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JUNE 1990

# ONTARIO ARTS COUNCIL

# ARTS

CONSEIL DES ARTS DE L'ONTARIO

## An Open Letter to the Arts Community of Ontario

Wednesday, May 23, 1990

Dear Colleagues,

On April 24, at its first scheduled meeting of the new fiscal year, the Ontario Arts Council had the difficult task of adopting a budget for 1990/91. The OAC had requested a major funding increase of \$11 million, consistent with its Five-Year Plan. In the budget documents made public that day, the Treasurer of Ontario announced an allocation increase to the Ministry of Culture and Communications (MCC) of only 1.85%. As a result, the OAC's allocation increase for the fiscal year 1990/91 was limited to 3%, much less than requested or anticipated, and, about half of last year's Ontario inflation rate of 5.8%.

The 3% increase brings the OAC's base budget allocation from \$33,579,300 in 1989/90 to \$34,586,700 in 1990/91. The situation is complicated by the elimination of some special one-time funding and a decline in investment income and capital that reduces our overall revenue.

With a 2.8% decrease in its purchasing power, and a commitment to maintain its direct services at existing levels, OAC had little choice but to accept an essentially straight-lined budget for the 1990/91 fiscal year. Even then, OAC's accumulated deficit at the end of the year is projected to exceed half-a-million dollars.

This means that, for 1990/91, existing OAC granting programs will not receive budget increases, and no new programs will be funded until the financial situation improves. Senior management will review all administrative and operating costs to determine where further economies can be achieved, and any savings identified will be allocated to granting programs later in the year. Relatively speaking, however, such increases will be minor.

The increase to the OAC budget is being used to:

- \* maintain most existing granting programs;
- \* provide mandated increases to major cultural institutions;
- \* fulfill the demands of the French Language Services Act and the Pay Equity Legislation; and
- \* continue services initiated last year as a result of the Five Year Strategic Plan, such as the Office of Research and Policy Planning and the Office of Developmental Ventures.

The provincial budget is not good news for the arts sector, particularly in the context of an otherwise good year for the Ontario Government. This raises a bigger issue: why are culture and the arts not among the Ontario Government's priorities for 1990?

Highlights of the Government's 1990 Budget speak for themselves:

- \* After a year of 5.8% inflation, Ontario Government spending will increase 6.8% in 1990/91, bringing the total Ontario budget to \$44.5 billion.
- \* Of 27 Ministries, 16 (more than half) will receive generous increases in 1990/91 which exceed last year's rate of inflation (5.8%).
- \* Of these same 27 Ministries, the Ministry of Culture and Communications ranked 25th, with a base operating increase of 1.85%. The only ministries to receive less are Government Services and Natural Resources.

OAC is thankful that its own increase is larger than the 1.85% given to the Ministry of Culture and Communications, and wishes to thank those in the Ministry who fought for our collective interests.

However, compared to other increases, such as the 11.1% increase to the Ministry of Health (a full \$1.5 billion), 8.7% to Education, and 19.9% to Industry, Trade, and Technology, the 3% increase to the Ontario Arts Council is insignificant. Many of the Government's central management offices fared better -- 17.3% to Management Board, over 10% to Executive Offices and 40.5% to Financial Institutions (which includes the Provincial Auditor).

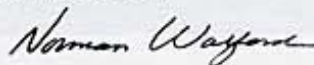
The Ontario Arts Council remains firm in its belief that the arts sector has a major role to play in shaping a dynamic and productive future for Ontario.

That we, as a community, have not succeeded in getting the message across is apparent. It is time to speak out more forcefully on behalf of our sector -- those many thousands of working people in Ontario involved in the creation of art and the complex process of bringing art to the people. OAC's Five-Year Strategic Plan, "Moving Forward", is being revised to strengthen the argument that an increased investment in the arts would reap a major gain to the quality of life in Ontario. A concerted and aggressive campaign to educate the government about the necessity for a healthy and thriving cultural community will be advanced. We are planning an advocacy campaign that will invite participation from all our clients and other constituents of the cultural community throughout the province.

The Board and staff of OAC are disappointed that our financial resources are so limited for 1990/91, and that the implementation of so many good ideas must be put off until additional resources can be found.

We will continue to campaign vigorously to convince this government that an investment in the Ontario Arts Council is an investment in the future strength of the cultural foundation of the province and a most precious legacy for the people of Ontario. In this campaign, we will ask you to join with us in making your voices and your power heard at Queen's Park.

Sincerely yours,



Norman B. Walford  
Executive Director

## One from the Board...

Now in its eleventh year, LIFT is a vital and thriving element of the film community. LIFT is funded by government agencies at all levels and is well-respected as being fiscally responsible and carefully managed.

There is no doubt that LIFT could not continue to operate without the help of each and every one of its current funders, and without the annual increases necessary to serve our ever growing membership. These agencies fund us to

the best of their abilities, however they might often like to do more. The OAC for example is limited by recent cuts to the arts from the provincial government. The OAC received only a 3% increase this year, which is less than inflation. Not only does this kind of government blindness affect each of us who applies for a grant, it affects the cultural future of Canada.

I urge everybody active in the arts community to write a personal letter to their MPP and to David Peterson, urging them to give more consideration to arts in Ontario, and explaining, on a personal level, the extent to which government funding has affected your work.

Another issue for lobbying is the NFB and the PAFPS program. Nearly all independent filmmakers use PAFPS at some time in their career, and nearly all will attest to nightmarish delays and worse. The NFB allocates *half of one percent* of its annual budget to the PAFPS program, yet it receives credit on hundreds of films per year, many of which are nationally and internationally renowned. If you feel that it is time for the NFB to recognize the important role that PAFPS plays in your work, write to Joan Pennefather (Film Commissioner) and copy to Barbara Emo, at NFB of Canada, 3155 Ville Cote-de-Liesse, Ville St. Laurent, Quebec, H4N 2N1.

Future issues of this newsletter will feature a lobbying column, to keep you up to date on issues that affect all of us. LIFT's lobbying committee is actively researching the issues. Every letter means multiple votes to a politician, and that's what they really care about isn't it.

Virginia Rankin  
Chair Board of Directors



## ... and one to the Editor

Dear Editor,

Re: your interview with me in the April issue.

Anyone who read "Cinema and the Sex Trade" knows there were fuck-ups in production. Right in the middle of a sentence we would suddenly jump (sic) to a whole new idea. What wasn't obvious was that whole paragraphs, not just a few words, were missing from the agreed upon text.

The night before deadline, I was on the phone with Gary for more than an hour going over the wording. He said he had never worked with anyone who cared so much about how they were represented in the newsletter. I explained that I am accountable to a lot of people. When you choose to speak out on prostitutes' rights, you're representing whores who rarely have a voice so it's damned important that you get it right.

It was really good to get the opportunity to be interviewed for LIFT. And I don't think what went down was slimy — just sloppy. The original article had sex, film and politics. It's too bad the computer swallowed most of the film and so much of the politics. I really wish

the stuff about Project P confiscating my rushes from the lab could have made it to press without being hacked up.

It also pissed me off that the illustrations were not captioned and especially that the explicit drawing from my new film, "Prowling By Night" (which wasn't even named in the piece), were taken out of context. How do I explain to Mary Anne, the prostitute who drew those pictures, that a couple of the guys who took photos got credit but she doesn't get credited for her drawings?

I think LIFT should make copies of the agreed upon text available to members and readers who want them.

And Gary, I want ALL my pictures returned.

Truly,  
Gwendolyn

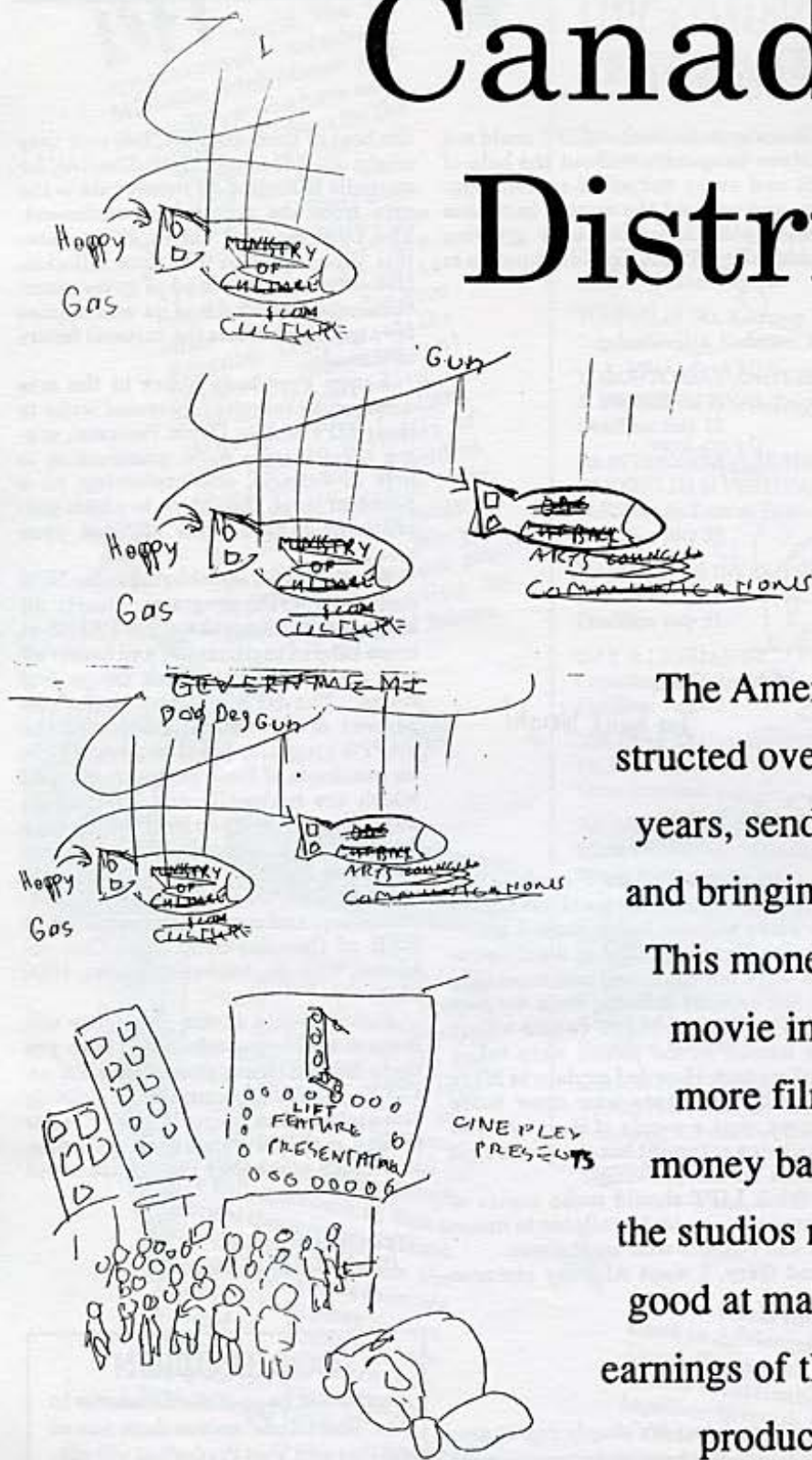
Dear Gwendolyn, We deeply regret any inconvenience these unfortunate mistakes have caused you. As you have rightly requested, we have made the entire text of "Cinema and the Sex Trade" available at the LIFT office, 345 Adelaide St. W., Suite 505. WS

### CORRECTION

In the last issue of the newsletter in the "Short Ends" section there was an ad that said 'Post Production will offer a discount to LIFT members, 15% off their price list' The name of the company offering this discount is Soundmix not Post-Production. Our apologies for this error.

# Canadianize Distribution Now!

by Marty Katz



by Hank Wright

The American studio system was constructed over a period of more than sixty years, sending out (mainly bad) movies and bringing back movie-goers' dollars. This money was invested back into the movie industry to fund the making of more films which brought even more money back to the studios. Eventually, the studios moved to Hollywood and got good at making movies. Today, only the earnings of the aerospace industry, whose products include planes and bombs, eclipse the export sales of America's entertainment sector.

We all know that Hollywood product does not edge good Canadian fare off the screen because it is hugely successful. Since the beginning of the distribution system, movies have come in packages. To show Rambo means also to acquire and show a handful of movies the fortunate distributor of Rambo needs to unload. Several weeks throughout the exhibitor's schedule must be devoted to flops; a small price to pay for a stable stream of product and a share of the big ticket items.

Canadians are not genetically inferior at movie-making, yet the two multi-national companies that control exhibition in Canada fill their screens in our country with the output of the most successful movie industry in the western world. They have little time left over to schedule movies made by locals. Historically we know that Famous Players distributed all Paramount, MGM-UA, Twentieth Century-Fox and Warner Brother movies, while Odeon guaranteed exhibition of Universal, Columbia and Orion.

For almost half of the last decade, Cineplex-Odeon, as a Canadian-owned company, began to invest in the Canadian film industry at the levels of production and distribution. Last month, the new CEO of Cineplex, Alan Karp, announced that Cin-

## **Distribution is the alchemical secret to wringing Canadian movie-making dollars out of boffo box office.**

plex is unequivocally out of film production. The risks inherent in the business would be unfair to the shareholders, he said. (MCA of Universal City CA, owner of Universal Studios, owns 49 per cent of Cineplex Odeon) In addition, Karp said that the film distribution network that Cineplex Odeon Films was establishing paralleled MCA's operations thus creat-

## **Only the earnings of the aerospace industry eclipse the export sales of America's entertainment sector.**

ing a double infrastructure and leading to unnecessary costs. As a result, Cineplex Odeon can be expected to get out of film distribution, as well.

It is not the case that there is no money available to the Canadian movie industry. Canadians spend over a billion dollars a year at the movies, however that money flows right through the exhibitor to the distributor and back to Hollywood where it sinks into studio movie production.

Distribution is the alchemical secret to wringing Canadian movie-making dollars out of boffo box office. Before it is too late we must renew the call for a Canadian distribution system. By creating a pool of profit from the commercial distribution of domestic and foreign movies, a Canadian distribution policy can ensure the existence of the only thing the Canadian movie industry doesn't have enough of: money.

Federal policy should now, as it ought to have in the past and as it attempted in 1984, require that movies be licensed to a Canadian distributor to be granted access to our audiences. The time is now to renew our demand to Marcel Masse to re-introduce the Canadian film distribution legislation he drafted when he first came to office. That Bill has been watered down repeatedly and might disappear entirely unless we act soon. Let's resurrect Masse's original Canadianization scheme to funnel Canadian money into the production of Canadian cinema then maybe as Canadians we will one day get to create and see our own cinematic images.

*Marty Katz is a Programme Administration Executive for the CBC and a member of LIFT.*

# Local Loco-motion

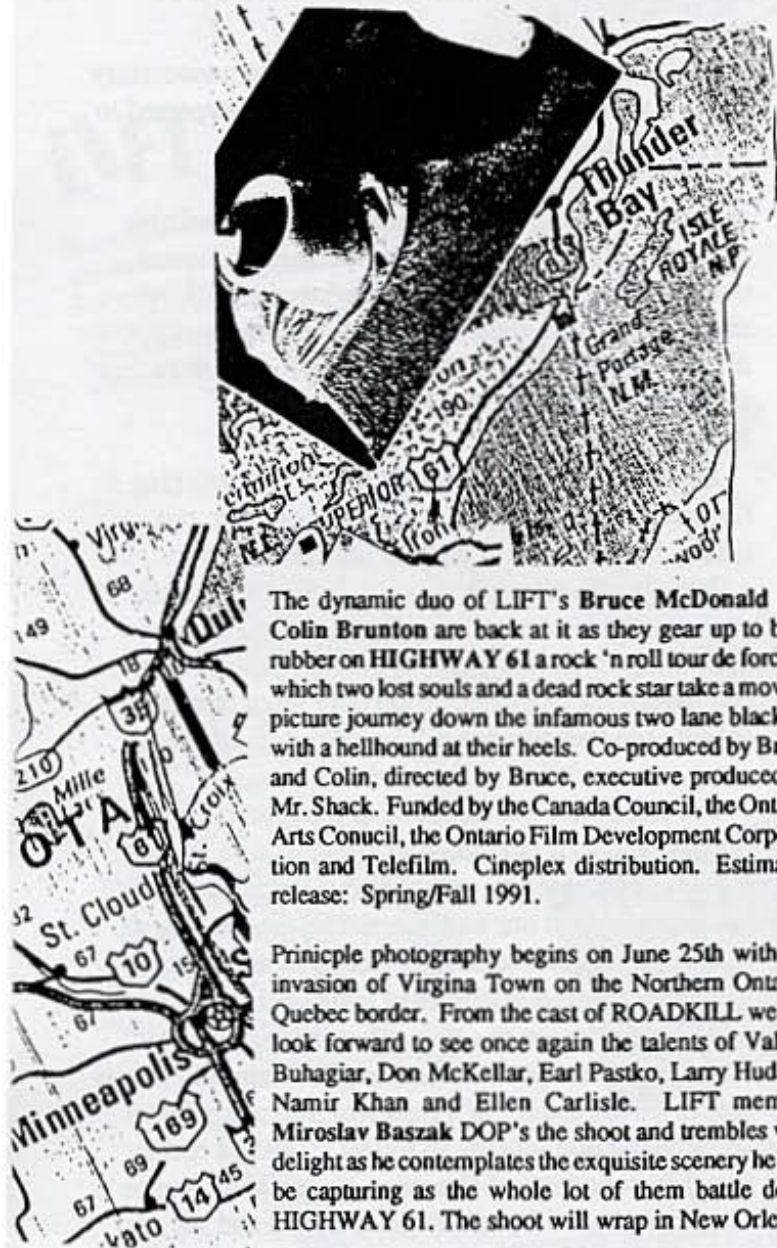
Our sixth floor co-tenants upstairs are making an awful lot of commotion these days. Tread marks are pushing through the LIFT ceiling, lights are swinging, dust is falling and a dirt path leads a way to the LIFT photocopier.

These busy beavers are the production staff and crew of **MASALA** and **HIGHWAY 61** galloping towards their respective 35mm feature shoots.

**MASALA** is a comedy set in Toronto about Hindu men and women struggling with greedy politicians, rare stamps and the new world. Co-produced by veteran LIFT member Camelia Frieberg and actor/writer/director Srinivas Krishna.

Paul Sarossy DOP's **MASALA** with LIFT member David Owen gaffing. Last we heard, they were testing the tones on Lord Krishna's divine blue complexion. Lord Krishna is being played by the prolific and widely acclaimed Saeed Jaffrey (**MY BEAUTIFUL LAUNDERETTE**, **PASSAGE TO INDIA**, **GAHNDI**, **THE MAN WHO WOULD BE KING** ... and countless others — Hindi and English speaking both). The lead character Krishna is played by the director and writer himself — Srinivas Krishna.

Funded by the Ontario Arts Council, the Ontario Film Development Corporation and Telefilm, **MASALA**'s shoot begins June 17th and runs through to July 26th. It's expected to be released in February 1991 with Cinephile distribution.



The dynamic duo of LIFT's Bruce McDonald and Colin Brunton are back at it as they gear up to burn rubber on **HIGHWAY 61** a rock 'n roll tour de force in which two lost souls and a dead rock star take a moving picture journey down the infamous two lane blacktop with a hellhound at their heels. Co-produced by Bruce and Colin, directed by Bruce, executive produced by Mr. Shack. Funded by the Canada Council, the Ontario Arts Council, the Ontario Film Development Corporation and Telefilm. Cineplex distribution. Estimated release: Spring/Fall 1991.

Principle photography begins on June 25th with the invasion of Virgina Town on the Northern Ontario/Quebec border. From the cast of **ROADKILL** we can look forward to see once again the talents of Valerie Buhagiar, Don McKellar, Earl Pastko, Larry Hudson, Namir Khan and Ellen Carlisle. LIFT member Miroslav Baszak DOP's the shoot and trembles with delight as he contemplates the exquisite scenery he will be capturing as the whole lot of them battle down **HIGHWAY 61**. The shoot will wrap in New Orleans.



If you are interested in gaining valuable —one time only opportunity—production/aesthetic/life experience ... **MASALA** is welcoming volunteer production assistants. Phone Barb Bell or Roberta Padzro at 593-9665.

# White gloves

and fine cuts

with Ella Quant

Well, certainly the place to be and be seen on April 29th was the premiere of **Annette Mungaard's** terrific film, "A Dialogue with Vision: the Art of Spring Hurlbut and Judith Schwarz". The Euclid Theatre was packed to capacity with an enthusiastic crowd, most of whom finished the evening at the reception at Bar Italia. Previously a well-kept secret by those in the know like D.O.P. **Gerald Packer**, Bar Italia proved to be a fabulous spot for a party.

Spotted amongst the variously attired crowd were **Lori Spring**, now of the Centre for Advanced Film Studies, and suave **Steven Deme**, cinematographer extraordinaire. Doesn't Lori look like Julie Christie with her new do?

Also spotted was the ever-busy and effervescent **Camelia Frieberg**, taking time out from pre-production on the feature film **Masala**.

Artists **Judith Schwarz** and **Spring Hurlbut** glowed with the star quality worthy of the screen dreams they are. Meanwhile, **Maureen Judge** and **Martin Waxman** glowed with expectant parenthood.

**Jacob Benjamin Judge Waxman** was born on May 30th, 1:37 am EST and weighed in at 9 lbs. 12 1/2 ounces! Interviewed on Father's Day, Martin said "It's harder than filmmaking. Guess I'll be sticking to filmmaking!"

Kisses, Ella.



Above l to r, Spring Hurlbut, Judith Schwarz and Annette Mungaard at the Euclid Theatre.



Right, Annette Mungaard

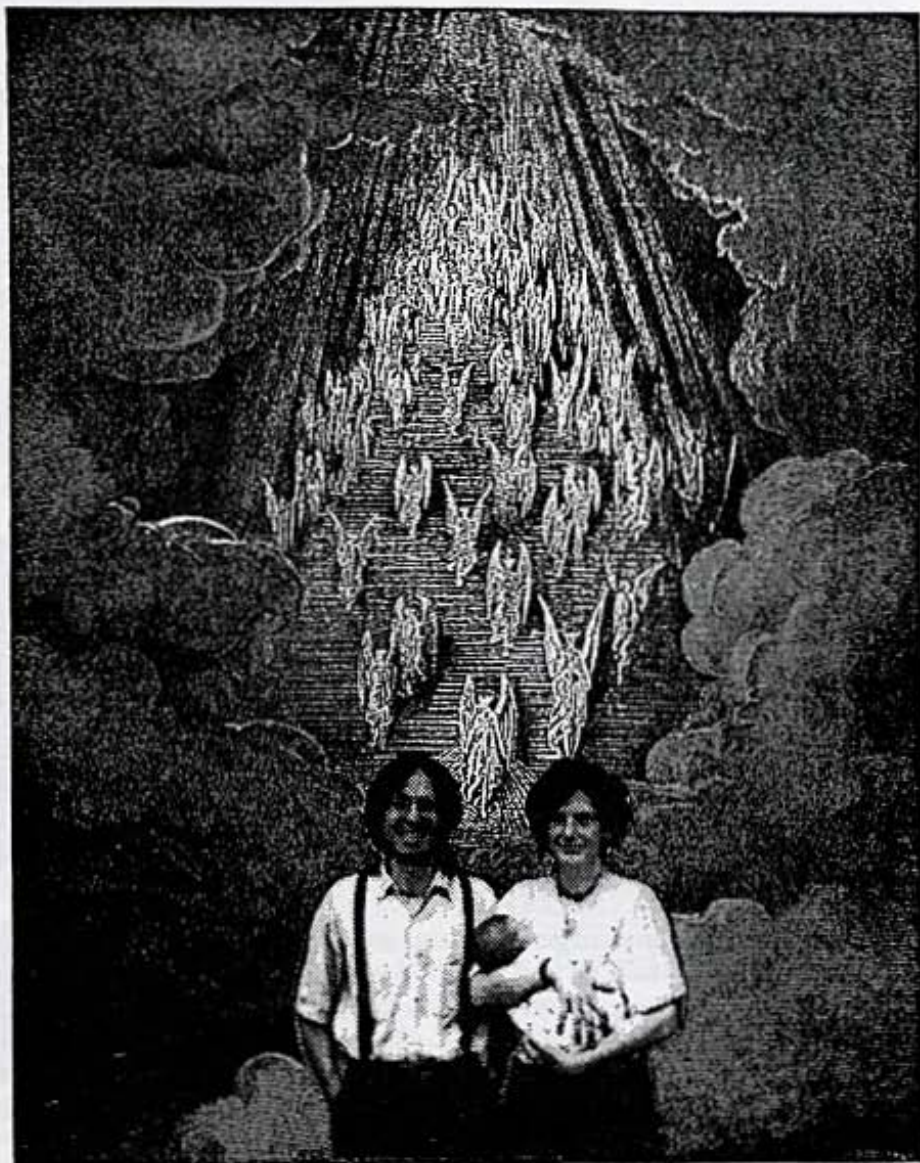
and Peter Ivaskiw

# Climbing the independent ladder

Maureen and Martin give birth to Jacob and "Altered Ego"

*LIFT members Maureen Judge and Martin Waxman form an ideal filmmaking partnership. They co-author scripts which she directs and he produces. They've been collaborating in one way or another since the early eighties when Martin acted in Maureen's films at NYU. LIFT member Andrew Munger visited them and their latest personal collaboration, two week old Jacob, to discuss their latest professional collaboration, "Altered Ego".*

*"Altered Ego", a quirky and ironic comedy drama, is the story of a writer whose first novel is picked up by a publisher with fast-food mentality. In order to help her book sell, Muriel Phillips adopts a pen-name and a different identity thrust upon her by her publisher. Muriel bobs back and forth between her two identities, attempting to balance her dreams of success with the glossy fabrications of her newly acquired identity.*





**AM** How did you meet and how long have you been working together?

**MW** We met in a film class at York actually. It was my final class before graduating, and Maureen was just taking an extra class because she was interested in film. She was working at CBC radio at the time. I was working at Yuk-Yuk's as a stand-up comic and a manager. We met in a film class — it was a Laura Sky class called "Film and Social Change".

**MJ** I had done an undergraduate degree at U of T in science and philosophy and it wasn't until after, when I spent a year at the University of Strasbourg in France that I became really interested in film. When I worked at CBC I started taking some courses at Ryerson and some courses at York. By then I decided to go to graduate school and do Cinema Studies. So we both went down to New York and I did my Masters' in Cinema Studies ...

**MW** I acted in all of Maureen's student films ... when Maureen was in New York I was actually writing a novel which was later published, called "The Promised Land", a satire of life in a shopping mall. I was also working at the Bleecker Street and Carnegie Hall Cinemas. One great thing about New York is it really opened our eyes to film. I mean, in addition to getting the degree and all the courses that Maureen was taking, the repertory scene was just phenomenal. You could see just about anything.

**AM** But what about the Carnegie Hall Cinema. When I saw "Numero Deux" there were rats in the aisles and under the seats.

**MW** Yes! Yes! There were rats and flying cockroaches. The Carnegie and Bleecker were run by two really interesting people, Sid Geffen and Jackie Ranell. Geffen was a former used car salesman from Ithaca, New York who basically used his used car philosophy to run repertory theatres. He was a theatre broker and there were one or two he couldn't sell so he said "I'll run them". He didn't want to do

first run because repertory was like used cars. He wanted everything to change, like the staff ... people's jobs. Working there we got to see just about any film in New York we wanted to for free.

**MJ** It was great because the person who did alot of the programming was Jackie Ranow. And I ended up working for her on one of her films called "Hotel New York", and she introduced me to another filmmaker named Babette Mongold, and I worked with Babette. There's a very vibrant — small, but vibrant — independent filmmaking scene there.

**AM** So did you both go to film school?

**MW** Yeah, I took film, theatre and TV at York, but I consider Maureen went to a real film school only because I didn't really major in film since I did a combination programme. And I wasn't sure if I even wanted to be in film — my focus was really writing — comedy writing. So I did different things and have fallen into it as we do more films.

**MJ** I started working in New York as an assistant editor. I thought that editing was what I'd like to do — editing and directing — but editing was my focus and where I could get a

**"... it's easier writing parts for specific people. You can hear them deliver the lines."**

job. The opportunity arose to work with different independent filmmakers in editing so that's what I did. And then we came back here ...

**MW** ... In 1983 when pay TV was starting up. All our friends were saying "come back, there's going to be a phenomenal boom and they're going to want so many Canadian films and TV series". So we came back and C-Channel folded, and Super Channel and First Choice merged and they didn't really want anything. Meanwhile we'd applied for an Explorations grant for our first film "Family Business."

**MJ** Well actually what happened was there was no work and I couldn't



Still from "Altered Ego" L to r, "Baby" (Clifford Z), Chas Lawther, Peg Christopherson.



Maureen Judge directing on set with DOP Maurizio Belli

find a job anywhere and we were still really 'high', because New York is such a 'high' so we thought I guess we better make our own film since we couldn't find any work. That's when we wrote our first half hour film. We applied to Explorations and Ontario Arts Council and we got funding based on the script and the film I had done at NYU, which was my support material.

**MW** And then we sold it to "Canadian Reflections" when it was done.

**MJ** Actually when it was at fine-cut stage because we had run out of money. I don't think we even knew that you could apply for completion grants.

**MW** We thought you got one grant for a film and that's it. You can't do anything else.

**MJ** We showed it to Rina Krevanya and at that time an editor was working at the steenbeck and she kept laughing (at the film) and Rina said if we could make a CBC editor laugh the whole time the film is running then I'm going to buy this. It wasn't quite long enough, so out of what the

CBC paid us there was enough to shoot a couple of extra scenes to make it long enough for TV.

**MW** Maurizio Belli D.O.P.'d and Gerald Packer operated. Maurizio also D.O.P.'d "Altered Ego". At the same time musician Aaron Davis did the music for our films "A Venerable Occasion" and "Altered Ego". It's nice to have some continuity of personnel.

**MJ** And between "A Venerable Occasion", our previous half hour and our most recent film there's a lot of actors who appeared in both ... it was fun to work with a lot of the same people. You know them, you know how they work, they know how you work, it tends to be more of a family on set.

**AM** Do you feel like you're developing something of a repertory company this way?

**MJ** I don't know but let me put it this way, we did write some of the parts for some of those people. And that was really exciting. When we write we tend to write through talking. We may bring different scenes at different points and other scenes just come through Martin and I interacting.

But it makes it easier writing parts for specific people. You can hear them delivering the lines.

**MW** That was one really difficult thing about "Altered Ego". For the main character we had no idea who we were going to cast. And we wrote this part for a character who was in virtually every scene. Casting that character was really difficult. We saw a lot of actors, really good actors. A lot of whom didn't play comedy well, or they'd play it very melodramatically. So we decided next time if we ever write a film with one character who has such a significant role we will definitely have a good idea who that person is at the beginning and even if they can't play it — for whatever reason — you at least have this idea.

**AM** Could you go into a little more detail about the collaborative process in writing the script. Does one of you write the dialogue and the other come up with the plot?

**MW** I'm glad you thought there was a plot. It's much looser than that. We both come up with different ideas for scenes. Certain things that may have happened to us. Usually I type because I'm the faster typist. I'll sit there and we'll talk, and I'll type a few lines, and we'll read it back and forth. Maureen or I will say, "oh that's terrible", and I'll retype it. When we have a chunk of stuff we'll put it on computer.

**MJ** With "A Venerable Occasion", our previous half-hour, it started to

**"We don't  
come in empty  
handed and  
say 'let's write  
a script'"**

be written more narratively and it just wasn't flowing the way we wanted it to. We were trying to get a real satiric edge to it. The edge kept sliding off the table, so to speak. Then the idea of the inter-titles came up and everything started to fall into place and we could pick moments and focus on them rather than the story line. There isn't really a major story there, it's events and rituals.

**MW** For "Altered Ego" since it didn't have that kind of narrative structure with different points, we actually found we would list the scenes on cards once we had ideas for scenes and we would play around with that and that was a really interesting process ...

**MJ** And I would do it again. This was originally a feature script, three times longer than anything we had done so it allowed us to start playing with the cards and start shifting around. Just to go back to the collaborative process a bit, Martin and I both keep journals. Martin is more fastidious and much better at keeping them than I am. So we have different scenes that we have in our heads that we bring to the process, that already feel like they'll work. And then they are moulded and changed and it might be totally rewritten by Martin or me at that time. But we don't come in empty handed and say "let's make a film".

**MW** I find I need a certain amount of ideas before I can write anything. Otherwise, you can just come cold and say "gee, now what do we write about?"

**MJ** The other thing was the treatment. To get any sort of funding to do your writing you need to show a treatment or a first draft and we decided we would apply for an OAC screenwriting grant and we got the money, but we needed to supply them with a thirty page treatment. So it was also a funding necessity in a way, but it became a process that we used for all of the rewrites.

**MW** And it really helped. In a half

hour it's short enough that you don't have to figure out where you're going. But looking back at our original treatment and the original film, even though it was a feature and was brought down to an hour long, it's very similar in tone and the story still remains the same. A lot of characters were dropped, especially with budgetary constraints, we had these different scenes with secondary characters and we just said "we don't need them".

**AM** What is "Altered Ego" about?

**MW** The main plot centres around a woman who writes a book that's marketed as a popular best seller by a publishing company with a fast food mentality. In order for her book to sell, the woman takes on a pen name and she begins to confuse her own identity with the false one, alienating different people around her and basically losing her real identity and her dreams.

**MJ** Meanwhile the man she lives with is a radio talk show host on CRC radio where he interviews people about their dreams and he finds that

he can't dream his own dreams any more. So while Muriel Phillips the writer, who is the main character, is losing her conscious identity, Adam the man she lives with is losing his unconscious identity. They're sort of flip sides of the same coin.

**AM** What's the expected (CBC) air date?

**MW** Probably late fall, but we don't know. Hopefully we'll have screenings at LIFT.

**MJ** But first we have to deliver it

The crew list for "Altered Ego" is a who's where list of LIFT members:

Writer/Director/Editor	Maureen Judge
Writer/Producer/PM	Martin Waxman
Executive Producer	Don Haig
DOP/Operator	Maurizio Belli
Art Director	Tamara Deverell
Music Composer	Aaron Davis
1st AD	Camella Frieberg
Production Co-ordinator & Locations Manager	Cynthia Roberts
Sound Editor	Steve Munro
Sound	Marc Lafoy
Gaffer/Grip	Frank Foster
Continuity	Martha Judge
Boom Operator	Angelos Hatzilolias



"Altered Ego" Left to right, Tanja Jacobs, Peg Christopherson, Chappelle Jaffe.

# SHORT ENDS



## LIFT FUNdraiser

In the face of stiff competition (there were 4 other yard sales on the same street) the LIFT Garage Sale pulled in a cool \$1,200. It was in true co-op spirit that the members rallied together to make this FUNdraiser a great success. The money is to be combined with Canada Council funds towards the purchase of a 16/35 Intercine Flatbed. Way to go everybody!



Robin Tania  
at the Garage Sale  
June 15

## Welcome NEW MEMBERS of LIFT:

- Kirk Mathieson
- Elizabeth Lewis
- Michele Hornby-O'Donell
- Marty Katz
- M. K. Lynde
- Clement Virgo
- Todd Bellanca
- John Price
- Saide Kardar
- Rebecca Senese
- Drew Walker
- Jeff Stuart
- Ramiro Puerta
- Warren Schoeppe
- Carolyn Hay
- Gavin Smith
- Anthony Browne
- Michael Dyer
- Richard Thomas
- Henry Embry
- Rob Bruner
- Mark Hesselink
- Gregory Bennett
- Mark Miller
- Cindy Cosenzo
- Natalie Celuch
- Annie Bradley
- Jonathon Culp
- Ivan Kangur



## FOLDING CHAIRS

LIFT is in desperate need of folding chairs for our monthly screenings (and we do mean desperate). If you have any folding chairs (in reasonably good condition) we'll credit your donation against volunteer hours. Deliver them to LIFT (and you'll receive additional volunteer credit) or give us a call and we'll arrange for someone to pick them up.

## REMINDER TO ALL LIFT EQUIPMENT USERS!

As of JUNE 1/1990 field equipment booking, pick-up & drop-off times will be limited to Monday, Tuesday, Thursday, & Friday from 10:00 am to 5:00 pm. The revised hours have been implemented on a three-month trial basis in an effort to reduce accumulating staff overtime.



# 1990 LIFT PRODUCTION & CO-PRODUCTION GRANTS



## WELCOME ABOARD!

### CO-PRODUCTION GRANT RECIPIENTS

This year the jury elected to split the co-production between two projects.

Congratulations goes out to **Steven Sanguedolce** who was awarded \$8,000 for his 60 minute experimental film called **THROUGH OTHERS' EYE**. Equipment and services was awarded to **Cynthia Roberts** for **SAMSARA: THE CASE OF CARP 23**, a 30 minute drama.



### PRODUCTION GRANT RECIPIENTS

Congratulations to:

- Bianca Brynda  
**ROOTS DAUGHTERS**
- Paula Fairfield  
**LIVEWIRES**
- Mike Hoolbloom  
**PLAY**
- Annette Mangaard  
**ARCTIC ODYSSEY**
- David O'Brien  
**DIRTY POOL**
- Derek Rogers & Adrienne Amato  
**IS THAT ALL THERE IS ...**
- Eddie Steiner  
**PLACES TO STAY**



Over the summer the LIFT office will have two new staff additions. **David Findlay** has been hired to work with us as Technical Assistant and **Kaisa Tikkanen** will be employed as Membership Co-ordinator. LIFT gratefully acknowledges the assistance of the Ontario Arts Council through the Ontario Experience '90 program which has enabled us to hire David and Kaisa for the summer. The LIFT staff looks forward to working with you both.



LIFT would like to extend its congratulations to its members who received awards from the Multicultural Dramatic Film Fund on June 4th 1990.



## TECHIE NOTES

LIFT recently purchased a S-8 Steenbeck and splicer. This machine has 2 16mm mag tracks and a S-eight picture track.

Any day now LIFT will be acquiring our 16/35 flatbed. This long awaited piece of equipment will allow members to edit 16mm or 35mm picture and sound as well as 16mm picture with 35mm sound and visa versa.

The optics on our 16mm Steenbeck have recently been refurbished so that the picture image is now a 100% clearer.



**Mehra Meh** for the production of **SAED**

**Clement Virgo** for the development of **LET'S TALK**

**Gabrielle Micallef** for the production of **STICKS AND STONES**

**Essam Eldin Sharir** for the script development of **WINGING IT**

**Glace Lawrence** for the script development of **CHOICES**

**Kal Ng** for the script development of **THE BLIND ARTIST AND HIS DEEP BLUE SKY**

**Kwoi Gin** for the development of **DARK SUN: BRIGHT SHADE**

**Lana Lovell** for the script development of **THOSE BAD BOYS**

**Ramiro Puerta** for the development of **CULTURE SHOCK**

**Rocky Supreme** for the script development of **LOVE SUPREME**

**Sevelle Farley** for the script development of **YOU'RE FIRED**



**LIFT** would like to congratulate members Michelle Mohabeer and Gwendolyn who have each completed their films for the Five Feminist Minutes project of NFB's Studio D. Michelle Mohabeer's film "Exposure" and Gwendolyn's film "Prowling by Night" premiered along with the 14 other works made for Five Feminist Minutes at the Women's International Film and Video Festival in Montreal on June 15, 1990. The Toronto premiere of "Exposure" will be held at the Euclid Theatre on June 22, 1990 with screenings at 9pm and 10pm. We will hope to see a Toronto premiere for "Prowling by Night" in the near future.

**A DEAL!**

Many filmmakers and videographers realize that it would be useful and convenient to be able to use the services of LIFT, Charles St and Trinity during a production. In order to encourage this a discount will be offered to individuals who are full members at two or more of these organizations. The discount will take the form of a \$25 credit towards rentals at each place you are a member. Those who are presently members can apply for the discount at the next renewal time.

**UPCOMING FESTIVALS**

*Information and applications for these and other festivals are available in the LIFT office.*

5 DAYS OF CANADIAN INDEPENDENT CINEMA, Montreal, QUE. Deadline: July 1st

TOURFILM '90, Karlovy Vary, Czechoslovakia. Deadline: July 15

TORONTO GAY AND LESBIAN FILM & VIDEO FESTIVAL, Toronto, ONT. Deadline: July 15

8th INTERNATIONAL HANG GLIDING FILM FESTIVAL, St-Hilaire du Touvet, France. Deadline: July 30

VANCOUVER INTERNATIONAL FILM FESTIVAL, Vancouver, BC. Deadline: July 31

GAY & LESBIAN FILM FESTIVAL, Copenhagen, Denmark. Deadline: August 1

38th COLUMBUS INTERNATIONAL FILM & VIDEO FESTIVAL, Columbus, Ohio. Deadline: July 16

9th INTERNATIONAL UPPSALA FILM FESTIVAL, Uppsala, Sweden. Deadline: August 1

39th INTERNATIONALE FILMWOCHEN, Mannheim, Germany. Deadline: August 4

INTERNATIONAL FILM FESTIVAL OF AURILLAC, Aurillac, France. Deadline: August 16

EDMONTON WOMEN'S FILM & VIDEO FESTIVAL & CONFERENCE, Edmonton, Alberta. Deadline: August 10.

**GRANT DEADLINES**

**CANADA COUNCIL**

<b>EXPLORATIONS</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
January 15	mid April
May 1	end July
September 15	mid December

<b>AID TO ARTISTS (INDIVIDUALS)</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
October 1	January 1
April 1	July 1

<b>FILM PRODUCTION</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
July 15	October 1
November 15	February 1

<b>ART BANK</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
February 1	mid March
August 1	mid September

**ONTARIO ARTS COUNCIL**

<b>FILM PRODUCTION</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
November 1	early February
April 1	early July

<b>SCREENWRITING</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
February 1	early May

<b>PROJECT GRANTS</b>	
<b>DEADLINES</b>	<b>RESULTS</b>
September 15	mid November

<b>ARTISTS AND THE WORKPLACE</b>	
<b>DEADLINE</b>	<b>RESULTS</b>
March 1	mid April
July 4	mid August

LIFT extends congratulations to Adrienne Amato and Derek Rogers who are now united inextricably together through the bonds of matrimonial bliss (helped along by a honeymoon in Costa Rica). Congratulations, our warmest wishes, welcome back — now get back to work!

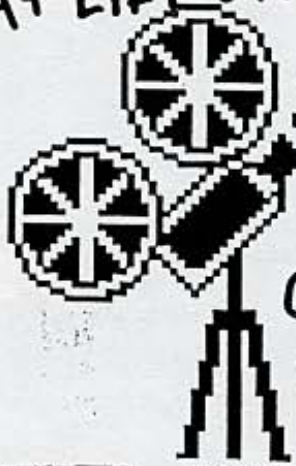
# LIFT Monthly Screening

DATE:

Monday June 25  
At LIFT office

TIME:

8 pm



Films by Derek Rogers

- ① Harmony (comedy) 8 min col 1984
- ② My Reuven (drama) 22 min col 1985
- ③ Fat Man/Thin Man (moral) 21 min col 1988

## LIFT Classifieds

Get one of these ...

### EXPERIENCED

film composer equipped with music studio available for work on films with music budgets.

**Ben Hains**  
FilmMusic  
(416) 944-2250

### SOUNDTRACKS!

Composer available for soundtrack commissions. Credits include "Lunch with Harry's Dancer" (dir. Greg Sinclair, winner of Certificate of Merit, 1989 Chicago Film Festival), and "Men" and "Peepshow" (both dir. by Atom Egoyan), plus CBC Radio Drama productions. Electronic and/or acoustic. In-house studio facilities. Digital mastering available. Contact: Matthew Poulakakis 536-3766

If you're looking for work, looking for someone to work on your film or just selling a light meter ... you can advertise in the LIFT Classifieds. Send up to 40 words to the LIFT office: 345 Adelaide St. W. Toronto, ON M5V 1R5. Members free, non-members \$5.



**The LIFT Newsletter  
JUNE 1990**

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

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