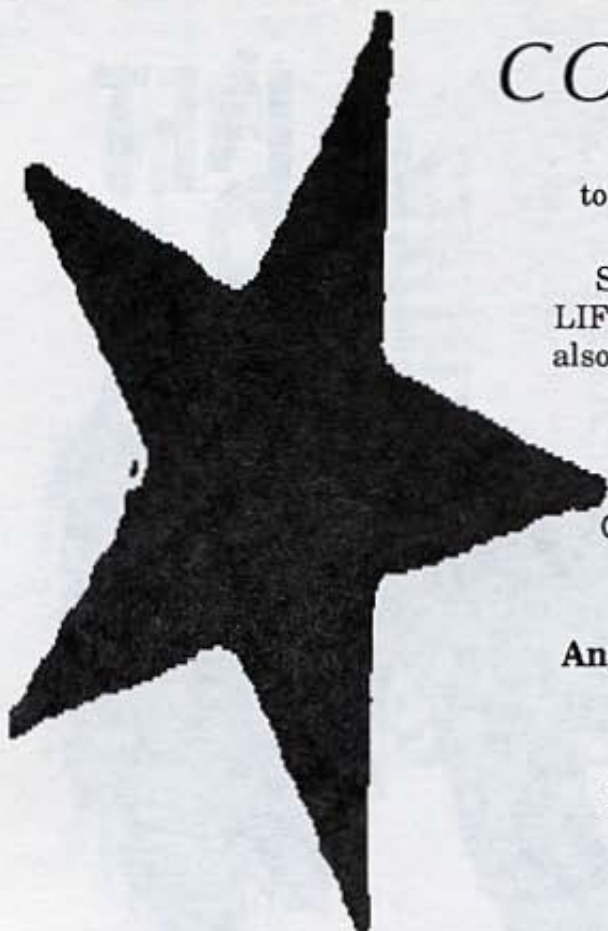




LIFT

Still from Brenda Joy Lem's new film
Open Letter: Grasping the Bird's Tail
- Story page 5 -



CONGRATULATIONS

to LIFT member **Mehra Meh** whose film **SAEED** won a Genie Award for Best Short Film.

SAEED was a recipient of a 1990 grant from the LIFT/OFDC Multicultural Dramatic Film Fund and also received a 1991 LIFT Production grant to assist towards completion costs.

Congratulations also to LIFT crew members:

Marc Lafoy (co-director)

Angelos Hatzitolios (cinematographer, editor)

Jessica Raum (editor)

Michael Werth (sound editor)

Daniel Campbell (production manager)

Herwig Gayer (sound recordist)

Y Y Z

JANUARY 8 - FEBRUARY 8

PAPER TIGER TELEVISION &
DEEP DISH SATELLITE NETWORK:
THE GULF CRISIS TV PROJECT

10 HALF-HOUR VIDEOTAPES

A critical examination of mass media coverage of the Gulf War --
"America's Angriest Home Videos"
Jonathan Mandell, *New York Newsday*

FEBRUARY 12 - MARCH 14

SADIE BENNING:
A PLACE CALLED LOVELY
JOLLIES
ME AND RUBYFRUIT

VIDEO

"Benning smashes the invisibility of queer teenage sexuality by giving it a voice"
Karl Soehnlein, *Outweek*

JENNIFER MONTGOMERY:
AGE 12: LOVE WITH A LITTLE L
HOME AVENUE

SUPER-8MM

"... a bracing plunge into memory and truth, sexual identity and representation."
Manohla Dargis, *The Village Voice*

YYZ TIME -



BASED ART

1087 QUEEN STREET WEST, TORONTO • M6J 1H3 • (416) 531-7869

REMINDER

LIFT's ANNUAL PRODUCTION & CO-PRODUC- TION GRANTS

In order to help you begin preparing now, LIFT members should be aware that the deadline for application for a LIFT Production Grant or the annual Co-production has been set for **Friday February 21st, 1992**. To be eligible, the applicant must be a **Full member** in good standing at the time of application, and have been an Associate or Full member for at least the 6 months immediately preceding the deadline.

Eligibility guidelines and the application form will be finalized by the Board in January and available to members before month's end. (Anyone who is anxious to get under way and feel they need more background information now may come to the office to refer to last year's guidelines but are advised that some minor revisions are anticipated).



David Burkes, LIFT auditor is a regular at the AGM.

In case you missed the Annual General Meeting...

LIFT's annual general meeting was held on December 4th at Cinecycle with around 50 people braving both the chilly night air and procedural mayhem to hammer out a raft of policy decisions regarding the running of the co-op. After the requisite official business was attended to, the membership approved a number of items that will affect everyone involved with LIFT.

1) Redefined LIFT Priorities: This is the big one. With all granting agencies looking the austerity axe in the face, LIFT's current funding sources are increasingly unstable. During the last 10 years LIFT's membership has mushroomed and the activities undertaken by the co-op have continued to increase. This has resulted in our staff becoming so overworked that we're in danger of not being able to keep good people from leaving. Because of these factors, the co-op has, in a way, undertaken a re-trenching. Over the past year, the board of directors has met a dozen times for the sole purpose of deciding

what activities we should concentrate our resources on. This is the sort of internal review that LIFT has never undertaken and is crucial to give us direction to face the tough times ahead.

To summarize, the review defined LIFT as a film production co-op. Equipment rentals, workshops and grants to film-makers are among the highest priorities. The activities that fall to the wayside, so to speak, are those involving exhibition. This is not to say that we are getting out of the screening business entirely, but that there are other organizations that are focused on exhibition, while LIFT will become more production focused. With this in mind, a restructuring of staff job descriptions has taken place. The Publicity/Events Co-ordinator's position has been changed to Development Co-ordinators with the mandate of searching out and acquiring other sources of income for the co-op.

continued on next page

LIFT

DECEMBER NEWSLETTER 1991

Editor
Wayne Snell

Newsletter Committee
Tari Akpodiete Tom Kim
Carole Larsens Gary Popovich
Kip Spidell Kika Thorne
Jerry Langton

LIFT Staff
Financial Coordinator:
Robin Eccloo
Development Coordinator:
Laura McGough
Technical Manager:
Greg Woodbury
Arts Management Trainee:
Sally Lee
**Multi-Cultural Dramatic Film
Fund Coordinator:**
Michelle Mohabeer

LIFT Board
Roberta Pazdro - Chair
Marc LaFoy - Vice-Chair
Louise Lebeau - Secretary
Clement Virgo - Treasurer
Don Booth
Krista Grevstad
Paul McGowan
Iris Paabo
Annellie Samuel
Kip Spidell
Edie Steiner

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.

For information regarding the Multicultural Dramatic Film Fund, call 596-6749.

The board defined the artistic goals of LIFT as follows: "An organization that facilitates the production of independent films of all genres. Production means that highest priorities are equipment, workshops and production grants to members. LIFT is an autonomous charitable organization and will remain so whether we join an umbrella group or not."

2) LIFT Equipment: A clause has been added to the equipment rental agreement that states that it is the responsibility of the renter to ascertain for themselves that the equipment is in proper working order before it leaves LIFT, and that LIFT's liability for equipment breakdown is limited to its rental fees.

- any unauthorized duplication of LIFT keys is grounds for revoking membership
- the equipment manager will continue to be unavailable on Wednesdays (meaning equipment needed Wednesday will have to be picked up on Tuesday) until his accumulated overtime is used up — sometime in January.

3) Reduced Office Access Hours: In order to alleviate staff workload and to allow them uninterrupted periods of activity, the office will continue to be open to members by appointment only from 10 until 2. From 2 to 5 the staff will answer the phones in person and entertain walk-in business. A pager will be acquired for the equipment manager so he can be reached in an emergency between 10 and 2. The board of directors will review this policy in March.

4) Carry-Over of Volunteer Hours: Any member performing more than their required volunteer hours during a given year can request that those excess hours be carried over to the following year.

5) Student Memberships: After a one-year trial period, it was decided that students will continue to be eligible for associate membership.

This is only a summary of the proceedings during that blustery winter's night. All members have the right to view the detailed minutes of the meeting, which will be available at the LIFT offices as soon as Clement relaxes enough to type them up.

by Kip Spidell

**FOR SALE AT LIFT!
WHILE SUPPLIES LAST!
SPECIAL MEMBER'S PRICES!**

ZONAL 1/4 STOCK, 900 SERIES MAGNETIC FILM STOCK,
16MM SPACER, 16MM AND 35MM SPLICING TAPE, SPLIT
REELS, GREASE PENCILS, SHARPIES.

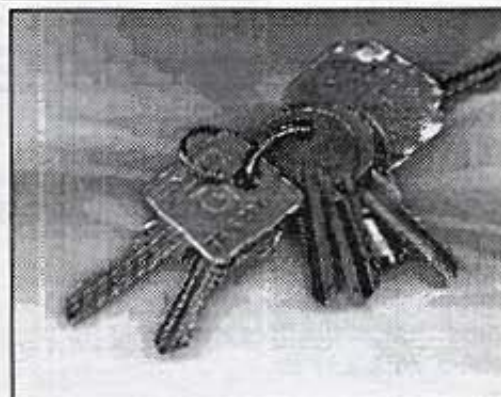
...AND MUCH MORE, JUST ASK GREG AT LIFT (596-8233)

NOTICE ON EQUIPMENT BOOKING OVER THE CHRISTMAS HOLIDAYS!

If you want to use the LIFT production or post-production equipment over the Christmas holidays, you will have to make arrangements with the Technical Manager before:

TUESDAY, DECEMBER 17TH

**IMPORTANT: IT WILL NOT BE
POSSIBLE TO SIGN OUT
EQUIPMENT OR GET KEYS FOR
THE POST PRODUCTION SPACE
AFTER THIS DATE!**



PLEASE RETURN YOUR LIFT KEYS!

LIFT has a limited amount of production space keys for security reasons, and they are in high demand. So please return your keys to the LIFT office if you are not planning to use them in the near future.

THANKS!

LIFT COMMITTEES

**Equipment • Fundraising • Lobbying
Newsletter • Programming
Script Development • Workshops**

Although a number of members signed up to serve on our various committees at the December 4th, 1991 Annual General Meeting, please be aware this was not your only opportunity to voice your interest — you can still sign up by phoning the LIFT office.

Committees enable members to play an active role in defining and implementing initiatives the co-op undertakes over the course of the year. The co-op depends on the active participation of its membership.

LIFT COMMITTEE OBJECTIVES

- Committees should generally meet once a month.
- A Board member sits on each committee and is responsible for relaying information back and forth between the Committee and Board of Directors.
- A report should be submitted to the Board every 3 months, more frequently if required.
- Each committee requires a Chair to set agendas, call together meetings, and guide each meeting. A committee can decide for itself whether to appoint one of its members to act as chair or whether to rotate these responsibilities among its members monthly.
- Each member of the Committee should be prepared to make a years commitment to serve on it (in exchange for volunteer hours).
- Given that membership on a Committee is credited as LIFT volunteer hours, members must attend meetings on a regular basis. If a member misses three (3) meetings they are withdrawn from the Committee unless otherwise arranged at the discretion of the Committee Chair.
- Committees are expected to take an action-oriented role that contributes to the range of activities and services the co-op endeavours to provide for its membership.

Congratulations! New Board of Directors elected at AGM

LIFT is very pleased to announce our new Board of Directors for 1991/92 who were elected at the Annual General Meeting of members held on December 4, 1991 at Cinecycle. The new Board is comprised of the following members:

Marjorie Beaucage (1st term)
Don Booth (2nd Term)
Anthony Browne (1st term)
Bruce Lyne (1st term)
Paul McGowan (2nd term)
Annellie Samuel (2nd term)
Erika Schengili (1st term)
Kip Spidell (2nd term)
Edie Steiner (2nd term)
Allyson Woodrooffe (1st term)
Clement Virgo (2nd term)

We welcome our new Board and look forward to working with you in the year ahead and thank you all for taking up the gauntlet on our behalf.

LIFT would also like to bid adieu to the following outgoing Board members:

Roberta Pazdro - Chair
Marc LaFoy - Co-Chair
Louise Lebeau - Secretary
Krista Grevstad - Director
Iris Paabo - Director

We extend our sincere thanks for your hard work, dedication, and insight in steering LIFT through a very demanding year. We will miss you all during your absence at those marathon meetings.

Thank you for a job well done.

Brenda Joy Lem's new film is a quest to confront and heal victims of inter-racial violence

a heartfelt letter

LIFT member Brenda Joy Lem is now in post-production for her second film, *Open Letter: Grasping the Bird's Tail*. For this film, she received a Multicultural Dramatic Film Fund grant, as well as funding from the Canada Council, the Ontario Arts Council and the Toronto Arts Council.

Open Letter follows Lem's first film *The Compact*, which was 20 minutes long. "The (first) film looks at 'a Chinese-Canadian woman's relationship with her family, her white boyfriend and the society in which she lives,'" said Lem in a recent phone interview. She began making films three years ago. "I didn't know anything about making film. I just had things that I wanted to say."

Indeed, the theme of Lem's first film focused on "issues like racism and sexism, and inter-racial relationships." Lem describes her film work as very personal and, to a large degree, autobiographical. *Open Letter* goes further, to address racial violence and violence against women, and how the female character responds to her own fears.

"The second film is a woman writing a letter to a man that she met in Europe . . . the woman is a student," said Lem. The film's narrative is based on the "love letter" in which the woman tells the man about what she has seen and learned at school and in her surrounding environment regarding violence,



Still from OPEN LETTER

and how it affects her. "She wants to love him, and she wants to have a relationship with him. But because of all these things, she's basically afraid."

"What you see in the film is a lot of what she feels," said Lem. While her character tries to be positive in what she writes, "I guess she's trying to make herself believe



Still from *OPEN LETTER*

in the relationship and that it's possible." Meanwhile, the visual scenes create her unspoken feelings. For example, the central motif in the film is a contortionist, a woman who contorts her body within a box to avoid each knife inserted by a man outside. "The knives are symbolizing her fears. She tells him (her lover) about some examples of racial violence and domestic violence over here. Each example is like another knife."

Other visual imagery includes a scene showing an experienced Tai Chi practitioner. In fact, the film's subtitle *Grasping the Bird's Tail* is the name of one of the more than a hundred Tai Chi steps or movements that a practitioner eventually learns. (Lem herself began the study of Tai Chi a year ago.) As for the female character in *Open Letter*, she progresses through her fears, ultimately desiring that they do not prevent her from loving and from living.

"I didn't know anything about making film. I just had things that I wanted to say."

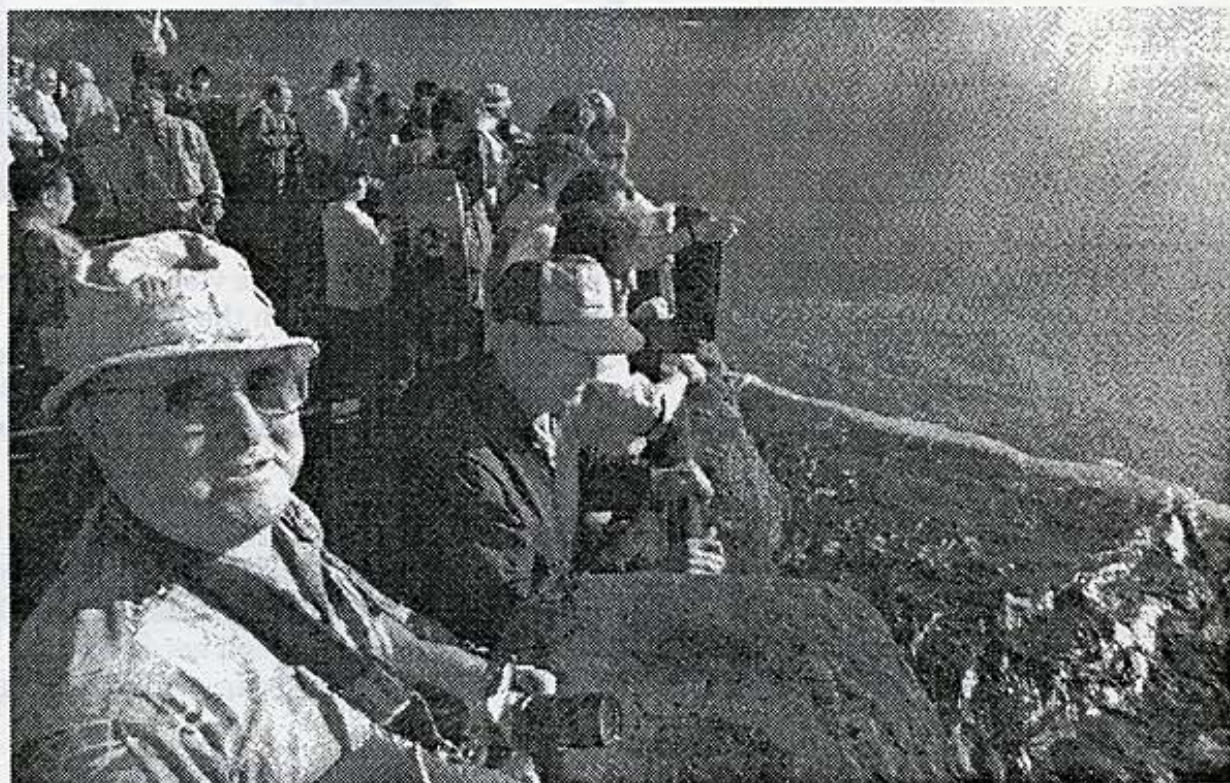
The primary sound track is being created by Laurel MacDonald, who also worked on *The Compact*. Lem knows the outcome will be powerful, because of MacDonald's understanding that *Open Letters'* female character represents many women's experiences. MacDonald, therefore, is creating not just music but also layers of sound that include other women's voices. Kwoi Gin is the cinematographer.

Lem awaits *Open Letter's* completion, expected in the new year. Meanwhile, although she was trained as a landscape architect, she currently prefers, and enjoys, part-time work as a domestic caregiver for an older woman. Lems' film contributions are noteworthy in her quest to confront and to heal.

by Sandy Greer

THE STATE OF DOCUMENTARIES

I often receive strange stares from some people when I tell them I'm a documentary filmmaker. What an unlikely, not to mention unglamorous calling they comment. Occasionally I respond that many accomplished filmmakers (Antonioni, Arcand, Borsos, Greenaway, Resnais) made documentaries.



Still from *THE FALLS*, by Kevin McMahon

And, to paraphrase Mark Twain, the reports of the death of the documentary are greatly exaggerated. As I write this article, there are currently three Canadian feature documentaries in first run at Toronto cinemas. Gail Singer's insightful profile of women comics, *Wisecracks*, Kevin McMahon's beautiful, chilling ode to Niagara Falls, *The Falls*, and Simcha Jacobovichi's disturbing, insightful *Deadly Currents* are three tangible examples of the strength, aesthetically and commercially, of documentary films in Canada. Yet to arrive are Janis Lundman and Adrienne Mitchell's *Talk 16*, and the genie award-winning *The Famine Within*, directed by Katherine Gilday.

And foreign documentaries have become increasingly common in Toronto cinemas. Examples include Michael Moore's *Roger and Me*, Errol Morris's *Thin Blue Line*, Mark Lewis's *Cane Toads*, and, more recently, Nick Broomfield's *The Leader, the Driver and His Wife*. Is it a new golden age of documentary? Probably not, but it's nice to hope.

Which makes my review of an audio tape of the the

documentary workshop held at the 1991 Festival of Festivals more topical than usual. It's always nicer to write in context rather than in a vacuum.

The workshop was appropriately enough sponsored by the NFB, purveyors of information films for (just) over fifty years, and it consisted of a panel of "durable documentarians", as they were described by the moderator. Panelists included Trina McQueen, head of current affairs at "the people's television network"; Gail Singer, about whom John Hirsch once said "some of us were put on earth to complain"; David Ostriker, head of Stormoway Productions and the helicopter camera man on *Woodstock*, whose recent film *Caught in the Crossfire* documents the growing military role of the United Nations in recent conflicts; John Zaritsky, whose *Just Another Missing Kid* won an Oscar; and the "star" of the panel (because Festival events require stars) Michael Moore, director of the "how and why" book of American capitalism, *Roger and Me*.

The limited parameters of the panel were apparent from the onset. Everyone on the panel was from the broad mainstream; successful in one way or another in their field, and represented varying degrees of liberal humanism. The tone of the discussion was set by the moderator, who stated as if a fact that documentary is essentially a branch of journalism, a message reiterated by the CBC's Trina McQueen. This position was mildly protested by both Gail Singer and Michael Moore, but wasn't adequately challenged by anyone in the audience or by the other panelists. There was little acknowledgement of the different forms of documentary. And little discussion of issues of race, gender, sexuality and class. It's as if Peter Greenaway, Phil Hoffman, Yvonne Rainer, Todd Haines, John Greyson and Chris Marker had never existed.

The panelists were introduced in turn, and each were then given their say on the state of the documentary. Trina McQueen naturally sang the praises of the CBC and its commitment to documentaries. Perhaps her most salient comment was that she considers the CRTC's rules on fairness and balance essentially an infringement of freedom of speech and freedom of the press. Her claim to be enthusiastic about point of view documentaries was tempered by the odd assertion that she couldn't remember the CBC ever rejecting one. What about Terri Nash's, *If You Love this Planet*, which was rejected by the CBC for being too opinionated or *The World is Watching*, Peter Raymont's extremely middle of the road analysis of American network news, sold to Channel 4 and TVO, but too controversial for "the people's television."

Michael Moore, ironically the least experienced but most commercially successful filmmaker (and most media savvy — those talk show appearances have paid off) on the panel dealt with the unique problem of having made a too-popular documentary. *Roger and Me* suffers from an excess of analysis; not of issues or aesthetics, but an accusing inquiry into its authenticity and Moore's sincerity. Moore responded negatively to McQueen's position responsibility and fairness,

BY ANDREW MUNGER

claiming that *Roger and Me* was intended to be unfair, mean and vindictive and would never have been accepted by the CBC. Moore also spoke of the irony of audience reactions. The "bunny clubbing" scene upset many people, particularly animal rights zealots, while the police shooting a black man in an earlier scene elicited little reaction, because, to quote Moore, "we're used to seeing black men shot on television."

The rest of the discussion consisted of interesting anecdotes and some witty repartee. David Ostriker, who likes to remain "ahead of the politically correct", romanticized the image of the foreign correspondent — flying into Angola on one engine, among other thrilling life-threatening situations. I thought of Sandor Krasna's words in Marker's *Sunless*: "I have listened to the stories of former guerrilla fighters, who fought in conditions so inhuman that they pitied the Portuguese soldiers for having to bear what they themselves suffered — that I heard, and many more things that make one ashamed for having used lightly, even inadvertently, the word guerrilla to describe a certain breed of filmmaking".

Gail Singer made some insightful observations about actually making films; the obsession that comes with a subject that you care about is what differentiates the filmmaker from the journalist. She also decried the low level of visual literacy among audiences; the inability to "read" film and television.

The discussion concluded with comments and questions from the audience, many of whom were filmmakers. John Walker spoke of the political nature of broadcasting, and of the glaring differences between British and Canadian broadcasting priorities, and of the dangerous influence wielded by the Canadian cable industry, which dictates broadcasting policy to the CRTC.

The tape of this panel discussion, along with tapes of the other festival panels is available to members at the LIFT office. By the way, my favourite documentaries are: *Sunless* by Chris Marker, *Man with a Movie Camera* by Dziga Vertov, *The Falls* by Peter Greenaway, *Harlan County U.S.A.* by Barbara Koppel, *Incident at Restigouche* by Alanis Obomsawin, *Last Days of Contrition* by Richard Kerr, *Superstar* by Todd Haines and *Burden of Dreams* by Less Blanc.

At this year's Festival of Festivals, I went in search of Canadian cinema. Not every Canadian film, but a specific, easily defined quarry: the Canadian Feature Film. Telling the stories of a particular culture that is (or at least, might be) Canada. I went looking for Canada in the good old Narrative Dramatic Film, the so-called Art film that peoples the cinemas of revue houses and film societies and even, occasionally, the mainstream bourgeois cinemas of late 20th-century multinational corporate interests known by the derisive epithet "Hollywood".

In Search of a hitherto undreamt Canada

by D.M. Owen



Highway 61

Truth to be told, there is very little of recent Canadian cinema which even approximates "Hollywood", or even tries, (well, perhaps the unfortunate *Bethune*) and almost none of which is at any risk of being "commercial". Commercial, after all, means made with the intention of making money. Production without a viable system of distribution is severed from the potential of its own profitability, as our beleaguered cinema history readily attests. Canadian feature films are by and large the creation of the federal government, largely through Telefilm, with perhaps some small contribution from a variety of the usual suspects — the OFDC, foreign distributors like the amazing Channel Four in

Britain, and Canadian distributors like Cinephile and Alliance. This government-induced situation has managed to fuel the unprecedented boom of recent years, a boom that was, at this year's Festival of Festivals, evidently in full swing.

At the festival I only saw six Canadian Feature Films. They were: *Highway 61* by Bruce McDonald, *South Of Wawa* by Robert Boyd, *Le Demoiselle Sauvage* by Lea Pool, *Masala* by Srinivas Krishna, *The Adjustor* by Atom Egoyan and *Events Leading Up To My Death* by Bill Robertson. Then, after the Festival: *Sam and Me* by Deepa Meta and *Clearcut* by Richard Bugajski, bringing the total to eight.

These really only represent less than half the Canadian features since I missed: Gail Singer's *True Confections*, Bill MacGillivray's *Understanding Bliss*, *Diplomatic Immunity* by Sturla Gunnarson, *Le fabuleux voyage de l'Ange* by Jean-Pierre Lefebvre, *The Quarrel* by Eli Cohen, *Love-Moi* by Marcel Simard, *New Shoes*, Ann Marie Fleming, *Ding et Dong le film* by Alain Chartrand, *Connecting Lines* by Mary Daniel, and *The Grocer's Wife* by John Pozer.

Of the films I missed, I observe that many have had fall releases and that, even at this first week of December with the predictable onslaught

of American holiday product, there are seven Canadian feature films (including one feature documentary — *The Falls*) playing on nine screens. Of course, six of these screens are at two cinemas — The Carleton and Canada Square, and the only other Canadian feature anywhere else is this year's Big Box Office Alliance-backed Canadian co-pro *Black Robe*. (being big at the Canadian box office is all very nice but no way to make a profit) which occupies the most screens at four. All nine are distributed by Cineplex-Odeon. Of course, there is one other film made by a man who is from Canada, made not with Telefilm but other people's money which title (*Other People's Money*) seems perfect to describe Norman Jewison's career.

Maybe Norman Jewison is the quintessential Canadian filmmaker. Film after film produced with Henry Ford productivity all one like the other with a considered, crafted professionalism that betrays no identity neither regional or national, carrying the great banner of internationalism (read: American Imperialism), or is there under all the Hollywood gloss something that says Canadian in a way not immediately apparent? Is *Jesus Christ Superstar* simply Jewison's prefiguring of *Jesus Of Montreal*? And has he come back to do penance for his betrayal or is he simply the evil agent of another cultural conspiracy to placate us?

But to return to Canadian film. When I waded through the bad organization and embarrassing advertising and finally took my festival seat, what did I see?

Did I find Canada in the 1990's? How does a cinema that no one sees define itself? What relationship does it have to its audience? How is it



Elias Koteas as Noah, in *The Adjuster*

distinguished from the pictures of other places? (Or is that a futile question already rendered obsolete by some fancy French post-modern adjective.) I looked at the Great White North as depicted by seven English-Canadian feature films, by six men and one woman, four by first-time feature directors, a Polish expatriate making a film about the plight of

“You have to be sure and get to a Canadian film as soon as it opens or you may not see it...”

Canadian first peoples and two people making first films about the real Indians, from the Indian sub-continent, and their struggles in their new land.

And I saw two hoser films, (one about a barber and a roadie from up north ridin' down a highway (61) that is a songline, a mere melody riff that hums them right down to New Orleans, (“baby please don't go . . .”) (-in' down the road?) and then there's the other film about them other hosers from up just south of Wawa, eh? A day in the life of small-town English Canada. There was a film about the events leading up to the neuroses of the suburban bourgeoisie, and finally, number eight, a film that was itself about film, and family and adjustments made.

The slow so called "devolution" of cultural industries by the Conservative Party is the black storm cloud hanging over Canadian film.

Let me posit you this: within all these films there are two kinds. There are those that just might take you somewhere you haven't been before. These are those films that take you from your seat in the darkness huddled together before the reflecting light and to a space you haven't seen before. (*a hitherto undreamt Canada?*) Then there are those simply dallying with a projector beam to qualify them for some award or to acquire some incremental cachet (that's cash, eh?) before their swift imminent arrival in the realm of video blur, or degraded into the small fuzzy screen and tinny sound of free TV and its movies of the weak, taking us by the lukewarm hand to a place we've seen before (*a Canada we know all too well?*).

Don Haig's thesis is that all Canadian movies are TV movies: talking heads in the usual predictable dilemmas lacking the scope and severity that is cinema at its best. But while it's true most Canadians see Canadian film on the small box, if they see it at all, he's got the other part wrong. Sometimes a Canadian film really is a film. But if a Canadian film



Pokey Jones (Don McKellar), Mr. Watson (Peter Breck), Jackie Bangs (Valerie Buhagiar) *Highway 61*

gets made in the forest can anyone see it through the American trees?

The two hozer films: One a film that starts in rural Ontario and heads on down the road to the place where all good Canadians know for sure the devil lives — those united but diverse states of consciousness called America. The other, a film that starts in southern Ontario and is about a journey that never happens but is a journey just the same, a planned road trip to the big southern metropolis of Toronto to see a Dan Hill concert. The music that carries the notorious couple of *Roadkill* fame (Don McKellar and Valerie Bahagiar) down *Highway 61* is

surprisingly tame compared to its raucous predecessor. It is in some ways the 35mm version of *Roadkill*, not so manic, more controlled. Miraslav Baszak is back as the shooter lensing this absurd careen down to New Orleans with the greatest-ever dolly grip camera through the windowless car shot that is itself worth the price of admission. People broke into applause after that shot. McKellar's gosh-nice-guy presence is the dominant thread in the series of vignettes of all the American crazies out on *Highway 61*. One magic encounter has Art Bergman and Tracy Wright brilliantly playing two decaying

rock stars on their ultimate journey to the devil. Satan, who dogs their trail, is hilariously portrayed as the ultimate loser by Earl Pastko. *Highway 61* is a fun middle-finger-in-the-air-windows-wound-down road film in the tradition of *Roadkill* — just a little more grown up.

Andrew Munger tells me that John Harkness called *South Of Wawa* unwatchable. But then, John Harkness is a writer whose writing always pains me, and who I therefore don't read. (During the festival Harkness remarked of Egoyan's *Adjuster* "does anyone north of Dundas St. really care about this guy's films?") Harkness' writing would suggest he lives (at least

mentally) somewhere in the suburbs.

But what about *South Of Wawa*? One gets the impression of a wonderful script directed into a CBC movie. A couple of days in the life of a Canadian working class rural community as revealed by focusing on Lizette (Rebecca Jenkins) and Cheryl-Ann (Catherine Fitchand) their attempted trip to Toronto to see a Dan Hill concert. The closest thing to Alice Munroe's writing in cinema. Handsomely lensed by that renowned art shooter of the west Tobias "tobacco filter" (from Vancouver) (*Top of His Head*) Schliessler. Lori Lansens' script offers well-heard Canadian working-class speech (which reminds me of playwright Judith Thompson's

fabulous ear for the Canadian working-class accent). A great first-feature script by one of Canada's foremost new screenwriters.

Ultimately, *Sam and Me* is a kind of film with politics that are inarguably good but which nevertheless amount to no more than some politically-correct television. RanJit Chowdry who wrote the script and plays Nikhil, the recent Indian immigrant who gets the job of looking after Sam (Peter Boretski), is the bright spot of the film. But make no mistake — this is not cinema, this is a Canadian M.O.W. (movie of the weak). Why do you think they call it *Tele-film* anyway? Also a cinematographically disappointing performance for shooter Guy Dufaux, the man who did the luscious lensing of *Jesus of Montreal*.

Events Leading Up To My Death is another Canadian journey, where our hero returns to the suburbs from downtown to confront his past and the inadequacies of his family over the course of a night of revelations. *Events* is directed with more visual acuteness than the wordy script suggests. It was what I imagine it must be like to go to a psychiatrist, only this time the one who's paid to listen is the audience member. The audience response suggested a great deal of identification and this festival audience was apparently delighted and tickled that they saw themselves up there. A kind of Canadian Woody Allen without the jokes: a rambling set of self-examinations of the character flaws of a typical middle-class family but whose flaws are not very tragic. Robertson's subject is the failure of the bourgeois family to address emotional honesty. Cute, and ultimately a Canadian M.O.W.

Clearcut is an angry and violent rail against the treatment of native people and their land claims by expatriate Polish director Richard Bugajski, directing his first Canadian feature. No sentimental treatment here, no punches pulled. The violence is graphic and excessive, relishing its own torture far too much. At this movie's outraged core is a powerful performance by Graham Greene as the first people's avenging angel, in strong contrast to the white liberal lawyer's (Ron Lea) limp performance. The film is anamorphic (that expansive wide screen format, rare in Canadian film because of its cost) finely shot by Francois (*Beautiful Dreamers*) Protat.

Certainly the decision to shoot in anamorphic is a

bold one since the conversion to a TV aspect ratio plays havoc with the original composition. Yet I was quite disappointed when I sat down in the smallest Cumberland theater to see the size of the screen and hoped that the sides of the screen would extend after all the 1:85 trailers were over. Much to my great horror, rather than extending the screen to the long and sexy ratio of anamorphic, they pulled in the top and bottom of the screen in — *reducing the overall image even further!* Given such abuse by the exhibitors



Saeed Jaffrey as Lallu Bhai Solanki and Ishwarlal Mooljee as Bahadur Singh in *Masala*

(dictated, of course, by the economics of the audience size) the producer's bold format decision and the cinematographer's work were effectively undone.

But *Clearcut* doesn't come together for other reasons and ends up playing like some perverse Canadian horror movie. Still it has Graham Greene's unrelenting performance, which concludes with a truly haunting shot of his final slow descent to the bottom of some northern lake.

Srinivas Krishna's *Masala* (produced by LIFT member Camelia Frieberg) is an excellent first feature film and a wonderful new kind of Canadian script — *a Canada you haven't seen before* — drawing on traditions of Indian writing (the script reminds me of Salman's Rushdie's magical *Midnight's Children*) and Indian movies (there are full-blown musical dance numbers). In one scene the Minister of Multiculturalism, surrounded by Canadian flags held up by balloons, explains that Canada is a country built on compromise and that to not compromise is unCanadian. Now here is a well-observed Canada (just ask anyone who's tried getting a script through Telefilm). *Masala's* multiple intertwined plotlines remind me of Thomas Pynchon's writing and herald

a new high in Canadian cinematic sophistication.

It is a complex, accomplished first film. Its major flaw is the decision to cast Krishna in the lead. Krishna's acting is just too wooden for a script so full of whimsy. Still, he has somehow managed to clearly construct this year's most promising first film (I'd think this even if I hadn't gaffed it, honestly.)



Gabrielle Rose as Mimi and Maury Chaykin as Bubba in *The Adjuster*

The Adjuster is a film which deserves its own entire essay. It is the most mature work to date of the hometown favourite Atom Egoyan: the latest meditation on mediation and alienation — and beautiful. This film has garnered Egoyan far more attention than his previous work and has secured an American release with Orion Classics. It is also certainly at the top of the list (but unlikely to win) of nominees for Most Maligned by the Academy of Canadian Film and TV (its very name another example of unimaginative, unthinking, Yankee emulation). *The Adjuster* was not nominated for Best Film while Atom was for Best Director. Former Cinema Canada writer/editor Wyndham Paul Wise (who, unlike me, didn't work on the film) in the new eye tabloid accurately notes

“... there is no defence for the absence of *The Adjuster*. This is an oversight of major proportions and represents a direct slap at Atom Egoyan...”

Egoyan's films are absurd and darkly comic commentaries on family and the nature of depiction. This is film used as vehicle for thought, not Hollywood's overt hormonal roller coaster ride and its bankable catharsis. As such, it is not going to find a mass audience: Egoyan's oeuvre is for the art house crowd. The favourable international critical reception only makes more obvious the academy's parochialism. (Alas it seems the chestnut “a prophet is not without honour

except in her own country” is particularly true.)

Is Egoyan's alienation the quintessential depiction of the Canadian condition? The splintered dysfunctional families which require even an extended definition of family to describe them as such? Characters like Bubba, Mimi and Noah Render in search of the comfort of relatives even if they have to rent them? Quite possibly, but that's really matter for another article.

So how did I find Canadian Film at the decade's start? Surprisingly healthy. Well, half of it is really only TV, but that's fair enough, after all the German *Neue Kino* of the 70's which brought us Wenders, Voigt, Troтта, Fassbinder et al., was the result of government TV-driven funding. The direction, the editing, art direction and all the aspects of the craft of cinema are of international quality. The increasing diversity of subjects is also a healthy welcome development of our maturing cinema. It seems after years of a great amount of work and sacrifice by countless filmmakers (and others who have lobbied throughout this century for the right to have some space on our own foreign-dominated screens) that we have reached a tentative stasis in production. Somehow, a few good films are getting made. Now if we could just get them seen.

As a Canadian cineaste, I'm well aware that you have to be sure and get to a Canadian film as soon as it opens or you may not see it, because the films never play outside of big cities, and even there to small audiences. The quality has improved, but Canadian film is still dogged by a bad reputation that was established in the tax-shelter era when people did go out to see a Canadian film and didn't much like it (and who could blame them?).

The problem of Canadian film now is the fundamental one of distribution, a problem that no fewer than seven ministers of culture this century have promised remedying legislation for and that none has ever delivered. The slow so called “devolution” (conservative newspeak) of cultural industries by the Conservative Party is the black storm cloud hanging over Canadian film. Having seen the Conservatives in power one expects they have in hand the legislation for the final solution — the elimination of Telefilm if they are re-elected in '93.



David Hemblen and Don McKellar as the censors in *The Adjuster*

I just received this update from the Ontario Coalition Against Film and Video Censorship (Working Group). Thought some of you might like to know what's currently happening in the ongoing struggle for the right to the exhibition of self representation (among other civil liberties). If you already support our position or want to know more about the Coalition please leave your name, address etc in the Coalition folder at LIFT. We will send you an invitation to the next meeting. If you would like to help out but you can't make the meeting(s) please leave a note for us...

Thanks, K.T.

- U P D A T E -

ONTARIO COALITION AGAINST FILM AND VIDEO CENSORSHIP

1. Letter sent to Marilyn Churley, Minister of Consumer & Commercial Relations responsible for the Ontario Film & Video Review Board (OFVRB).

This letter, signed by representative artists, feminists, critics, filmmakers, video artists and educators from all over the province of the Coalition was sent, requesting a meeting and was 'cc' to Bob Rae and to then-Minister of Culture and Communications, Rosario Marchese.

2. Coalition Members met with Marilyn Churley, her staff, Robert Payne [Chairman of the OFVRB], as well as Head of the Theatres Branch and Ministry legal counsel on July 9th 1991.

Vera Frenkel, Jeff Moore, Lisa Steel and Richard Fung felt that Marilyn Churley made it very clear that she would like to continue the consultation process with the Coalition through her staff. A second meeting date was to be established the following week. The purpose of the second meeting was to be an attempt to define the specific details of changes to the regulations of the Theatres Act that would meet some of the Coalition's demands.

3. Follow-up re: meeting

The second meeting date was never scheduled despite repeated efforts to do so by the Coalition working group, eventually calls were not returned.

4. Media Strategy

In an attempt to focus the Ministry's attention back on censorship, Coalition member Atom Egoyan pre-

sented our anti-censorship argument eloquently to the press (Globe & Mail, CBC Television). This succeeded only in so far as we spoke with a Ministry policy advisor who said that the Ontario Film and Video Review Board has been downgraded by the Ministry as a priority in light of a troubled economy. Further consultation was promised.

5. Police Arrests in September 1991

Some distributors and merchants were charged under the Criminal Code for selling obscene video tapes already approved by the Ontario Film and Video Review Board. Court challenges will take place in spring of 1992 and Clayton Ruby was successful in getting the police to agree to wait for court verdicts before laying more charges.

6. Coalition Excluded from Ministry Consultation.

Marilyn Churley's office has sent out a proposal to develop working groups on the mandate of the Ontario Film and Video Review Board. "...community groups that have one or more of their concerns: pornography, violence, sexism, censorship," were invited to participate. Coalition responds with letter to Bob Rae and Marilyn Churley expressing anger over the lack of promised consultation and exclusion from current meetings.

7. New Coalition Initiatives

New strategies must be designed to address the events of this fall. The Coalition must force a meeting with the government or risk being shut out of any "reform" process.

Experience the Pleasure

If you haven't heard of Pleasure Dome ... If you were planning to make it to the last screening ... If you're a member...

Pleasure Dome exhibits no restraint this upcoming season.

On Friday, January 17th, UFT member and Pleasure Dome board member Robert Kennedy presents a program entitled **War and Cinema: One Year After the Gulf.**

Activist video, personal film and NFB propoganda are combined to examine the use of cinema and television during wartime and the reciprocal effect of armaments as our continual models of perception.

Through and Through, UFT member **Barbara Sternberg's** newest film, will premier on Friday, January 31st at Cinecycle, 8pm. As with *Tending Towards the Horizontal*, Sternberg continues to deal with "The dilemma of being Jewish here and now - how am I implicated in a long history of being oppressed, expelled, murdered?" This is her most expansive and richly textured work to date.

Just when you thought winter had lost its steam, Annie Sprinkle's coming to Toronto. Pleasure Dome and A Space are presenting a night of **Sex, Fun and Film with Annie Sprinkle.** On Wednesday, February 19th, 8pm at A Space, the 'Sex Diva of New York City' will show an 8mm film loop, some cable tv and the local premier of *The Sluts and Goddesses Transformational Salon*. This show is in conjunction with her performance, *Post Post Porn Modern* put on by A Space.

In March, Pleasure Dome, the CFMDC, AGO, Innis and Anthology Film Archives gang up to present **Flaming Creatures**, The Toronto Premier of **Jack Smith's** 1962 Classic. This event is a special

benefit screening to purchase a Canadian print of *Flaming Creatures*. *Flaming Creatures* is populated with some of the richest character types to ever emerge from the 'gay-camp sensibility'. It also has the most notorious censorship history of any avant-garde film. There's lots more information about these film nights on our smashing pink poster, check it out on a wall near you.

call for submissions

the exquisite corpse film project

Next summer we will be presenting an Exquisite Corpse film project. Everyone is welcome to participate and make a film. *Le Cadavre Exquis* was an eighteenth-century French parlour game, in which each person drew a part of the body without seeing the rest of the cadavre drawn by fellow players. When the drawing was finished, it was then unfolded to reveal the fragmented corpse. For Pleasure Dome's Exquisite Corpse each participant will choose a segment of the body to film and then contribute their piece to the collective corpse



unveiled at the final screening. All body parts must be selected by March 1st and the finished film submitted by May 15. For more information call Kika at the Pleasure Dome 516-1532

the third annual call for submissions

Pleasure Dome programmes a diverse array of films by artists; from traditional transgression or experimental documentary to contemporary avant-garde and numerous hot spots in between. But now, we'd like your advice, so we are announcing our third annual **call for submissions.** Pleasure Dome welcomes submissions for next season's

programming (starting in sept '92) from filmmakers, curators, groups interested in collaborative projects, our members and viewing audience. Submissions can take any form, including: suggestions of films; requests from filmmakers to exhibit their work; and proposals from independent curators. If you know of any interested parties who live in other parts of the country, please tell them about us. You can contact us at a screening or send submissions to:

Pleasure Dome,
67a Portland St.
Toronto, Ontario
M5V 2M9
Tel (416) 516-1532

become a member of pleasure dome

This season Pleasure Dome has initiated a general membership in order to allow direct input into the programming and operations of our group. For \$5 a year members get our quarterly poster/schedule delivered to their door and a discount of \$1 on admission to events. You can purchase a membership at any screening or by mail; send \$5 along with your Name, Address, Postal Code & Phone Number to the address above. Please make all cheques payable to: Artists Film Exhibition Group.



by Zoe Druick

The Euclid Theater has received an eleventh hour reprieve from impending financial ruin. Unfortunately, it comes in the form of yet another temporary measure.

On November 29 members of the Euclid Board of Directors met with representatives of the Ontario Ministry of Culture and Communications (MCC). At that time, the MCC agreed to grant \$10,000 in emergency funds which would allow the Euclid to keep its doors open — at least for the next little while. At the same time, the MCC and the OAC set an external consultancy process in motion which will spend the first half of December doing an analysis of the theater's operations and is scheduled to provide a report and recommendations on December 20.

These events come at the end of a hard year for the Euclid. According to Susan Lord, the theater's programming co-ordinator, the Euclid has been in dire straits since early 1991. In March of this year, a bleak financial outlook forced the theater to plea for cash from their various government funders (besides the Canada Council, they receive funding from the OAC, the MCC, the

TAC, and the MAC.) After months of bureaucratic hold-ups the Euclid found itself unable to make its September rent and fears of closing were magnified. The MCC finally found its way clear to provide emergency funds for the rent, but throughout the fall, the operation hung on only perilously.

Once again, the theater found itself without rent money for December and was saved at the last moment by the MCC at the November 29 meeting.

This pattern of last-minute bail-outs is unacceptable to the theater for obvious reasons. Lord predicts that the upcoming report will recommend changes to the conditions which are attached to money granted to the theater. "Up to this point our grants have been project-based for the most part. We're looking for a steadier flow of operations money," she says. Lord also expects suggestions for increased use of the facility by the private sector.

Like many other artist-run centers who rely on state funding, the Euclid's long-term goal is to gradually generate more and more of its own revenue and to decrease its dependency on other, somewhat

capricious sources.

Started in 1988/89, the Euclid is a non-profit association which is managed by a seven member board of directors. This group, composed primarily of artists and arts administrators, maintains the Euclid as an affordable forum for independent film and video curation. As well as alternative festivals like Images, the theater has played host to groups such as the Inside/Out gay and lesbian collective, and KHUSH, a South Asian collective. In general, their programming is dominated by Canadian work — most of it local. The Euclid also affords various community groups the option of bringing in films from other parts of the world. Working with a mandate of community access, Lord estimates that between 75 and 100 groups used the facilities during the last year.

Although the Euclid is currently facing many logistical problems as a non-profit artist-run venue, they are determined to continue providing whatever services they can. "We are not going to close," says Lord, "Cuts may have to be made in our own programming schedule but we are quite available for rentals."

SHORT ENDS

WELCOME New LIFT members

Sandra Marion	Mitch Moldofsky
Rebecca Ling	Sam Galati
Alexander Wolf	Carole Griffin
Raymond Wartola	Clare E. Hodge
Siegmund Wolf	Cassandra Nicolaou
Tim Harford	Christine Alevizakis
Michael O'Hara	Clive Holden
Richard Rebiere	Shay Schwartzma.
Martin Granger	Marjorie Beaucage
Helen Posno	Paris Roger
Mark Willis	Leonard Mitalas
Patrick Vereshack	Susan Conley
David Bird	Chris Beauduane
Mark Tessier	Ann Kennard
Deborah Osborne	Scott Harper
Jerry Langton	Tomasz Konart
Carolyn Rowney	Celeste Sansregret
Phillip Connolly	Chris McCaffrey
James Fantin	Karl Dummett
Gerry Hans	Grammatke

Film consortium formed

Communications Minister Perrin Beatty has announced the establishment of the Canadian Independent Film and Video Corp., a consortium of film-industry representatives assigned to create a publicly funded program to support the independent production sector.

The new corporation will assist the production and distribution of "non-theatrical" films and videos, destined largely for educational purposes in schools, libraries, companies, community centres and similar venues.

Communications Department spokesman Gérard Desroches said no budget has yet been officially set. Funding will come from the department, Telefilm Canada and the National Film Board, he said. Desroches said that the new corporation will roughly follow the pattern of FACTOR, a private non-profit organization set up in 1986 to administer assistance for the recording industry.

Last spring, the government was widely assailed by independent producers when it eliminated the successful Non-Theatrical Film Fund, a \$2-million-a-year grant program. Canadian non-theatrical producers create more than 5,000 films and videos a year, according to the Communications Department, and is an industry worth about \$40-million annually.

Staff

AWARDS/GRANTS

Congratulations to LIFT member Milan Cheylov whose film *He Ain't Heavy* won Best Short at the Chicago Film Festival, and 2nd prize in First Choice's Great Canadian Shorts Competition.

Congratulations to the following LIFT members who were awarded Canada Council grants under its Explorations Program

Tari Akpodiete - *Cathryn's Decision*
Kwoi Gin - *Dark Sun, Bright Shade*
Djanet Sears - *Abide with Me*
Diana Vazquez - *Sunday with the Castro De Fuentes*

GRANT DEADLINE

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

CONGRATULATIONS LIFT MEMBERS

Congratulations to Suzy Tanzer, whose film *VANISHING POINTS* was sold to CBC's Canadian Reflections and is scheduled to be aired in February 1992.

... and congratulations to Josie Massarella and Michael Werth on the birth of their baby boy. Name suggestions from the membership are welcome!



UPCOMING FESTIVAL DEADLINES

- Films des Femmes**
Crestel, France
Deadline: December 20, 1991
- Women One World (WOW) Cafe Film & Video Festival**
New York, NY
Deadline: December 30, 1991
- Human Rights Watch Film Festival**
New York, NY
Deadline: December 31, 1991
- Clermont-Ferrand International Short Film Festival**
France
Deadline: January 1, 1992
- New Directors/New Films**
New York, NY
Deadline: January 13, 1992
- Atlanta Film & Video Festival**
Atlanta, Georgia
Deadline: January 15, 1992
- Birmingham International Educational Film & Video Festival**
Birmingham, Alabama
Deadline: January 15, 1992
- Brussels International Festival of Fantasy & Science Fiction Films**
Brussels
Deadline: January 15, 1992
- Bombay International Film Festival**
Bombay, India
Deadline: January 20, 1992
- Institute of Amateur Cinematographers International Film & Video Competition**
Surrey, England
Deadline: January 26, 1992
- International Competition of Video Works**
Herimoncourt, France
Deadline: January 31, 1992
- 1992 Los Angeles Asian Pacific American International Film & Video Festival**
Los Angeles, CA
Deadline: January 31, 1992
- The 15th Hong Kong International Film Festival**
Hong Kong
Deadline: February 16, 1992

The Ontario Arts Council Launches The Venture Fund

The Ontario Arts Council's Department of Developmental Ventures today released the guidelines for application to the Venture Fund. The Venture Fund is the newest endowment of the Ontario Arts Council. The deadline application to the fund is February 14, 1992. There will be one deadline per year. Professional artists are eligible for grants of up to \$15,000 for individual or collaborative projects that embody new challenges, experimentation and risk-taking. The fund is designed to support projects expressing ideas new to the artist, within the context of his/her body of work, or artistic projects which are new to a particular community — new ventures that require support because of their developmental nature, and are not eligible under other OAC programs. The Venture Fund was established with a \$2 million grant from the Government of Ontario in recognition of a generous contribution from the Floyd S. Chalmers family. This endowment pays tribute to philanthropists, such as the Chalmers, who have been instrumental in encouraging the arts in Ontario. For further information and application forms, please contact Sophia Grigoriadis, Ontario Arts Council, (416) 961-1660 or Toll-free in Ontario: 1-800-387-0058.

LFT CLASSIFIEDS

JOBS AVAILABLE

TECHNICAL DIRECTOR

SAW Video, a video production centre, is seeking a Technical director responsible for all aspects of equipment and facilities, maintenance and inventory. Permanent, full-time position, salary negotiable. Deadline for application is Friday December 20, 1992.

Submit resume to the SAW Hiring Committee, c/o SAW Video Coop, 67 Nicholas Street, Ottawa, Ontario K1N 7B9 Tel: (613) 238-7648 (fax) 233-0698.

APPLICATIONS

THE CANADIAN FILM CENTRE is now accepting applications from screen-writers, producers and directors for the 1992 Resident Programme.

The nine-month Resident Programme at the Canadian Film Centre focuses on dramatic feature filmmaking with particular emphasis on motion picture storytelling

through screenwriting and performance.

The program provides filmmakers an opportunity to develop a feature film screenplay or produce a short dramatic film. There are also video workshops, screenings, readings and discussions with feature filmmakers from across Canada and around the world.

Applicants must be able to demonstrate the talent and commitment to make feature films in Canada and must present a feature film screenplay in development. There are no tuition fees, but residents must be able to locate in Toronto and fully support themselves.

Deadline for application is December 31, 1991.
Contact Carmen Arndt at (416) 445-1446.

FILM GRADS

THE FACULTY OF FINE ARTS at Concordia University is looking for graduate students to enrol in their

Studio Arts MFA Program

— option Film Production. Applications are being accepted for the upcoming 1992 school year. Deadline Feb. 1st.

For information, contact:

The Graduate Studio Arts Programme, MFA 103-1, 1230 Mountain Street, Montreal, Quebec H3G 1Z2.

TELEVISION SERIES

ROADMOVIES is a half-hour prime-time scheduled for broadcast on CBC Television in 1992. It is designed to capture Canada as never before through the eyes of young Canadians.

WHY NOT PRODUCTIONS INC. is looking for eight adventuresome, inquisitive Canadians between the ages of 18 and 25 from all regions of the country to write, produce and shoot a 4 to 5 minute story. Each of the videographers will be a one-person crew, responsible for lights, camera, sound, script and narration. He/she must have strong communication skills, keen curiosity, excellent story-telling ability

and creativity. Previous video or film experience is an asset. Applications must be received no later than January 6, 1992.

For more information contact: **Why Not Productions Inc.**

700 King Street West, Suite 606 Toronto, Ontario M5V 2Y6 (fax) (416) 594-0550

DRAMA PRIZE

The 2nd Annual Drama Prize, sponsored by the National Screen Institute-Canada, is looking for emerging writers, directors, and producers from across Canada to submit proposals for a three to five minute, short subject film or video drama. Five successful proposals will each receive a cash award of \$6,000.

Application deadline is Monday, January 13, 1992.

For more information and application forms, call (403) 421-4084, (FAX) 425-8098 or write:

National Screen Institute, 3rd Floor, 10022-103 Street, Edmonton, Alta T5J 0X2.



PRINTED ON RECYCLED PAPER

IIFT

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

images

FESTIVAL OF INDEPENDENT
FILM & VIDEO

92

CALL FOR ENTRIES

Deadline: January 15, 1992
**Entries must be accompanied by an
Images 92 entry form**

Direct enquiries & submissions to:
Northern Visions
67A Portland Street, #3
Toronto, Ontario, Canada M5V 2M9
(416) 971-8405

Northern Visions is committed to screening work which is innovative, challenging and on the leading edge of production in the independent sector. We are also committed to the exhibition of expressions which reflect the broad range of races and sexual orientations within all communities of Canada