

LIFT

NEWSLETTER
OCTOBER
1990

1990 ANNUAL GENERAL MEETING

AGM NOV 5, 8PM

Join the Board of Directors, join a committee, or both!

LIFT

OFFICE located at
#505-345 Adelaide W.

BOARD OF DIRECTORS APPOINTMENT DESCRIPTION

Being on the LIFT Board of Directors entails assuming certain responsibilities. As you know LIFT is a volunteer co-op. This especially applies to the Board of Directors (the staff puts in many hours over and above their regular working hours also). To make the Co-op work this high level of commitment is necessary from the people at the helm. Here is a breakdown of the responsibilities an individual board member can be expected to assume:

1. **Attend board meetings.** There are board meetings once a month. Because we are all busy people we expect board members to make at least ten of them. If more than two board meetings are missed a board member can be asked to leave the board.

2. **Taking minutes** for at least one board meeting, typing them, and submitting them to the co-ordinator in time for the next board meeting.

3. **Sitting on a committee:** Fundraising, Lobbying, Newsletter, Programming, etc. This entails sitting on, and participating in the committee and making reports back to the board.

4. **Participating in a jury** for one of LIFT's production or co-production grants, or for the Multicultural Dramatic Film Fund's production grants.

5. **Drafting a letter.** The day to day running of the co-op requires continual correspondences. Each board member will have to write at least one letter.

In general I would say that something comes up about every two weeks that requires your attention as a board member. We ask board members to stay on for a two year term. This ensures continuity as every year half the board is replaced by new eager bodies. On behalf of myself I can say that being on the LIFT board has been a valuable and satisfying learning experience, and I have met a lot of great new people in the bargain as well.

Sincerely, Mike Frislev
Treasurer, 1988-90.

LIFT COMMITTEES

EQUIPMENT COMMITTEE Meet with Technical Manager to assess current equipment resources and define weaknesses or voids which exist - Identify and prioritize equipment needs including maintenance and upgrades to existing equipment, and additional equipment which should be acquired - Research proposed and approved equipment acquisitions and identify potential suppliers and prices - Research and approach government and other institutions for surplus film equipment and possible donations - Monitor used and 2nd-hand marketplace for potential equipment - Approach and negotiate discount programs for LIFT members with various labs, suppliers and equipment houses - Undertake review of LIFT equipment policy and procedures.

FUNDRAISING COMMITTEE LIFT's primary sources of funding are the government arts councils with followed thereafter by self-generated revenue (membership fees, equipment rental, workshop fees). In order to assist with the co-op's growth and development it is essential that LIFT supplement its revenue base by undertaking fundraising initiatives. LIFT's first fundraising activity was the 1989 Festival of Festivals party which raised a \$1,500 profit. In June 1990 the LIFT garage sale was organized raising \$1,200 in revenues, followed by our 2nd Festival of Festivals party this past September which brought in almost \$3,000. The success of the Festival of Festivals party has marked this initiative as an annual event.

The fundraising committee, in consultation with the Board and staff, will identify, plan, undertake and host fundraising initiatives. Committee initiatives can include mounting special events to approaching the private sector for donations and sponsorships. Fundraising should generally be geared to a specific need (ie, overhaul of the Steenbeck or purchasing a new piece of equipment).

LOBBYING COMMITTEE The Lobbying Committee will meet regularly to respond to current issues that affect independent filmmakers and artists in general. The response is usually in the form of letters and/or phone calls, but may occasionally involve meetings with government officials.

Lobbying will involve contact with all levels of government. Issues include the Goods and Services Tax, Broadcast legislation, proposed amendments to the Copyright Act, lobbying all three levels of government for additional funding for film and media arts, equipment funding, etc.

NEWSLETTER COMMITTEE The committee works with the newsletter editors to

guide editorial policy, identify themes for the newsletter, establish new directions, write or solicit articles and reviews for the LIFT newsletter and assist with its production and bi-monthly mailing.

PRODUCTION SUPPORT COMMITTEE

This new committee has been implemented as a means to bring experienced and emerging filmmakers together to share experience, insight and ideas. The committee is to be comprised of members who have completed at least one film. Once every two months the committee will meet with members who are seeking advice or guidance on the project they are currently undertaking. Assistance might take the form of advice in writing proposals, drafting a working budget, drawing up contracts, doing casting calls, developing a shooting schedule, identifying equipment and crew needs, suppliers or labs, or how to achieve a particular effect. At the same time, sitting on the committee will provide a means for members to fulfill their volunteer hours in a convenient and rewarding manner.

PROGRAMMING COMMITTEE Curate and organize LIFT's monthly screenings - Provide ideas and develop proposals/themes for future LIFT programs and events - Compile list of potential curators and their contact numbers who would be interested in curating upcoming LIFT screenings - Compile list of possible screening venues and up-to-date fees and/or access arrangements - Advise and inform on issues of concern (ie, censorship policy) - Initiate contact with potential exhibitors, artist-run centres, and co-op's to explore exhibition and exchange opportunities - Submit monthly report to LIFT Board on findings and ideas.

SCRIPT DEVELOPMENT COMMITTEE

This new committee will be comprised of LIFT members who are experienced in writing scripts and screenplays. The committee has been established as a means to provide constructive advice and criticism on the writing, content or feasibility for members with draft or completed scripts. This committee will meet once every two months.

WORKSHOP COMMITTEE LIFT aims to respond to the professional development needs of the membership through workshop programming that explores technical, aesthetic and business oriented topics of concern. The Workshop Committee provides input by designing programs, developing ideas and proposals, and identifying possible workshop leaders. Committee members will draw on their own needs as well as discussing workshop ideas with the general membership.

Letter from the Chair

Another AGM is soon upon us and with it the rewarding opportunity for LIFT members to get involved with the processes and direction of the co-op. This AGM will also mark the end of a two year term for myself and three other board members, John Bauman, Mike Frislev and Cynthia Roberts. On leaving we say - thank you Robin, Greg and Susan for all your commitment, cleverness and hardwork!!!



He: "I feel an attack of movie editing coming on."

She: "Me too. If we both pitch in, it shouldn't take long. Fixing up our movies is going to be as much fun as taking them."

Sincerely, Virginia Rankin
LIFT Chair

PAFPS (Program to Assist Filmmakers in the Private Sector) is offered by the NFB. It provides assistance with printing and processing, sound transfers, edge coding, titles, opticals and answer prints.

Ms. Pennefather
Government Film
Commissioner
National Film Board
150 Kent St.
Ottawa, ON K1A 0M9

Dear Ms. Pennefather:

I am an independent filmmaker who has been working through the PAFPS program for five years now (third film) and have been making experimental films for close to ten. I realized long ago that there is very little support for this type of work in production, distribution or exhibition as it has become more marginalized than any other genre. It is for this reason that I am writing to you in an attempt to improve the current state of the PAFPS program.

Most of the work presently coming out of this country is being made by independent filmmakers. This is reflected through the PAFPS program, which has increased phenomenally since its inception in 1984. Last year, the PAFPS program assisted in approximately 200 productions while the internal NFB productions totalled around 50. The total budget for PAFPS across Canada is around \$400,000 representing less than half a percent of the NFB's total annual operating budget.

I find it hard to believe that the PAFPS program receives such a minuscule portion of the NFB's operating budget especially when considering the amount of work that it produces. I cannot understand why the PAFPS staffing situation has

not been increased at all to reflect the growth it has enjoyed. Also, why is there such a discrepancy between the amount of work going through PAFPS and the personnel and services allocated to it, and what is the justification behind this policy?

As you are well aware, most independent filmmakers have deadlines as well, and the excruciatingly slow turnover of PAFPS work is incompatible with the deadlines we are forced to meet. If PAFPS is truly committed to assisting independent filmmakers, then why does it not offer the same services, in terms of time and quality as the professional labs? I should mention that the quality of work done in your lab is superb but I would like to know why rushes take close to three weeks to get back to Toronto while our neighbors in Montreal receive them within a week? Also, why do the optical services take approximately three months or so, when a professional lab can turn them over in about a week?

I believe that the lab is currently running one full shift per day and am asking if the NFB sees it necessary to increase the number of people employed within the lab on every level (administrative, technical or even lab operating hours) to make it compatible with professional labs?

Still, there are many other services required by filmmakers which are not offered through this program such as negative cutting, mixing, interpos/neg and release printing. These services are currently being of-

ferred to your co-productions, so why not make them available to PAFPS? Is there anything that could be done to affect change in this respect?

The NFB is presently being examined from many sectors within the filmmaking community as well as government. You are no longer a production house for filmmakers on contract as all productions are taken on an individual basis and are continually reassessed. My impressions are that the PAFPS program is not favorably viewed within the NFB as many disgruntled employees rally to maintain their own positions and perhaps see PAFPS as an addendum which in no way serves their interests. It is apparent that this program has helped raise the standards of independent filmmaking in Canada and so I cannot understand why the funding, services, and staff allocations have not been increased over the past six years to keep up with its rapid rate of growth.

It is my opinion that the NFB must reassess its commitment to the independent sector by restructuring its policy and objectives thereby reflecting the true climate of Canada's independent filmmaking. The PAFPS program should be given more prominence within the larger context of the NFB's mandate granting independent *cont'd* filmmakers the support they need and deserve. PAFPS is no longer merely an addendum to a large institution, it supports the very root of inde-

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LIFT

OCTOBER 1990 NEWSLETTER

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Cynthia Roberts

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-op which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and monthly screenings, and it provides access to information regarding funding sources, festival and grant deadlines and other related matter.

LIFT 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.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors.

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pendent film production in Canada which must be reflected in its policies.

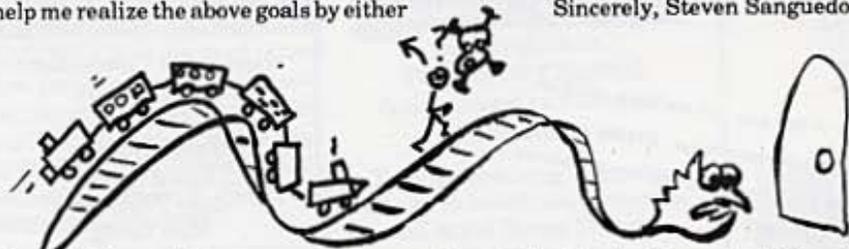
My question then to you is why has PAFPS funding been basically shut out of any growth in lieu of the investment it has made to Canadian independent film? Without PAFPS, hundreds of films would simply not have been produced at all.

Secondly, I would like to know whether there is anything I can do to help me realize the above goals by either

writing letters or meeting with the appropriate people who create the policies governing independent production assistance within the NFB.

I am curious about your position on these matters and ask that you respond in an attempt to give justified attention to a program so vital to Canada's sagging film industry. If you have any further comments or questions, please do not hesitate to contact me.

Sincerely, Steven Sanguedolce



Dear Ms. Pennefather:

I am writing on behalf of the Liaison of Independent Filmmakers of Toronto (LIFT) to express our appreciation as well as our concerns for the PAFPS program of the NFB. The PAFPS program is one of the most successful projects initiated by the public sector in the history of Canadian film. It has for a number of years provided vital and essential assistance to scores of independent Canadian filmmakers. We applaud and thank the NFB for this invaluable support.

Over the past ten years the independent film community has grown tremendously in numbers, strength and profile. PAFPS has been one of the factors contributing to this growth. The need for professional yet affordable resources has swelled dramatically and, given massive cutbacks to government funding, the NFB PAFPS program has neither kept pace with the growth nor has it filled the void left by other funders.

The NFB's total budget exceeds \$70 million with less than \$400,000 being allocated to PAFPS services (about 0.5%). In the past year the PAFPS program assisted approximately 200 independent films, compared to the NFB's 50 co-productions. Demand for the program has increased by over 1,000% since its inception in 1984 yet the administrative support structure has remained at the same level as when PAFPS was first introduced. At the same time staff resources in the labs have decreased rather than increased. All of these factors have contributed to PAFPS' current inability to either meet the demand for the program or to adequately service those who are given assistance.

We ask that the NFB recognize and respond to the increased need and demand for the PAFPS program. The NFB must show a stronger commitment to PAFPS if it hopes to continue playing a

key role in the development of Canadian independent film. The NFB must increase the program's budget, boost the administrative and technical staff resources, enlarge the equipment resources, and offer expanded services.

LIFT is Canada's largest independent film co-operative with over 400 members. Over the course of 1989 LIFT members brought 35 films to completion, with another 64 projects in varying stages of development, production, and post-production. During that year, 30 of the 60 projects receiving PAFPS assistance in Ontario were by LIFT members which have relied upon PAFPS support. This information also lists the screening, festivals, awards, and broadcast for these films to give you an idea of the exposure the work receives.

Countless films have been made with the assistance of the PAFPS program. A number of these have received broad national and international recognition. Obviously this exposure only helps to advance the profile of the NFB. We ask that the NFB increase its support of PAFPS to the point where it substantially reflects the thousand-fold increase in demand. If the NFB does so, the benefits to both itself and the independent film community will be incalculable. We strongly urge you to implement such an increase. We also wish to meet with you to further discuss this pressing issue.

Sincerely, Roger Evan Larry
Chair, LIFT Lobby Committee

cc: Barbara Emo - Director, NFB English Programming Branch

John Taylor - Chief, Ontario Centre,

NFB English Program Branch

Richard Michaud - Technical Co-ordinator, NFB Montreal

Linda Payette - Technical Co-ordinator, NFB Ontario Centre

Honourable Marcel Masse - Minister of Communications

Claude Ouellette - President, Independent Film and Video Alliance

Katherine Gilday - Director, Canadian Independent Film Caucus

RECEIVES \$3 MILLION GRANT

Kingston, August 17, 1990 — Nalini Stewart, Chair of the Ontario Arts Council acknowledged with pleasure the allocation of a special, one-time grant of \$3 million to the Ontario Arts Council. Hugh P. O'Neil, Ontario Minister of Culture and Communications announced the grant today in Kingston, Ontario.

Mrs. Stewart said:

"It is not just the money which we are delighted to receive, it is the significance of this grant at a time of serious economic pressures from many other sectors. While this \$3 million grant does not affect our base funding, to us it is a major signal from the government. Even in these difficult economic times, the government has made the cultural life of Ontario one of its priorities.

As cited by the Treasurer and our own Minister, the government is viewing the arts as an investment rather than a charity. The board of the council will continue to work with our Minister and with Ministry staff to seek increased base funding. We believe that through this mutual effort, our goals for the cultural life of the province will be achieved.

This special grant will also help us achieve one of our important goals — the establishment of a significant endowment fund for risk ventures. The Venture Fund will be a tribute to the generosity of philanthropic families, such as the Chalmers family of Toronto, who have been instrumental in encouraging private sector funding of the arts in Ontario."

Norman B. Walford, Executive Director of the Council, commented:

"The \$3 million will assist with immediate pressures being faced by the artistic community throughout the province. One million dollars will flow immediately into existing granting programs in all offices of the Ontario Arts Council. The remaining \$2 million will become part of the Ontario Arts Council's endowment funds. Inspired by a generous donation of \$2 million last year by the Chalmers family, and as a gesture of encouragement to stimulate private support, the \$2 million in this endowment fund will begin to generate income immediately... The Ontario Arts Council is particularly delighted that this Venture Fund will encourage private sector support for innovative, experimental and risk ventures in the arts areas that have traditionally found it difficult to garner private sector support and for which there is insufficient government funding."

Speaking on behalf of the family, Joan Chalmers said:

"I am delighted that the government is recognizing the value of artists and the whole creative process, which will provide an improved quality of life for all citizens of Ontario."

WARNING!

NOT RECOMMENDED READING FOR PEOPLE

TRADE FORUM '90

Notes from the LIFT underground

Compiled by secret agents Dini Sweedey and Don Booth

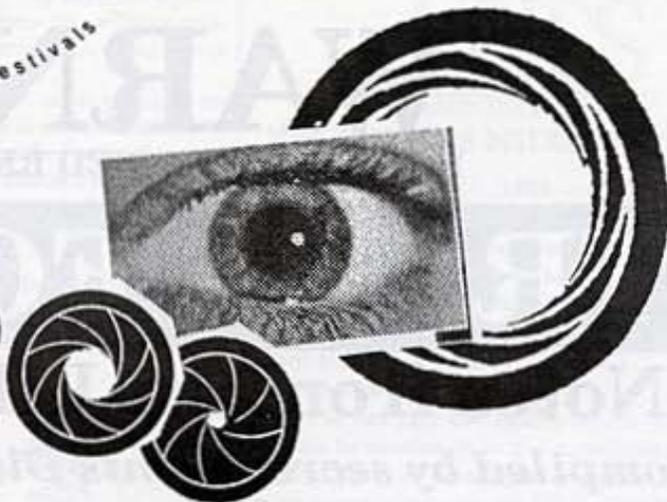
Random excerpts from this year's Festival of Festivals Trade Forum - 5000 Pieces: One Picture WORKSHOPS: The Indie 5000; Ready, Aim, Market!; Crossing the American Border; The American Invasion; International Market Place - Food for Thought; and Pacific Rim Markets - the Exotic Alternative.

Panelists felt the CRTC needs to loosen its rules...Canada says it's flexible but it's not...there is a need for independents to get smart and learn the Hollywood "ropes"...selling to the American marketplace requires getting an agent...(Telefilm in L.A. has an extensive list of agents)...before approaching any producer, find out what sort of films they produce and if they are your sort of films...studios have a wider range of taste...find out who the executives are; which ones favour your type of film...arrange an appointment over the phone, but don't pitch over the phone...it's an advantage not living in L.A. - you're more special..."only in town for a few weeks"...don't sell out in advance...don't go in with a long face nor all chipper...really knock on doors...send property around...don't use "Americian language film" - it's a buzz word...make your synopsis a few sentences but know everything you could possibly know about your script...make your story sound universal...be objective as possible...don't bring props to the pitch (as a rule)...be enthusiastic...don't moan about the industry...know the appropriate budget...property rights...and whether any stars are involved...be credible - don't mention any actor you're not sure of...be relaxed and keep it brief...someone out there will go for it...it's better to have a script than just an idea...don't tell them how much money it's going to make...have a complete unswerving belief in the film...don't fall in love with a specific company...never lose your enthusiasm...never allow anybody to say you're no good...know your material...the more pieces of the puzzle you know the better it is for keeping the idea intact...don't compromise your vision... get involved in the industry...here's another dimension to the pitch - I'm there to make the broadcaster look good...what is it going to do for the buyer?...understand the buyer's needs...rule number one - there are no rules - just decide what you want to do and make the necessary sacrifices to do it...avoid making U.S. distribution deals up front...only make short term deals...don't oversell...never show a rough cut...put aside 10 to 20 percent of your budget for marketing and distribution...look inward for the story and outward globally for money and marketing...it really doesn't matter where the idea comes from...Canada is focused too inwardly, and there is an international feel which is different from a national feel...the world is a marketplace and international co-production is a viable course for independent film...the American market is inflexible towards the distribution of European films...for small independent films the biggest marketplace is Europe or the United Kingdom where traditional art films are appreciated and there's a proliferation of independent distributors...Great Britain broadcasters can provide a lot of support through co-productions since there is a requirement for broadcasters to produce independent work...every film should have an audience from the inception...make a movie like a studio, with input from the distributor from the beginning...people ask only two questions: who's in it and what's it about...they want to be entertained by your answer...writers and directors need an agent or entertainment lawyer so that they can spend their time being creative...there are financial advantages in using the international co-production treaties - since budgets under \$2-3 million cannot make money...the best education is to just try it...in trying it, there is no better opportunity than a "pass" (when someone turns your project down)...listen carefully to what they say and they will tell you why your project does not work...if you can cross the U.S. border successfully, you will cross many more...in the end, the only way to test the validity of your idea is to see if you can convince others to put money into it...there is little in New York...all the important connections are in LA.



FESTIVAL WRAPRAP

by Andrew Munger



Now that the Festival of Festival is a fondly fading memory for most of us, it's this writer's job to sift through the wreckage and assess the results of what Dame Helga is no doubt already calling "the most successful festival ever."

In terms of attendance and revenue, I'm sure that statement is indisputable. But by eliminating the most popular and affordable pass, the festival have succeeded in alienating its most loyal patrons: the students, artists and other layabouts who actually have the time to view 40 or 50 films in ten days. It's not too late to rectify this situation. A concerted campaign of harassment against the Cinemateque/Festival of Festivals could resurrect our beloved pass. I'm not suggesting anyone throw a flying body slam against James Quandt, or blow up Piers Handlings' car. But a barrage of well-directed letters and phone calls could do the trick.

The Perspective Canada series we all know and love has become such a success that it may have actually outgrown its usefulness. I'm all for Canadian content guidelines and programs as long as they're enhancing and furthering the cultural fabric. But films and events of recent years have shown that, well, most of these "Canadian" films would have been accepted anyway. Perspective Canada is in danger of becoming a ghetto for Canadian films. Hopefully, John [Harkness], Cameron [Bailey] and Piers are given leeway to program all the the good films, not just the quota.

Enough bitching, now onto the films.

In the short film department, LIFT was well-represented this year as always. Paula Fairfield's *LIVEWIRES*, Gwendolyn's *PROWLING BY NIGHT*, Phillip Hoffman's *KITCHENER-BERLIN*, Michelle Mohabeer's *EXPOSURE* and Gary Popovich's *ANTIGONE*. As for features, Patricia Rozema's long awaited second feature, *WHITE ROOM*, received its debut.

Lack of space and critical faculties prevent me from reviewing everything. So I'll concentrate on some selected films:

LIVEWIRES is the latest "mediawork" by the prolific Paula Fairfield. A blend of sophisticated imaging (35mm and betacam), *LIVEWIRES* "recreates the viewing experience of a woman isolated in Plato's cave." The cave is Plato's analogy of representation, a standard film school text. Fairfield replaces the torches and shadows of the cave with the effluent of modern media: television weather and stock market reports, an aural barrage of worthless, excess information. In the midst of this miasma is the woman viewer, observer and observed, entranced and entrapped by media technology.

Cutting through the theory [see the synopsis in the August newsletter], the message here is this: Too much television is bad for the brain. I know it's not that cut and dry, but I call them as I sees them.

The viewer (I saw this work on tape, which I imagine is how most will see it) is as entranced by the images as the character herself. In measured tones, the work recreates our own passive media viewing without ever critiquing it. The analysis inherent to this kind of work never really surfaces.

Gwendolyn's *PROWLING BY NIGHT* is a work made in the best tradition of Canadian feminist film. Gwendolyn maneuvers cardboard cut-out caricatures through painted urban landscapes to chronicle the experiences of sex trade workers in Parkdale. There's no central narrative, just a series of vignettes—the experiences of "working girls" trying to make a living.



Two main issues emerge within the film, that of police harassment, and of safe(r) sex. Police harassment is part of enforcing the "law". It's entrapment, threats and extortion. This is how the already archaic soliciting laws are enforced, as simply another example of violent male power.

The issue of safe(r) sex is equally contentious and linked to the police issue. Safe(r) sex educators are harassed by uniformed officers while distributing condoms and literature. "To serve and protect" whom?

The film is extremely timely, considering recent police charges against NOW magazine of spurious soliciting, and the revelations of a police cover-up of one of its own officers running an escort service.

PROWLING BY NIGHT is a truly collaborative effort. It is a documentary by, rather than about, a marginalized community, a political film made politically. Good filmmaking, good politics and much respect are due Gwendolyn.

LIFT and festival veteran Phillip Hoffman presented his latest work, **KITCHENER-BERLIN**, the seventh and final installment in a cycle of "autobiographical" films. I've never really been sure why the films constitute a cycle, but Phil's such a good filmmaker that I'm willing to take his word.

This film is something of a departure for Phil. The human voice, so integral to his previous films is entirely absent, replaced by a Lynchian sound collage. He also makes extensive use of archival footage by two filmmaker brothers who documented the Atlantic crossing of a German zeppelin (one brother on board, the other on *terra firma*). And he employs a steadicam to explore the architectural features of a German gothic cathedral.

KITCHENER-BERLIN uses the city of Hoffman's birth, Kitchener (changed from Berlin during the anti-German hysteria of the Great War) as a starting point. As in previous films, the filmmaker traces the history of his family in voyages from old world to new, as well as his own journeys in search of their origins.

KITCHENER-BERLIN is in some ways a more formal or experimental film than his earlier ones. Having only seen it once, I feel somewhat inadequate in trying to penetrate it. The allusions are more cursory, the metaphors more obscure.

Like many of Phil's films, this one requires, and bears, repeated viewings.

The success story of the festival was definitely Canadian feature films, many of which

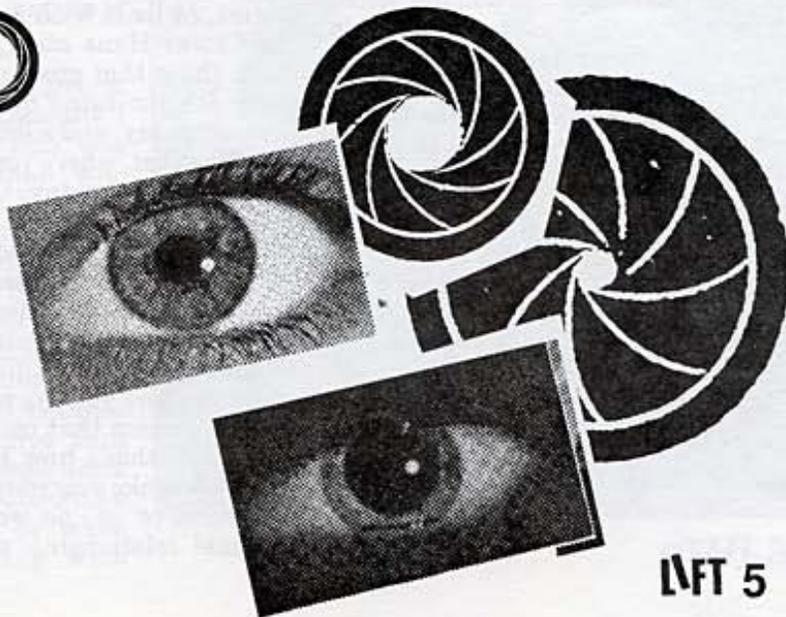
were extremely popular with festival audiences. **COMPANY OF STRANGERS**, **DEFY GRAVITY**, **GETTING MARRIED IN BUFFALO**, **JUMP**, **UNE HISTOIRE INVENTEE**, **FALLING OVER BACKWARDS**, **PERFECTLY**

NORMAL (one of my festival highlights) and, of course, **WHITE ROOM**, were all big hits with festival audiences. Even **BETHUNE** was not the disaster so many had predicted (and some had hoped). Still, it's hard to justify \$18 million (who really knows how much?), most of it from the state, on a film about a Marxist doctor from Gravenhurst.

Unfortunately, most of the features are by and about white, middle class people, and still don't reflect Canada's cultural diversity. This is particularly inexcusable given that the state still provides most film funding in Canada. The "multicultural fund" is a pathetically small attempt to redress this imbalance. This issue is not going away; it's going to become only more contentious.

My own highlights of the festival include: **WE'RE TALKING VULVA**, a feminist subversion of standard music video conventions, by Shawna Dempsey, Tracey Traeger and Lorri Millan as part of the Five Feminist Minutes; **THE FAMINE WITHIN**, a documentary by Katherine Gilday about eating disorders and constructed images of women; **PERFECTLY NORMAL**, a perfectly funny, quality commercial feature by Quebec cineaste Yves Simoneau; and finally **STEPS**, a documentary about avant garde musician Fred Frith, a film that achieves what so few concert/performance films do—images as good as the music.

Finally, to all those **LIFT** members whose films weren't programmed: cheer up, mine wasn't either. There's always next year!



**A conversation with Amy Bodman about her new film,
"The Duration of Life and other Tales from the Grimms"**

GRIMM TALES

by Derek Rogers

Amy Bodman: ...It was important for me to make an open film, because the stories are open. What I mean by that is there is no straight way to understand them necessarily. When you hear a story and I hear a story we imagine different things, and so I wanted to make a film that would reflect that. I didn't want to make a film that would tell you how to see the stories or even tell you how to see the film. I wanted to make a film that was so open that you could see whatever you wanted to see.

...It's like a Rorschach test. You put a bunch of images out and people respond to different things in it. That thrills me. That's just great to me! They see connections in different ways, and certain people like certain things. I remember when TREE TALE was screened, this one woman came up to me and said she liked the film because she could watch it and see one thing knowing that the person next to her who was watching the same film was seeing something completely different. And afterwards you could go and say, "Oh I saw this—what did you see?" That really helped me a lot, because I realised this was something I really wanted to do. That is what interested me, putting something out there to see, to have people have their own relationship with it. People often feel that they should only see what they are supposed to see instead of what they actually see.

Derek Rogers: *Do you think your film can change that?*

A: I just think it is important for people to realise that they should think about what they like despite what everybody says they should like...to find their own order.

D: *Did the Grimm brothers write these stories?*

A: Nobody really wrote the stories; they were just passed along. The Grimm brothers went around collecting these stories. The tales were drawn from everyday experiences. These stories were usually told at night. People didn't have televisions or radios. They'd be sitting there spinning with the candles on. It was usually cold, so they would sit around and tell stories, and for some reason they would tell these stories. These stories don't even make sense and that's very bizarre to me. Why would you tell a story like that?

D: *Nevertheless, they were very popular with people.*

A: I think that somehow they spoke to them. I think that with a lot of the stories, at least with something like the Clever Hans story, it's a hum-drum thing that goes on...a pattern story. It's the same event that happens everyday, and a lot of their lives were like that, where you had to work in the field everyday. Our lives are like that now. So, I feel that in some ways the stories were redemptive.... If you are painting a house you might imagine you are painting a palace instead of a house or if you are painting something you don't like doing you might pretend you are painting it for a bigger reason that makes it worthwhile, and that's how I saw a lot of them. We make everyday things more important to us so we can have a personal relationship with it...so it



PHOTO BY GENEVIEVE APPLETON

can take us out of the servitude of having to do it for someone else.... Often when we are doing ordinary things we imagine that we are doing something else, and often what we are imagining is more real than what we are doing.

D: *The film begins with the first story being told over a black screen.*

A: It was important for me to try to make a film that didn't take the images away that you saw, from hearing the stories. I started on black because I wanted people to start seeing their own film before they started watching this film. I didn't want them to be influenced by anything that was on the screen. The first story, "The Ditmars Tale of Wonders", is a make-believe thing that says: "I saw two roasted chickens flying. They flew quickly with their breasts turned to heaven,

their backs to hell and a anvil and a millstone”.

It's someone claiming that they saw things that are all unbelievable and kind of funny. I wanted people to really hear what was being said and see their own images. Sometimes when people see black they think the movie hasn't really started yet, so I started it with the title to try and get people in there...but I am not sure if it works...but then one guy came up to me after the screening and said he liked the black and he didn't even know me. So that made me feel better.

D: Can you talk more about your choice of style and structure of the film?

A: The pace is sort of slow or just natural. Nothing seems forced in it, in terms of all the actions, they don't seem contrived. It seems people are just doing everyday activities with the stories being narrated over them. That was really important to me, because I just wanted to show how the everyday can be beautiful and that nature is a really important thing. It was shot towards the end of the year when it always seems the sun is setting, which is important, because it's kind of a reflective time and it is sort of a quiet film in that way.

...I like the idea of things working almost as illustrations in a book. If you read a kids' book they will have one illustration per chapter and somehow that picture is supposed to evoke the entire chapter. It might be of just one event or of a setting rather than a comic strip that shows every part of it. I liked the idea of having things that could suggest the setting without actually have the event happen.

...The film is not linear, as I feel that linear systems are all contrived. There is nothing in nature that really works that way. We are taught from the very beginning that linear systems are more efficient and that they are the correct way. It brings order to chaos. We see it as order. If we fall back on the other we feel that everything is chaotic. People looking at my film might look at it and say, "This is chaotic...what you see is not what you hear. What is this supposed to mean?"...It means nothing, but in fact that is how we are. I think it is too scary to realise that a lot of the time, because you want to be able to control

things in a system.

...We are told that life should be a story and there is something wrong with us if things don't end the way they should logically follow....But we crave the lack of order....We crave

"I don't agree that you have to make a thousand films before you die or that you are a better person if you make 15 films instead of two. That just seems stupid."

nature's order...apparent randomness. Nature's apparent randomness is the only model for how we are, how we naturally are.

....I thought there might be hostility to this kind of film that doesn't tell you how to watch it, or doesn't logically follow one thing or another because people are so used to being told to watch things a certain way—especially [with] narratives. People are so used to needing clues on how to watch something. That is human nature right now, but human nature is not real nature, human nature is a construct.

D: Tell me about the Lou Reed song, "September Song", that comes in the middle of the film.

A: It's self-indulgence. [laughter] Originally I thought the film was about a woman who had left her husband and was now coming back. The stories that we see in the film were her way of trying to explain where she had been. I felt she had gone to find herself, because she couldn't live with him there. Sometimes it's hard to get to where you need to be when you are living with

somebody. Although she had travelled somewhere physically, where she really went was inside her mind or her psyche, and also the stories are like dreams...So it's like telling your dreams, which to me are often more about what's going on than anything else. So I felt it was about her coming back and she's telling these stories to him....

But then I thought, Hell, a lot of times when someone leaves someone else the person that got left behind often gets used to being left alone, and so he or she doesn't need that person to come back. So I needed a reason for him to want her back. I looked at the song as his story and my feeling was that you hear songs the same way you hear stories. If you like a certain song it's usually because you feel in some way that it's telling your own story. When he is in the truck and turns on the radio, the song is his story. It's about growing older. He decides that he doesn't want to be alone the rest of his life, because he would rather spend the rest of his days with her.

D: Did the film change much in the editing?

A: At first it was really slow and really long and then I cut it as short and skinny as it could be so that all I could hear were the words one after another. And then I thought, Oh, God. I had cut everything out of it. So I lengthened it again. By that time I

continued on next page



PHOTO BY BECKY VALIAN



Amy Bodman photographed by Winnifred Jong

had been cutting too long. I think I lost a little bit of the rhythm, but seeing it finished I felt it had worked okay.

D: Do you have regrets about taking so long to edit?

A: I have no regrets. I didn't work 12 hours a day, and I think it benefited the film not to. Fortunately I was in a situation where I could keep on editing.... The shoot was such a high. It was the happiest shoot and then in the editing I got horribly depressed for a long time. I was happy at first and then it just got worse because I edited alone and wouldn't show it to anybody and I felt so different than other people. People like Bruce Macdonald would go into Prisma Light where I was editing and edit a feature. He edited two features while I was editing mine, and people would just go in and out of the place with their films done. They would finish them really fast.... but I couldn't work that way and I think I probably needed the time for personal reasons too...just because it gives you time to reflect and I did reflect a lot....I don't agree that you have to make a thousand films before you die or that you are a better person if you make 15 films instead of two. That just seems stupid to me.... Also, editing that long made me realise why people work

nine-to-five. When you have your own time during the day it's hard to figure out what to do with each hour. When you have a job they tell you what to do with each hour. People identify themselves with their jobs.... they define themselves with their jobs. When you wake up when you don't work nine-to-five, you realise that you don't necessarily have to eat breakfast at eight and later break to eat lunch. That's what I realised [during] editing. That's my philosophy of how to look at time... because really, a job takes the best hour of the day away from you.

D: So you don't consider filmmaking as a job?

A: I never felt that my film was work because it was too self-indulgent to be work, and nobody had given me a grant or told me it was a great project. There was nobody saying, "We see you as a filmmaker." It was just me deciding I am going to spend my inheritance on a film, and I saw it as completely self-indulgent.

D: You once mentioned to me that making this film was a personal risk

"Who has the right to say who is an artist and who isn't?"

for you. What did you mean by that?

A: Risky in that to spend that much money on something you are not going to make money back on, you feel a bit guilty and feel like you're a bad person, especially with my background where you are never supposed to spend money that could be savings. You were never supposed to spend principal and I never earned the money in the first place. So what right do I have to waste it on this self-indulgent project? You know, it's that feeling like, "Man, I should save this so I can use it to buy a house sometime

when I have kids." So it's risky for me in that way. It was very scary.

D: What are your feelings about the granting systems for filmmakers?

A: I don't really like them very much, but that could partially be bitterness because I didn't get them. But I don't really think it is, because my inheritance is like a grant. It was just a gift of money and I didn't deserve it anymore than anyone else. It just came to me. But with grants, a lot of people apply for them, and what art councils do is they decide who they feel are artists and who aren't and I don't think they have the right to do that. I think a lot of people don't pursue their own work or what they feel compelled to do unless someone comes along and tells them they are worthy to do it, which is usually by saying, "I will give you money to do it or I'll buy your product," or, "You get this grant because we as a jury decided that you are worthy...." That to me is all wrong. It's a screwed-up system.... Who has the right to say who is an artist and who isn't? You can only say what's your own taste and what isn't.... So people get more concerned about making a name for themselves or to prove on paper that they are more worthy than the next guy. I feel what is really a challenge is to go ahead and do your work whether people think you are good or not. That is what changes the world.

Any new invention did not make sense until people proved that it worked. These things are not going to be done unless you try without people telling you it's a good thing to do. So that was good for me in terms of making the film, because I really had to say, "Well I'm making it according to my rules instead of according to society's rules or the collective's rules," and that was difficult ... but very rewarding because it makes you feel good. You sort of feel that you are being bad but in a good way. Subversive. And that made me feel good.

The Duration of Life and other Tales from the Grimms will be featured at the LIFT Monthly Screening, Monday November 26, 8 p.m. at LIFT, 345 Adelaide St. W.

Don't forget the A.G.M. Nov 5 at 8 p.m.

FAR FROM FAMILY VIEWING: Recent Films from Ontario

White gloves



and fine cuts

CINEMATHEQUE ONTARIO was recently invited by the Cinémathèque Française in Paris to program a survey of films from our province, focusing on developments over the past decade. "Ontario et Son Cinema", is scheduled for presentation in late November in the French capital. Cinematheque Ontario is doubly pleased to present a streamlined, representative version of this program as a highlight of our inaugural season.

The seventies marked a hiatus in the development of narrative cinema in Ontario. The emergence of the: "Toronto New Wave" (including Atom Egoyan, Ron Mann, Patricia Rozema and Peter Mettler) in the early Eighties marked a resurgence in Ontario filmmaking. As the decade progressed, other directors such as Leon Marr and Frank Cole moved from short subject to feature; and experimental cinema flourished with Michael Holboom, Barbara Sternberg, Richard Kerr, Philip Hoffman and many others joining masters like Michael Snow and Bruce Elder in ensuring the continuity of what many consider our important tradition. International recognition—scores of invitations to leading festivals, critical acclaim and foreign distribution—confirmed this sense of a renaissance.

Congratulations in advance go to the following LIFT members whose films listed below are among the program. Mark these dates on your calendar and be sure not to miss some of the best work by your peers. All films are screened at the Backstage Cinema. For complete listings and more information call Cinematheque at 967-7371.

- Sat Nov 3, 1990 7 p.m.**
URINAL (1988 100 minutes)
Director: John Greyson

- Sun Nov 4, 1990 9 p.m.**
ROADKILL (1989 80 minutes)
Director: Bruce McDonald

- Thurs Nov 8, 1990 7 p.m.**
TOP OF HIS HEAD
(1989 110 minutes)
Director: Peter Mettler

- Mon Nov, 19, 1990 7 p.m.**
FAMILY VIEWING (1987 86 minutes)
Director: Atom Egoyan

- Thurs Nov 22, 1990 9 p.m.**
THE EXPERIMENTAL TRADITION
(package screening)

- BRAND (1990 6 minutes)
Director: Mike Holboom

- IMMORTAL MEMORIES 1
(1988 13 min)
Director: Gary Popovich

- KITCHENER-BERLIN
(1990 34 min)
Director: Philip Hoffman

- Fri Dec 7, 1990 7 p.m.**
A TRILOGY
(1985 46 minutes)
Director: Barbara Sternberg

- Sat Dec 8, 9 p.m.**
FOUR SHORT FILMS ABOUT LOVE

- TOGETHER AND APART
(1985 26 min)
Director: Laurie Lynd

- PASSION: A LETTER IN 16mm
(1985 28 min)
Director: Patricia Rozema

- DAVID ROCHE TALKS TO YOU ABOUT LOVE
(1983 22 minutes)
Director: Jeremy Podeswa

- Fri Dec 14, 1990 7 p.m.**
I'VE HEARD THE MERMAIDS SINGING
(1987 81 minutes)
Director: Patricia Rozema

We're getting a reputation! Did Ella hear Lance Chilton of CITY-TV say that LIFT's Festival Celebration was one of the hottest parties at the Festival of Festivals? She certainly did, and it certainly was!

Music was provided by The Bourbon Tabernacle Choir, always a crowd pleaser, and HDV, later to gain notoriety by being booed at a Public Enemy concert. After a few warm-up drinks, dancing went late into the night. Seen on the dance floor were Wayne (Hank) Snell, Cynthia Roberts, party organizer Susan Norget, past coordinator Rob Pzdro and disco maniac Greg Woodbury.

Holding up the bar and having an awfully good time, was Gerald Packer (what a hunk), who didn't yet know that "H", the film he DOP'd was about to win the Toronto CITY award! Meanwhile, Alan Zweig, Jury Member, was keeping quiet about his faves for the NFB Short Film Award.

Door prizes were a new addition to the festivities. Up on stage, LIFT's outgoing chair Virginia Rankin made a spectacle of herself, accompanied by the only slightly more dignified Mike Frislev, Treasurer. Did Ella see Mike's wife Stacey win a prize?

Other attendees included Janis Lundman and Adrienne Mitchell, who were at all the best Festival parties, Bay Weyman, Montreal/Toronto commuter Annette Manguard, Lori Spring, Gwendolyn, Roger Larry, Paula Fairfield, Atom Egoyan, Camelia Frieberg, Jacqueline Samuda (star of Kim Derko's new film AN INTELLIGENT WOMAN, Gary Popovich, Steve Sanguedolce, Louise Lebeau, John Baumann, and of course, the irreplaceable LIFT coordinator, Robin Ecloo.

Fabulous!
Kisses,
ELLA



Susan Norget, Cheryl O'Leary and Virginia Rankin

UPCOMING FESTIVALS

Int'l Comedy Film Festival -
Torremolinos, Spain
Deadline: Oct. 30, 1990

Valence Int'l Festival of White
Water Sports - Valence, France
Deadline: Oct. 30, 1990

Friedberger Int'l Festival of Relig-
ious Films - Friedberger, Germany
Deadline: Oct. 31, 1990

1st Int'l Exhibition of Experimental
Films - Madrid, Spain
Deadline: Nov. 1, 1990

Festival Tous Courts -
Aix-en-Provence, France
Deadline: Nov. 1, 1990

Cinema du Reel Film & Video
Festival - Paris, France
Deadline: Nov. 1, 1990

Santa Fe Film Expo - Santa Fe,
New Mexico
Deadline: Nov. 15, 1990

Global Africa: Looking Back-Moving
Forward
Peralta Colleges Cable Television
(U.S.) Int'l Black History Month Film
& Video Festival
Deadline: Nov. 15, 1990

Local Heroes - Edmonton, Alberta
Deadline: Nov. 23, 1990

Fantasporto: Oporto Int'l Film
Festival - Oporto, Portugal
Deadline: Nov. 30, 1990

National Educational Film & Video
Festival - Oakland, California
Deadline: Dec. 1, 1990

Goteborg Film Festival -
Goteborg, Sweden
Deadline: Dec. 3, 1990

Women One World (WOW) -
New York, N.Y.
Deadline: Dec. 15, 1990

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

Techie Notes

The 16/35 Intercine suite is ready for
use! The rates are \$1.40 per hour for
Associate members and \$1.20 for Full
members.

LIFT now has lockers for members
who are accessing the editing suites.
The rental rate will be \$6 per month.

We expect delivery of the Oxberry
animation stand/optical printer in the
beginning of November. The rental
rate will be \$10 for Associate members
and \$5 for Full members. Like any film
equipment that LIFT rents out, mem-
bers will only be able to access the
Oxberry when they have proven their
ability to use it properly.

We are looking for a SUPER 8 and
regular 8 projector for the Oxberry
optical printer. If you have one that
you wouldn't mind parting with, give
Greg a call at LIFT.

★ SHORT ENDS

Welcome NEW MEMBERS of LIFT:

★ James Stewart
Mitch Ness
Anthony Cirocco
J. L. Gale
Thomas Lackey
Peter Janigan
Tamm Jurunka
Guy Kostrey
Allan Tong
Farzad Sadrian
Tari Akpodiete
Joe Bruno
Dini Sweeney
Naomi McCormack
Richard Miller
Stephen Carter
Ji Bai
Dominique Cardona
Neil Scott
Paul Michaels
Tim Carter
Tom Scott
Kirk Hudson
Russ Goozee
Peter Winninger
Lisa Fitzgibbons
Kyle Stone
Carol Corner
Robert Cihra
Junh Bunn
Geoff Snell
Richard Piatek
Janet Joy Wilson
Diane Cartwright
Diana Vazquez
Velcrow Ripper
Abraham Aizenman
David Shurvell
Katherine Tasker
Helder Ramos
Tracy Jenkins

IT'S A WRAP!

Congratulations to Kim Derko, whose
feature film, AN INTELLIGENT
WOMAN wrapped after an eight day
shoot earlier this month.

0 LIFT

APPOINTMENT

Susan Ditta
to head Canada Council's
Media Arts Section

Ottawa, 5 October 1990 Joyce Zemans, Director of the Canada Council, is pleased to announce the appointment of Susan Ditta to the position of Head of the Council's Media Arts Section.

Susan Ditta comes to the Council from the National Gallery of Canada, where she has been the Film and Video curator of the past three years. A graduate of Trent University, Ditta began her career in 1979 with the Canadian Images Film and Video Festival, in Peterborough, of which she was executive director for five years.

Since then, she has been managing director of Artspace, the multimedia parallel gallery in Peterborough, and assistant director and subsequently director of MAYWORKS Festival of Toronto.

Ditta has served as a consultant and jury member for a number of arts organizations, including the Ontario Arts Council, National Film Board, Independent Film and Video Alliance, Ontario Film Association, Festival of Festivals and the Canada Council. She has also been actively involved as a board member with various artists' centres in Toronto, Ottawa, Montreal and Peterborough.

In announcing the appointment, Joyce Zemans said, "I am delighted that Susan Ditta is joining the Council. One of her greatest strengths is her knowledge of the independent film and video communities and their productions. She will be a wonderful asset to the Council and to the media arts community."

The Media Arts Section, one of the six disciplinary sections of the Canada Council, was headed until June 1990 by Glenn Lewis. Established in 1983, the Section is responsible for administering a variety of programs that provide assistance to non-profit organizations, groups and individuals actively engaged in the creation, production, distribution and presentation of professional works in film, video, audio, holography and computer-integrated media. The Section also administers the Petro Canada award for Media Arts and the Bell Canada Award in Video Art.

Susan Ditta takes up her new position on 5 November 1990.

CALL FOR SUBMISSIONS !!!

Calling for curatorial submissions for two 90 minute film programs for the LIFT/CFMDC New Waves in Cinema series. Concept outlines should be no more than one page in length. You may also wish to include a list of possible films (films must either be made by LIFT members and/or distributed by the CFMDC), screening venues and desired curators, including your own name if applicable. In recognition of individual copyright, filmmaker permission is required prior to the screenings. Also included in this edition of the newsletter is the current Programming Committee's Statement of Guiding Principles and Objectives. Old and new members are encouraged to make submissions.

Deadline: November 30/90

Attn: New Waves in Cinema
L.I.F.T. Office, 345 Adelaide St. W. #505, M5V 1R5

LIFT 1990 PROGRAMMING COMMITTEE Statement of Principles and Objectives

We take the position that racism and sexism, in their many manifestations, must be overcome. Accordingly our activities will endeavor to implement proactive strategies: In addition to supporting artistic excellence and innovation, our commitment will be to anti-racism, anti-sexism and cultural self-determination for minorities and oppressed groups. We will oppose discrimination on the basis of sexual orientation. In particular, we will support the rights of First Nations peoples and minority language groups in Canada and Quebec.

CONGRATS!

Congratulations to LIFT member **Bob Stampf** whose film, **ENTRY IN A DIARY** won the Roberto Rossellini Award for Best First Feature at the 43rd International Film Festival of Salerno in Salerno, Italy.

Also, congratulations goes out to the following LIFT members whose films were recently screened at the Vancouver Film Festival.

Cynthia Roberts
SAMSARA: THE CASE OF CARP 23

Steve Sanguedolce
RHYTHMS OF THE HEART

Angelos Hatzitolios
OVER/UNDER CRANK

Jean Gagne
STACCATO

ATTENTION EXPERIMENTAL FILMMAKERS !!!

The Canadian Filmmakers Distribution Centre is in the process of putting together four one hour shows of Canadian experimental film to be broadcast on Rogers Cable 10 beginning in the new year. Called "The Independent Eye", the series will be hosted by filmmakers Robert Cowan and John Gagne. They are presently seeking submissions of experimental films under 30 minutes (the shorter the better) and in VHS, 3/4" or 16mm. formats. All films selected for inclusion must, however, be on 3/4" video. No fees will be paid to artists but there'll be great exposure. The deadline for submissions is Dec. 30, 1990. For further information please contact Bob Cowan at 466-5133 or John Gagne at 425-5469.

LIFT

CLASSIFIEDS

FOR SALE

RAW STOCK at discount prices! Are you interested in purchasing negative stock (B&W or Colour)? I have a credit with Kodak of \$1,824.00 (tax included) that I will sell at a discount. Please call Michael at 961-6229.

SHORT ENDS for sale. 7292 16mm colour negative stock. 2330 feet in total, ends ranging from 120 to 240 feet ONLY \$450.00 (approx 60% of original cost) Call Jeremy at 977-2772.

HELP AVAILABLE

SCRIPT DOCTOR available. Will make housecalls for ailing screenplays. Need a second opinion? A check-up? A new diagnosis? Are your characters weak? Your plot flabby? If so, then visit the doctor for a prescription. Call Allan at 482-0853 (24 hrs). Also, treatments available for producers and/or directors.

BLOW UP YOUR FILM SET! Trained professionals in wood, metal, junk and paint bombs. Call Dr. Danger and Hank Wright at the Boy Dog Gun Club 364-5129.

DISTRIBUTION

SULLIVAN FILMS DISTRIBUTION INC. is seeking to distribute new films, including drama and documentary for distribution in International Markets (including broadcast TV and home video). If interested please contact Margery Reid-Fajotte at Sullivan Films Distribution Inc. 16 Clarence Square, Toronto, ON M5V 1H1 (tel) 597-0029 (fax) 597-0320.

Don't forget the
A.G.M.
NOV 5 8 p.m.

SCREENINGS

**SONGOLOLO:
VOICES OF CHANGE**
A new Canadian film about South Africa

Toronto screening November 1st at Harbourfront, November 2nd at the Revue Theatre.

TV Broadcast:
Nov 7th 9 p.m. TV Ontario

**EMPTY CHAINS:
CANADIANS IN VIETNAM**
A film by Mark deValk
Broadcast date:
Nov 9, 2 p.m. on CBC.

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
October 1	January 1
April 1	July 1

FILM PRODUCTION	
DEADLINES	RESULTS
July 15	October 1
November 15	February 1

ART BANK	
DEADLINES	RESULTS
February 1	mid March
August 1	mid September

ONTARIO ARTS COUNCIL

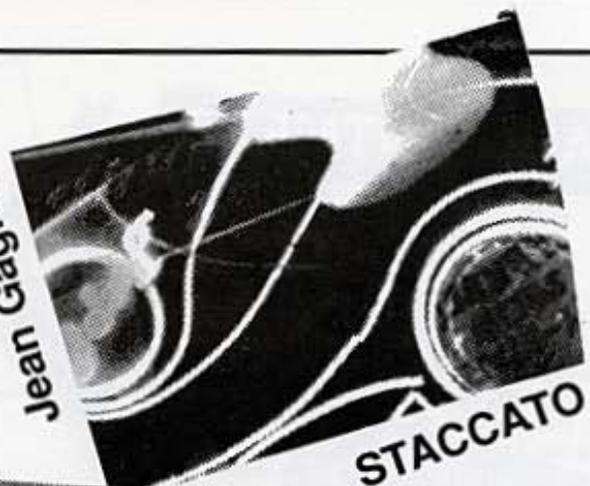
FILM PRODUCTION	
DEADLINES	RESULTS
November 1	early February
April 1	early July

SCREENWRITING	
DEADLINES	RESULTS
February 1	early May

PROJECT GRANTS	
DEADLINES	RESULTS
September 15	mid November

ARTISTS AND THE WORKPLACE	
DEADLINE	RESULTS
March 1	mid April
July 4	mid August

lean Gagne



STACCATO

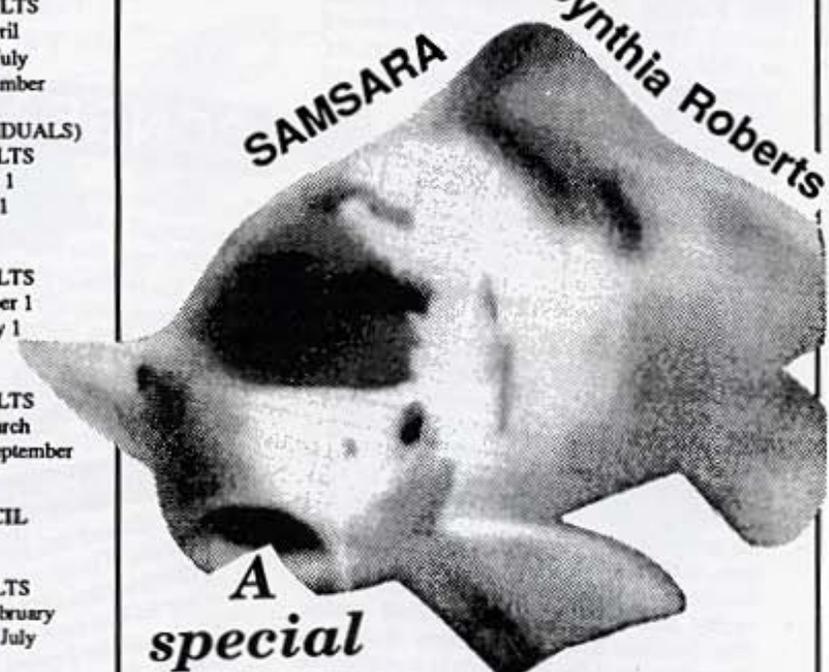


NION

Jeremy Podeswa

SAMSARA

Cynthia Roberts



A
*special
screening
of 3 LIFT films*

THURS NOV 15, 1990
9 P.M. RIVOLI 334 QUEEN ST. W.

**I'M HAPPY. YOU'RE HAPPY.
WE'RE ALL HAPPY.
HAPPY, HAPPY, HAPPY.**



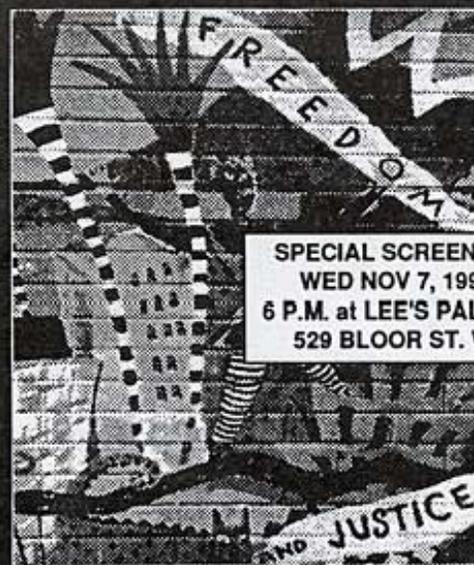
The story of a happy fool who gets a job and goes crazy in a world of stupid looking guys and animated hamburger meat.

A feature film by new LIFT member Velcrow Ripper.

Saturday November 3rd, 1990 11 p.m.

at the Bloor Cinema (as part of the B-Festival)

Unnatural Causes



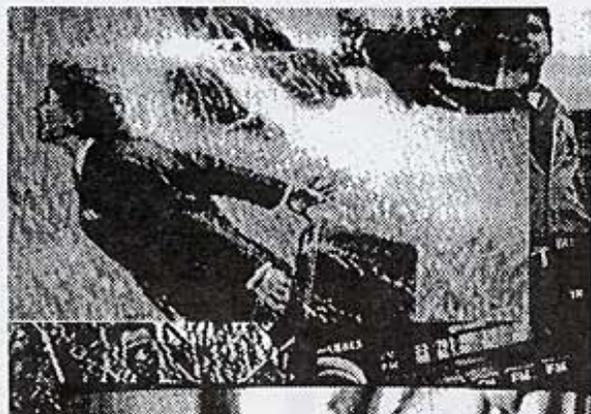
**SPECIAL SCREENING
WED NOV 7, 1990
6 P.M. at LEE'S PALACE
529 BLOOR ST. W.**

**NFB Studio D Presents:
the poetry video of Lillian Allen's
UNNATURAL CAUSES
directed by Maureen Judge
written by Lillian Allen**

followed by Djanet Sears performing Lillian Allen's work

TRINITY SQUARE VIDEO

CALL FOR SUBMISSIONS
9TH ANNUAL COLLECTION TAPE PURCHASE



Images from the 1989 Collection Tape Purchase

TSV is now accepting submissions for its 9th Annual Video Tape Collection purchase. This call is open to Toronto based producers only. documentary, video art, independent music video, computer animation, experimental and dramatic works are eligible. Please send/drop-off only one tape per artist with a covering letter and return address to:

TSV 172 John St. 4th Flr., Toronto, ON M5T 1X5
SUBMISSION DEADLINE: October 31, 1990

HALLOWE'EN BASH

**TRINITY
SQUARE
VIDEO**

SATURDAY OCTOBER 27 11 P.M.
172 JOHN ST 4TH FLR. ADM. \$3 WITH COSTUME