



LIFT

APRIL 1991

Still from *HOW TO BURN A CROSS*, a Super 8 film by Dennis Mohr
See *NEW WAVES IN CINEMA* page 2

Beesen Cowan Davis Derko
 Elford Gagné Hoffman Hoolboom
 Lee McGowan McMahon
 Paabo Popovich Proutk
 Sanguedolice Sternberg
 Vainstein Wieland

The Independent Eye
 Four 1-hour shows of Canadian film work airing April 4 - May 26 every Thursday - 4 pm. Friday - 5 pm & Sunday - 7 pm on Rogers Community 10 (cable) Friday's appears in Hamilton, Kitchener, London

FILMS • PHOTOGRAPHS • COLOUR XEROX PORTRAITS

MARTHA DAVIS

April 13 to May 19, 1991

Centennial Gallery, 120 Navy St., Oakville, Ontario

Screening: **ELEPHANT DREAMS** and **READING BETWEEN THE LINES** Wed. April 24 at 7:30 p.m.

CALL FOR PROPOSALS

Inter/Access is currently accepting applications for its 1991 Artists-In-Residence program. As a non-profit artists' centre, providing access to and education in computers and communications media, Inter/Access invites applications from any artist proposing electronic media-based art and audio works. I/A is equipped with a Macintosh IIcx, Macintosh SE, Macintosh Plus, Graphics Scanner, IBM AT "TARGA", MIDI Music Station, Laserwriter IINT, Pitney Bowes Photocopier, as well as graphics, text and audio software programs. **FIVE ARTISTS WILL BE INVITED TO USE I/A'S EQUIPMENT AND RESOURCES.** For information call 535-8601.

Artists in Residence will receive an honorarium, technical assistance and training, free computer access time, materials assistance and a one year membership. Two application deadlines have been set for May 30 and August 15, 1991. Applications should include a project description and timeline, budget outline (indicating any other sources of funding), a list of equipment and software to be used or explored, a curriculum vitae, and 10 slides of recent work.

LIFT presents:

Advanced Lighting Workshop

Description

This two-day session will give participants the opportunity to refine their lighting skills, both practical and aesthetic, through hands-on experience. During the workshop a sample scene will be screened, then the participants will light and shoot a similar scene. Participants will be encouraged to show their own films, slides, etc. and should be willing to discuss their particular lighting problems. This workshop is not for beginners.

The Instructor

Harald Bachman has had extensive experience as a cinematographer and D.O.P. His recent credits include: "Samsara" and "The Last Frontier". Harald has developed a reputation for technical excellence, and is recognized for being able to pass on his knowledge in a friendly, helpful manner.

Time & Place

Saturday, May 11th

Sunday, May 12th

10:00 a.m. to 6:00 p.m.

at
Wallace Studios
258 Wallace Avenue
(north of Bloor, 1 block west of Lansdowne)

Price: Members \$3
Non-Members \$4

General Information

- Enrollment in all workshops is limited. Fees must be paid in full and in advance to guarantee a space. Workshops are open to members and non-members.
- Participants may cancel up to 48 hours prior to the beginning of the workshop. A \$10 charge applies to all cancellations.
- No refunds will be given with less than 48 hours notice.
- For further information, contact the LIFT office at 345 Adelaide Street West, Suite 505. (416) 596-8233.

The Liaison of Independent Filmmakers of Toronto is a non-profit organization dedicated to providing production and post-production facilities and information to independent filmmakers and those interested in the independent film community in Toronto. Memberships are available at the LIFT office.

The Liaison of Independent Filmmakers of Toronto gratefully acknowledges the support of The Ontario Film Development Corp., Wallace Studios and Telefilm Canada.

LIFT films at

CINEMATHEQUE ONTARIO SEVEN BY SEVEN RECENT FILMS FROM L.I.F.T.

In our first evening of films made by members of LIFT, the Liaison of Independent Filmmakers of Toronto, we are happy to offer seven recent films by and about women. Friday, May 10, 1991, 7 pm LN42.

FRAGMENTS *Director: FALKA FAIRFIELD*
CANADA 1989 7 MINUTES

Intercutting images (televangelists, Bette Davis) and sounds (phrases from a romance novel, an aria from "La Forza del Destino"). Fragments examines the film trailer as cultural form.

ORIENTATION EXPRESS
CANADA 1987 14 MINUTES
DIRECTOR: FRANCES LEEMING

Animated cut-outs cut up patriarchy, racism and conservative morality in this cunning feminist travelogue through a North America dominated by icons of consumerist culture.

IS DAD DEAD YET?
CANADA 1990 35 MINUTES
DIRECTOR: B.N. Yael

A woman and her aunt search for patterns in their family's history.

EXPOSURE
CANADA 1990 7.5 MINUTES
DIRECTOR: MICHELLE MOHABER

A dialogue between two lesbians of colour explores issues of race, sexuality and cultural identity.

PROWLING BY NIGHT
CANADA 1990 12 MINUTES
DIRECTOR: GWENDOLYN

Described as "an adult puppet cartoon", this is a tough, smart documentary about police harassment of prostitutes in the Parkdale area of Toronto.

INTERFERENCE
CANADA 1991 19 MINUTES
DIRECTOR: JOSEPHINE MASSARELLA

A poetic, impressionistic portrait of a woman's daily rituals.

THE COMPACT
CANADA 1990 20 MINUTES
DIRECTOR: BRENDA JOY LEM

A Chinese Canadian woman examines her closet relationships and, in a series of flashbacks and dream sequences, discovers a connection between history and personal identity.

EQUIPMENT NOT UP TO SNUFF!

LETTER TO THE EDITORS

Greetings, My name is Bianca Brynda and I have been a full member of LIFT since Sept. 1990. Coming fresh out of York University I was looking for a place, where people had same interest as me and it is to make films.

There are some essentials you need in order to make a film. You need an idea; money and personal to execute the work and last but definitely not least you need equipment that works. I have been working on a documentary of one hour lengths, entitled "Roots Daughters" for over a year now. In November 1989 I secured enough financing for the two week shoot in Guyana, South America with Derek Rogers as a DOP/Operator to film the first part of the film and to my horror the equipment failed. The camera stopped for no apparent reason in the middle of important interviews, which made the shots unusable. It was very frustrating and aggravating, because as you would know the interviews are the foundation of a documentary film. Thousands of dollars as well as one third at least of the footage shot got wasted.

It took me a full year to get the financing to do the second part which took place in January 1991 in Jamaica and once again the equipment failed again. This time the ON/OFF switch got stuck in ON position only and in order to continue with any shooting at all, Derek had to

disconnect the power supply, which again used lots of stock and limited drastically the speed of work done. As a result we haven't been able to shoot everything we needed to. The second problem was with the camera motor which flauxuated in speed which again made the footage unusable. I was mad as hell when I returned and seen the results.

I have talked to many filmmakers; members of LIFT, who apparently had the same experience and even worse than mine with equipment which is just too old and unreliable. The mandate of LIFT is to provide camera & audio equipment to its members, but go elsewhere because LIFT equipment is not reliable. It is essential that we have equipment that works! We need to make necessary steps towards progress otherwise we are just waisting time pretending.

We have wonderful ideas for new films, we can help to discover new acting talents, give opportunities to people to work, but without equipment that works properly we are just playing around. I personally need my finished film to be of the best quality, because my livelihood depends on it, my carrier depends on it. (SIC)

Yours Truly, Bianca Brynda, Producer.

MOURNING THE DEATH OF VETERAN CANADIAN FILMMAKER

An accident in Cuba on March 2 ended the life of one of Canada's finest film producers. The



John Spotton

industry knew John Spotton as one of the longest-standing filmmakers at the National Film Board and as Executive Producer of the NFB Ontario Centre from 1982 to 1988. Imbued with a deep passion for Canadian film, John Spotton offered so

much to generations of filmmakers given his skills as a cinematographer, editor, director and producer. His career spanned over forty years and included such acclaimed films as *NOBODY WAVED GOODBYE* (1963, director of photography, editor); *MEMORANDUM* (1966, co-director, picture editor, director of photography); *FINAL OFFER*; *BOB WHITE AND THE CANADIAN AUTO WORKERS FIGHT FOR INDEPENDENCE* (1985, producer). John will be remembered for a long time to come as a warm, supportive man who always had his door open to young independent filmmakers.

LIFT

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THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-op which supports and encourages independant 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.

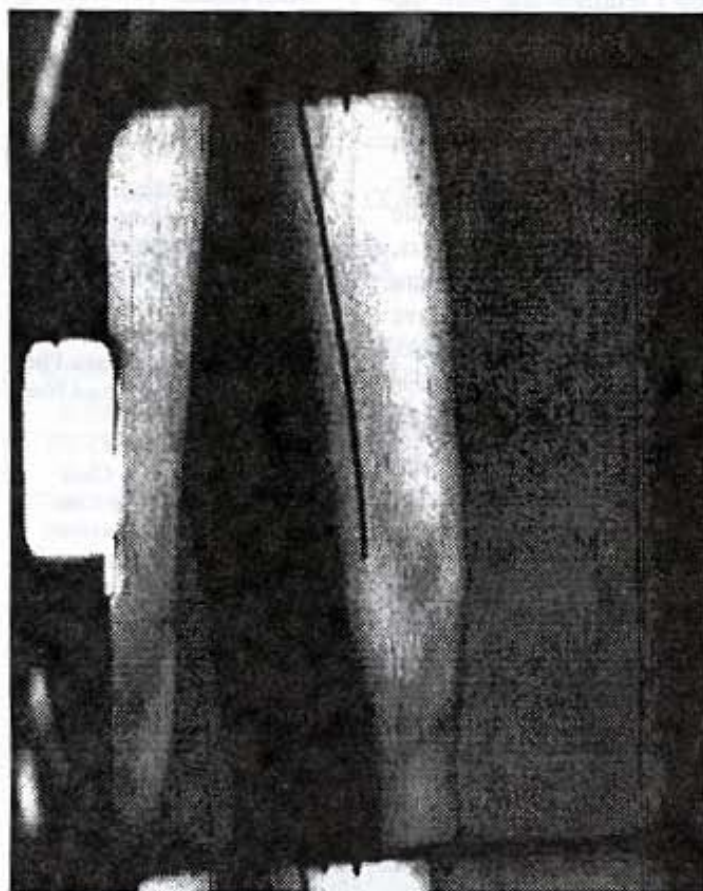
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Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors.

Token and Taboo

by Kika Thorne

SUPER 8 AND REGULAR 8: NEW WAVES IN CINEMA SERIES



From UPSTAIRS, INSIDE by Kathleen Maitland-Carter — Super 8

TOKEN AND TABOO: Super 8 and Regular 8mm Films

Part 1 Curated by Kika Thorne: Wednesday, April 24 - 8pm,
The Rivoli

Part 2 Curated by Marnie Parrell: Thursday, May 23 - 8pm,
The Rivoli

FOR THE PURPOSE OF THIS ARTICLE, UNLESS SPECIFIED, BOTH REGULAR 8 AND SUPER 8 HAVE BEEN REFERRED TO AS 8mm FILM.

You wanted the movies 'cos you wanted to learn how to be, how to move, how to see. You wanted those people on the screen. They opened their bodies the way you only could with your lover (oh, more). And you saw this in a public place and you know now.... your political heart beats here, in the light of an 8mm projector.

Token and Taboo, couldn't have come at a better time. Black Label and Carlsberg Light have reignited the joys of the Super 8 grain, freedom of camera movement, etc... and suddenly, the films in our basements are not just 'intimate' or even 'arty' - why, they're stunning! And they look like TV. That is, of course, until the 30 seconds are over and we are still watching and what we see does not compliment the state of materialism or sexual repression or television.

Eight millimeter film is a living medium inappropriately excluded from the current film exhibition scene. The Pleasure Dome, a late twentieth century invention, screens contemporary experimental films in Toronto - at the Euclid, The Purple Institution (now defunct), the Rex, and the Cabana Room. The Pleasure Dome has changed the profile of 8mm in this city by programming entire bodies of work by 8mm filmmakers — John Porter, the J.D.s (Gloria Berlin, Bruce La Bruce, Candyland Productions), Linda Fessoy, Peggy Ahwesh, Marnie Parrell, John Kneller. They will be screening Gwendolyn's work this summer, and there are others who are deserving of such attention such as Sharon Cook, another longterm Super 8 filmmaker. Pleasure Dome screenings are an important one-time retrospective venue, but where does this leave individual films? And why should one group take entire responsibility for this incredibly diverse medium? As if in answer, the Liaison of Independent Filmmakers of Toronto and the Canadian Filmmakers Distribution Center have ignored their usual New Waves In Cinema Series mandate (MANDATE: Program films by members of these two organizations) in order to include any Toronto 8mm filmmaker in the upcoming New Waves in Cinema Series, **Token and Taboo**.

The response to this search for Regular and Super 8 film has been impressive. There are a large number of films out there, beyond the boundaries of these film institutions. Every week I meet more diehards with originals tucked way inside, some looking for an easy out and some needing to be pried. Neither Marnie or I could program thematically; there is just too much work to be seen. I hope these shows will inspire some of the 16mm curators about town, giving them the opportunity to program their favourite work within a thematic multi-gage program.

New Waves in Cinema² & Innis have both hosted multi-gage screenings before, but these events are rare and don't usually include current films by younger filmmakers. In this post-Funnel era, 8mm filmmakers and 16mm film institutions alike have to work together to change the 16mm monopoly. Perhaps at one time LIFT and the CFMDC saw 8mm film as the 'territory' of the Funnel³. Everything was in place there — production, distribution, exhibition, critical discussion, and an international reputation.

There seemed little point for other 16mm centres to provide a redundant service. Now the Funnel is inaccessible; 16mm experimental artists have moved to LIFT or the CFMDC or right out of town and 8mm film artists have to begin again. Or do they? Both LIFT and the CFMDC are opening their once folded arms to Super 8 production and distribution by encouraging these filmmakers to take an active role in their organizations.

In 1988, the Ontario Arts Council (OAC) recognized Super 8 as an artist's medium, stating that Super 8 could be used as support material for Super 8 projects in the experimental category. What about Regular 8? What about 8mm animation, documentary, narrative? And when you say experimental, do you mean genre or approach? What if 8mm filmmakers wanted to make 16mm films in order to attract a different audience?

In 1991, in response to recent intermedia experimentation, the OAC film and video funding is undergoing policy change⁴. Now filmmakers are known to tape video, use computer graphics and transfer to film, both 8 and 16mm. Video producers can be found shooting in 8mm or 16mm, sometimes both, depending on the desired image, and transfer to tape. Then there are video producers who manipulate the camera to make video look like film, or filmmakers who use optical printers to make film imitate television ... and on, and ... It seems that artists who are interested in moving images are more concerned with aesthetics and economics than the historical affiliations binding them to a specific medium. But I could be wrong. When all the boundaries are blurred and you apply for a grant, if the jury is stacked with video people, and you are a filmmaker, won't your acceptance/rejection depend on the art?

All too often the use of 8mm film is argued as an economic decision. The reasons for choosing 8mm film production are as multifarious as the films produced. The combination of unobtrusive, lightweight cameras and cheap film stock allow for 'loose', spontaneous shooting. People who would never dare to act before a 'serious' camera have moved freely in the gaze of this toy. A thirty dollar editor viewer is so portable, you can edit in bed. The image itself is a fit of photographic seduction, its massive chunks of swirling grain, and reds as bright and deep as the blood in your lips. Flesh sings — when did life look so sexy?

Many thanks to Jonathon Pollard, Dot Tuer, John Porter and David Craig for their informative conversation.

FOOTNOTES

1. During that wildcard period between the end of the Funnel and the beginning of the Pleasure Dome, 8mm films were being screened in clubs, coffee houses, art galleries (particularly A Space), living rooms and schools, (Innis, OCA....) Among the organizers were the familiars — John Porter, Jonathan Pollard, Gloria Berlin, Fifth Column, Isabelle Rousset, Potemkin, Ross McLaren, and Anarchists - Cathedral A.

2. When the New Waves In Cinema Series began in October 1987 it included new films from The Funnel as well as LIFT and the CFMDC. Each organisation would chose a curator to program work from their own selection of films and these three programs would show on the same night. Most of The Funnel films exhibited at these events were Super 8.

3. The origins of The Funnel began in the basement of the Center for Experimental Art and Communication (see Dot Tuer's article 'The CEAC Was Banned in Canada' in C Magazine No 11, 1986). A group of CEAC members approached Ross McLaren to co-ordinate Super 8 open screenings from October 1986 until the political sabotage of CEAC. Other

important efforts were the open screenings put on by the short lived Super 8 Distribution Center, of which Ross McLaren was also a member. The Funnel formally began a year later out of this activity and for ten years it was a thriving centre for Super 8 and experimental film and performance with its own theatre built to facilitate multi-gage screenings. During its time the Funnel published a number of catalogues which you should be able to find in artist run centres and art school libraries. For more explanation see the articles by John Porter and Ross McLaren in the Power Plant Catalogue, Toronto:Jeu d'histoire.

4. I think it's important to note that the Ontario Arts Council, in the process of changing, has published its film grant application as a guideline. They are open to 8mm work, especially if you give them a video dub. If you submit a film, it must be a print as they can't undertake the liability of damage to an original. Just talk to them about it beforehand.



From AUNTIE'S STORY by Brenda Joy Lem — Super 8



From IT HELPED MY MIND RELAX by Wrik Mead with Kevin — Super 8



CANADIAN FILM DISTRIBUTION: THE GREAT WHITE DREAM

*LIFT member David Owen interviews
Daniel Weinzweig of Cinephile*

Distribution is at the heart of the Great White Dream for an independent Canadian Film Industry. The pervasive American domination of Canadian culture is perfectly exemplified by the successful colonization of our screens. The struggle to create an authentic Canadian Film Industry in the face of the deprivation of its own marketplace is one of the fundamental dilemmas of Canadian Cinema. CINEPHILE is one of the heroes in the movement of the last half dozen years of Anglo-Canadian film (what the Quebecois film magazine 24 Images has called "La Nouvelle Vague Canadien Anglais — the Anglo Canadian New Wave"), Cinephile has provided a way for these young emerging filmmakers to take their work to the marketplace — to find the audience for Canadian Film.

DMO: When did Andre Benet start Cinephile?

DW: It was founded I guess around, if I can remember correctly, about 1984 and ran as a small independent

specialty art film distribution company specializing in very sort of esoteric kinds of art pictures that were available from around the world and a good deal of Canadian films, particularly a lot of first features. That was a sort of a thing that Andre was most passionate about. Supporting, you know, first timers, from Patricia Rozema to Atom Egoyan, to Bruce MacDonald to Guy Maddin and John Paizs. All of those people were well received by Cinephile. My partner and I bought controlling interest in the company in October of 89, so about eighteen months ago. Andre is still the president of the company and is still a partner in the firm.

DMO: What's your official title?

DW: Well, it's, unfortunately, chairman, only because Andre already was president and had established a profile that we wanted to maintain in the company—because there was an awful lot of goodwill associated with it.

DMO: You came right from Norstar?

DW: No, no I had sold my interest in Norstar I guess about four years ago and I spent several years as a consultant to that company in the areas of acquisition and marketing—but it was non-exclusive and I also helped to package and executive produce films and helped people raise money and consulted to various levels of government including the Department of Communications and the Ontario government in areas of film policy. At the same time, I was maintaining my activity as co-chairman of the *National Association Of Canadian Film and Video Distributors* which represents all the theatrical distribution companies in the country—French and English.

DMO: How many are there?

DW: Well, there were about thirty, but they

have become somewhat of an endangered species.

DMO: This includes people who are producers and distribute their own stuff?

DW: There were about 22 in the province of Quebec and about 8 in English Canada. I would say that there are fewer now. That was the figure a few years ago.

DMO: Overall fewer?

DW: There are fewer overall I would say, and certainly in English Canada because English Canada has a particular problem. Of Ontario-based companies there are only about four or five of us. Then there's a couple of Western Distributors, one in Alberta, one in BC—so maybe there's seven. There's nothing east in the maritime provinces.

DMO: Are you including people like CFMDC?

DW: They are distributors, but I'm only including theatrical film distributors. Distributors that are actively involved in distributing a certain number of pictures per year, a certain minimum of pictures a year, to motion picture theatres.

DMO: How many pictures do you do at Cinephile a year?

DW: We've done I guess about ten, twelve a year, at the present time in Canada.

DMO: And how many other players are there? In English Canada, at that level, like Norstar, Alliance...

DW: Alliance is a Quebec-based company, as is film René Malo, and CFP, which is part owned by Famous Players and is really a Quebec-based company. In English Canada we separate Quebec companies from non-Quebec companies by their ability to qualify for Bill 109. Bill 109 in Quebec, the Cinema Act, has a provision that prohibits non-Quebec based companies from distributing in the province of Quebec. It's an outrageous barrier to trade within our own country that unfortunately the Federal government has seen fit to ignore the existence of. Ontario similarly has been remiss in not trying to correct that.

DMO: By imposing similar legislation in Ontario?

DW: That's what we propose. That Ontario enact mirror legislation so that Quebec distributors will not be allowed to distribute their films directly in the Province of Ontario. Only in that way do we feel that we can get Quebec to come to an accommodation.

DMO: Makes good sense.

DW: Except the political will has not been there.

DMO: What about the current government?

DW: We've gone to make our case to the current government and so far we have not had a huge degree of success because there is a new minister who doesn't really understand what this is all about - but we are hoping to get him on side.

DMO: It does look like OFIP will carry on.

DW: I think they won that one by a nose. That's something - but the distribution industry in this province has never been weaker. There's primarily structural weakness; the inability of Ontario-based distributors to become more involved in production, to be more supportive of the production industry, and to become bigger and better. The fact is that we're unable to acquire Canadian rights to important independent pictures produced outside the country because of the North American rights situation where US distribution companies insist that Canada is part of their geographic community for the acquisitions of rights. Because of this, we can't buy those pictures.

DMO: These are Canadian films made outside the country?

DW: I'm talking about foreign film. Important foreign films.

DMO: In other words, you can't profit off of Hollywood product by distributing it in Canada?

DW: Hollywood product, or just American product or British product or French product — because the US distributors insist that Canada belongs to them.

DMO: Is this true of the independents you were talking about earlier?

DW: All Canadian distributors have the same problem. All Canadian distributors have the inability to buy Canadian rights separately because the US companies lever their huge market place with producers and sales agents by saying, - look ya know, we're buying for North America. North America includes Canada. Canada is just another State in the Union as far as they're concerned.

DMO: Does it include Mexico too?

DW: No, because of the language difference. They're not worried about Mexico. But they do want Canada because it represents a good deal of revenue. Canada is the second largest market in the world for English-speaking pictures outside of the United States.

DMO: Really? Because of the per capita attendance of films?

DW: It's a very strong market for English-speaking pictures.

DMO: There's a point I'm not clear on. You say the American distributors consider it their market, but aren't they only really open to the big Hollywood product? The independents in America, who can't get in with the big distributors, aren't they likely to use a Canadian distributor? How does something like *Metropolitan* work?

DW: We did *Metropolitan* this year, which

"We cannot pretend to have an industry here when Canadian companies, production companies or distribution companies...have such a small portion of our own marketplace."

was one of the great independent success stories. That was a picture that cost three hundred thousand dollars to make and has grossed three million in North America so far at the box office. Very Successful. The only way I got *Metropolitan* was that I bought the picture at the USA film festival before it had been acquired by a US film distributor - before the rights had been sold. I convinced the producers and the sales representative that the only way he could keep Canada out of the hands of the US distributor was to sell Canada first — so it would not become a negotiating point.

DMO: Why did he think it was in his interest to do so?

DW: Because it is in the interest of the producer to keep Canada as a separate market from the US. It becomes a separate revenue stream. When the US company buys North American rights they cross-collateralize Canada and the US. So if they lose money

in the United States, but Canada is profitable, then the producer doesn't see any of the Canadian revenue because the distributor just offsets his losses with his profits.

DMO: Does that ever happen? That a film is profitable in Canada and not in the States?

DW: Yeah. I can tell you a story. When I was at Norstar and I was in England, I went to see Denis O'Brien at Hand Made Films and I introduced myself as the Canadian distributor of a picture called *A Private Function*, which you may remember was a wonderful picture with Michael Palin and Maggie Smith. And Denis looked at me and said - that's odd, we sold that picture to a company in Los Angeles named Island Alive. I said - that's right and we bought the picture from Island Alive for Canada. He said - do you mind my asking what you paid for it? and I said - no. I told him the figure, a six figure number, and the picture was much more successful in Canada than in the US. We marketed it differently. It's a British film, Maggie Smith was very popular here. We paid them well in excess of the minimum guarantee that we put up. He said 'well that's very interesting, just a moment.' And he came back ten minutes later with the producer reports that he got from the L.A.-based company and he said - that's very strange I can't find any record of any Canadian revenue on their statement and I said 'Well, neither will you, because any money that comes off Canada will go to the States and get expensed and cross-collateralized so the producer will never see a benefit' and the shame of it is that they never got any extra money for Canada. US distributors don't pay you extra because Canada's a separate territory. Whereas if you sell the US and Canada rights separately you'll get more money. You see it's leverage David. The US has a market of 250 million people, and everyone who makes a movie needs to sell to the United States. So the US takes advantage of their huge market to say — fine I'll buy the US rights and I'll pay you this money — Canada is part of our territory even if they don't have offices in Canada. (Now the major studios have offices in Canada so when they acquire North American rights they have an office up here.) We don't believe that's right. The proposed legislation would have created a level playing field. You know there was legislation.

DMO: Sure the bill Flora McDonald backed down on about four years ago now, the spring before the Free Trade Election 1988.

DW: The bill was rewritten to address certain problems in the original proposal. Prob-



Daniel Weinzwieg photographed by DMO

lems which would have made it unpalatable to a lot of other countries. The bill that was finally crafted, we were all very happy with. A lot of people were critical of it because it was watered down from the original proposal, but we think the original proposal would have never passed, whereas the second proposal was much more practical because it didn't take anything away from the Americans. It wasn't a policy that was inconsistent with Free trade, yet at the same time would have given Canadian distributors the equal right to bid on pictures for Canada.

DMO: This is the one that the Jack Valenti phone call killed?

DW: This is the one that Marcel Masse killed. The Conservative Government killed it. The unfortunate thing about Canada is that we don't even need American lobbyists to kill our policies. We have a government that's doing it anyway.

DMO: This government particularly.

DW: Yep. This government is down on culture obviously, and they don't want to do anything that might upset the neighbours to the south. That's one of the things that has made it impossible for us to have a self-sustaining industry in Canada — the weakness of our Canadian distribution sector. In English Canada it's double jeopardy because we don't have a film bill that allows us to bid for important foreign films for Canada, and we cannot distribute our pictures in the province of Quebec. We can't even distribute Canadian films in the province of Quebec. We are doubly penalized and that's been a big problem for us.

DMO: You have no access to bid on Quebec films like *Jesus Of Montreal*?

DW: Sogique, which is the Quebec equivalent of the OFDC, has a written policy that any film that they invest in must necessarily be distributed not only in Canada, but outside of Canada, by a Quebec-based distributor.

DMO: Does that affect their access to markets or do they simply have great international distributors?

DW: No, but they have foreign sales companies in the province of Quebec and if Sogique invests in the picture it cannot go to anyone say in Toronto, or Vancouver. So it's a bigger problem. It's one I refer to as the Balkanization of the Canadian Film Industry. While the rest of the world is getting together and finding ways of co-operating, and raising financing, and making the best movie possible, we are all fighting amongst ourselves for regional opportunism. It's not making for a strong, self-supporting industry.

DMO: You say there are fewer distributors. Have people gone out of the business, or shut

"Canada is the second largest market in the world for English-speaking pictures outside of the United States."

down their distribution branch?

DW: They've either shut down or they're winding down. Their volumes are down, they barely have a heartbeat.

DMO: And this has happened in the last...?

DW: The worst of it has been the last year.

DMO: So in '90. There was that dead period at the end of '89 into '90. The industry took that nosedive. It's come back last year, but only because what preceded it was so awful. Being a technician by trade, I live with these things.

DW: You felt it. And the recession has been very hard on the marketplace as well.

DMO: To what extent is there government subsidy of distribution companies? Are distribution companies dependent upon some

kind of access to money at Telefilm?

DW: Well, three years ago, Telefilm started the Distribution Fund. The Distribution Fund was supposed to work hand-in-glove with the new film import legislation which is what we talked about — the legislation giving Canadian distributors access to important foreign films for distribution in Canada. Because they've been undercapitalized, by not having a large enough share of the market, this fund would allow them some financing through Telefilm to acquire those films and be able to play a bigger role in the Canadian market. But of course, the film legislation never did get introduced and so what we're left with is a distribution fund of some 17 million dollars a year whereby Canadian distributors, who have distributed Canadian films in the past, qualify for lines of credit of up to a million and a half dollars per year at the maximum — which they can use for two purposes; acquisition of Canadian and foreign films, and marketing. Distributors get various levels of support in both those things. The other reason for the distribution fund was that, with the death of the CCA, producers were having trouble raising that portion of the money that they used to raise from the public to complete their production financing. Telefilm's rules only allow them to invest up to 49% of the budget of the film, therefore where was the producer going to get the rest of the money? The distribution fund works to a large degree to shore up or to provide that last piece of financing for the film.

DMO: A stopgap measure caused by the lack of incentive?

DW: For all intents and purposes Canadian films are financed 100% from the public purse with a combination of Federal — Provincial, and distribution guarantees which come from the Federal purse.

DMO: Is that money crucial to the livelihood of all the distributors? If that disappeared would the distributors disappear too?

DW: That's a good question. Personally, I think that it's a double-edged sword because most of the distributors would rather have a bigger share of their own domestic marketplace. Most of the distributors would like not to have to go to Telefilm for money.

DMO: Prior to that fund, how were the distributors doing?

DW: Well, it's always been a struggling business in Canada. The fact of the matter is that major studios dominate 95-97% of the box office in Canada. A billion dollars a year of revenues goes south of the border, does not stay in Canada — while the major studios em-

ploy about twelve people and just siphon off the money and don't re-invest one thin dime into Canadian production. And that's the problem in a nutshell. We have 3% of our own screen time in Canadian theatres, but to be perfectly frank, it's probably two percent in Quebec, and less than one percent in English Canada. The truth of the matter is, most Canadians see Canadian films on television.

"While the rest of the world is getting together and finding ways of cooperating, and raising financing, and making the best-movie possible, we are all fighting amongst ourselves for regional opportunism."

DMO: What about the impact of video?

DW: Video has had the effect of putting more dollars into the production sector, so that more movies get made. Because more movies were available, more cinemas got built, more multiplexes... and so we now have a situation where there's five, six, seven new movies a week opening up in the theatres and that's largely because of the proliferation of VCRs. VCR penetration has gone from 3% in 1982 to almost 80% of homes in North America in 1991. Movie-going patterns have changed as a result. People perceived certain movies as better seen on video so they don't go to the cinemas to see them. The reason they don't go to the movies to see them is that now for a couple, it's a thirty dollar experience to go to a movie, between ticket prices, parking, baby sitters and so on. To extrapolate further on the economics of the business—fewer and fewer movies are doing more and more of the business. You're now into the era of the 250 million dollar North American gross. Five years ago, if a picture hit a 100 million dollars at the box office it was a phenomenon; today the studios are shooting for the 200 and 250 million dollar box office hit.

DMO: And the ones that don't make it are subsidized by the ones that do.

DW: Which has always been the case, by the way, in the studio system. They're in the oil business really—drilling.

DMO: You drill a lot of wells before you get a gusher.

DW: But it makes it increasingly difficult for the independent film to find its market. How does an independent film compete when *Dick Tracy* costs 40 million dollars and they spend 51 million dollars on prints and advertising? The average cost of marketing in a studio film is 11 million dollars. For the independent film and the independent distributor, there's a monumental challenge to find a place for these films. Canadian films in particular, because of the realities of filmmaking in this country. We're talking about movies that don't have stars, and don't have the same production values.

DMO: What about Australia? Do the Americans consider Australia as a market that's theirs? Or is there Australian legislation that says otherwise?

DW: You see Canada's unique in the world because of our geographical ties, our geographical proximity to the United States. They don't have that problem in Australia or in other countries which are separated by language or by geography.

DMO: So an Australian distributor could bid on *Dances With Wolves*?

DW: And did, and so did the distributor in Brazil, and so did the distributor in Thailand, and Italy, and Sri Lanka. Most independent films are sold on a country by country basis, territory by territory, all over the world—to indigenous distributors in each country.

DMO: Do the Australians then have that much production? Do they have thriving non government supported film business?

DW: They don't have the population base to not have government involvement. According to United Nations figures, you can't have a self supporting film industry unless you have a population in excess of a hundred million people, that's the threshold you need to succeed.

DMO: Not many people could have one. China.

DW: China does have a film industry. India has a film industry.

DMO: So do the Soviets. But it pretty much precludes anyone else.

DW: It does. I'm not sure, but to answer your question about Australia, they have a mixed economy because they do have government assistance but they also have private sector in-

"Australia (has) a mixed economy because they do have government assistance but they also have private sector involvement. Australian distributors do get involved."

volvement. Australian distributors do get involved.

DMO: It seemed to me there was a period where an awful lot was happening there and now all those people are in Hollywood.

DW: Yeah, but that's always going to be the case because Hollywood is a mecca for talented filmmakers and you'll never keep them down on the farm once they've seen the bright lights. But then there's opportunities for other generations of filmmakers to come up through the ranks, and that's destined to be our fate.

DMO: Some legislation would help.

DW: Well exactly. That's one of the frustrations that we have in the industry is that we've never built or supported an infrastructure in the country that would stimulate our indigenous production. I mean the truth is that distribution isn't the only answer, but it's a key to doing that. I've been a distributor for 25 years and there's rarely been a time when I haven't or my company hasn't invested in Canadian films, even though, God knows, very few of them ever made money. This is where my home is, this is the business that I've chosen to be in. Americans aren't going to invest in Canadian films. The French aren't going to invest in Canadian films, they're going to invest in French films. Only Canadians will invest in Canadian films and only Canadians will distribute and market them at home and abroad. We cannot pretend to have an industry here when Canadian companies, production companies, or distribution companies, or whatever, have such a small portion of our own marketplace. If we can't increase the percentage of our own market place then there's not a bright future in it.



EVERYTHING YOU WANTED TO KNOW ABOUT LIFT EQUIPMENT
BUT WERE AFRAID TO ASK!

Making a list and checking it twice

A critical step in filmmaking is assembling all the necessary tools. Often shrugged off as of minor importance, it is rarely allocated enough time to do properly. This article is an attempt to advise you on the tricks of shooting with LIFT equipment (or any other equipment for that matter) and ways of avoiding costly delays while shooting. The best way to avoid problems is to use common sense and to take the time to properly check all the equipment before you take it out.

One important step I won't be touching on is the lens, camera and tape recorder tests. This could be an article in itself. Nonetheless, it is extremely important that you do conduct your tests before you take out the equipment.



THE CHECK LIST

First of all, the equipment should be picked up by those who plan on using it, i.e. the camera person and the sound person, and any assistant they may have. They should have a detailed list of everything that is to be taken out. Ideally the list should have a column for checking off that the equipment has been picked up; a column for comments on the condition of the equipment (i.e. do the batteries need charging, is one of the light stands broken, etc.). Another column should be for any problems you discover while on set and a fourth column can be used to check the equipment that has been returned.

Don't be afraid to ask Greg (or the person loaning out the equipment to you) about the state of the equipment as this can save you time and potential headaches.

As you are assembling the equipment pre-

tend that you are on location and that you are about to start shooting. Go through all the steps to expose film and record sound.



CAMERA CHECK

1. **THE BATTERY BELT:** Use a volt meter to make sure that the belt is at the correct voltage (if you don't have a meter LIFT has one). Take note of batteries that need to be charged.

2. **THE TRIPOD:** Set the tripod up and put the camera on it. While looking through the eye piece, pan and tilt the camera to make sure that it is smooth. Make sure the legs and spreader can be locked off.

3. **THE EYE PIECE:** While you are going through the camera you can set the focus on the eyepiece for your eye. This should be done with the lens off and the camera pointing at a bright source. If you can't focus the ground glass, it means either the ground glass is misaligned or you should be making an appointment with your optometrist. If you plan on focusing a great deal by eye (i.e. you're shooting a documentary) you should make sure that you can focus the ground glass. If you have the luxury of measuring every shot then it may not be so critical.

4. **THE LENS:** Put the lens back on the camera and zoom in on something close and far to check the maximum and minimum focusing distances of the lens.

5. **THE MAGAZINES AND CAMERA BODY:** After cleaning the mags and camera body, load each magazine with a dummy load of neg. By loading every mag you should also check that each mag has the cores that it needs. Attach the magazines to the camera and run film through to check for scratches. All the magazines should be checked this way.

6. **THE BATTERY CABLES:** While run-

ning the camera, check all the batteries and cables, and make sure the camera is quiet and running at speed.

7. **THE LIGHTS:** Set up all the lights on their stands and make sure that the stands can be adjusted and locked. Plug in each light and make sure they turn on and stay on. Check the barn doors and make sure that the lights can be spotted and flooded. Check all the extension cords. You can also check the grip stands while you are doing lights.

8. **THE LIGHT METER:** If you plan on using LIFT's light meter check to make sure that it is giving some kind of reading. Ideally you should compare the meter's readings with another light meter.



SOUND CHECK

1. **THE BATTERIES:** Check ALL the batteries with a volt meter; including those for the Nagra, the lavalier mics, and the power adaptor for the sennheiser.

2. **CLEAN THE TAPE PATH:** The nagra heads and tape path should be cleaned and a tape of the correct bias loaded onto the machine.

3. **THE MICROPHONES AND CABLES:** Go through each microphone and cable and test them by plugging them into the machine and recording something.

4. **CHECK THE SPEED:** While you are recording check that the machine is running at speed and holding speed. If it does not hold speed, the plug for the external pilot input may be loose or missing. Check that it is there.

5. **THE HEADPHONES:** The headphones are like the lens of the camera. It is very important to clearly hear the sounds you are recording.

6. **CHECK ALL OTHER PIECES:** Other peripherals like the AC power adaptor for the

nagra, the sennheiser shock mount, and the boom pole should all be checked.



Film equipment tends to be very complex in its design and construction but there are some pieces of equipment that you can repair on set if you need to. The most common items to break down are the power cables (light cables, camera power cables, and microphone cables). The three most useful tools to have along for these repairs are:

1. A soldering gun and solder
2. A precision screw driver set
3. A volt meter

Most other repairs go beyond the ability of camera operators or sound recordists and it is highly recommended that you do not try to repair something that is beyond your scope. It can end up making the problem worse and costing more to repair in the long run.

Obviously all the above checking will be time consuming but take my word for it, it is worth it. It may not guarantee that you will arrive on set with perfect running equipment, but it will give you piece of mind and allow you to concentrate on the more important things — like making your film look good and sound good. by Gordon Ross Creelman

WORKSHOP and LIBRARY top scriptwriting committee news

by Tari Akpodiete

In June, the Script Development Committee of LIFT will stage a scriptwriting workshop and reading. The aim of the workshop is to assist writers in the final stage of the screenwriting process.

The committee is seeking narrative scripts for films 30 minutes or more in length. (\$10 fee) A jury will then select

The author(s) of the script(s) selected will be provided with actors and rehearsal space. The script(s) will be performed by the actors before an audience. LIFT will provide a moderator and the author(s) will field questions from the floor regarding the work.

Deadline for submissions: post-marked by April 22, 1991 or dropped off in person at the LIFT office on April 22, 1991 by 4pm sharp. *Absolutely no extensions will be granted.* The envelope should be clearly addressed to the LIFT Script Development Committee.

OUR GROWING RESOURCES!

The Script Development Committee

has produced an extensive resource list of books on writing screenplays; developing general writing skills; as well as the titles of actual screenplays and where to get them.

Come down to LIFT and look through our new resource list — and don't forget to get a photocopy of it. The list is divided up into several areas: general script/screenwriting; books (complete with authors, ISBN and approximate prices), books on writing generally (drama, comedy...); books available at the public library; and bonus, the index of Film Plots, volumes 1 & 2. Film Plots is a two volume compendium which examines plots in step form. It is a valuable reference for structure and plotting.

Where to BUY the books!

Theatrebooks on Bloor Street is a good source for books on all the performing arts — film, theatre, opera and dance. The Hollywood Canteen, on Danforth Avenue, is another book store devoted strictly to films and filmmaking. It also has a large variety of scripts in both book and photocopied form.

Give LIFT a lift!



The office workload here at LIFT has been mounting at an alarming rate and is now placing extreme demands on a small and overworked office staff. Even with excessive overtime we cannot keep pace with the growing administration duties.

LIFT needs your help!

As funding for the year looks grim — that means no expanding office staff — we must look to our membership for help. Members who are available to help us out during office hours are in high demand these days to help answer the phone, inform potential members about the co-op and the services we provide, and assist with countless other needs which can crop up in the course of any

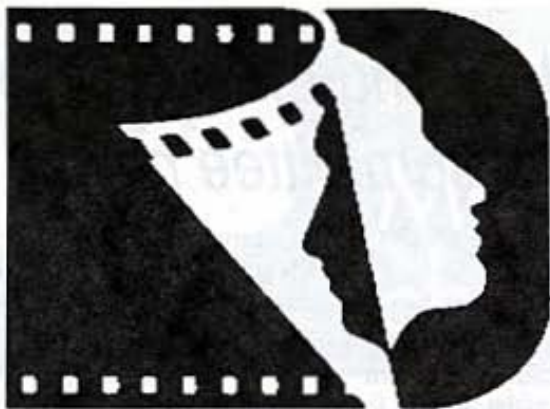
given day.

A day here and there ...

WE need members to dedicate one day a week, two a month or whenever they can to assist in such areas as equipment maintenance, invoicing, maintaining LIFT's financial record keeping systems, updating membership databases etc.

YOUR contribution of time also provides you with those invaluable volunteer hours towards upgrading and maintaining your membership status AND remember that volunteer hours are an annual requirement for all Full and Associate members.

GIVE the LIFT staff a social life!



Keep an eye out for next year's Local Heroes Film Festival

This year's Local Heroes Film Festival in Edmonton (February 27 to March 3) brought together young filmmakers from across the country and featured their latest films in a setting that was informal enough to encourage discourse and learning. Along with participants from Halifax, Montreal, Ottawa, Winnipeg, Regina and Vancouver, were LIFT members Danial Campbell (*The Mourner*) and Cynthia Roberts (*Samsara: the case of carp 23*).

Declarations of Independents is the heart of the festival — where filmmakers screen and discuss their work. Diversity reigns as a great mixture of filmmakers each bring with them different objectives, genres, and funding sources. After each film is screened, the filmmaker moves to the front of the theatre for a free-form question and answer period. This year's discussions were led by two expert moderators: Halifax filmmaker **Lulu Keating** - Director of the feature film *Midday Sun*. (Lulu was in town for the LIFT Canadian Directors' Series!) along with **Greg Klymkiw** Winnipeg Producer of such notorious films as *Tales From Gimli Hospital*, *Archangel* and *Crime Waves*.

Morning Industry Workshops ran daily. Last year, LIFT member **Don Booth** commented that "the festival's morning seminars were excellent. The quality of the panelists and the festival's ability to make them available informally was particularly impressive." This year, the panelists were once again top notch. It was interesting to see how different countries and different regions of Canada found ways to approach their one common obstacle — producing and distributing films outside of the Hollywood system.

Panelists of special note were: **David Rose** (Independent Producer and Co-founder of Britain's Channel Four Television), **Michael MacMillan** (President of Atlantis Films), **Michael Apostolina** (Head of Creative Affairs for Miramax Films - an independent American distribution company), **Ari Liimatainen** (Albertan Producer of *Bye Bye Blues*), **Rock Demers** (Quebec Producer and Distributor of *Tales For All*), **Charles Burnett** (Director of *To Sleep With Anger*), **Mario Bolduc** (Co-production Analyst for Telefilm Canada - examines how cooperation between countries can help a film find an international market), **Al Waxman** (King of Kensington), **Gail Carr** (CBC Associate Producer of *Love and Hate*), **Harold Tichenor** (West Coast Producer - *Danger Bay*) and **Annette Mangaard** (LIFT member, filmmaker - *Northbound Cairo* and *A Dialogue with Vision*).

Global Heroes featured evening screenings of international feature films with the film directors and/or producers in attendance. Consistent with the flavour of the festival, unique opportunities for discussion were provided at the receptions that followed — where draft beer flowed in abundance!

All in all the Local Heroes Film Festival is an enriching and rare gem of an event — not to be missed. Tie a string around your finger NOW and be sure to enter your film/films next year!

Not Dead Yet!

by Don Booth

The Non Theatrical Fund (known as DSS) is almost dead but we can save it. This fund has given grants to independent productions of all genres, including LIFT's first co-production. The Department of Communications funded this program for five years. They intend to eliminate it two years early.

The Fund was frozen in March. The order to eliminate the Fund was written March 27 but, so far, it has not been implemented because of expensive lobbying. Immediate pressure from filmmakers can save this fund and force the Minister to live up to his promise.

"You may be assured that the Federal government is well aware of the valuable contribution made to the independent production community by the non-theatrical production fund and is committed to ensuring that the fund will continue..." Excerpts from a letter to a filmmaker by Marcel Masse, January 1991.

"It is with regret that the Department of Communications must bring this program to an end." Excerpt from a letter by Deputy Minister of Communications, Alain Gourd, March 27, 1991.

YOU CAN SAVE THIS FUND

Write or phone your Member of Parliament. Write or phone Marcel Masse. Write or phone Alain Gourd. They know that this fund is successful. The fund has committed almost \$5 million resulting in a 197 films and \$21.5 million of film production. Ontario received \$1.9 million which was committed to 60 films. This fund exercises absolutely no editorial control. This fund gives grants to all genres, including experimental films.

Marcel Masse, Minister of Communications, House of Commons, Ottawa, Ontario, K1A 0C8 (no postage necessary). (613) 990-6886.

Alain Gourd, Deputy Minister of Communications, 300 Slater Street, Ottawa, (613) 996-4052.

Members of Parliament:

Beaches Woodbine - Neil Young 694 - 685

Broadview Greenwood - Dennis Mills 462-3250

Davenport - Charles Caccia 654-8048

Rosedale - David MacDonald 973-7255

St. Paul's - Barbara McDougall 653-9303

Trinity Spadina - Dan Heap 967-3729

Call your MPs and ask if they are aware of this program. Tell them that it creates many jobs and that the films make money. Many of them are quite successful. Tell them how important it is to Canadian culture.

SHORT ENDS

WELCOME New members of LIFT:

Arthur Beaudry
Robin Smith
Dennis Mohr
Bridget Newson
Alexandra Anthony
Raymond Cleary
Elizabeth Shannon
Avra Fein
Thomas Kelp
Frances Leeming
Brian Hamilton
John Helliker
Rob Sekersky
Andrew Langevin
Helen Lee
Marlene Hielema
Ian Stranks
Carol Brebner
Bruce La Bruce
Moirah Holmes
Deborah Moore
Anthony Lamolinara
Osvaldo Mare
Alex Chapple
Nick Curcin
Ed Hsing
Lisa Jensen
Graham Law
Meita Winkler
Karen Hawes
Janieta Eyre
Michael James
Arne Guttman
Opong Senkyire
Santo Barbieri
Richard Howard
Andrew Livingstone
Simon Chung
Carole Davidson

LIFT GRANTS

CONGRATULATIONS to the RECIPIENTS OF LIFT's 1991 CO-PRODUCTION INVESTMENT and PRODUCTION GRANTS

LIFT's 1991 Co-production was awarded to VIRGINIA RANKIN for *What Mary Knew*. Under the Co-production arrangement, LIFT provides a cash investment of \$8,600 in the film project along with the equity investment of LIFT equipment and services.

The following LIFT members were each awarded a \$2,000 production grant from the 1991 jurying held in March:

TANYA FLEET for *Stage Hands*
KEITH HLADY for *Efram*
DAVID MARTIN for *Des Sauvages*
MEHRA MEH for *Saeed*

ROBERTA PAZDRO for *An Untitled Film About Violence*
GARY POPOVICH for *Archeology of Memory*

Our congratulations to those LIFT members who have been awarded support through the 1991 Co-production/Production Grant program. For those members who have not been awarded support this year we encourage you to keep working and watch for next years deadline. We would also like to express our gratitude to John Gagne, Robert Kennedy, Lana Lovell, Carol Anna McBride, and Kip Spidell who served on the jury this year and contributed considerable time, energy and expertise to the process.

APPOINTMENT

Michele Maheux, currently Director of Communications, Cinematheque Ontario, has been appointed to the expanded position of Director of Marketing and Communications for the jointly operated Festival of Festivals and Cinematheque Ontario. Ms. Maheux holds a degree in film and Canadian studies from Carleton University and has an extensive background in corporate communications and marketing with Cineplex Odeon Corporation, Telefilm Canada, Nelson Entertainment and the press office of Festival of Festivals.

TAYLOR LEAVING NFB

John Taylor, a film producer who has directed the English program of the National Film Board's Ontario Centre since 1986, is leaving the NFB after 19 years to become director of operations at Telefilm Canada's Vancouver office, effective mid-April.

THE ONTARIO ARTS COUNCIL AWARDS OVER \$300,000 TO INDEPENDENT FILMMAKERS

Congratulations to the following LIFT members
who received OAC funding:

ANIMATION

Joathon Amitay to complete *Flags*
Elizabeth Lewis to complete *The Dying Swan*
Dave Thomas to initiate *Rodent Stew*

EXPERIMENTAL

Alexander Bak to initiate *Celluloid Bullets*
Brenda Joy Lem to initiate *Open Letter*
Annette Mangaard to initiate *Let Me Wrap My Arms Around You*
Velcrow Ripper to initiate *Bones of the Forest*
Andrew Watt to complete *Ferry* (working title)
Allyson Woodrooffe to initiate *Tonight is the Longest Day of the Year*

DRAMA/DOCUMENTARY

Monica Bider to initiate *Trophy Hunting*
Irene Buncel to initiate *I Will Not Think About Death Anymore*
Timothy Carter to initiate *One More Secret*
Helen Lee to initiate *Crossing Channels*
Clarke Mackey to initiate *Piano Paris*
Richard Z. Piatek to initiate *News From the Universe*
Mara Ravins to complete *Veleeta Afternoon*
Diana Vazquez to initiate *Sunday With The Castro de Fuentes*

UPCOMING FESTIVALS

- Vienna Dance Screen
Vienna, Austria. Deadline: Apr. 15, 1991
- Kranj Ecological Film Festival
Ljubljana, Yugoslavia.
Deadline: Apr. 15, 1991
- Karlovy Vary Int'l Film Festival
Prague, Czechoslovakia.
Deadline: Apr. 15, 1991
- Hiroshima Int'l Animation Festival
Hiroshima, Japan. Deadline: Apr. 20, 1991
- Munich Int'l Film Week
Munich, Germany.
Deadline: Apr. 25, 1991
- Vermont World Peace Film Festival
Burlington, Vermont.
Deadline: Apr. 28, 1991
- Wellington Int'l Film Festival
Wellington, New Zealand.
Deadline: Apr. 30, 1991
- First Choice Great Canadian Shorts
Contest. Deadline: Apr. 30, 1991
- Odense Int'l Film Festival
Odense, Denmark. Deadline: May 1, 1991
- Margaret Mead Film Festival
New York, NY. Deadline: May 7, 1991
- Valencia Int'l Fair of Young Filmmakers
Valencia, Spain. Deadline: May 15, 1991
- Prix Arts Electronica
Linz, Austria. Deadline: May 15, 1991.
- Bogota Children's Film Festival
Bogota, Colombia. Deadline: May 15, 1991
- Int'l Mystery Film Festival
Rome, Italy. Deadline: May 20, 1991
- Festival of Festivals
Toronto, Ontario. Deadline: Shorts-May 20,
Features-June 3, 1991
- Palaiseau Int'l Scientific Film Festival
Palaiseau, France. Deadline: May 26, 1991
- New Canadian Cinema Festival
Indianapolis, Indiana. Deadline: June 1, 1991
- American Int'l Film & Video Festival
Plaza del Ray, California.
Deadline: June 1, 1991
- France & America Film Festival
Bogota, Colombia. Deadline: June 15, 1991

CONGRATULATIONS

Congratulations to Virginia Rankin who has just been accepted as a 1991-1992 resident at the Canadian Centre for Advanced Film Studies.

Congratulations to Maureen Judge who is a recent recipient of a CTV Fellowship for the Banff Television Festival.

Congratulations to Bianca Brynda who received a grant from the Secretary of State - Multiculturalism and a Canada Council Explorations grant for her project "Roots Daughters".

Congratulations to Ian Stranks who received funding from the OFDC Screenplay Development Fund to write the first draft of the feature script "Black Sun".

Congratulations to Maria Teresa Larrain who received funding from FUND to write the first draft of the feature script "Voice Of The Fallen".

Congratulations to Ross Turnbull who received funding from FUND to complete the final draft of the feature script "Morgan's Fall."

FESTIVAL OF FESTIVALS

LIFT has applications for the Perspective Canada series of the 1991 Festival of Festivals. The festival takes place this year from September 5 to 14. The deadline for submissions to Perspective Canada is May 20 for short films and June 3 for features.

LIFT CLASSIFIEDS

GRANT DEADLINES

CANADA COUNCIL

EXPLORATIONS
DEADLINES RESULTS
January 15 mid April
May 1 mid 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
DEADLINE RESULT
February 1 early May

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

VIDEO PRODUCTION
DEADLINES RESULTS
February 1 early May
August 15 mid November

DEALS! DEALS! DEALS!

Filmhouse is offering LIFT members a 20% discount on COD orders upon presentation of the LIFT membership card.

Pathe is offering a discount of between 20% to 25% depending on the size of the project and other terms. They can also provide package prices for an entire project.

Soundhouse will offer facilities to LIFT members at 50% of their published prices. They also have some used 16 and 35 mag stock for half price.

Sound Mix will offer a discount to LIFT members, 15% off their price list.

Spot Film and Video Inc. offers a discount to LIFT members of 15%.

If you know of any other discounts offered to members, give Greg a call at LIFT.

HELP AVAILABLE

WRITERS • PRODUCERS DIRECTORS

Got a great film or TV idea? An Experienced Line Producer and Production Manager can help you create professional Budgets, Schedules, Contracts and Funding Applications. Free consultation. Reasonable rates. Call Brian. 652-6770. All types of production.

Well trained actor, age range 18 to 27 looking for independent film project to work on. No money. Call T.C. at 360-8059.

Still photographer with film experience available. Publicity photos, production stills, poster art. Call Natalie 531-6536.

FOR SALE

Super 8 Camera f1.4 7-56mm macro-zoom manual/automatic exposure 1,18,24,25,36 f.p.s. fade IN/OUT 1, 2, 5, 10,, 15, 30, 60 time lapse + many other functions ... \$300 call Gary 767-2441.

Niko FM No. 2410669 + Nikkor 55mm No. 197699 f1.2 (AI converted \$550 ... call Gary 767-2441.

FILM STOCK 7361 2000 ft Immediately frozen! Bought from Kodak on March 8. Pay what I paid: \$0.1466/ft. Call Allyson at 366-3350

HELP WANTED

Animation artists wanted to work on a 30 minute cartoon feature for Kente Productions beginning late summer 1991. Must have an in-depth knowledge of African (including Caribbean, African Americans - North and South)

culture and history. Please send resume stating job experience to: Kente Productions P.O. Box 368, Station A, Mississauga, ONT. L5A 2G2 attention Opong.

EDUCATOR The Power Plant, Contemporary Art Gallery at Harbourfront is seeking qualified applicants for the position of Educator, responsible for the planning, development and operations of all educational and interpretive programmes within the gallery.

Deadline for applications: 21 April 1991

Send to:
Allan MacKay, Director
The Power Plant
231 Queen's Quay West
Toronto, Ontario
M5J 2G8

DEVELOPMENT / MEMBERSHIP OFFICER The Power Plant, Contemporary Art Gallery at Harbourfront is seeking qualified applicants for the position of Development/Membership Officer responsible for the planning, development and implementation of all facets of corporate and private sector fund raising, sponsorships, revenue development and membership.

Deadline for applications: 21 April 1991

Send to:
Allan MacKay, Director
The Power Plant
231 Queen's Quay West
Toronto, Ontario
M5J 2G8

FOR RENT

HUGE 2 bedroom apartment for rent on Madison near Dupont. Hardwood floors. High ceilings, nice architectural details. Available May 1st. \$1,025 incl. Call Susan 323-0893.



UNDRESSING DOMINION by Mark Hesselink
Misgivings and misplacings, missing parts and misidentification offer a subtext, a filmic hysteria. What or who is disappearing with movie magic? 18 min. exper. drama, 1990.

VANISHING POINTS * by Suzy Tanzer

A dream-like series of images chart a young woman's search for her twin through an island of drifting souls. A fable of lost and found. 20 min. exper. drama, 1991. *Premiere

April Monthly Screening

MONDAY, APRIL 29 - 8pm

345 Adelaide St. W. #505

THE MOURNER by Danial Campbell

A look at the dark side of Reginald Hult, a computer programmer who seeks to create the last memories of his dead wife and daughter by carrying out a bizarre ritual. 20 min. col. drama, 1990.

FINAL WEEKEND

Canadian Director's Series

Call LIFT to register (416) 596-8233
Office hours, Mon-Fri 10AM to 5PM
345 Adelaide St. W. Suite 505, Toronto.



All WORKSHOPS at Wallace Ave.
Studios, 258 Wallace Avenue, Toronto.
All PANELS and SCREENINGS
at The Euclid Theatre, 394 Euclid Avenue.

APRIL 27-28

11AM - 5PM Sat-Sun • WORKSHOPS
7PM Sat • PANEL DISCUSSIONS
SCREENINGS
8PM Sunday • 9PM Saturday

STORYTELLING • VARIATIONS ON FILM STRUCTURE • SUBVERTING ECONOMICS • SPRINGTIME IN GREENLAND • CRIMEWAVE • AND MORE



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