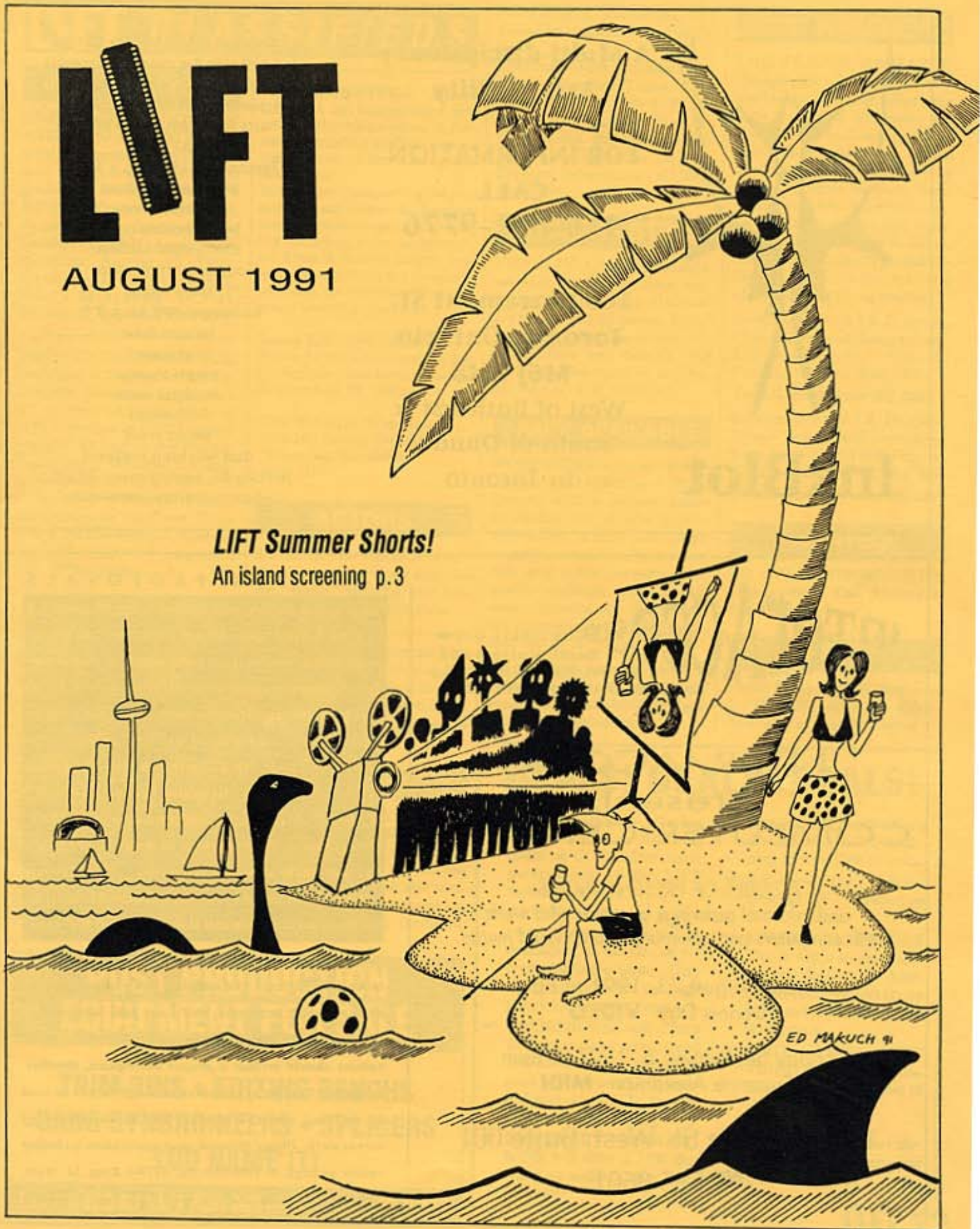


LIFT

AUGUST 1991

LIFT Summer Shorts!

An island screening p. 3





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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 II NT, Pitney Bowes Photocopier, as well as graphics, text and audio software programs. Three artists will be invited to use I/A's equipment and resources. For more information call Dale Barrett at 535-8601.

Artists in Residence will receive a \$300.00 honorarium, technical assistance and training, free computer access time, materials assistance, and a one year membership. The application deadline is September 25, 1991. Applications should include a project description, timeline, budget outline, list of equipment and software to be used or explored, curriculum vitae, and documentation of recent work. Please forward your application including return postage to Inter/Access, 1179A King St. West, Suite 001, Toronto, Ontario M6K 3C5. Tel.: 535-8601.

GARAGE SALE A GREAT SUCCESS!



LIFT Chair Rob Pazdro in action at the garage sale

The 2nd Annual LIFT Garage Sale literally ended with a bang as a thunder storm put us out of business at 1:30. However, due to **Rob Pazdro's** skillful "negotiations" with early morning-hardcore-garage sale-junkies we were still able to raise over \$1200.00 towards the purchase of an Arri SR camera. Thanks to everyone who donated their belongings and services (especially those of you who helped out as the rain came pouring down) and a **BIG** thanks to **Susan Norget** who graciously let us use her yard, sidewalk, basement, bathroom...

... GETTING CLOSER TO THAT ARRI SR

As you may know from the previous newsletter, The Canada Council has recently offered LIFT a matching grant of up to \$15,000.00 toward the acquisition of an industry-standard camera (**Arri SR** or **Aaton LTR**). This is an opportunity to revitalize the mandate of LIFT by providing reliable low-cost equipment and to be able to continue fulfilling this function well into the 90's.

Does the prospect of having access to a really versatile, industry standard LIFT camera at a fraction of industry prices have a powerful appeal to you?

In order to meet this challenge, we are currently employing a system of **pre-paid bookings** such as the one recently, and successfully used to help us acquire the Oxberry. SO ... **IF YOU ARE SHOOTING A FILM THIS YEAR** and are interested in having access to an Arri SR or Aaton at a fraction of commercial rates, **DO NOT DELAY ... call today!** Talk to Greg at LIFT for more details...

FESTIVAL OF FESTIVALS TRADE FORUM '91

As has been the case over the past few years, LIFT is hoping to once again purchase passes for the Festival of Festivals Trade Forum for the use of our members. Held from September 10th to 12th, the 1991 Trade Forum will offer a range of workshops, seminars, discussions on foreign co-production, as well as the daily "Case Study" which will look at a feature film from concept through production, marketing, and distribution.

Contingent upon funding support from the OFDC, 8 Trade Forum passes will be purchased in LIFT's name and then shared amongst interested members. Once details of this year's Trade Forum sessions are in place, interested members will be expected to submit a brief written request to the LIFT office indicating which sessions they wish to attend and why. In exchange, members will be required to collect any relevant print information available to add to LIFT's resource files and write a brief written report for the newsletter in order to share the information gained with the rest of the membership.

Please be aware, funding assistance for Trade Forum passes is not yet confirmed. As LIFT will only be able to purchase a limited number of passes, members are advised to submit their letter of interest promptly. A brochure outlining this year's Trade Forum sessions should be posted outside of the LIFT office within the next couple of weeks.

STILL LOOKING FOR VOLUNTEER HOURS?!

Have you been looking for a way to fulfill your volunteer hours? Well look no further. LIFT is in need of bunches of volunteers to help out with two upcoming events on **Saturday, August 24th** (LIFT's outdoor screening on Ward's Island) and **Thursday, September 12th** (the 3rd Annual Party of Parties on (see page 3)). **VOLUNTEERS WITH TRUCKS AND VANS ARE ESPECIALLY NEEDED!** Call Laura at LIFT (596-8233).

LIFT

AUGUST NEWSLETTER 1991

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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 (media arts section), 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.

Letters to the editor can be sent c/o LIFT, 345 Adelaide St. W., Toronto, Ontario M5V 1R5

LIFT 1

ANNUAL MEETING SPURS ACTION AND EXCITEMENT

by Edie Steiner

Last month in Calgary I represented LIFT at the 11th Annual General Meeting of the Independent Film and Video Alliance, along with Robin Eecloo (LIFT Coordinator and Ontario representative on the Alliance Board).

It was an intense week of meetings, both formal and informal, along with an amazing program of showcase screenings featuring a lot of LIFT films.

First of all I would like to congratulate **Premika Ratnam** of Trinity Square Video, who replaces Claude Ouellet as president of the Independent Film and Video Alliance.

Among the many proposals put forth, the big battles seemed to focus on issues concerning the NFB and some kind of re-instatement or recreation of the Department of Supplies and Services Non-Theatrical Fund.

The NFB has repeatedly failed to acknowledge or answer letters from the Alliance expressing our substantial and serious concerns with NFB action and policy on a variety of issues. Therefore, the Alliance has put forth a motion demanding a written response from the NFB to our letters, and, that we lobby for a written response.

To this end, the Alliance encourages its regional caucuses to carry out this lobby by contacting local



MPs in each region to enlist their support in ensuring that the NFB address the Alliance's concerns in writing.

Other resolutions regarding the NFB included that the Alliance continue to lobby the NFB for support to electronic media centres and producers, and urge them to publicly recognize its use of video as a medium.

In regards to Studio D, the Alliance will assign a representative from the Women's Caucus to initiate direct contact in order to ensure that the needs of independent women video/filmmakers are met and their mandate is upheld.

The Alliance will also continue to lobby the DSS in an effort to restore the Non-Theatrical Film Fund. Each member of the Alliance is encouraged to declare itself a member of the National Coalition with the goal of restoring this fund. In the event that the fund is restored or re-created, a percentage of the fund should be allocated to distribution.

There were many other important issues brought forth during the week of discussions; issues concerning multiculturalism, distribution,

racial equality, the Canada Council, women and issues concerning Quebec. Documentation of the resolutions that were passed in respect to these issues is available to members and a copy is on file at LIFT.

Perhaps the most important resolution concerns the current discussions between Canada, the United States and Mexico on a tri-party free trade agreement, and the attempt of the U.S. to put culture on the bargaining table. Therefore, it was resolved that the Alliance and its members, in consultation with the cultural community in Canada as a whole, develop and implement strategies to oppose any attempt to re-introduce culture as a negotiable item by writing letters to the appropriate ministers in the federal government.

At the wrap party, which was held at a genuine dude ranch, a lot of exhausted people finally cut loose to the sounds of country music. Strangely enough, just as the party started to get really hot and the band was playing "Your Cheatin' Heart", the power went off and never came back on. The party continued for a while in total darkness except for the blinking lights on the western jacket of Claude Ouellet.

All in all, I had a great time, saw amazing work in the Showcase programs, met wonderful people and felt very challenged and privileged to have been there.

OAC's 'Artists and the Workplace' budget increased

The Ontario Arts Council announced on June 25, 1991 that the 1991-92 budget for the Artists and the Workplace program has been increased to \$100,000. Last year, \$45,000 was allocated to this program.

Norman Walford, Executive Director of the OAC said that this increase has been made possible by the Ontario government's increase to the OAC's appropriation for this year. "Through this program, we are able to offer employment for professional artists, and at the

same time provide opportunities for members of the trade union movement to become involved in the design and development of arts projects," said Walford.

The deadline for 1991-92 application is October 11th, 1991. Further information and application forms for this juried program can be obtained from the community Arts Development Office of the OAC, 151 Bloor St. W. Toronto M5S 1T6, or by calling (416) 961-1660 or toll free in Ontario 1-800-387-0058.

WE HAVE YOU BY THE SHORTS!

AND THEY'RE INSIDE OUT!!! Actually, they're outside and they're showing at the **LIFT MONTHLY SCREENING** on Wards Island, August 24th.

So we've planned a fun-filled BBQ/fundraiser/screening bash that begins around 6PM and culminates at dusk with the showing of six short films by LIFT members — all with a summer theme.

Bring your frisbee, bring your dog, bring a friend, bring your mom ... and we'll have dessert sands (promise, no storms!), rivers, camping trips, trips to the drive-in, dogs, trees, boats, baseball lessons, the Ex and ferris wheels ... basically everything about summer, right up there on the screen. We'll also have BBQ corn, hot-dogs, hamburgers, brewskies (of course!) and music.

All this fun is for a good fund, euh ... I mean cause to raise \$\$\$ for the **ARRI SR**. Remember? That industry camera we can get for cheap cheap coconut if we come up with some fun, euh... I mean funds of our own?

So come see Josie's film and John's and the other John's. There's Phil's and Amy's and Dennis' and Rob's too. And I can't forget Steve and Goofy and the Old Lady ...

Well! You'll see when you get there.

THE LONG & SHORT OF IT

- Josie Massarella and her film **ONE WOMAN WAITING**
- John Porter and his film **DRIVE-IN MOVIES**
- John Kneller and the film **SLEEPING DOGS NEVER LIE**
- Phil Hoffman and his film **RIVER**
- Amy Bodman and her film **TREE TALE**
- Dennis Mohr and his film **DANNY IN THE AIRSHIP**
- Rob Rowatt and the film **TRENT SEVERN**
- Steve Sanguedolce and his film **SANG SONG**



Take the **WARDS ISLAND FERRY** and look for the clubhouse — you can't miss it!

PARTY

3RD ANNUAL PARTY OF PARTIES

CELEBRATE WITH US MEMBERS ACHIEVEMENTS

food

dancing

Jonathan Amitay (*Nukie Takes A Valium*)

Andrew Davis (*Good Hair Pretty Hair Curly Hair*)

Kim Derko (*An Intelligent Woman*)

Atom Egoyan (*The Adjuster*)

John Gagne (*Blue Venice/Red Hotel*)

John Greyson (*The Making of Monsters*)

Janis Lundman & Adrienne Mitchell (*Talk 16*)

Bruce McDonald (*Highway 61*)

Iris Paabo (*Leaving The Poisons Behind*)

Wendy Rowland (*On Her Baldness*)

Barbara Sternberg (*At Present*)

Andrew Watt (*Ferry*)

FESTIVALS OF FESTIVAL

music prizes

Thursday

September 12th at 9:00 pm

at the Great Hall, 1087 Queen St. W.

FESTIVAL LIFTERS

LIFT filmmakers in the 1991 Festival of Festivals

by Kika Thorne

Cameron Bailey, John Sharkey and Piers Handling chose twelve films made by LIFT members for the Perspective Canada Programme at the 1991 Festival of Festivals. Looking through the press kit, I was impressed by the diversity of content and the amount of work by women and filmmakers of colour. Unfortunately I wasn't able to preview all the LIFT films, so I saw what I could, wrote a bit, and snatched interpretations from the filmmakers and programmers. What follows is an uneven terrain of response, some critical, some descriptive, all too brief.

Jonathan Amitay NUKIE TAKES A VALIUM

COLOUR 16MM 5MIN

This is the third solo performance for Nukie, an animated mushroom cloud in NUKIE TAKES A VALIUM, a 5 minute animation by Jonathan Amitay. Nukie is convinced and convincing that he is the answer to our 20th century deathwish. This time, Nukie appears in drag hoping to seduce a male audience. Jonathan Amitay tackles the patriarchy (of which he is, at least by gender, a member), by satirizing one of the more infamous effects of its creation, the nuclear bomb. The destruction machine (aka Progress) will always wear a timely disguise to manipulate us into taking its deadly course. In this case Nukie dons a falsetto and brassiere. Amitays' position is of particular interest in light of the recent thrust of a male defined neo-feminist Hollywood.



From NUKIE TAKES A VALIUM

Andrew Davis

GOOD HAIR PRETTY HAIR CURLY HAIR

COLOUR 16MM 24MIN

"Three black women, dozens of hairstyles — from braids to Afros to Jherri curls to dreadlocks. Davis uncovers the personal and political significance of black hair in this intimate, revealing documentary." - Festival of Festivals



Jacqueline Samuda in AN INTELLIGENT WOMAN

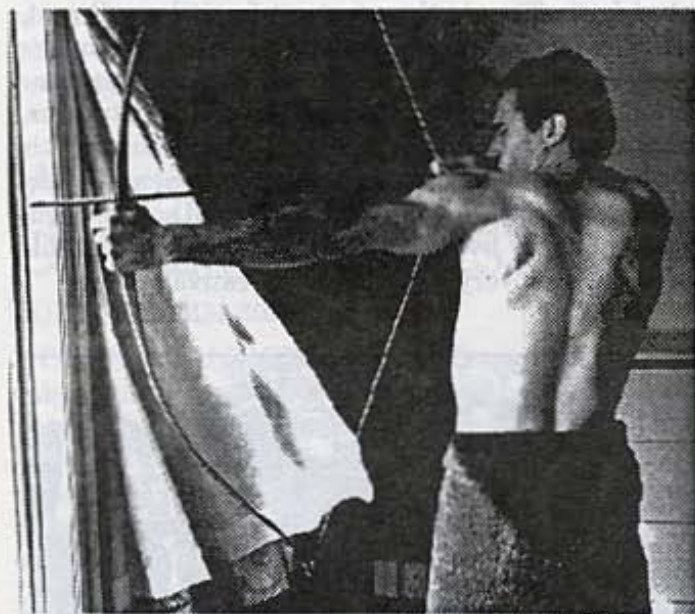
Kim Derko

AN INTELLIGENT WOMAN

COLOUR 16MM 65MIN

A rocket scientist in the early 1960s is part of a Canadian team whose launch is sabotaged by unmanned computers. As a result (of the explosive failure of the phallus), she is taken to a psychiatric clinic for observation. The story finds her there three years later where we learn as she uncovers the secrets of her psychoanalysis. The beauty of her character, Eszter (Jacqueline Samuda), is the way she slips into and out

of temporal realities, exploring the schizophrenic nature of contemporary film femininity. For those unfamiliar with feminist psychoanalytic film theory, this serves as a delicate introduction to an individual politic of Hysteria because of the easy-to-read script. Alternatively, it has enough delicious layering of inter-relational subtexts to engage the most rigorous of post-Laconian feminists.



Elias Koteas as Noah in *THE ADJUSTER*

Atom Egoyan

THE ADJUSTER (GALA)

COLOUR 35MM FEATURE

"Marking a strong step forward for Egoyan and a return to the emotional terrain of his breakthrough film, *FAMILY VIEWING*, *THE ADJUSTER* is a marvel in every sense of the word. Elias Koteas stars as Noah Render, an insurance adjuster who doesn't so much live his life as manage it. Savior to people whose homes have been destroyed by fire, phantom to his film censor wife (Arsinee Khanjian), he stands in the centre of a world in control. It soon collides with Bubba and Mimi (Maury Chaykin and Gabrielle Rose), a perverse couple with more money and free time than sense, and carefully orchestrated lives fall into chaos.

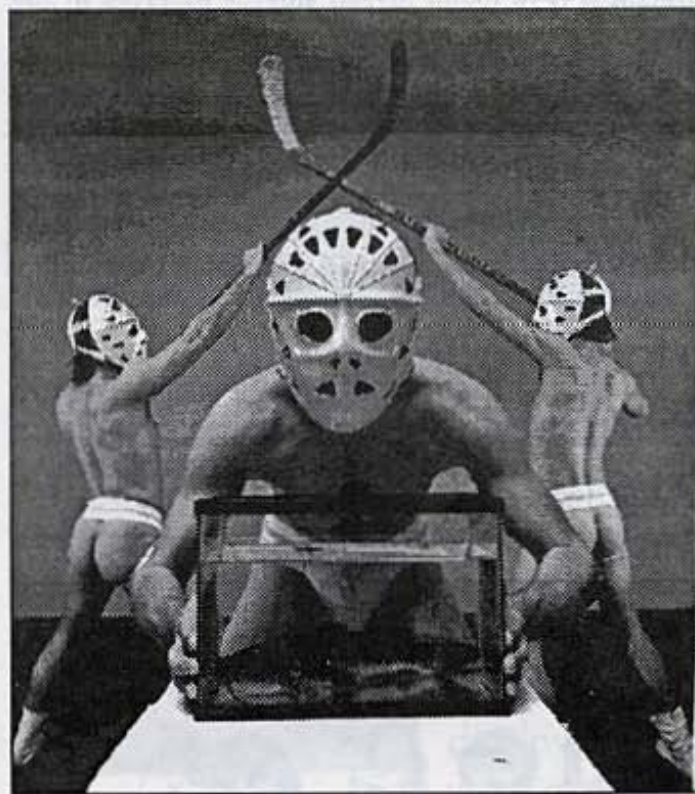
Brilliantly shot by Paul Sarossy in wide screen Cinemascope and boasting a cast that reads like a Who's Who in Canadian acting, this is a sum of truly remarkable parts. Invited to the Director's fortnight at Cannes. Prize winner at the Moscow Film Festival." - Festival of Festivals.

John Gagne and Sandra Reid

BLUE VENICE RED HOTEL

COLOUR 16MM 6MIN

In John Gagne's strongest work to date, John collaborates with Sandra Reid to create the mimetic dream of a city in decay. *BLUE VENICE RED HOTEL* ignites the possibilities of 16mm super imposition to realize the layering of signage - the aging skin of a metropolis. The modern reds of hot neon rub against the cold blue of permanence. In this deftly edited dance of stone and light, the purple signifies our emotional accident after the conflicting messages of a contemporary streetscape.



From *THE MAKING OF MONSTERS* Photo: Guntar Kravis

John Greyson

THE MAKING OF MONSTERS

COLOUR 16MM 30MIN

The Making of Monsters takes on several meanings in John Greyson's film about the personal and political motivations behind the June 21st, 1985 killing of a gay man by five teenage boys in High Park, Toronto (and their release from jail three years later after being

charged with first degree murder, later changed to manslaughter).

This is a film about a documentary by Lotte Lenya, a black lesbian filmmaker, to promote a made-for-CBC musical to be produced by George Lukacs, and directed by his old foe, Bertolt Brecht. Lukacs, the Hungarian Marxist cultural theorist, wants to produce a classic realist drama but Brecht, a catfish devoid of sentimentality, wants to use "disruptive alienation techniques (heavy metal musical numbers, allegorical sets) in order to foreground his denunciation of patriarchy." Greyson uses their clash of differences to jolt us out of an easily defined relationship to anti-gay violence. **THE MAKING OF MONSTERS** mocks the magic of male bonding from the cradle to the arena and includes a sexy all male hockey dance rock video I've never seen the likes of on TV. The libretto is true to Brecht's style but contemporary and celebratory with a Queer, Nation directness (I've found myself singing excerpts in the park).

As Festival of Festivals says, and I couldn't say it any better, "Already a hit at international festivals, **THE MAKING OF MONSTERS** is a passionate, energetic film that confirms Greyson as one of our brightest talents. An indictment of violence against gays, a Brechtian drama and an outrageous musical, this is as powerful a statement as you'll find of gay pride."

Janis Lundman and Adrienne Mitchell

TALK 16

COLOUR 16MM 60MIN

"Five teenage girls let a film crew follow them around for a year, their sixteenth year, to record their struggles and intimate moments, and the confusing changes we



L to R Helen, Lina, Astra, Rhonda, Erin Photo: N. Seluch

all go through at that age. The result is a lively, sometimes shockingly candid documentary. Helen, the daughter of Korean missionaries, is caught between the high expectations of her parents and her own desire to become a pianist. Astra, a self-described "demon seed", goes through a year of hell on the streets and at home, casting about for her place in the world. Lina wants a boyfriend, Now. She arrived in the country with her Russian parents when she was ten and has never looked back. Erin is the essence of privilege. Bright, beautiful, and upper middle class, she nevertheless proves that wealth and private school can't guarantee happiness. And Rhonda, smart but hardly studious, wants to be Canada's first successful black actress. This is an unforgettable group of young women, and directors Janis Lundman and Adrienne Mitchell have brought a year in their lives to the screen in a remarkable journey of discovery." - Festival of Festivals



Don McKellar (Pokey) and Valerie Buhagiar (Jackie) in **HIGHWAY 61**

Bruce McDonald

HIGHWAY 61 (OPENS PERSPECTIVE CANADA)
COLOUR 35MM FEATURE

"**HIGHWAY 61** is a songline that runs right through the centre of America; its northern tip being Thunder Bay, Ontario, Canada, and its southern tip being New Orleans, Louisiana, USA. The songline traces the history of popular music from its roots to its contemporary incarnations.

Of course, music is just the subtext of **HIGHWAY 61**; it lays out the map for the journey. My real concerns are for the souls of the main characters: Pokey Jones, Jackie Bangs and Mr. Skin (aka Satan), and how they each discover their own sense of worth and morality. The inhabitants and travellers they meet out on Highway 61 place more value in a case of beer, an American twenty, or a promise of beauty and fame than they do their own souls..." - Bruce McDonald

Iris Paabo

LEAVING THE POISONS BEHIND

COLOUR 16MM 7MIN

Iris Paabo's seven minute animation is a personal film with a rigorous sound-image relation, on the aesthetics of environmental ruin. Her hand painted cells, colourful, organic abstractions, hover between the natural and the polluted. Paabo has captured the irony with which I view an evening sky—the thicker the smog, the better the sunset.

Wendy Rowland ON HER BALDNESS

COLOUR 16MM 30MIN

ON HER BALDNESS is a docu(wo)mentary on the subject most conducive to a talking heads interview approach. Wendy engages a number of women who have lost their hair due to chemotherapy, illness or choice. These women reveal their experiences and discuss the connections between hair and femininity, self confidence, the reactions of strangers and intimates ... I was disappointed that there was no mention made of skinheads, or dykes, even though at least one of the women interviewed was a lesbian. I understood Rowland to be treading cautiously through a subject which already raises too many issues and anxieties. To paraphrase a bald woman who was undergoing treatment during the interview, "At first I was more horrified at the thought of losing my hair than I was at having cancer." This is an important film to see if you're interested in the politics of feminine beauty and a positive image of women being treated with chemotherapy.

Barbara Sternberg AT PRESENT

COLOUR 16MM 18MIN

Shortly after this film was completed, I ran into the Euclid, late and out of breath. I caught the screen illuminated with scenes from the water, and home, a central mirror, a chase around this reflection, laughter, scenes of childhood and the sounds of men and women talking about love. Fragmented but centrifical. "What's involved in love? Power, control ... is that what we're talking about?"

Barbara Sternberg writes: "This film is about love—relations between men and women, conversations in the air. Men are heard voice over speaking a love talk

which is personal, though anonymous, or singular. Another voice over reads parables, which present a context for the possibility of love or spirit in the world at large. The film ends optimistically: a smile spreads on a mans' face; women addressing men in their own voices."

Andrew Watt

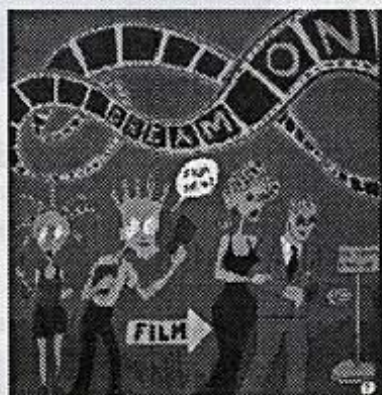
FERRY

COLOUR 16MM 9MIN

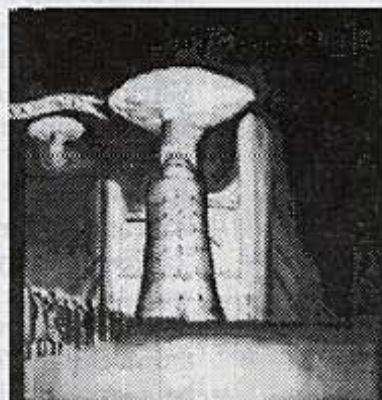
Slow grace of water, the maintenance of the boat, passengers, details of light on wood, pipe and rope. Like a 1920s photographic portfolio, the poetic stillness of the image can be deceiving for the boat is always moving. Watt's FERRY never docks, but remains suspended on the lakes' silence between Toronto and the Islands.

FESTIVAL OF FESTIVAL'S STREET ART CONTEST

in celebration of the film festival.



LIFT members **Ed Makuch** and **Kal Ng** were among the eight winners selected to display their work on the construction wall at the former University Theatre on Bloor Street.



Selected panels from Ed's (above) and Kal's work

LIFT members open alternative video store in Mirvish Village

"We're not Honest Ed's, but we're damn close!"

by Carole Larsen

If you've ever worked in the film industry you've probably discovered that the best way to keep working is to make the work yourself. That's what LIFT members Luis Ceriz and Merrill Shapiro have done by opening **Suspect Video and Culture**, an alternative video store that carries the kind of movies that other stores don't.

Opening a business might not be at the top of everyone's list during a recession, but according to them, "what else is there to do?" They found a gap in the type of films available; between foreign art films and horror movies there isn't much else outside the mainstream. After investigating the market, acquiring some financial backing and moral support, they opened their doors on August 3rd.

One thing that happened on opening day was an autograph session with Gunnar Hansen, the original Leatherface from "Texas Chainsaw Massacre". With just one week of promotion, over forty people filled the store at the height of the event. There was a core group of five "Chainsaw" fans who hung around all day. One of them even made a fake chainsaw and brought it down for Gunnar to sign. He signed pictures and



*Luis (right) and Merrill looking suspect on opening day.
Photos by Greg Bennett*

commented on the film while it played on a nearby screen. The day was a success, and although business is slow right now, word of mouth has brought in new customers every day.

The store is located at 605 Markham Street in the Honest Ed's building, not a place one would think of as alternative. Just walk by Ed's exit and there it is - right under the word "crooked". They've even come up with their own Ed-like slogan, "We're not Honest Ed's, but we're damn close!" There now seems to be a growing alternative scene in Mirvish Village. Along with

Suspect there is The Beguiling, a comic book shop that carries all sorts of alternative print. Suspect is trying to carry art media products that The Beguiling doesn't, in an effort to "create a little mecca of alternativeness."

The store itself is decorated with a mix of industrial art and '70's kitsch, and has space that will eventually be used for displaying artwork, relaxing and viewing tapes.

Currently there are only about 500 videos in stock, but by October they will have over 1000, and by Christmas, plan to have about 1400

videos in the store. The selection ranges from the ridiculous to the sublime, everything from Roger Ramjet and Pee-Wee Herman to Hitchcock and Truffaut; Hong Kong action films and Japanimation to documentaries like "On The Bowery" and "Burden of Dreams". They also carry some New York underground films by artists like Nick Zed and Lydia Lunch. There will be a concentration on Off-Hollywood and foreign films, a director's section, and a variety of B-movies, horror and science-fiction.

It is of special interest to LIFT members that Suspect plans to have a substantial independent section and will accept tapes from local artists on consignment, either for sale or rent. They already carry the ever-popular "Apocalypse Pooh" by Todd Graham. In addition to the owner's selections, Suspect will also be

asking their customers to suggest titles.

Through publishing a newsletter, Luis and Merrill plan to give their own reviews of the videos in stock, and will accept letters and reviews from customers regarding the stores' content. The newsletter will also contain profiles of artists who have work on display in the store.

That's the "Culture" part of Suspect Video and Culture - art work, tapes and paraphernalia from local independent bands, jewelery, t-shirts, books, postcards, posters - and whatever else happens along.

The comfortable, funky atmosphere at Suspect could make it into an "alternative community centre". So far, it seems to be working up to its potential - people come in and take their time selecting movies, browsing the books, and giving Luis and Merrill their impressions of the store. Customers are especially impressed by the fact that there is no membership fee - all it takes is some identification, preferably a credit card and/or drivers license with your current address, but if you don't have that, they'll accept a phone or gas bill. Most videos rent for \$3.00, tax included, with some independent ones at \$1.00. Prices are the same all week, and the return time is 7 p.m. the following evening.

It's too early to tell exactly what Suspect will manage to achieve, but it looks good so far, and with the positive response they've received, they should be in business for quite a while. At the very least, it's keeping Luis and Merrill very occupied during bad economic times, while providing a much needed outlet for independent and alternative videos.

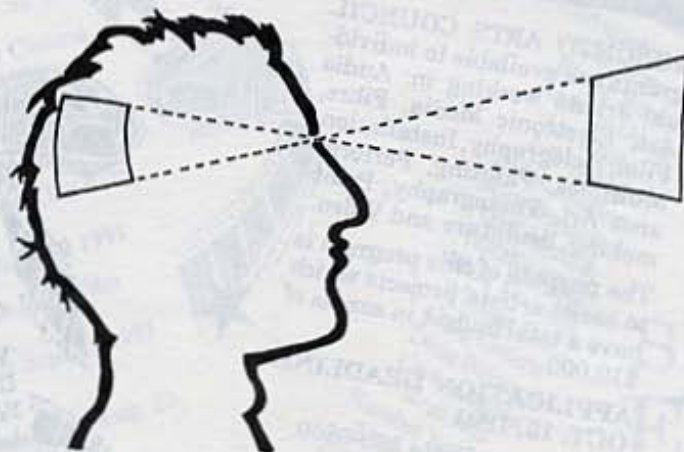
MY CINEMA by J. Ellerington

Close my eyes, sympathize with a memory.
Pictures like the cinema,
flood my vision.
Clear, moving pictures
fluid like a stream,
Images immortal, illuminating beam.
Frame after frame will play,
until infinity
will claim
my moving pictures.

Shadows, like ribbons waving.
Kinema-atos my brain cells saving.
Metamorphosis.
Cells to celluloid.
Show me my pictures,
Play, play!
Visio! Visio!
I entertain today.

I have reels for eyes, that plague me.
My mind is a projector
with (inner) sight to save me.
forever, I will see
my moving pictures.

Frame
after
frame
will play.
Until infinity will claim
my moving pictures.



SHORT ENDS

LIFT films Part of Japan's Cinema Week

Five feature films by LIFT members were among those showcased in Japan as part of Great Canada '91 - Canadian Cinema Week. The programs were shown in Tokyo during the week beginning June 29, 1991.

The LIFT films shown were:
 Patricia Rozema's **WHITE ROOM**
 Bruce McDonald's **ROADKILL** and
 Atom Egoyan's **FAMILY VIEWING**
 and **SPEAKING PARTS**

CONGRATULATIONS!

to the following LIFT members who are OAC Grant recipients

DRAMA/DOCUMENTARY

Keith L. Lock to initiate *Small Pleasures*
 David G. Martin to initiate *Des Sauvages*
 Mehra Meh to initiate *Siblings*
 Lori Spring to initiate *Living at the Tothfalussy's*
 Mark de Valk to complete *The Pool: Reflections of the Japanese-Canadian Internment*
 Keith Hlady to complete *Efram*

EXPERIMENTAL

Andrew Watt to complete *Ferry*
 Wayne Snell to initiate *Madam Velvet*
 Barbara Sternberg to initiate an untitled work
 Kika Thorne to initiate *Slippery When Wet* (working title)

CONGRATULATIONS TO LIFT MEMBERS ...

Keith Lock and Clement Virgo who were selected to participate in the August 1991 Summer Lab, an intensive four week programme at the Canadian Centre for Advanced Film Studies.

ARTIST GRANTS

TORONTO ARTS COUNCIL grants are available to individual artists working in: Audio Art, Electronic Media, Fibre, Film, Holography, Installation, Multiples, Painting, Performance Art, Photography, Printmaking, Sculpture and Video.

The purpose of this program is to assist artists' projects which have a total budget in excess of \$10,000.

APPLICATION DEADLINE
OCT. 15, 1991
 Call Doreen Dotto 392-6800.

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 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



SCREENWRITERS ASSOCIATION

The Screenwriters Association meets every third Tuesday. This informal group was formed by a small group of Toronto screenwriters (a heady mixture of about 25) to specifically facilitate the need for external feedback of work and discussion of personal (though often common) script development problems. So far (May - August 1991) so good! Call Colin Nickle (416) 731-5598 for further meeting information (on tape).



SCREENWRITERS REFER TO THIS

The following 48 page jam packed booklet is now available at the LIFT office courtesy of your Script Development Committee: **Screenwriters Resource Information & Reference Materials.** Cost is \$3 for LIFT members and \$4 for all others.

SCREENWRITERS FORUM

The Screenwriters Forum presents a reading of "Rain Island", a screenplay by Tibor Takacs and Brian Irving. The reading will be followed by a reception and critical discussion.

DATE: August 21, 1991

TIME: 7:00pm

PLACE: NFB 150 John St.
John Spotton Theatre

The Forum is a national institution set up to assist writers and promote an understanding of the art of screenwriting.

The third season continues with bi-monthly readings until March. Admission is \$10. For further details and membership information, contact Marlene Rodgers at 360-5501



UPCOMING FESTIVAL DEADLINES

Banff Festival of Mountain Films
BANFF Deadline: Sept. 23 1991

Chicago Lesbian and Gay Film Festival
CHICAGO III. Deadline: Aug. 31 1991

Indian International Childrens Film Festival
BOMBAY India Deadline: Sept. 30 1991

Leipzig International Documentary and Animation Film Festival
LEIPZIG Germany Deadline: Sept. 15 1991

Montreal International Festival of New Cinema and Video
MONTREAL Deadline: Aug 15 1991

Nyon Documentary Film Festival
NYON Switzerland Deadline: Sept. 1 1991

San Paulo International Film Festival
SAN PAULO Brazil Deadline: Aug. 31 '91

Turin International Festival of Young Cinema
TORINO Italy Deadline: Aug. 31 1991

World Festival of Mountain Pictures
ANTIBES France Deadline: Oct. 15 1991

Pittsburgh International Lesbian and Gay Film Festival
PITTSBURGH PA Deadline: Sept 10 1991

Golden Knight International Amateur Film and Video Festival
VALLETTA Malta Deadline: Sept 15 1991

Kinder Film Festival
FRANKFURT Germany Deadline: Aug. 23 '91

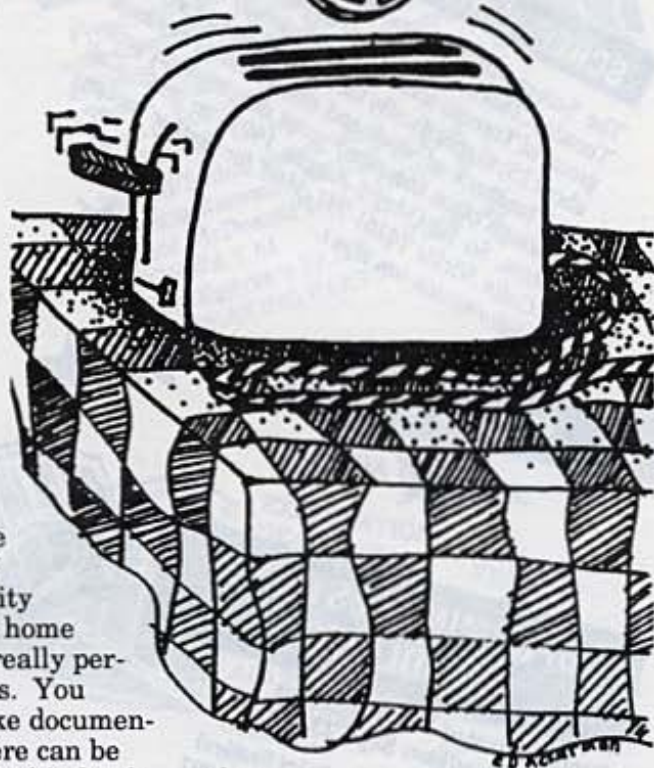
WELCOME New LIFT members

Christopher Weiss
Kate Watson
Elaine Banks
Andrew Banks
Joe Bruno
Jeff Winch
Dylan Macleod
Sean Donaghey
Gail Menulik
Natalia Melo
Mark Deacetis
William Bisi
Greg Greene
Dean Bernard
Carlo Gallina
Reni Hoz
Kambiz Kouladjie
Michelle Lang
Jonathan Welchner

SHORT ENDS

LIFT 11

EIGHT IS ENOUGH FOR POP TART GENERATION



by Zoë Druick

The grainy super 8 look is found everywhere these days — from Pop Tart ads to extended filmic equivalents like *Flatliners*. This mainstream appropriation of a 'traditionally 'alternative' medium has been articulated by theorist Roland Barthes and LIFT filmmaker Kika Thorne alike as a co-opting of a style while leaving any underlying history or meaning behind.

Ever since its introduction in the mid-sixties, Super 8 has provided a relatively straight-forward, inexpensive filmmaking option. Although some see Super 8 as a format to be progressed *through* on the way to numerically larger stocks, for many others it is the medium of choice. In the world of film, as in that of nanotechnology, the bigger-is-better attitude is nothing but technological machismo.

That said, there is a diverse range of attitudes towards Super 8. Mitch Perkins, who can sometimes be found at Exclusive Labs, approaches the medium as the ideal answer to low-budget feature production. Many such features — usually of the kitchen sink horror variety — have been made, some becoming high-grossing video rentals in the United States. He sees the same marketable potential here. "Queen St. Video would put a local film on their shelves and hang up your poster," Mitch insists. If the task of editing a Super 8 feature seems daunting, he suggests shooting in

Super 8 and then transferring the best footage onto 16mm to cut down on an expansive shooting ratio.

For her part, Kika is enamoured with the "low-tech humility" of Super 8. "It's the ability to make something at home with some friends — really personal and spontaneous. You capture something, like documentary, like magic." There can be little dispute that those kinds of pick-up-and-shoot possibilities, as well as the relative inexperience — \$25 for three finished minutes of Ektachrome — make Super 8 extremely flexible.

Less appreciated, however, is the fact that few aesthetic limits are actually imposed on Super 8 by its technology. The picture quality of Kodachrome film stock, for example, is said to rival that of 1" video, and image size needn't be an issue if the projection is good. As for sound, a well-produced cassette played during a screening can often be more precise than a 16mm optical sound track.

The non-replicable nature of most Super 8 film prints transforms their screenings into rare site-specific events. As Kika observes, "an installation can't be shown all over the world either." On the other hand, the possibility of losing your only print in the mail during distribution can be a strong deterrent.

Other problems with Super 8

often arise from old and ill-maintained equipment. At the July 29th LIFT screening at Cinecycle, no one confused the projector problems with a spontaneous Dada revival.

LIFT's new **Super 8 Club** is in the process of establishing a cohesive core around which filmmakers can create a space for themselves. Although many members have their own cameras (Mitch has actually built his own steady-cam) Greg Woodbury is currently rounding up and testing an array of Super 8 equipment. He is also researching the possibilities of acquiring a sync-sound camera and (hopefully) a xenon arc projector. Club meetings will be held expressly for members to show and discuss their work.

And so, even as many film schools replace Super 8 with video, this and other modest, "less weighty" media are enjoying a resurgence of interest around town and beyond. Super 8 filmmaking continues to persevere — in spite of the Pop Tart taint.

LIFT CLASSIFIEDS

JOB OPENINGS

THE INDEPENDENT FILM AND VIDEO ALLIANCE is accepting applications for the position of **Coordinator**. Bilingualism is essential. This is a full time job located in Montreal. Salary: \$26K. Starting date: October 1, 1991 Application deadline: August 23, 1991. Write to: IFVA/AVCI, 397, boul. St-Joseph O., #1, Montréal, Quebec, H2V 2P1

PACIFIC CINÉMATHEQUE, Pacific is looking for an **Executive Director** responsible for overall administration of staff and office including reporting to BOD, long-term planning, fundraising, financial management and more. Salary: \$27-30K + benefits. Write to: Pacific Cinematheque Pacific, Suite 200, 1131 Howe Street, Vancouver, B.C. V6Z 2L7 Attention: Hiring Committee.

TORONTO ARTS COUNCIL seeks a **Project Manager/ Grants Officer**. Duties include: Overseeing Job Development Project, which includes administrative & financial responsibility to the project. Administering grants to individual programs which includes the upcoming Grants to Visual Arts Program.

Please forward resumes to: Doreen Dotto, Toronto Arts Council, 141 Bathurst Street Toronto, Ontario, M5V 2R2. For more information call 392-6800.

Resumes must be received by September 9, 1991.

THE WINNIPEG FILM GROUP, an independent artist-run film cooperative, is currently accepting applications for the position of **Executive Coordinator**.

In addition to supporting the production, exhibition & distribution of a wide range of filmmaking including short experimental films & feature length dramatic productions, the co-op also provides its membership with many training programs.

Salary \$22 - 25K + benefits. Please forward all enquiries & a curriculum vitae by mail before **September 16, 1991** to:

The Winnipeg Film Group
304-100 Arthur Street
Winnipeg, Manitoba
R3B 1H3

ACTORS

BOOMER the **CLOWN** available for work on films and videos. Magic, juggling and balloons. Call Martin 633-3514.

Male actor with age range from 18 to 26, with good training and film experience looking to work on a serious independent film. For me to audition, please call T. C. at 360-8059.

SCHOLARSHIPS

The Centre for Art Tapes offers an array of scholarships to encourage creative, innovative works from artists new to the media of video, audio and computer. Thirteen scholarships are available, each including

honorariums, workshops, and access to equipment and facilities.

Applications are available from: Centre For Art Tapes, 2156 Brunswick St., 3rd Floor, Alexandra Centre, Halifax Nova Scotia. Deadline for submissions is September 16, 1991. For more information call (902) 429-6399.

BROADCASTING

VISION TV: A window for independent Canadian films welcomes inquiries from filmmakers for its 1991-92 season. Documentaries, dramas, music, human affairs and comedy. For additional information, call Angel Narick (416) 368-3194.

SPACE AVAILABLE

WORKSCENE is an artists cooperative at 183 Bathurst St. (at Queen) with a gallery space available for single public events such as book launchings, lectures, single performances, film and video presentations, poetry readings, experimental music concerts, etc. Two galleries approximately 1,100 sq. ft. and 700 sq. ft.

All proposals are welcome for consideration. Contact Francesca Vivenza 466-0458 or Mark Sutherland 285-6666.

ARTIST IN RESIDENCE

THE FRINGE RESEARCH Holographics, Inc. and **The Photon League of Holographers** are both accepting proposals for their **Artist-In-Residence Programs** for all Canadian artists who are interested in exploring the holographic medium. Residents receive honorariums, technical instruction and material allowance. Fringe Research offers possibilities in pulsed holography, which is the capturing of moving and living subjects.

Submissions to A.I.R. Program, Photon League of Holographers, 110 Sudbury St., Unit B, Toronto, Ontario, M6J 1A7.

Deadline: August 20, 1991.

Submissions to A.I.R. Program, Fringe Research Holographics, Inc., Suite 010 1179A King St. W., Toronto, Ontario, M6K 3C5.

Deadline: September 30, 1991

WANTED

TO BUY A FISHER PRICE video camera. Call Andrew at 535-1475.

FREE

16mm **MAG STOCK** used once. 1 roll 350ft and 1 roll 1050ft. Available at the LIFT office.

POST PRODUCTION EQUIPMENT FOR SALE

**TRIM BINS • EDITING BENCHS
GANG SYNCHRONIZERS • SPLICERS
YOU NAME IT!**

CALL GREG AT LIFT FOR DETAILS (416) 596-8233

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 a 25% discount for services and 10% for materials. Payments must be made on a COD basis and sessions will be booked on a "bumpable" basis.
- **DISCOVERY PRODUCTS** will offer a 15% discount on audio post production work.
- **SOUND MIX** will offer a discount to LIFT members, 15% off their list price.
- **P.F.A.** will offer a 15% discount to LIFT members on C.O.D. orders.
- **SOUND TECHNIQUE** film & video sound finishing for \$80.00 per hour, master mixes for \$40.00 per hour and customs by the sound doctor.
- **SPOT FILM AND VIDEO INC.** offer a discount to LIFT members of 15%.

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

EDITING

VIDEO

FRAME ACCURATE VHS
off-line insert editing
using SMPTE time code
SAVE TIME and MONEY
in the on-line by
preparing a clean and
accurate edit list on
disk or hard copy.

\$180/day

FILM

TWO PICTURE HEAD Intercine
16mm flatbed with fully
equipped editing suite.
SPEED EDITING decisions
by using two pictures
and two sound tracks OR
one picture and three
sound tracks.

\$250/week

CALL

FEARLESS
FILMS

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Ste. 504,
TORONTO

599-0394

DISCOUNTS FOR L.I.F.T. MEMBERS

LIFT

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

