the "rich" talents of producer Niv Fichman and Rhombus Media in putting together a film deal with a rumoured (in terms of independent features) good budget.

The story told in this film is loosely based around Gus (Ouimette) a satellite dish salesman and the way in which his life gets increasingly complex following his first meeting and





TOP OF HIS HEAD

subsequent infatuation with Lucy (McFadyen) whose performance art and radical stance are getting them chased around by the police (Reineke and others). Less story intensive than your average bit of fluff in the theatres, Mettler's film tends to take its main character, and in turn the audience, into an exploration of looking. Seeing things for other than they obviously appear. Gus is changed by it but still seems confused by his experience. Dynamic and moody in terms of pace and content, the film will challenge the average theatre goer, and perhaps that challenge may be too great. I once again couldn't help feeling that Mettler would have been happier making a film with less of a narrative to it, but that pressures from funding bodies and producers may have forced him to make these elements stronger. I'm sure it affected the overall length of the film. Brave cinema in a lot of ways for it explores largely uncharted territory for a lower-budget 35mm feature. And we flip ahead to pg. 231...



Fragments

Another odd program outlined in the catalogue is the rather wacky collection of six films sharing only running times all under a half hour. The single LIFT entry in this collection was Paula Fairfield's *Fragments*, a film formatted as a trailer for a coming attraction. Every element of the film has a post-modern sheen to it, consisting of collected images of popular culture, religion and commercial television all accelerated to a maddening intensity. (Where can I get my own modem link with God?) With cameos from some popular Queen street figures, clever editing and soundtrack, the film manages to perpetuate itself as what must be the world's longest trailer. Once again the creative talents of Paula Fairfield (direction, editing), Kim Derko (cinematography), and Virginia Rankin (art direction) collaborate to produce challenging work which shows no signs of the weak technical production so often inherent in films that are consciously working against the grain.



Brand

Other films of note from this program were Dominic Menegon's *14 Wires*, a definitely different look at religious symbols from a first time filmmaker. Menegon's shots of commonplace objects and nifty visual outlook helps to pull off a film that is strangely fascinating. Another "student" film is John Martins-Manteiga's *The Mario Lanza Story* which seemingly comes out of nowhere in creating a tribute to the operatic hero. A complete vision of that period has been absorbed, under-

stood and recreated in meticulous detail, never once really revealing it as a first time film. The last film in the program came as a pleasant surprise. I remember a day a couple of summers ago when a couple of filmmakers from Halifax were riding through Regina looking for technical assistance and a place to stay. Imagine my surprise when two years later the same two fellows end up screening a film that documents that cross country trip. Alex Busby and David Coole cycled across Canada, recording some of their impressions of the country and created the film *Jackass Johnny*, an eclectic collection of interviews and images of the population. The wild assortment of locations (maybe a few too many time lapse shots) and the strange sounds and opinions presented in the interviews combine to unite Canada (at least figuratively) within this strange and definitely original film from two Atlantic Canadians.

Then there was the experimental err...film artists program, a collection, from a mainly Toronto contingent. As they appeared... Mike Hoolboom's *Brand* was a rather simple exercise in hi-con, re-presenting us with some familiar images in his familiar form. A step back from his more personal films, Hoolboom instead concentrates here on some of the basic elements of "looking" with film, raggedly editing us from image to image.

Phil Hoffman's *River* subtly strings together images shot on a lazily flowing river. By changing certain elements of the images (shooting with color film, then video, then black and white video over a period of time), camera work, and sound, he literally forces us to re-interpret or perhaps re-experience the images, and the sensation of that river (a linear narrative device?). A clever film from a consistently interesting filmmaker.





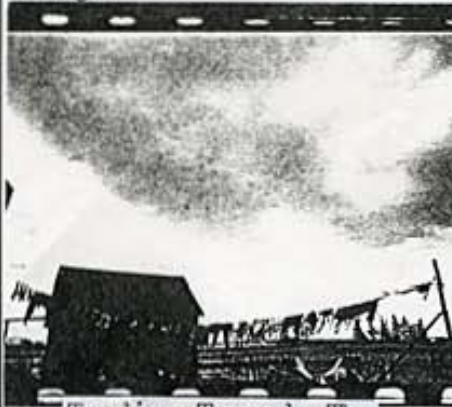
Gary Popovich's *Elegy* strikes you at first as rather pedestrian, the visuals and sounds a collection of "home movie-like" impressions. Images of travel, friendly anonymous faces, places, and conversation start to impress upon the viewer a sense of history and family generations. Progressing through the film the images start to shift, with discussion of a friend's death and Popovich's gentle narration, into the realm of the very personal, linking the private moods and feelings of the filmmaker with these impressions. Here he binds the two and reminds us all of the significance that certain sensory experience can evoke in one's mind through memory. This personal journey crosses those boundaries and sensitively portrays times in one's life that we can all relate to, amplifying the filmmaker's experiences with our own.



*Elegy*

The only non-Ontarian entry here was a treat from a filmmaker of near legend. Vancouver-based David Rimmer has constantly provided viewers with his own distinct brand of filmmaking, with a gentler, image intensive, bias. His newest work, *Black Cat*

*White Cat It's a Good Cat if it Catches the Mouse.* Deng Xiaopeng., not only has one of the longest titles in recent memory, it also shows the obvious influence of a recent trip to China. A timely subject to be sure, Rimmer focuses on the people, with backgrounds that reveal some of the changes that time has and hasn't made with this ancient country and people. Intercutting occasional cards with quotations from Deng Xiopeng and other Chinese figures, Rimmer seems to ask us to evaluate what we see both in terms of what he shows us as his perception as well as re-evaluating what we already know about a country going through incredible social change.



*Tending Towards The Horizontal*

The last film in the program was Barbara Sternberg's *Tending Towards the Horizontal*. Having lived in the area where much of the film was shot (Bathurst/St.Clair) I recognized many of locations and it struck me as an impedence to watching the film. I found myself shifting between trying to figure out where each shot was located, whereas in actual fact I think Sternberg was really trying to bring a generic quality to the suburban landscapes. The narration, consisting of letters sent to Sternberg by a friend with whom she collaborates, unifies the visual elements assuredly as the smoothly paced, soft French accent proceeds. The friend discusses both her own feelings and thoughts as well as details of the films production obviously in response to Sternberg's correspondence. I felt that I could fill in much of what Sternberg had dis-

cussed by the responses in the letter, creating personal space (the filmmaker's voice?) against the un-specific imagery. A heavy, demanding film, difficult to absorb when placed at the end of a long program, I would suggest screening many of these short films by themselves. And turning to page 238...

The short drama program. Different in terms of content to every other short film program in the festival, these films seem to be grouped under the "younger sibling" syndrome. Short drama is one of the categories that often suffers a bias against it, being considered as "the test for the feature he/she really wanted to make". And while there are filmmakers who work with those goals, it is an obvious impedence to filmmakers wanting to work with ideas that fill less screen-time than 75 minutes. Climbing off that soapbox, I can confidently say that these films did not fall into the aforementioned category. Or did they?

Presenting us with films from two drama intensive locales, Winnipeg (a community becoming very feature oriented) and Toronto (the "entertainment" capital of Canada), it revealed the biases of each center's direction in independent narrative filmmaking. Allen Schinkel's *The Monster in the Coal Bin*, earnestly reveals that "wonna-be" of a filmmaker who desires to get his teeth into a feature film. A short piece about a boy whose father has left home, and the young man's ensuing anguish as it channels itself into a nightmarish vision of a "monster in the coal bin". Obviously very production intensive, the film featured a crew of thousands and a financial angle/level of investment of ridiculous proportions. This film had enough executive producers, accountants, etc. and bureaucracy to have made a film three times as long. Ultimately I think these weights bore too heavily on the filmmaking process. The direction and non-professional actors were



often overblown, the pacing was often tiresome, and the technical process inconsistent. For all the apparent preparation and effort put into the film, it lacked plain, old film sense. (I got strange flashbacks to tired 70's CBC children's programming).

Ross Turnbull's film, *The Dark Island* took a more experienced tack on a childhood story in portraying memories of an autumn event of significance in the life of a teenage boy. Not strictly dramatic in its treatment, Turnbull's visual approach is slightly dreamlike, passing in and out of moments during that period with narration acting as guide. Excellent cinematography helped to really capture a time and place. While also using inexperienced actors and non-actors, Turnbull made no mistakes in scaling their performances down to realistic levels and as a result they come off as fairly natural. He obviously understood their abilities and was able to gauge the performing challenges. My own bias aside, I feel that Turnbull has taken another solid step towards developing a strong directing talent. Never biting off more than he can chew, his films always seem very assured and his sensibility shows growing maturity. While at times the editing of sequences seemed drawn out, and there was a sound transition that proved confusing, the majority of the film works very well.



*The Dark Island*

Winnipeg has been getting a lot of attention of late because of its strong dramatic film base and directors like John Paiz and Guy Maddin. M.B. Duggan's newest film *Mike* shows him to be yet another hot spot on the Winnipeg scene. Recently winning prizes at the Yorkton Film Festival, *Mike* is one of the most promising films I've seen in a while from the co-ops. *Mike* is a recent graduate from a mental home and sent out to deal with the world. With medication and time he should assimilate quite nicely. But things start to go wrong again for Mike. People start disappearing, he stops taking his pills, and his amorous attempts end in tragedy. As accurate a film portrayal of mental illness as I have ever seen, Duggan shows remarkable inventiveness in creating a perception in the process of deteriorating. And while the cinematography is only adequate, the film's editing is remarkable in its ability to expand or compress time, de-construct and alter how we (and in turn Mike) looks at things. With a very capable leading player, and some hilarious cameos, the effect is total. We believe. A film that works on its own at the very length it was created to be. I look forward to new films from this filmmaker.

Alan Zweig is a name that seems to be popping up everywhere in this town of late. I read credits detailing work as a writer, actor, driver and collaborator on a whole bunch of projects. And he was one of the founding fathers of LIFT. Imagine my surprise when I find out that he has a new film at the festival this year. The last film in the short drama program, *Stealing Images*, seems to stand out by itself. A long time coming, I would have to say that maybe Zweig's film got lost. With apparent vigor it tries really hard to convince us of how cool it is. It's got the neon, and the music, and the smokey bars, and berets, and all for what? Zweig sets up a fairly interesting premise about a filmmaker who's trying to get it together. He



*Stealing Images*

knows he's on the brink of something but can't quite figure out how to achieve it. He makes some humorous attempts, and there are some ponderously long sequences of peering into video monitors (is it just me or is everybody doing this?), but it's all to no avail. He seems to fail miserably at it and just drifts off into the night or something. A lot of groovy narration, jazz sounds, and absolutely no clear point. We're left with little to chew on and a little bit more confused. That's the magic of it I guess. The film imitates its own creation. But my impressions weren't all negative and I would be too heavily biased if I were not to provide some positive notes. The film does have style, it does have some very interesting actors (especially the musician) and the cinematography of Jorge Montesi suits the feel of the film. It's worth a look-see. Turn to page 249, please....

ROADKILL, ROADKILL, ROADKILL !!! If you haven't heard this chant then you just haven't been conscious for a few months. A film that has probably had more press than your average Alaskan oil spill, *Roadkill* has just been released and none other than that dumb white boy from Rexdale is to blame. Bruce McDonald has put his head down for a few years here and worked hard. He co-produced this, and edited that, and won this award, and gave advice to so and so, and on its gone for a couple of years now. But McDonald knew when the time was ripe. With a string of successes, a crazy little script, a bag of dope, and a whole bunch of odds-



and-ends financial backing, he, and a cast of about ten crew, shot a movie with that much ballyhooed title *Roadkill*. The result was to be screened at the great big Uppitytown.

A giant rabbit roamed the lobby as I entered, bullet belts and guns tucked into its fur. Was I dreaming? No just a little more show for your hard earned dollars. The crowds poured in, flashbulbs flashed, the hip hung-out and hugged, and then after a brief intro from a Mr. Shack, the show began. And it was just like we all suspected...

*Roadkill* is a black-and-white movie about a booking agent's assistant (Valerie Buhagiar) who is sent in search of a band (The Children of Paradise) and must return them a.s.a.p. And while she doesn't even know how to drive, her ingenuity and the patience of a roadie/cabbie gets her all the way up to northern Ontario. After that all hell breaks loose with all manner of characters, directors and other rock-and-roll types showing up.

There's a lot of good stuff in *Roadkill*, a lot of things that McDonald has probably always wanted to put in his films. There's a lot of cool music. There's drive-ins. There's the making a film within the film thing. With notable cameos from Don McKellar (the psycho killa and the film's co-writer), Jerry Quigley (the promoter), and some guy called Joey, the film chugs along without a muffler, occasionally bottoming out on rough road, but never going into the ditch. And it's sort of like I expected. A lot of hip references, a lot of so-so acting, editing, and directing, and that distinctive shoe-string visual style. One can only hope that future prints of this film (this was the first answer print and it was blown up from 16mm) will look a little better. But they did it, Bruce did it, and it's only onwards and upwards. Beyond that just go see it. Get your own impressions. Buy the t-shirt...



MARCEL BONDAGE ON BONDAGE IN BONDAGE BY SHAK  
MILTON PICTURES

So there you got a festival. I saw what I saw and regret missing some films (Sylvia Hamilton's and Claire Prieto's *Black Mother Black Daughter*, review to come), but for the most part the content of Perspective Canada program yielded some pretty good work this year. While none of the above truly constitute a full fledged critical review of any of the films, it'll give you an overview of how we did, and a fine

impression of this reviewer's sensibilities (for whatever that's worth). And as for the rest of the festival, there were some other notables: John Walker's film, *Strand - Under the Dark Cloth*, a documentary on the late photographer Paul Strand; Michael Moore's documentary *Roger and Me*, on the life and times of Flint, Michigan; and a really neat short from New Zealand called *Kitchen Sink*, by Alison MacLean. Look for reviews in upcoming issues of this fine publication.

**Marc LaFoy** was the technical manager of *LIFT* before coming to his senses and discovering that he had people to meet, places to go, films to make. He is presently flipping burgers at a local dining establishment in hopes of meeting the right people and really making it big. He can be reached for argument's sake at 488-4307.

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO PRESENTS  
**TEN YEARS OF TORONTO  
INDEPENDENT FILMMAKING**

OCT 12 7:00	OCT 13 7:00	OCT 19 7:00	OCT 20 7:00	9:00
PRIMITI TOO TAA Ed Ackerman Colin Morton	NION IN THE KABARET DE LA VITA Jeremy Podeswa	FORGOTTEN MOTHER Adrienne Amato	READING BETWEEN THE LINES Martha Davis	STEALING IMAGES Alan Zwig
A TRIP AROUND LAKE ONTARIO Colin Brunton	THE CIVIL SERVANT John Detweiler Renée Duncan	ELEPHANT DREAMS Martha Davis	FRAGMENTS Paula Fairfield	WAS Mike Hoolboom
EVELYN, BE MY VALENTINE Virginia Rankin	LINWAYS Paul McGowan	NORTHBOUND CAIRO Anette Margaard	FIDDLEVILLE Peter & James Weyman	ELEGY Gary Popovich
LAS ARADAS Jarvis Lundman	9:00	INSIDE/OUT Lori Spring		
UNDER THE TABLE Luis Garcia	FAMILY VIEWING Atom Egoyan	9:00		
9:00		'0,200! Phil Hoffman		
I'VE HEARD THE MERMAIDS SINGING Patricia Pizzerna		LAC LA CROIX Judith Doyle		



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## GET READY FOR GRIERSON

By Marc Glassman

The Organizing Committee of the 1989 Grierson Documentary Seminar and Festival is pleased to announce that the fourteenth Grierson will be the biggest and best ever!

The Seminar and Festival is scheduled to run from November 19 through November 26 at the Art Gallery of Ontario and the Euclid Theatre. It will open on Sunday night, the 19th, at the Art Gallery of Ontario with a Tribute to Donald Brittain hosted by Peter Gzowski with contributors from Brittain's colleagues as well as clips from his films.

The Seminar proper commences at 9:00am Monday the 20th at the Jackman Hall of the AGO, 317 Dundas Street West, and continues on a 9:00am to 5:00pm schedule through to Friday, November 24. The Grierson Seminar offers screenings of new film and video documentaries, and provides a site for on-going debates regarding the aesthetic and socio-political concerns of documentary practice with critics, educators, film librarians, and the film and video makers themselves.

Six curators have programmed works from their particular fields of expertise. Judith Doyle, Fumiko Kiyooka and Claude Ouellet are filmmakers and video producers who are scheduling works for the Seminar that deal with, respectively, aboriginal productions, leading-edge works made in British Columbia, and recent avant-garde documentary work in Quebec. Betty Julian, the former director of the artist-run centre, A Space, is programming works by women of colour, Maritime documentarians and certain Ontario film and video producers. Martin Delisle, formerly with the

Canadian Film Institute, is selecting feature-length work by Quebec documentary filmmakers, while Chris Worsnop, Metro Toronto's expert on media literacy, is programming an exciting "mixed bag" of current films and videos.

The curators, along with many of the film and video makers whose works have been selected, will be in attendance at the Grierson Documentary Seminar (some confirmations as of press time include: LIFT member Claire Prieto, and Jacques Godbout and Jean-Claude Bustros from Quebec). This format will allow for a dynamic and informative exchange of views about the works screened during the week.

In addition to the wealth of material uncovered by our curators, the public screenings that constitute the Grierson Festival will be showcasing the Toronto segment of the national tour of the National Film Board's SALUTE TO THE DOCUMENTARY. The Salute was held in Montreal in late June to great acclaim. It featured over 300 films, from all over the world, of a documentary nature that had been produced over the past sixty years. The Festival will highlight key works from the Salute for an Ontario audience. One confirmed guest from the Salute can already be announced: Ron Mann, the noted Ontario documentarian of popular culture, will be on hand to introduce films and discuss his works.

Several of the Seminar curators are also preparing programs for the Festival. Fumiko Kiyooka is programming an intriguing selection of current West Coast films and tapes that includes material by David Rimmer, Lorna Boschman and Anne Marie Fleming. Judith Doyle is preparing a

series of films and tapes that will compare the aborigines of New Zealand and with those of Canada. Chris Worsnop will present an evening of documentaries about war—and how it is presented in the media.

There will be two festival screenings each evening at 7:00pm and 9:00pm. Afternoon screenings on the final Saturday and Sunday at 1:00pm and 3:00pm will take place at the AGO. The Euclid Theatre, DEC's new Community Visual Arts Theatre at 394 Euclid Avenue (at College Street), will present Festival works from November 23 through November 26 at 7:00pm and 9:00pm.

For further information, please contact Sybil Goldstein at 971-5054.

*Marc Glassman is a member of this year's Grierson Organizing Committee; he has done extensive film programming and he runs one of the finest bookshops in the city—Pages.*





**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

**FILM PRODUCTION**

DEADLINES	RESULTS
July 15	October 1
November 15	February 1

**ART BANK  
DEADLINES**

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

**FESTIVALS**

For more information on these and other festivals, please come into the office and the staff will be pleased to steer you in the right direction.

**NATIONAL EDUCATION FILM AND VIDEO FESTIVAL**

Oakland, California  
Deadline: Nov. 1

**SANTA FE FILM EXPO**

Santa Fe, New Mexico  
Deadline: Nov. 20  
Independent films

**INTERNATIONAL FESTIVAL OF FILMS ON ART**

Montreal, Quebec  
Deadline: Nov. 30

**CINEMA DU REEL 1990**

Paris, France  
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**Gary Popovich**  
**Production Assistance: Mark**  
**Miller**

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**LIFT Staff:**  
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**LIFT**  
**345 Adelaide Street West**  
**Suite 505**  
**Toronto, Ontario**  
**M5V 1R5**  
**416-596-8233**