



Announcing

LIFT's 3rd Annual Outdoor Screening

Saturday July 24

Barbeque begins at 8pm
(concurrent with baseball)

Screening at 9.30pm



NEW LOCATION - Trinity Bellwoods Park
(west of Bathurst, runs between Queen W. & Dundas)

*This is a fundraiser.
Bring your friends &
appetites!*

Also watch out for a special feature of the event this year - a silent auction, to include great deals on film services and goodies around town.

The Programming Committee will be meeting June 30 to select films for the evening, so if you've got a film you think would be good for screening under the stars, drop a VHS copy by the LIFT office, or leave a message for the Programming Committee. If you want to volunteer and help out on the day, please call Claire at the office.

Look in the
July Mailing
for more
details on
everything!

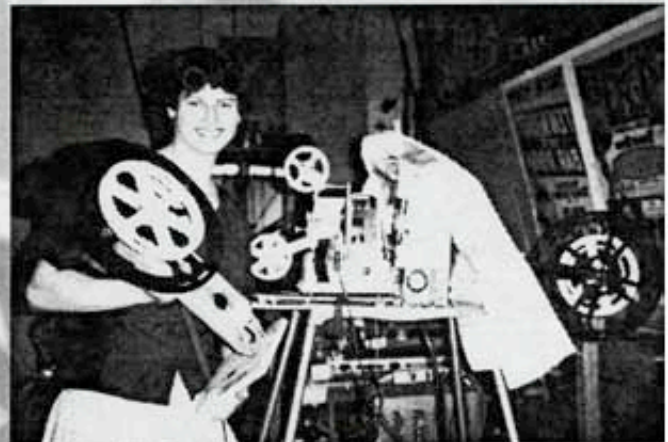


CINECYCLE WORK IN PROGRESS

Martin Heath on his unrideable bicycle: turn left, it goes right



Petra Chevriar with her regular 8 mm Xenon projector



For booking screenings call Jonathan at 596-7733
All film formats, video projector and monitor
317 Spadina Avenue Rear, Toronto M5T 2E9

LIFT

June 1993

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Assistant Editor

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Aub Glazer

Mark Hesselink

Michael Hoolboom

Louise Lebeau

Sally Lee

Gary Popovich

Daniela Saioni

Barbara Sternberg

with much appreciated effort
from

Gary Blakeley

Ian Hutson

Karin Dayton and night kitchen

Sally Lee

Dan Stephenson

The ever gracious LIFT Staff and the fabulous,

LIFT Newsletter Collective

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Helen Lee + Alina Martiros

Mark deVaik

Cover Girl Barbara Sternberg

see page 7 for her interview

Photo by Carl Brown



Internal Design by Kika, with Daniela on her sections. Many thanks to Chris Eamon whose work at FUSE has inspired this somewhat cleaner brighter issue. This illustration (above) is an absolute Eamonism, I could not resist.

content

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22 INFO GATHERED BY DANIELA, SALLY, CLAIRE & THE REST.

TV(Satellite x 3000)

The December 93 issue of the LIFT Newsletter will focus on the relationship between LIFT films and tv. From public access to public television, HBO to guerrilla transmission, now that massive changes are underway, what does it all mean, how can we get our work on the air and do we get paid? If you have any anecdotes, reports, critiques or philosophies please write them down so we can print the "truth". nothin' but.

Eratta.

We can't begin to count the number of times we've misspelt Marc Cukier's name. Sorry Marc. He brought this anglocentrism to our attention when we made the mistake of listing his film project Children Of The Shadows as Leaping Over Shadows (which of course is Gary Popovich's project).

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 editor, 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. Phone: 596-8233. Fax: 596-8413.

For information regarding the Racial Equity Fund, call 596-6749.

RE: EDWARD MAKUCH'S LETTER,

PUBLISHED IN LIFT NEWSLETTER APRIL 93

Criticizing Kika Thorne's editorial in LIFT Newsletter February 93, Edward Makuch writes "Our Newsletter should focus on our interests."

... but who is this collective "our" that owns and holds these interests? ... and why is Ed's notion of a co-op set in such mutually exclusive terms such as "LESBIAN PORN co-op" and "FILM co-op".

Instead of finding the Newsletter stimulating and celebratory, Ed finds it exclusive and gets defensive. I urge Ed to review the February 93 issue that includes Sue Ditta (Head of Media Arts at the Canada) on censorship, information on censoring activities of the Ontario Film and Review Board, info on members' film projects, equipment information, a Globe and Mail reprint on Cinephile's closure, and loads of other information including events, jobs screenings, deals, advertising, etc..... and Kika's editorial, which Ed finds objectionable, near the end of the issue.

Contrary to what Makuch writes, the editorial does not focus on "Kika's rambling thoughts about herself and what she does privately in matters of sex." Nor does it focus on "censorship of Lesbian Porno Magazines". It is a representation - the need to work through and understand the relations between images and experience, representation and reality, in the realm of power and sexuality. This may not be a need of Edward Makuch (to his own disadvantage I'd say), but it is an issue important to film... all film. That the questioning of these issues

takes place predominantly in alternative forms of cinema, and it is often repressed or shallowly appropriated, anesthetized and saccharinized in mainstream film increases its importance as an issue worth discussing in the LIFT Newsletter.

Ed's condescension in the last paragraph of his letter is particularly disturbing, especially so in that it suggests a lack of insight into issues of reclamation of derogatory uses of images and language vis a vis women by men. Given the content of the entire issue of that particular newsletter, the cover image is hardly an ill thought through lark, and more like a visual representation of the stacked deck the boys of old have played with and carried so secretly up their sleeves for so long. And contrary to Ed I do find it funny, right down to the "LIFT and Separate" that sits below the cover image.. the playful irony and resonance of the word "Separate" seems lost on Ed in his need to criticize what threatens his perception of the goals aims and interests of LIFT. Ed believes "LIFT should be presenting a more responsible, mature and professional appearance, if it wants to be taken a lot more seriously." I shudder when I try to imagine this creature - it sounds like the community standards image of boy scout and bureaucrat, the type of person Clark Kent would bring home.

The put down of editor Kika Thorne is curious and hurtful - it seems to me it's healthy and good to

care for each others lives, and that Ed shouldn't be so sure that 95% of LIFT members don't care what Kika does with her life. Criticizing and judging seem to flow more freely than praise and encouragement. It seems to me she's giving a lot of the time in her life to the lively growth of discourse in this co-op, her editorials give me something to read, something that matters to me and my relations in independent film, and in the world outside this co-op, of people, processes and politics. The most recent issue (April 93) gives me an array of highly diverse glimpses into literary and visual processes, sketches of several members' films ... a fascinating peek at other peoples underwear of creative process. Like other good publications with an editor, the LIFT newsletter bears the traces of the editor's spirit... like other good editors, Kika is exploring with sensitivity and intelligence, provocation and subtlety over a range of issues, processes and styles.

Go ahead and argue about her style and ideas, but don't censor her because you can't recognize her stories she includes. As Sue Ditta says in her talk (published in that same issue of the LIFT Newsletter) if the cops can't find a story line in movies with explicit sex then they'll interpret that film as impermissible. Chill out boys... there are a lot of stories here, stories you're not seeing... and if anything it shows that good cops probably make bad critics.

Gary Popovich

LIFT Production and Co-production Grant Recipients

A total of \$20,000 was awarded to LIFT by the National Film Board to grant to LIFT members. The jury, comprised of Yan Cui, Francie Duran, Bruce LaBruce, Richard Piatek and Nadine Valcin, and facilitated by Anna Gronnau, awarded grants to the following LIFT members:

The Co-Productions

(also including LIFT services - unlimited access to office, production and post-production equipment)

\$4,000 to Camelia Frieberg, producer for **Eclipse**, directed by **Jeremy Podeswa**.

A contemporary urban drama that pivots around ten interlocking relationships. Ten characters of varying ages, social classes, ethnic backgrounds and sexual orientations, are each involved in two intimate liaisons with different partners. Through the course of the film, a multi-layered depiction of the eternal request for intimacy and understanding is presented in all of its complexity and moral ambiguity. The backdrop to the main action of the film is a total eclipse of the sun, which is anticipated throughout, creating a carnival-like atmosphere in the city, and lending a variety of metaphoric resonances to the personal encounters of the ten main characters.

\$4,000 to Mark Hesselink for **Punk. Probably hardcore..**

Through the use of archival

and original material, the film will reconstruct the evolving and often contradictory history of Punk in Toronto. The film will examine issues of youth and identity, detail experiences of alienation and marginalization, address the complex realities of masculinity and violence and raise questions about accountability and empowerment.

Production Grants

\$2,000 to Kwoi Gin for **Dark Sun; Bright Shade**.

An exploration of cultural, social and political fabrics of two gay Chinese men set in the aftermath of the 1989 T'ien An Men Square Massacre.

\$2,000 to Martin Granger for **Remembering Ray...**

The film tells the fictional story of Raymond Clark Miller, Canada's most notorious Russian spy during the Cold War. He is accused of selling numerous government secrets during his career. Unfortunately, the filmmakers have spent a lot of the time and money profiling the wrong Raymond Miller. Free of journalistic morals, they complete and release the film.

\$2,000 to Michelle Mohabeer for **Coconut, Cane & Cutlass**.

An experimental narrative exploring the themes of exile and displacement. The film is structured as a visual journey (literally and symbolically) into the psyche of the Indo-Caribbean diasporic identity.

\$2,000 to Midi Onodera, producer of **The Girls in The Band**, directed by **Candy Pauker**

In the almost all female re-make of "The Boys in the Band" a group of old friends meet at a dyke bar and decide to regroup at a

\$1,000 to Wayne Snell for **Madame Velvet**.

A film about an exotic gypsy fortune teller whose curiosity shop and snack canteen is a popular hangout for a disenfranchised odd ball society. Moreover, it is a poetic portrayal of a hermaphrodite's emotional struggle with an unrequited love. In the course of a day (sunrise to sunset) Madam Velvet goes through an emotional metamorphosis. Three key customers bring to her subliminal messages of an archetypal nature that reveal not only the weight of her own sexual ambiguity, but also the tragedy and joy of love and romance.

\$2,000 to Mark Tollefson for **Bondage Bed and Breakfast**.

Mom and Pop bed and breakfast operation specializes in bondage for rich American Businessmen. Need we say more?

\$1,000 to Diana Vasquez for **Nighthouse**.

A short experimental film to be shown as part of a multi-disciplinary performance.



birthday party. During the course of the evening, the party mood disintegrates as the seven main characters find out more than they ever wanted to know about each other.

LIFT would like to take this opportunity to thank the NFB for its continued support.

DESERT VEILS

AN INTERVIEW WITH LOUISE LEBEAU

By KIKA THORNE

Kika: ... at times your pacing would mimic the mid afternoon hotsun of the Mexican town and I could sense what it was to be there, in that moment. This came after those explosions of light against landscape. That first section, at night in the desert, is like "I'm entering this country and I don't know what the fuck is going on." That fear is alive and electric. Your editing is dead on.

Louise: Thank you. It's funny because all the images I had collected in the desert were shot during the day, using colour film. So when I got back from Mexico and looked at my images, I felt really disappointed that I hadn't shot any film during the night. I knew I wanted to recreate the eeriness of the desert, the way I remembered it - the dark sky, the weird shrubs, how I felt panicky and scared, but the original images didn't look this way so I decided to use an optical printer. I began to rephotograph individual film frames, for instance of a Joshua tree, using a black and white hi con film stock 7362, with an ASA of 2. It's great for fine details, rich blacks, stark whites. I reshot these individual frames through the optical printer, each time varying the magnification and composition. As I re-



photographed each new pass, I opened and closed the aperture ring, allowing or disallowing the amount of light that would be passed through to the image. Simultaneously I would put my hand in front of the camera's lens, swirling my fingers, obscuring the image, causing it to blur then quickly take away my hand and suddenly reveal the image. It was like I was playing hide-and-go-seek with the images, recreating the experience of arriving in the dark desert. In some cases, one frame has become one minute.

K: Even though I didn't make your film, your experience was concurrent with mine. I was and still am learning about being a woman with an imperialist heritage and what it is to live simultaneously masterly and slavish. When I saw what you were going through with this public medium, I could only empathise. Did you know what it was going to entail?

L: No. I brought along a Canon Scopic I had access to, to keep a visual diary of my stay while in the Mexican desert. I didn't even think I was going to make a film. It was only after coming back from Mexico and studying the images I had collected, trying to figure out if I had a film or not, that I really began to question everything around me. What did it mean to be in Mexico with its history embedded with invading colonists taking over, taking away? Why was I always photographing as we travelled through the Mexican villages? What did their images mean and how did they relate to me? I knew I didn't want to speak for the people whose images I had collected, but how could I use them? I thought photographing would make me feel closer to what I was seeing, but I began to realize at times it didn't. I tried to understand why and recognize

the barriers that existed. I wanted to come to terms with my North American upbringing, my Dutch ancestry, in which I felt I had every right to photograph whomever, whatever and whenever I wanted.

It was difficult and I struggled with the images for a long time. What images could I use and how would I structure them into the film? There were many images I became intimately involved with because I was working them through an optical printer.

I love to work with an optical printer because it gives me time to really study the image - the movement, the light, gestures in faces, the way she turned her head. I was feeling very close to what I was printing. But I also began to understand looks of acceptance and looks of disapproval. In the end I let the faces guide me in what I could use and what I could not use. This was especially difficult because many of those non-accepting faces were images of women and children. I had hoped to use these images to understand our cultural differences in relation to me and the women whose images I'd collected.

I step printed and slowed down a pan across a group of young women standing against a white wall. Their "Indian" and Spanish histories reflecting in their faces. They were dressed in soft pastel colours and I fell in love with their femininity. I felt torn in my desires. I wanted to share the intimacy I was feeling, in the experience of finally seeing in close detail the women who were so hidden from me while being in Mexico. What I learned in the process of making the film was that I couldn't use these images.



Above and opposite:
Frame blowups from
Desert Velle

1992

K: You had all these barriers which you describe: the language, the survey lines, the north western paradigm with which you viewed this rural Mexican culture, these people. To say that is to know it now after you've finished the film. Yet you were speaking about the practical difficulty of being female on a masculine "journey".

L: I tried to understand what it meant to be a woman travelling in Mexico, where most of my time and my identity was seen and spent in relation to being part of a film crew, grouped together with men, following more men. I also began to question how I was seen. My hair was cut short, and I wore loose fitting clothes that hid my figure. I never went into the desert without wearing heavy hiking boots, even though they weighed me down. I looked just like the men, masculine and technical, my sound gear always with me. I was hiding my femininity; I did this for my own security but in doing so I veiled a part of myself. So part of the process of making the film was trying to understand what relationship I had to the women whose images I had collected, and how I could relate them to me in my search to find back my femininity.

I came to the conclusion that I felt similar to the Mexican women, in that we shared in common the experience of being veiled from one another. It wasn't easy for me to get close to them and for them to get close to me. Even when I did meet Gabby and her family, when they came to visit our campsite, I remember how Gabby tried to talk to me, how she had to sneak it in between serving dinner to us and how quickly she was being ordered back to doing her chores. This was particularly difficult for me to witness

because not only did I want to talk and get to know her but it made me feel that we both had no control in getting closer to each other.

I think the sad thing about the film is that it shows I didn't develop any relationship with the Mexican women. How I searched for their images and their presence, that I felt lonely for their company, but in the end I didn't feel or get any closer to them.

There is a sequence in the film of a Mother's Day Celebration that honours the local Mexican women. For a long time I ended the film with this celebration. I was so amazed how this desert farming community had come out in the open to publicly honour and celebrate the women. It was a heartwarming experience and I will never forget it. But it never seemed right ending the film in this way. It seemed so unreal and totally against everything I experienced - the hiddenness of women, my lack of female identity, the cultural differences, feeling lonely for the company of women. So in the film's final ending it became more appropriate to use images of women that were abstracted and veiled, their presences on the screen appearing very faintly, like a sketch in its initial stages - the lines barely visible. The image then dissolves to white and disappears. It's the same technique that I used in the beginning of the film with the landscape. It's as if I have come full circle to the end to only see glimpses of the landscape, glimpses of the women, glimpses of culture. The fact that you barely see these images symbolizes my struggle of not really being able to see into their culture - as well as reiterating the struggles women face in being seen and heard.



Louise Lebeau in *The Netherlands*

*In the early part of 1992, Susan Lord and Marian McMahon curated a festival of experimental video and film by women entitled *This Woman Is Not A Car*. One of the features of the festival was an afternoon screening of work in progress held at the John Spotton Theatre. (the John Spotton has double system.) After each film there was a discussion with the filmmaker, moderated by Marjorie Beaucage and Janine Marchessault. Louise Lebeau presented a fine cut of *Desert Veils*. I asked her what she gained from this event.*

Louise: *It was a great experience for me because I was working in a rather isolated way and I only showed my work to close friends who were involved with the film and their backgrounds were similar to mine. We all had European ancestry. The work in progress screening allowed me to reach out to a broader audience, show it to other women, other artists, artists from a wide range of cultures - from native cultures, Latin American cultures. I was very interested in what people felt about the film. I was fine cutting the film, so I was able to take what I learned at that screening into the editing room with me. It was also great for me to see my film on a big screen and get a sense of how my images looked, how the editing flowed, see if the pacing was right and how it felt to me.*

DISCOUNTS FOR LIFT MEMBERS

DISCOVERY PRODUCTIONS

15% discount on audio post production work. Call # 596-1149 for more details.

FILMHOUSE

20% discount on lab fees on COD orders upon presentation of the LIFT membership card. Call #364-4321 for more details.

KODAK CANADA INC

9% discount (plus 2% for cash) on film stock. Order must be placed on authorized order form, available at the LIFT office. Call KODAK at # 766-8233 for more details.

LIGHTSOURCE INC.

25% discount on light equipment rentals, 20% discount on purchases. Call Michael Rosenberg at # 588-6871 for more details.

PATHE

20 to 25% discount depending on size of the project and other terms. Can also provide package prices for an entire project.

P.F.A.

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SOUNDHOUSE INC.

25% for services, 10% for materials. Payments must be made on a COD basis and sessions will be booked on a "bumpable" basis. Call 598-2260 for more details.

SOUND MIX LTD.

50% off list price. For more information, call #461-2550.

SOUND TECHNIQUE

Film and video sound finishing for \$80.00 per hour, master mix for \$40.00 per hour and customs by the sound doctor. Call #778-4973 for more details.

VALIS VIDEO

20% discount to LIFT members on rental of video and audio editing suites. For more details call #971-6031.

WALLACE STUDIOS

10% discount to LIFT members on studio space rental. For more details, call 537-3471.

WILLIAM F. WHITE

50% discount to LIFT members for equipment rental. For more details call Bill White at #252-7171.

ROSS AWAITS COMPLETION FUNDS, GETS BABY INSTEAD - LIFTERS HIT THE AIRWAVES - MARK DOES IT AGAIN - LOTS & LOTS O' SCREEN TIME

by Daniela Saioni

Congratulations to **Ross Turnbull** and partner Jennifer Hazel on their new daughter Lucy. It seems this is the second time in the duo's career they have become pregnant during the making of a film. Lucy was conceived during production of their first feature, *Morgan's Fall*.

Congratulations to **Allyson Woodrooffe** and her partner Roger on the May birth of their daughter Kate. Allyson is leaving the LIFT Board to be a full time mother. Thanks for all your hard work Allyson.

Helen Lee was a featured guest on a recent episode of CBC's late-night radio show *Brave New Waves*. Great interview, Helen! You may have also caught a short piece on **James Hurst** on CBC afternoon radio discussing the nomination of his film *Diamonds and Gold* to the Junior Oscars - Best Foreign Film category.

Mark Tollefson continues to make an impression...his new comedy *Desiree's Wish* has been picked up by Global for their prestigious *New Producer's Showcase* and is scheduled for production this summer. His NSI Drama Prize 35mm film, *The Hardest Day*, was edited at LIFT and recently premiered at the Local Heroes Film Festival in Calgary.

Midi Onodera, Jeremy Podeswa, and Camelia Frieberg are three examples of LIFT members who have chosen to go ahead with production of their feature films *now*, despite current funding and/or distribution obstacles. Good luck and more power to them!

Congratulations to the following LIFT filmmakers who have recently completed projects: **John Greyson** (*Zero Patience*), **Annette Mangaard** (*94 Arcana Drive*), **Keith Hlady** (*Welded at the Hip*), **Julie Ouelton** (*The Boxer*), **Steve Sanguedolce** (*Sweetblood*), and **Nancy Winsor** (*A Short History of Manners*).

LIFT members are currently developing about 20 hours worth of screen time, currently shooting 8 hours of screen time, and working towards completion of another 20 hours of screen time - and that only represents those that talked to us about it!

If you have recently experienced any surreal moments, gripes, joys, bizarre coincidences, profits, or any other unusual occurrences in the making of your film(s) or the practice of your craft, please give Daniela Saioni a call at 537-2496. I want to know all this stuff for a potential new column called "Close Up". Thanks.



Still from
DESERT VEILS
(1992) by
Louise Lebeau

PHOTOGENICS

We need your stills.

LAST MINUTE CHANGE

The Summer Outdoor Screening will not be taking place on the 24th of July at Bellwoods Trinity Park as advertised elsewhere in the newsletter. We are currently trying to find another venue - could be back on the Island. Date and venue will be confirmed in the next mailing.

TRANSITIONS

AN INTERVIEW WITH BARBARA STERNBERG

BY MIKE HOOLBOOM

Barbara: I never thought of myself as an artist because I didn't have that kind of background. The only work I made was very personal and I never thought about it much beyond giving it to the people I'd made it for. Now I'm coming to think that this personal work is a lot more important, is where a lot of work should remain. I made things for anniversaries, birthdays, I did shows, made drawings, all sorts of things. I made books for my parents which used photos and texts in ways that are pretty similar to the way I work now. But because it was for the family I never... I just liked doing it. The first film I made was using my father's 16mm camera. My husband at the time didn't have any home movies and barely any photographs from his growing up, so I wanted to make him this home movie. To create this past for him. But I never thought of it as filmmaking or art or anything. He was a football player and I would watch the



1990

At Present

games and sit through these boring half time shows. So I came up with some ideas to make them better and wrote a script and approached a television station and they bought it. I couldn't believe it. But when they aired it they used the usual visuals which made the whole thing boring again. I decided to go to Ryerson Polytechnical to learn how to make films. So I could tell people more clearly what I wanted them to do. But once I was there I didn't think at all about industrial film - I just started making stuff in a way I would later learn to call "experimental". It was just the way I worked. The way I think. I didn't want film to be just a recording mechanism, simply translating literature or theatre. But my approach didn't go over at Ryerson. I got a super-8 camera when my son Arlen was born and always made some footage with him. He was two or three when I went to Ryerson. I never thought of this shooting as having any relation with my schooling at Ryerson. Everything had separate little categories then.

MH: And when you left school...

BS: I was committed to film on some level but left without the confidence to make work. I was a non-person there, no one ever looked at my stuff. So when I left I just went back into myself. I think it was good in a way. I turned to super-8 instead of 16mm because I didn't take myself seriously as a filmmaker. I went back to teaching high school to make some money. I made little super-8 films which often involved my son and my husband because they were around. I made my own motorcycle film a la Kenneth Anger, a karate film - small editing exercises which were never shown. It was partly to get Ryerson out of my system, to

reconnect with myself, to rid myself of that professionalism. The marriage ended and I moved to New Brunswick. I was teaching at a community arts centre, and started making little things in super-8 with the boats, the shapes of the waves, the rhythms of the water. Just to do it. And then I made *Opus 40*. It was about the people in the foundry there. Then I made *Transitions*. And David Poole saw it. He was working at the Canadian Filmmakers Distribution Centre. He said why don't you distribute this? But I never thought even with those two films that I was making them to show others, I was just making them. And I think I do better that way. The first film I got a grant for was *A Trilogy* and I felt watched, like there were expectations, that it should be something that people want to see. I think it tightened me up. Even now, I feel better when no one knows I'm doing anything. MH: Tell me about *Opus 40* (18 min. 1979).

BS: I taught in a community arts centre where we wanted to use the arts to help students think creatively, to make them more active in what they were knowing, and to involve them in an artmaking that made sense with their living. One of these projects brought us into the foundry. There were two main employers in Sackville - one was the foundry and the other was the

university. It was a difficult mix and often in their school lives, the foundry kids seemed divided from their family life. So we went to the foundry as a school. There were two parts to the foundry - an old one and a new one. The old one made moulds out of earth imported from

... an accumulation of the everyday, more through a glance than a look. Less a controlling gaze than an observational one.

France. They would pack the earth down and pour molten iron over it which hardened to form parts for wood burning stoves. The modernized foundry made electrical stoves but we were interested in the older foundry. They'd used the same process since 1837 and the men who worked there thought of themselves more as craftsmen than the assembly line workers in the modern plant. So we brought the kids in and they drew the men's gestures, or



Above: *Opus 40* (1979)
by Barbara Sternberg

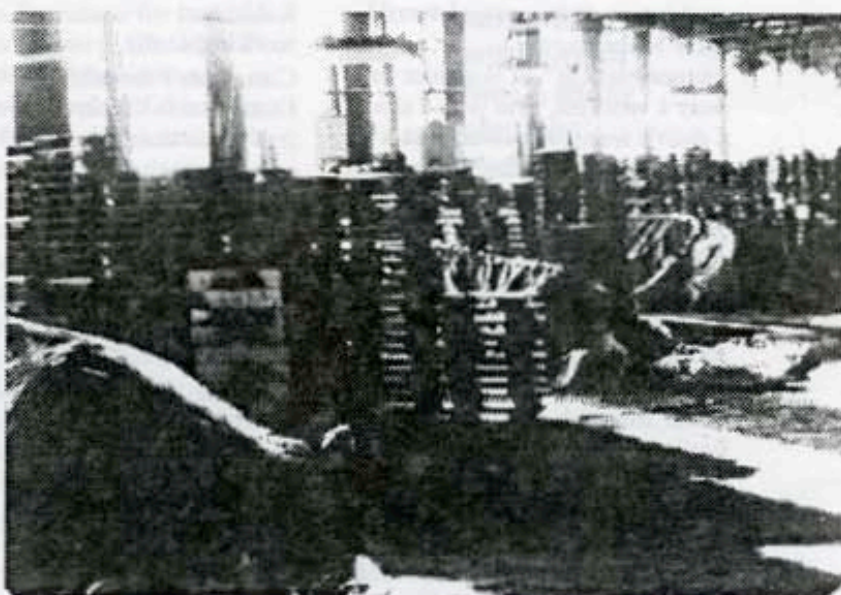
made rubbings, or sound collages with interviews of their parents, all this collected from the life that was there. I liked coming into the foundry and wanted to ask the men about repetition and finally to make a film about repetition. I was thinking about habit, ritual, the sun rising daily. Both the building and the work it contained were very repetitious. So I made a plan on paper and interviewed the men. *Opus 40* isn't my fourtieth film it's a reference to their fourty hour

thought of the black part like a bass rhythm in music. My plan was to show a single man working in both parts of the image, top and bottom, only shot at different times. It would be the same gestures, only making different moulds. So it wouldn't be a strict repetition. But almost. This was all done in-camera - there's a Fuji super-8 camera I borrowed which allows you to rewind. I rigged up a matte box and stuck paper in it to block out parts of the image or introduce

monumental or create a sense of awe in the viewer. I think the first time it clicked in me was seeing a Herzog film which just reeked of the Beautiful. I was so impressed. It was about making on a big scale. Power. And about what he had to go through to get these shots. But there's a certain contrivance in that which insures that everything in the frame is carefully made an image. I feel better keeping things smaller and rougher. My stuff works through an

"..why aestheticize this experience?"

Right: *Opus 40* (1979)
by Barbara Sternberg



work week. It starts out as if it's going to be a documentary. The camera walks into the factory cinema verite style and you hear a voice asking, "How long have you been working at the foundry? Which area do you prefer?" And then the film begins to perform its own form of repetition, the image divides and divides again. Then the interviewer asks, "How do you handle the repetition?" But there's no answer on the soundtrack, you don't hear the voice-over again until the end. The film cuts to an image split in half with the workers on the top and black on the bottom. I

colored filters. I wanted to include myself in the process of repetition on the physical level of my gestures. I wanted to include me in this process so it wouldn't be as if oh they do that and I make films. Because film is founded on repetition. The claw runs up and down. The shutter goes round. And I'm moving these filters in and out of the box.

I never used the best footage I shot because it didn't fit my plan - the pouring off of the moulds in the afternoon. It was too beautiful. That's one of the differences in the way I work. I don't like to use images that are

accumulation of the everyday, more through a glance than a look. Less a controlling gaze than an observational one.

As I shot I introduced filters in front of the image - orange and blue filters to create two poles of colour. To foreground the act of filmmaking. Also the sound changed. The sound of the foundry slowly gave way to the sound of the projector. Then I took the split image and shot it off the wall to create further repetitions in the image and this move is doubled on the soundtrack where the sound is channelled through an echo

machine where it's made to double on itself. The image becomes more fraught as if all the days of their working were happening at once. Then I repeat the question, "How do you handle the repetition?" And the man answers, "What do you mean?" (laughs) It's so wonderful. He says, "I come in every day. I have so many moulds to make and I do this task". He's been here for twenty five years and for him the work doesn't have the negative labels we might attach to it. Gertrud Stein wrote of the history of each of us coming out in our repeating. Repetition can become deadening when you don't notice all the small differences in it. I thought the workers might complain but they didn't. *Opus* was invited to a MayWorks screening which annually celebrates labor in art. All of the films in the program were documentaries complaining about working conditions. Except mine. Which was experimental. Some people were angry, saying how dare you make a film that accepts this? Why aestheticize this experience? I didn't take the opportunity of filming to help change conditions at the foundry. Whether a film could really change it or not is another issue. I felt if we could come back to being connected with our labour, we would be more human. The film is an experience of repetition and not finally about their work. The film is not about something, it IS something.

Opus came out of notions of repetition which were more intellectual than lived. In *Transitions* (10 min 1981) I wanted to make something more personal. It always felt there was a time lag between events and their recording, that events in film were inevitably a re-creation. Film suits memory very well, its making is always a going

back. But I wanted to make something that wasn't over before I made it. I wondered if I could make a film about the present, a perceptual documentary perhaps. I began to shoot with an idea in mind - I would recognize things I saw as 'right' and film them - the evidence of wind on snowbanks or water or hay for instance. But again I didn't want to shoot it like *Nature Beautiful*. No capitals. You write in your journal, you collect bits of film, you talk to people and at some point it comes together enough to think oh, this is a film. I was thinking about a state of transition which is characterized by the fact that nothing was singular or clear. I felt there should be a lot of motion, that the film should never rest so you couldn't make easy orientations. I wanted to layer images for the same reason, to have them play overtop one another so you can't just make out a single thing. The way your mind works. When you're agitated the past, present and future, if there are such divisions, are going on at the same time. So I had these fragments. And some ideas on how to treat them. But I needed something to unify the material. So I made a narrative ground. I shot a woman in white on a bed whose sleepless and agitated. There's other images of her as well - walking on a river bank with a guy, someone touching her face, her in a restaurant, sitting in a chair with her knees up. But I worried that the central image of her in bed would overdetermine the images that showed overtop of her - that they would be read as her dreams or something like that.

MH: There's a very brief shot of her walking with a man and all of a sudden the whole film aligns itself around this image. There's been a relationship but now she's alone and can't sleep. Obviously they've broken up. Why? She's

having nightmares. Something about her past. And I wondered at how little it takes to make a story, and how much it takes to conjure something else.

BS: *Transitions* came out of waking up afraid everyday. Terrified. That's what occasioned the film. I wondered why we had to get up. To face every fucking day. Some societies create this feeling of disorientation and fear and confusion as part of an initiation rite which provides passage from one state to another. For me it was something else. The soundtrack consists of two voices whispering. The difference between the two is that one is talking about personal things taken from my journal while the other is quoting from a physics text. The journal stuff talked about the face of my mother. One day I just realized how long I'd spent looking into her face so I wrote about...

MH: How much of her life was in her face?

BS: How much of her face was in my life (laughs). Later the same voice describes a conversation where my mother says, "He's your husband. Do what he says - it won't hurt you to meet his parents".

MH: This track is a lot more buried than the other one, I've never heard any of this stuff after seeing the film a dozen times or more.

BS: I was more concerned with having a personal tone than having details spelled out. A friend of mine felt the film was about the space women now are in between mother and husband - neither is tenable. She described the film in terms of a power relation I hadn't thought of. The woman in the film wants to live in the present without the expectations of the future or the visitations of the past. To be awake to life, not back in the womb or sleepwalking. The voice-over keeps alternating

between: 'it's windy, I think I'll go to bed" and "I must get up... feel the wind." So sometimes the voice carries minute descriptions of physical activities - walking for instance - to try to get the mind to focus completely on the sensations of the present. In the end the voices are laid slightly off one another so they create a tick-tock sound. You can move them so far apart that they sound like an echo, or so close that they bang together and you can't make out anything. But if you move them off a little bit you hear them both ticking back and forth. The last line asks, "Do we have to be aware of every moment?" In all my work, I feel it's too dishonest to provide a resolution - as if I have the answers. So she stays on the edge of the bed. The film whites out and leaves us with the question. And her with the choice.

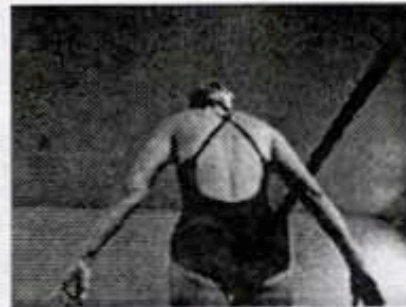
MH: I felt the two voices come together in the line that asks, "What more frightening thing could there be than there is a present moment?" I understood this as the possibility of an infinite present, that we could develop a kind of attention that would extend the simplest activity forever. Like releasing the shutter on a camera for instance. It's a gesture that defies mortality in a way, because it speaks of moments without end. In spite of *Transition's* incessant flow of images there's some that return obsessively, that remain distinct from the rest. And these moments are obviously experiences that have left such a great impression that they continue to circulate, to mark her. Perhaps the accumulation of these moments is what she recognizes as herself. What's terrible for me is the sense in which they're irrevocable. That there's no turning back. That the next moment I could think or do something that will continue for the rest of my life. That each

moment of our living bears this infinite consequence, and that the images we make constitute a place of perfect memory, where we can return to these consequences, where we can learn to travel in time. Our movies are really a precursor to time travel. A new kind of understanding of time but also a new kind of understanding of morality. Of responsibility.

BS: Yes The clearest memories I have are in photographs. This film, like *Opus 40*, is also about repetition. What's memory if not the order of our repetition? Or history? Or identity?

MH: Let's talk about *A Trilogy* (46 min 1985)

BS: It's framed by a woman at the edge of a pool. It opens with her about to dive in and closes with her dive. The second shot of the film runs eight continuous minutes and shows a man running along a dirt road. The road is tree lined and narrow so it's as if he's traversing this passageway. The camera tracks alongside him. A male voice-over recites fragments from a story: "Duration didn't come into it". Or just: "Time". "Water". Things like that. There's suggestions of death. I actually asked him to talk about what it would feel like to drown and cut his response into fragments. A scrolling text follows which lists historical events. Then there's six kitchen scenes which show a couple in the morning having breakfast before they go off to work. You hear bits of dialogue about whether the repairman is coming, or whose driving who to work. Then a baby carriage is introduced, and a baby which each of them take turns feeding. Meanwhile news reports relate an airplane crash at sea. A second text follows, this time instead of a list it takes the form of a narrative which relates the initiation rites of the Karadjeri people (in Australia). In order to prepare him for adulthood, a boy is circumcised while the villagers



Above and opposite:
Scanned frame blowups from

A Trilogy
1984

He comes into his own, but he does so inside a system.

mourn his death, they mourn him as if he died, and he is cast out and goes through this harrowing experience and given a new name and told about the existence of the tree of knowledge. The next section follows a young boy running up Silbery Hill in England which is a neolithic mound, a fertility symbol. Like *Transitions* this section is pictured in layers - images seen in superimposition. So we see the boy on the hills rolling through images of water and volcanoes erupting and a pregnant woman. Very archetypal images. This sequence culminates in the cutting of the umbilical cord.

MH: Doesn't it suggest that each of these separations replay this initial loss of the mother?

BS: It's cyclical. We've been listening to letters from the mother to the boy which lead us to the cord's cutting - and then we hear the boy's voice for the first time. He's talking about his choices for the next year, his subjects at school. I thought it would be too utopian to show him being free. He comes into his own, but he does so inside a system. So he has a voice, but he's speaking about school. The world is organized into subjects of knowledge. Geography. History. Math. A third scrolling text follows with a list of questions. Then the three stories - the man running, the couple in the kitchen and the little boy - all find their endings. The man runs up a hill and the camera stops and lets him move towards the horizon. The couple are always seen in the morning but today is Sunday so for the first time they're not getting ready for work. You can see the backyard

and she takes the baby in her arms and goes out of doors. The boy runs up the hill and rolls down

without the intervention of the other image layers. The woman dives into the water and the film ends. Over the closing credits a piano is practising scales, continually missing and beginning again.

MH: It feels that the film's involved in bringing different people together with experiences that they've either forgotten or never learned how to remember. It seems especially directed towards the males in the film who are always running, unable to look back and take account of what's past. Their running seems both a forgetting and a denial, their obsessive solitary fleeing the communion of their past.

BS: I was thinking of the 'running' as 'living' - for which we can't 'know' the beginning or end. Five years after I finished the film I read *The Mermaid and the Minotaur*. The author posits that the male world of work and enterprise is based on two things. Firstly to create a world distinct from the mother who provides our first experience of ourselves when we're powerless. We escape this lack of power by latching onto the 'not-woman' - the man. The father doesn't remind us of this period of helplessness or powerful women we have to distinguish ourselves from, and gain power over. So the male world of work is founded on signing, on creating identity, and an important aspect of that is to control women, to exert power over them. Secondly the world of enterprise is part of our denial of death. Even when



women enter that world they do it vicariously through the achievements of sons or husbands. Or they do it in support - the women behind great men - as secretary or nurse. So they're allowed in but only beneath men. Her thesis is that until you have both men and women nurturing children through that helpless stage of the first couple of years, this will continue.

MH: But aren't these polarities drawn together through memory? To re-member or bring back again is an acknowledgment of death. Because going back always returns to the gravesite, to the acknowledgment of those already dead.

BS: The child dies to become an adult but the mother dies also. The rituals that remain to us negotiate this passage between states. These old rituals of earth mounds and fire and water aren't active for us anymore. Even as I put them in the film, I did it with the understanding that they weren't the same for us as the builders of the mounds or carvers of rock. But there's something that remains, and these traces are felt in our everyday life. We don't have to go somewhere else to find the mystery of that connectedness. It's always there. And we have flashes of it - some image, some moment that stays with us. Unaccountably.

The couple who appear as if out an advertisement for the

desirable life are finally animated by the presence of a child. It's not the only signal of life's mysteries but it's an obvious one. We don't have many rituals. We have habits. But a child brings us closer to something else. I wanted to fill the film with the mystery of the everyday, of those moments which we haven't learned how to attach words to yet, when you feel everything is different but you don't know what it is. Like the hair on the back of someone's neck or a young girl's running across the road. You feel something. Like memory. Or the understanding of those already dead.

MH: I felt that the camera pans over Silberry Hill and the child's rolling ascents and descents marked a reinvention of ritual.

The camera passes over this landscape again and again, as if repeating incantations in prayer or verses in a song. Your son finally appears inside these pans, as if lured by this rhythm and the two of you begin a movement that is unmistakably cross-like. Your gestures tend towards the horizontal while his move up and down. Together they form a crossroads, a meeting place which is the image. The cinema releases him, it lets him go as an individual at the same time that it draws the two of you together in a shared understanding. In an image. You have flown across the world to bring him to this hill, to bring him to a place where you can impart some last understanding. The memory of your time together. That night of

nine months. And he is rolling over earth, he shows in his gesture that he understands the unmistakable connection between the two of you, and understands also that it is time for him to leave. It's a remarkable section.

BS: It's as if the hill is trying to reclaim him. As if he's trying to be free of it. And the women's voice is trying to hold him at the same time. And then he has to let go. Separate.

I got money for this film for the first time. My first grant. I came to Toronto late in 1984 just after I thought the film was finished. I had a fine cut and was ready to mix. Then I found out all my tracks were no good because they'd been transferred

improperly. I thought I would die. So I retransferred the sound and cut it back again. And started making changes. Then I started changing the picture again. And redid the mix and finally released it the next year. MH: It's a film that's done very well.

BS: In terms of experimental film I've been fortunate. But the fact that it's been programmed doesn't necessarily give me confidence that people think a lot about it.

MH: Why's it being selected then?

BS: Well... Moving to Toronto introduced me to the politics of exhibition - how and why certain works get picked. A lot of it is WHO gets picked. I think my early films were considered good apart from the identity of its maker. There wasn't as much consciousness about being a woman artist. Now we're in a very self-conscious phase of change. Because my work was taken up by a largely male faction I was ignored by feminists for a time. As if I'm part of a male thing. Or perhaps my films aren't as 'feminist' in subject matter. There's also considerations of race... all this is important to open the canon up, remove its stregehold but it's complicated. The danger, of course, is 'political correctness' being adhered to mindlessly. I see other filmmakers much more active in getting screenings for their work but I haven't done that and I don't care to. Some people are smarter about distributing their work than making it. There's a lot of energy that goes into seminars and posters and distribution these days.

MH: Does this focus on distribution signal a shift?

BS: The equation of money with value predominates and that's a problem in film. I'm not trying to romanticize poverty. But does



Above:
A Trilogy

by Barbara Sternberg
1984

money make the art better? Give it more substance and impact? The sense of surface and advertising that permeates our world is also permeating our work. Which is not to say we should live in shit. But this feeling that making slicker work makes us better artists is not necessarily true. It's almost as if we're trying to impress people.

MH: But because our country is so geographically large with a small population we've tended to invest a great deal of authority in federal institutions, an authority which is just breaking down now as the feds realize they're broke. These burgeoning federal bureaucracies have asked for a more upscale kind of work in keeping with the agenda of the conservative government. Before Telefilm and Ontario Film Development Corporation and BC Film and Sask Film no one talked about feature films much. This has all changed in the last five years. The regions are simply responding to the centre again. And there's the growing feeling that there's no public face left for fringe film - no exhibition circuit, no series of venues that have taken hold over the past ten years of production. While there have been screenings in the past these never reached a critical mass, never taken hold. It's in the absence of the possibility of theatrical exhibition that makers have decided that this kind of filmwork has finally become too hermetic, too enclosed. If it requires a more familiar face today perhaps it's only because it's been talking to itself so long. About itself. It needs a dialogue now. To talk to someone else. About something apart from the cinema.

BS: The opening shot of my next film is going to show people talking in sync so the audience will think it's a real film. 'A feature'. So people can relax. (laughs)

MH: Do we need an audience for this work - do numbers matter? Is there a certain point where public attention wanes so completely that you have to say okay let's pull the plug on this. What if no one comes?

BS: That's fine. Then I'll make it for myself. I think the work has an effect nonetheless. Things exist in the world. Look at Gertrude Stein - she was forced to publish most of her work herself. And this work continues to be felt. I don't think it's entire impact, its implications have yet been realized. But the fact that she wrote what she did, when she did, changed everything. Which is not to argue for dead authors. But if she'd made the decision to stop work based on her audience she never would have written anything.

MH: Why is it important to make fringe film?

BS: Why is it important to do anything? I just do it. What sustains public attention isn't necessarily good. It's better for me to make this work than do horrible things to people. If the role of art is to ask us to go deeper, to remember certain things, where else is it going to come from? Apart from art. Is it going to come from a film that supports the status quo even as it's attempting to critique it? Even if it's against the Gulf War for instance, to show how terrible a war is, this work still supports the system.

MH: Because of the formal values the film entertains? You feel there's a political value implicit in formal difference?

BS: They may be taking on a subject that they feel is controversial but in a way... It's not just a question of form, but of asking certain questions they can't afford to hear because finally their work needs to sell.

MH: Tell me about *Tending Towards the Horizontal* (32 min 1989).

BS: I was in Moncton, New Brunswick walking past houses and there was that moment, you know, of looking up when something just clicked, and two years later it was *Tending*. Around that experience I began to collect material about houses and bodies. Reading books which seemed to relate. I didn't want to use images as symbols the way *A Trilogy* did. I wanted the image to be more incidental, to cast away the signified, I wanted to communicate something else. I didn't want someone to view the image as a series of identifications of words - house, person, car, building. I didn't want someone to read the film, I wanted someone to see it. So I was collecting images I knew I had to have without quite knowing why. Then I met this woman Frances Daigle who was a French Acadian writer who'd seen some of my work and she said I'd like to work with you. I thought this would be a good way to allow the words and pictures to become more fully themselves. To let her write the words for the soundtrack, and for me to make the images.

The film pictures houses, initially presenting them as they are, and moving to a point where they become light, shadow and colour. For their occupants these architectures mean home, but for a passerby they remain a divide, a line between inside and out. Something is going on in there but I'm out here, and the structure that's holding us apart is endless and immovable. So I took the light of the window, the orange light, and allowed it to fill the whole frame so that we could see the scene inside out. The film describes the dissolution of these rigid structures until they become alternating passages of orange and blue light. The substantial and permanent is subject to change and

transformation. These are the two colors natural to film so the film's end signals a return to materials which rhymes the orange window light and blue skies. The orange inside light is related through colour to bodies and tree branches...

MH: On a scientific level it would be that moment where you experience a table as a bunch of atoms. Was the architecture important?

BS: When a child draws a house s/he makes a rectangle with a triangle over the top. And the opening houses look like that. In the middle section I wanted houses that were increasingly covered by foliage and vines, that showed some merging of architecture and surround. A newspaper reviewer wrote that they were 'middle-class' homes but I wasn't thinking about that - I was simply thinking 'house'. For me. But in Toronto now everything recalls class, race and gender.

MH: Throughout *Tending* I felt we could be looking at anything, the show of houses was immaterial. This seemed the real aim of the film - to do away with the fact that the image 'stood for' something. And attempting to describe it in words could only be misleading. Maybe we could say that the film is crafted out of a certain kind of knowing. A way of living in the world. And it's this that it imparts to its viewer regardless of what it shows. It's like the women described in the voice-over text who sits in the library reading any book. She doesn't care which one. Because the feeling she carries is already there. How did you arrive at the title: *Tending Towards the Horizontal*?

BS: At a certain point I'd shot footage that had a split image like in *Opus 40*, but now split horizontally and vertically. I was trying to choose between the two and finally discarded them both.

But before I did I remember saying to a friend, "Oh, I think I'm tending towards the horizontal". And she said that's the title of your film. (laughs) I don't give a lot of time to titles. For some people the title is the work. Some people's titles are so fabulous I don't need to see the films. (laughs) The camera's motion past the houses is horizontal. It has 'horizon' in it. And horizontal is ground, earth, female, landscape. It implies relational, next to. In Gaile McGregor's *The Wacousta Syndrome* she analyzes Canadian literature for its ideas about this country. She identifies an emphasis on horizon and context and speaks of the house as personal boundary and limit. MH: You called your next film *At Present* (18 min 1990). How did it start?

BS: I was teaching so I didn't have a lot of time to work on film but I wanted to keep my hand in. I had this footage I liked and wanted to make something with. And I kept seeing all these male Toronto filmmakers making work about love. So my film is a response to these films. Shall I describe it? It has three sections. The first shows four individuals in four settings - two men and two women. All four are framed by houses. A man in a doorway looking out of the house he built, a man smoking, a woman who alternates between picking through broken glass and potting flowers and a woman sweeping a studio floor. The soundtrack over each relates a parable. Then there's a house beautiful type of apartment, and I run into the shot. Because one of the features of these male films is that they would always appear in their own films, so I thought I had to show myself somehow. So there I am primping in a chair, trying to fit myself into a life where I obviously don't belong. In the course of making the film

They are playing a game. They are playing at not playing a game. If I show them I know the rules they will punish me. I must play the game of not showing I know how to play the game.

R.D. Laing

Below
and opposite:
Production Stills from

**Tending Towards The
Horizontal**
by Barbara Sternberg
1988





I interviewed a number of men about love. One voice-over begins with an evocation of media clichés - he talks about falling in love in Paris, about the Hollywood romance contained in *Casablanca*, and about his childhood in Niagara Falls which remains the honeymoon capital of the world. Then there's a chorus or middle section where another male voice asks, "What's involved in love? Is it power, is that what we're talking about?"

With a single exception all the voices in the film are male. Because I wanted to make a film about love that men would hear. If I had women talking, men would think it's a woman's problem.

MH: So this is a film addressed to men?

BS: Well both men and women really, but for men to hear better they had to be addressed in their own voice. As the voice-over continues to speak about the body and its traces the images change. They move outside now, they're not so enclosed, and you don't see as many couples. People are in more contact with their environment. We see people setting fire to a field and a woman's voice reciting from R.D. Laing, "They are playing a game. They are playing at not playing a game. If I show them I know the rules they will punish me. I must play the game of not showing I know how to play the game." Another male voice begins more tentative than the last accompanied by the rising

sound of women laughing. The burning field is superimposed on a number of naked men taken from pornographic magazines. Another voice intercedes. It says, "Love, hate, he, she, it's all the same - isn't it? And the images of fire return to the apartment with a series of snap zooms which break open the space so that the house structure which is the support structure of this coupling opens up to another formulation of love which is more encompassing. The film goes to light and the talking becomes laughing. The beginning of the film showed an aboriginal man opening his mouth as if screaming or calling and a last shot shows a contemporary, an older man from this society, again in silence, and he's looking out at the audience, and then he makes this little smile. And this smile is really the beginning.

MH: To risk an obvious question: why the aboriginal beginnings? He feels like the image equivalent of 'once upon a time' - a kind of prelude to this male intercourse. His silent shout evokes a flash of light which lands us inside a Toronto living room. At present.

BS: I remembered that shot from a television documentary I saw in St. Johns eight years ago. I didn't know why but I knew I had to have that shot - it was the only one I took intentionally for the film. So I tracked it down and shot it off the Steenbeck. It was important that it was a shout, that you heard nothing, that there's an expression coming from the mouth that wasn't words - because the rest of the film was full of words. It comes before the title because it's before language in a way. Like laughter is before or beyond words. What did you think of the film? You're in it.

MH: It's your best work - the light is clearer here and the montage is lovely and always

unexpected. I could move alongside the changes without feeling either that I was being hijacked or that I was completely disoriented. It struck a number of very different emotional registers and managed to negotiate them with a real elegance. It also has the angriest section I've ever seen in your work which you pointedly ignored in your description of the film - a section which plays over my voice-over. It shows a number of gay porn images of men naked, erect and burning. Mutilated by fire.

BS: Or 'on fire', 'burning', 'hot'. The fire theme was introduced with the burning fields which are fired every spring to burn off old grass and supply nutrients for new growth. And this burning field footage was actually from an artist's (Bill Vazin) site piece. *Art/fire/spirituality*. Layers of meaning. But as to the choice of male nudes... I wanted to show men what it was like - to show their bodies so I put their bodies up there. As if they're images of love, or whatever the excuses always are for always doing that to women, for putting us on display. As if images like that had anything to do with love. As if they were about anything but power. The film is moving towards a more open and encompassing view of love which is no longer oriented to some exclusive "I love you". But this section marks a regression. It speaks of a dividing off, and the objectification of the Other that comes out of fear. But there's a lot of laughing in the film, even in that section. So you could say that women have the last laugh. (laughs)

MH: And the title?

BS: I was going to call it *Love Me*. (laughs) I called it *At Present* because it's like the end of a sentence - the way we are... at present. This is sort of where we're at, a news report on the

state of love. It's also a questioning of where the present is - is the present the aboriginal image that opens the film, or the apartment that it moves to? Which are we present to?

MH: The film is about you talking about men. The way you do that is to ask men what they feel about women. But those looks aren't meeting. They don't come together to make contact, they're always awry, always isolated. Which follows from your imaging of people in previous work, where they are invariably viewed moving in isolation. But this movement isn't taking them anywhere. *Tending* is a road movie - going where? Your son is running up the hills of England only to roll down again. The sleeper in *Transitions* never leaves the bed though there's a constant flow of images. The worker in *Opus 40* is always in motion but always appears to be doing the same thing.

BS: But that's all there is. There's no place to go. I make films that I wouldn't like as a viewer. I wouldn't go to my own films. The stuff I like is not the stuff I make. I like Snow's work. I like conceptualist, minimal work. And yet my work is multi and messy and accumulates meaning through fragments which are layered and which are more personal. Seeing work and making it are like two entirely different things.

MH: Do you think criticism is important for film?

BS: Because film exists only in the time of its projection it's crucial that there be writing. Writing endures. It gives work continuity. Many more people have read about Mike Snow's films than actually seen them. It's given that work an existence it wouldn't have otherwise. But who will write? Maybe criticism should come from other filmmakers - but the way we show our work is no good for discussion. And filmers don't speak to each other about each other's work. We're afraid. People work alone. Personally I get confused by other people's opinions while I'm working. Painters make reams of work that never gets seen. But that's a

weakness in film - if you make it it has to be seen with a poster and press and stuff. I think we shouldn't worry about it so much. There's lots of work and the good work will stay around somehow. And if not, so what?

On the other hand there aren't a lot of people writing on avant-garde film. And we've seen how women's art was written out of existence. We know people like Germaine Dulac and Maya Deren because they wrote on film. So even while we're trying to get away from so much talking, and so many words...

Below
At Present
1990



Barbara Sternberg Filmography

- Opus 40** 18 min 1979
- Transitions** 10 min 1982
- A Trilogy** 46 min 1984
- Tending Towards The Horizontal** 32 min 1988
- At Present** 18 min 1990
- Through and Through** 60 min 1991



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13 mins., 16mm, Animation
A young boy discovers that he can be different but still be accepted by his friends.

Milan Chevlov

DIZZY

35mm Feature

Milan Chevlov

THE BIG CITY

35mm Feature

Adam Ciolfi

CLOSE-UP

Half-hour, Drama, 16mm
The repercussions on a young woman who has videotaped the kidnapping of a young girl.

Andrew Davis

100% FRESH

24 mins., Drama

Avra Fein

THE MAN WHO COULD EAT TOAST WITH ONE HAND

30 mins, Personal
Documentary, Hi-8 and S-8 film

James Hurst

WORKING CLASS HERO

30 mins., Drama, 16mm B&W
Joey's gonna make them pay.

Sky Gilbert

MY SUMMER VACATION

Maureen Judge

NEAL AND BETH

Feature Drama
A road movie on the sidewalk. It takes place during the earliest time of spring, that transitional time when the bleakness of winter is pushed aside by illumination and hope.

Glace Lawrence

HOLD ON SISTAH

30 mins., Drama
A look at black women and their relationships with 70's, 80's and 90's men.

Julie Ouelton

MEN I HATE

30 mins., Black Comedy,
16mm B&W

Julie Ouelton

THE OBJECT OF COOL

15 mins., 16mm, Colour
The effects of media on women. Featuring music by Chicken Milk.

Rosamund Owen

KISSING STRANGERS

Feature Drama
A family of liars and the unravelling of their mutual deceptions.

Kalli Paakspuu

A THOUSAND AND ONE CUTS

60 mins., 16mm, Colour
A performance film about censorship.

Kalli Paakspuu

THE COLONIZING GAZE

Half-hour, Video
A social history of photography in Canada.

Jeremy Podeswa

REBEL GIRLS

Feature Musical, 16mm
The Clichettes star as three small-town bad girls with big time dreams. Set in the early 60's, the film is a satire of pop culture as well as a commentary on gender stereotypes and sexual attitudes of the recent past.

John Porter

UNTITLED

Multiple Film/Performances
Shadowplays, Light Dances.

John Porter

UNTITLED

Multiple Film/Publications.
Paper Comedy. Films to take home.

John Porter

CINE ZINE

Multiple Film/Publications.
Paper documentary films about film artists in Toronto. To take home.

John Porter

UNTITLED

Video.
Personal documentary of Bicycle couriering in Toronto.

There are inevitably omissions from this list due to several possible factors. Please call Sally at LIFT or Daniela at LIFT or Daniela at 537-2496 to update us on your filmmaking activities.

John Porter

FIREWORKS

1 min., Light/Performance
Glow-in-the-dark Group Safe Sex inspired by Kenneth Anger #2.

Ramiro Puerta

FRONTERRAS AMERICANAS

24 mins., Drama
A film about the perceptions and stereotypes of North Americans toward Latinos. Based on the play by Guillermo Verdicchia and starring the author.

Ramiro Puerta

CULTURE SHOCK

90 mins, Drama
Two young professionals from Colombia arrive in Toronto after one of them receives death threats from drug barons. Their life here becomes a problem as one adapts and the other doesn't.

Farzad Sadrian

SHADOWS

60 mins., Drama
A film about a young Iranian refugee, his flight from Iran, and the trials of his new life in Canada.

Farzad Sadrian

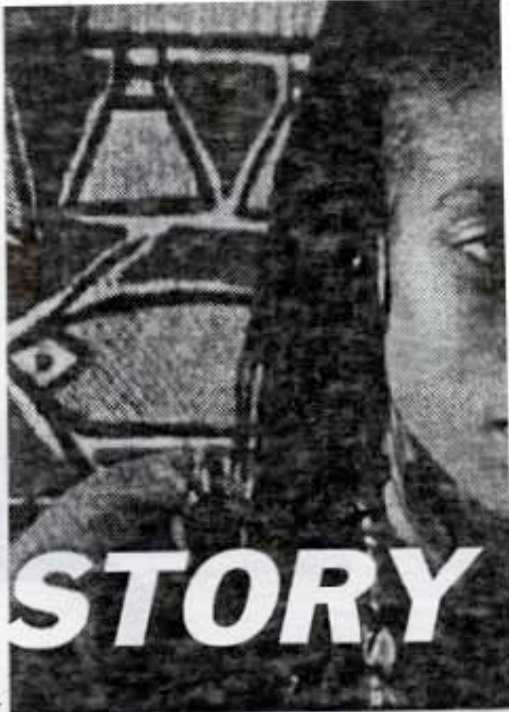
BEYOND THE RED LINE

30 mins., Drama
A film exploring the friendship between two men; an Iranian immigrant and a Canadian-born man.

Daniela Saioni

MY HEART IS A TOWAWAY ZONE

24 mins., Comedy/Drama
A film about an Italian-Canadian woman and her sexual relationships with two genders in two cities.



Lori Spring

FLORA & FAUNA

95 mins., Feature
A film about a group of characters whose lives are connected to, and revolve around, a garden.

Ian Stranks

BLACK SUN

Feature Drama
A coming of age story set in the North.

Mark Tollefson

BONDAGE, BED & BREAKFAST

Half-hour Drama
A mom & pop bondage operation in rural Ontario.

Mark Tollefson

DESIREE'S WISH

Half-hour, Comedy
A professional woman wrestler and her precocious 7-year-old daughter drive across Northern Ontario in a Winnebago.

Nadine Volcin

MUTATIONS

15 mins., Experimental Doc., 16mm
A short film about multicultural people living in a multicultural society.

Tom Wong

AAAAA...BANANA BREAD

Half-hour, Satire, 16mm
The story of a unicultural clash between two Chinese families, one from Hong Kong and one Canadian-born.



BOARD

collected by Daniela Saioni

IN PRODUCTION

Mark Hesselink
**PUNK, PROBABLY
HARDCORE**

30 mins., Doc., 16mm
Through the use of archival and original material, the film will reconstruct the evolving and often contradictory history of punk in Toronto.

Glace Lawrence
**WOMAN BEHIND THE
CAMERA**

Video Documentary shot in Ghana and Canada

Carol Mark
FISH WITHOUT BICYCLES

30 mins., Documentary
A film about women who have gone through a crisis in the milieu of psychotherapy.

Andrew Munger
BRING THE NOISE!

30 mins., Doc., 16mm, Colour
A film about rap music and hip hop culture that has emerged in Metropolitan Toronto in the past few years. Bring the Noise! attempts to illustrate and situate the politics of production, distribution and performance of rap and hip hop culture in Toronto.

still from
Good Hair,
Pretty Hair,
Curly Hair by
Andrew
Davis

Kal Ng
**THE SOUL INVESTIGATOR -
HIDE THE WIND**

40 mins., Drama
A mythic story that centres on a mysterious wound on the hand of our protagonist - a young Chinese real estate agent, a middle class man who came to the land of the free with his family. The story follows his quest for the great secret behind the wound that might be true to everyone living in our age.

Midi Onodera
SADNESS OF THE MOON

Feature Drama, Super-16mm,

Iris Paabo
TEKNICLY INKORECT

5 mins., Animation, Exp. Docu-
drama
An animated work on the exploitation of Third World women in the production of computers.

Kalli Paakspuu
DO NOT ADJUST YOUR SET

50 mins., Video
A documentary about censorship featuring the artist's perspective.

Jeremy Podeswa (Dir)/
Camelia Frieberg (Prod)
ECLIPSE

Feature Drama
A depiction of 10 relationships representing a cross-section of society.

John Porter
SCANNING

Variable Length S8 Film,
multiple performances.
Landscape and Cityscape documentary/Dances.

John Porter
FILM BUSKING

Variable length S8 film.
Promotional and documentary films made for the street.

John Porter
TOY CATALOGUE.

Variable length S8 film.
Documentary of cheap, small toys.

Jessica Raum
**LIKE MOTHER, LIKE
DAUGHTER**

Half-hour, Doc., Betacam and S-8
A musical mom is commissioned to write a concerto for her daughter, Toronto-based violinist Erica Raum, to perform with the Regina Symphony. The filmmaker, mom's other daughter, goes to Regina to document this rare event. A film about nurturing a love of music.

Shay Schwartzman
A LITTLE THING

2 mins., 16mm & SVHS

Diana Vazquez
NIGHTHOUSE

10 mins., 16mm, B&W and Colour
A film to accompany a dance performance.

IN POST-PRODUCTION

Milan Cheylov
UNDER MY SKIN

Feature Drama

Milan Cheylov
THE NIGHT I WAS WED

18 mins., Drama

Marc Cukier
**CHILDREN OF THE
SHADOWS**

24 mins., Doc., 16mm, B&W
In 1988 a Belgian magazine published a feature article about

the Belgian underground which Jewish children used to escape from the Nazis during the Holocaust. The filmmaker's mother was one of these children, and somehow a 45-year-old photo of her was printed on the magazine's cover. This was the beginning of a journey back to Belgium and into her past. Her experiences as a hidden child during the Holocaust in Belgium are recounted in interviews and stylized dramatic reenactments.

John Detweiler/Renee Duncan
YEAR OF THE SHEEP

60 mins., Comedy/Drama,
16mm, B&W
Two people try to leave an apartment and go on holiday.

Judith Doyle
WASAGA

Feature Drama
A drama with documentary elements, tracing the relationship between a woman and her driving instructor during a working vacation at Wasaga Beach.

Camelia Frieberg / Merrily Weisbord

LEAVE THEM LAUGHING

Feature Doc., 16mm, Colour

Sky Gilbert
MY ADDICTION

Aub Glazer
FIRE ON THE WATER

20 mins., Exp. Drama, 16mm,
Colour and B&W
The trials of a father and son who embark on a seasonal pilgrimage to flyfish undiscovered waters.

Maureen Judge
**WOMEN AND WORLD
WAR I**

60 mins., Documentary
A film that looks at women who went into the labour force during WWI.

Marc Lafay
HILL AND VALLEY

30 mins., Drama
A family crisis in a landscape.

Heather McKinnon
abstraction in blue

13 mins., Exper., 16mm,
Colour

POST PRODUCTION

Mehra Meh

SIBLINGS

25 mins., Drama

A long-standing rivalry between a brother and a sister comes to a head when the sister arrives to visit their dying father.

Ron Murphy

PEDESTRIAN

30 mins., Exper. Drama

A postmortem exploration of one man's life.

Michael O'Hara

DONUTS, PEOPLE AND THEIR DREAMS

30 mins., Doc., 16mm, Colour

A film comparing the public awareness of dreams with that of 4 diverse professional dream analysts. The public interviews take place in donut shops across Southern Ontario.

Julie Quellan/Laurence Bortnick/Mark Tocheri

LAMB TO THE SLAUGHTER

13 mins., Exper. Drama, 16mm, B&W

A traditional film noir suspense murder story with an experimental twist.

Candy Pauker (Dir) / Midi Onodera (Prod)

GIRLS IN THE BAND

In 1970, William Friedkin's production of "Boys in the Band" caused a sensation among gay and straight moviegoers. Billed as the frankest representation of homosexuality in film up to that time, it was attacked as a parade of stereotypes. Now, twenty years later, it is being rediscovered by the gay community as an important and realistic period piece of life on the eve of Stonewall. "The Girls in the Band" is not just a remake, it is an important, revealing update - life from the other chromosome.

Rob Pzadro

CHOKING ON ICY WATER

5 mins., Exp. Doc

A short film about the filmmaker's personal experiences with domestic violence.

John Porter

THOMAS HIGHWAY

3.5 mins.

Puppets in the snow.

John Porter

VAC/ALL BY LEECH

3.5 mins.

A sound piece invades Rosedale. Industrial Noise Vehicle.

John Porter

MAGIC LANTERN CYCLE

5 mins.

Glow-in-the-dark group safe sex inspired by Kenneth Anger #1

John Porter

OH MY HEART

5 mins.

An educational comedy about health hazards.

John Porter

PAPER BOY

1 min.

Juggling discarded images inspired by Starevitch.

Richard Rebriere

OUT OF MIND

22 mins.

Cynthia Roberts

JACK OF HEARTS

Feature Sci-Fi

The story of a man made up of many parts. A Frankenstein-type sci-fi.

Peter Sabat

UNTITLED

3 short narrative films

Steve Sanguedolce

ALL OVER

6 mins., Exper., 16mm

Steve Sanguedolce

AWAY

60 mins., Exper.

A film dealing with image making and taking practices in foreign cultures.

Wayne Snell

MADAME VELVET

15 mins., Exper.

A poetic portrayal of an exotic gypsy whose curiosity shop is a popular hangout for disenchanting members of an oddball society.



Edie Steiner

ROSES ARE BLUE

Half-hour, Drama, 16mm

An esoteric fable about dreams, viruses and transcendence.

Kika Thorne

COMPLICATIONS

Half-hour, Exdocumentary, Video

From the silence of pleasure to silence imposed, people tell anecdotes which speak to the subtleties of communication. A tape about censorship.

Kika Thorne

SLIPPERY

Experimental, 16mm

Ross Turnbull

MORGAN'S FALL

90 mins., Drama

A story of deceit. A man seeks to alleviate myriad problems through rash means and, in so doing, ensures the disintegration of his family.

Andrew Watt

ECHOES AND DREAMS: A RESTLESS CRY

40 mins., Exper

Exploring themes and impressions related to an understanding of identity. By softly touching the many surfaces of a subject, both intellectual and emotional depths can be explored. The film will act as a mirror/screen, offering a rhythmically moving surface for the conveyance of ideas about society, places, memory...our lives and endeavours.

David Weaver

NO MYSTERY

23 mins., Drama, 16mm, Colour

Jonathan, troubled by insomnia, wanders out to a bar one night where he meets Nora. After she steals his wallet, he finds his placid middle-class life complicated in ways he could never have anticipated.

Allyson Woodrooffe

TONIGHT IS THE LONGEST DAY OF THE YEAR

15 mins., Exp., 16mm, Colour and B&W

A cine-poem that celebrates ritual and the fundamental patterns and forces that shape all life.

Above

Desert Vells
by Louise Lebeau
1992

FESTIVALS ETC.

NIF Film Institute 1993 Oct. 12-26, Montreal, Quebec

New Initiatives In Film (NIF) is a program developed by Studio D of the NFB. It is designed as one response to the underrepresentation and misrepresentation of Women of the First Nations and Women of Colour in Canadian film.

The NIF Film Institute 1993 is an intensive 14 day program for Women of Colour and Women of the First Nations who are emerging film and video makers (includes writers, craftspeople and artists who are committed to working in film and video). The program will introduce participants to the processes involved in film and video production, enabling them to tell their own stories in film and video. Acceptance into the program will be by a Jury selection process. The Film Institute is a national program and four women will be selected from across Canada. Basic travel, accommodations and meals will be awarded to successful candidates. Applications must be typed and include the following:

- 1) A resume of employment and professional history and other relevant experience (community and cultural activities, education, etc.);
 - 2) A very brief (up to one page) statement of your interest in, and professional goals in relation to film and video production;
 - 3) A brief (1-3 pages) outline of a film or video project or idea that you are currently at work on or wish to develop. This could be developed as a short (5 minutes) video project during the Institute.
- Please note: Applications will not be considered unless they include all requested elements.

Send complete applications by July 5 to: NIF Film Institute Coordinator, Studio D, NFB, Box 6100, Station A, Montreal, Quebec, H3C 3H5.

**Vipin Sharma has
opened a new cafe
called
CAFÉ VERITÉ
686 Bloor St. W.
(at Clinton)
537 0579**

**Vipin wants to show
films at his cafe \$8,
16mm, works in
progress,
completed, etc.**

**The June 1993
guidelines for
the Non
Theatrical Film
Fund of the
Ontario Film
Development
Corporation are
available in the
LIFT office.**

**The 93/94
deadlines are:
Tuesday
August 3rd,
1993
Tuesday
February 1st,
1994**

Just Arrived:

The Director's Template

\$24.95

(LIFT Member's \$19.95 plus
S & H from Manufacturer.)



(1/2 Actual Size- 6" x 7 1/2" Blue Plastic)

The must-have pre-production tool for the professional director, cinematographer, production designer, or anyone else involved in pre-production. Designed to go anywhere.

- 16 and 35 mm Lens Field of View Protractor for exact shot planning on a diagram. Used for plotting where the camera will go and what lens to use. (This can also be used as a quick director's viewfinder on set.)
- Frame Aspect Ratios for Storyboards.
- Calculations for figuring Frame heights.
- Scale measurements for 1/4" = 1' scale (1:48)
- Straight and curved track markings to scale
- 180 degree rule marker
- Camera, Talent and Vehicle Symbols
- Various indicators, arrows and footprints
- Complete set of instructions and practice exercises
- Complete Money-Back Guarantee
- Special Bulk Rates available on request (5 or more)

Available from:

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Toronto, Ontario
M4Y 2K9
Fax: (416) 924-4248
Cheque or Money Order

Also at:

Theatrebooks
11 St. Thomas Street
Toronto, Ontario
M5S 2B7
Phone (416) 922-7175 (800) 361-3414
Fax (416) 922-0739

FESTIVAL DEADLINES

| | |
|--|----------|
| Independent Feature Film Market (New York, Sept. 27-Oct. 4) | June 22 |
| Ste. Therese Int'l Film Fest. (Quebec, Sept. 25-Oct. 1) | June 28 |
| Dreamspeaker First Peoples World Film Celebration (Edmonton, Aug. 26-29) | June 30 |
| Shanghai Int'l Film Fest. (China, Oct.) | June 30 |
| Sandrio Int'l Fest. on Documentary Films on Parks (Italy, Oct. 25-30) | June 30 |
| St. John's Women's Film & Video Fest. (Nfld., Oct. 14-17) | June 30 |
| Chalon-sur-Saone Fest. of the Film Image (France, Oct. 18-23) | July 1 |
| Acadian Int'l Film Fest. (New Brunswick, Sept. 17-23) | July 1 |
| Hearland Film Fest. (Indiana, Oct. 22-27) | July 1 |
| Donostia Int'l Film Fest. (Spain, Sept. 16-25) | July 1 |
| Vancouver Int'l Film Fest. (British Columbia, October 1-17) | July 2 |
| New York Film Fest. (New York, Oct. 1-17) | July 6 |
| Alexandria Int'l Film Fest. (Egypt, Sept. 6-12) | July 15 |
| Columbus Int'l Film & Video Fest. (Ohio, Oct. 20-22) | July 15 |
| Cork Film Fest. (Ireland, Oct 3-10) | July 16 |
| Hawaii Int'l Film Fest. (Hawaii, Nov. 28-Dec. 11) | July 30 |
| St. Hilaire du Touvet Int'l Hang Gliding Film Fest. (France, Sept. 16-19) | July 30 |
| Bahia Int'l Film Fest. (Brazil, Sept. 9-15) | July 31 |
| Lamotte-Beuvron Int'l Fest. of Hunting and Nature Films (France, Nov. 19-20) | July 31 |
| One Minute World Fest. (Brazil, Nov.) | July 31 |
| Palermo Sport Film Fest. (Italy, Oct. 18-22) | July 31 |
| Tokyo Int'l Film Fest. (Japan, Sept. 24-Oct. 3) | July 31 |
| Valladolid Int'l Film Fest. (Spain, Oct. 22-30) | July 31 |
| Ornithological Int'l Film Fest. (France, Oct. 27-Nov. 1) | Aug. 1 |
| Uppsala Int'l Film Fest. (Sweden, Oct. 21-31) | Aug. 1 |
| Bombay Int'l Film Fest. for Children and Young People (India, Nov. 14-23) | Aug. 15 |
| Reykjavik Int'l Film Fest. (Iceland, Oct. 2-12) | Aug. 15 |
| Voices of the Future Video/Film Fest. (California) | Aug. 15 |
| Graz Int'l Film Fest. for Architecture (Austria, Dec. 2-5) | Aug. 31 |
| Abitibi-Temiscamingue Int'l Film Fest. (Quebec, Oct. 30-Nov. 4) | Sept. 3 |
| Banff Fest. of Mountain Films (Alberta, Nov. 5-7) | Sept. 10 |
| Leipzig Int'l Documentary & Animation Film Fest. (Germany, Nov. 25-Dec. 1) | Sept. 10 |
| Maritime & Exploration Film Fest. (France, Nov. 23-27) | Sept. 15 |
| Namur Int'l Short Film Fest. (Belgium, Nov. 16-21) | Sept. 15 |
| JAPAN (Tokyo) | |

submissions, grants, projectors & a new intercline

Tania Szablowski is compiling a resource list/information package of independent film and video about violence against womyn and children, on behalf of the assaulted Women and Children Counsellor/Advocate program at George Brown College and of Northern Visions/Images Festival of Independent Film & Video. She is especially looking for womyn-centered, womyn-positive work. She is interested in works in progress as well as work already produced on the subject. Please send information: title, filmmaker/videographer; date produced; media & format; rental and purchase details; and especially; description of the work/content/issues explored. Is it available on VHS for preview? You can contact Tania Szablowski at 401 Richmond Street West #228, Toronto, M5V 1X3 phone 416 971 8405 fax 971 7412

CANADA COUNCIL

EXPLORATIONS PROGRAM
Jan 15, May 15, Sept 15

ARTS AWARDS SERVICE
Art Grants "A"
October 1

Art Grants "B"
April 1, October 1

Short Term and
Travel Grants
March 15, December 15

FILM PRODUCTION GRANTS
March 15, July 15, November 15

ONTARIO ARTS COUNCIL

FILM PRODUCTION
April 1, November 2

VIDEO PRODUCTION
February 1, August 15

ARTISTS AND THE
WORKPLACE
November 30

TORONTO ARTS COUNCIL

VISUAL ARTS AWARD
October 15

A Resource Guide to Japanese Canadian Culture will be an up-to-date listing of professional Canadian Artists of Japanese Ancestry, practising in all arts disciplines in and out of Canada. The Guide will be available to various public organisations, government agencies, libraries, universities, galleries and to individual researchers and artists in Spring 1994. If you are a practising filmmaker or videographer (professional/emerging), please send an up-to-date curriculum vitae including your current address and telephone/fax numbers to: A Resource Guide to Japanese Canadian Culture 359 Howland Avenue, Toronto On M5R 3C1. For more information contact Aiko Suzki (416) 967 3735 fax (416) 924 1749.

Congratulations

to **Adrienne Amato** and **Derek Rogers**, whose documentary film **A Brief Life** was presented with a Golden Sheaf Jury Award at the Yorkton Film Festival in Edmonton.

extra classifieds

Feature Length 16mm. Looking for **experienced co-producer** for this romantic comedy. Small budget already available. Please call Paul Shoebidge at 693 7241

SPECIAL EVENTS UPDATE

LIFT's annual GARAGE SALE took place on Saturday 29 May, and broke all records - we weren't rained out!

The good news is that we raised over \$1,050 which will go towards the purchase of the new 16 Intercine, already installed in Editing Suite B!

There's also some more film equipment to sell, listed below. Please call Claire at the office if you want to buy anything (first come, first served basis).

| | |
|---|-----------|
| 16 mm Projectors | |
| Bell & Howell Projector | \$75 |
| Hokushin "Perception" Projector (excellent condition) | \$100 |
| Super 8 Projectors | |
| Kodak Instamatic M80 (no lens, no lamp) | \$10 |
| Kodak Instamatic M80 | \$20 |
| Bell & Howell 1638 with sound (no lens, no lamp) | \$25 |
| Super 8 Steenbeck | \$200 |
| 2 Gang Synchronizer | \$254 |
| Saddles | \$10 each |
| IBM compatible Daisy Wheel Printer | \$70 |

Thank You's Many thanks to Robyn Hamilton and Celeste Sansregret of the SPECIAL EVENTS Committee for organizing the event and to Susan Norget for letting us use her house once more. Thanks to those who helped out - Kwoi Gin, Shawn Goldberg, Jeremy Hudspith, Peter Ivaskiv, Beth Kolinsky, Ron Lee, Emily Liacas, Angela Lu, Ed Makuch, Caedmon Malowany, Bridget Newson, Suzan Poyraz, Alice Shih, Roy Soares, Daniel Stephenson, Diana Vazquez, David Weaver and sorry/thanks to whoever's name has been missed. And thanks also to all those members who donated stuff and those who came out to buy.

classifieds

Positions Available

YORK UNIVERSITY: FILM & VIDEO/MASS COMMUNICATIONS

Subject to budgetary approval, the Dept. of Film & Video, Faculty of Fine Arts, intends to make a tenure track position, effective Sept. 1, 1993, in film theory and film history, where the appointee will teach a course for the interdisciplinary programme in Mass Communications. **Deadline for application is July 15, 1993.**

Candidates must have a PhD; teaching experience at the University level; and a strong record of publication in film and/or cultural studies. York University is implementing a policy of employment equity including Affirmative Action for women faculty. For more information, check out the LIFT bulleting board, or contact Professor Jim Fisher, Chair, Dept. of film & Video, Rm. 220, Centre for Film & Theatre, York University, 4700 Keele St., North York, ON, M3J 1P3.

THE BANFF CENTRE FOR THE ARTS NETWORK COMMUNICATIONS SPECIALIST

The Banff Centre for the Arts is looking to hire a network communications specialist to work with resident artists and staff in the administration and realization of network projects, with an emphasis on Internet, satellite and video-conferencing events. This termed sessional position runs July 15, 1993 to March 31, 1994 and pays \$2,500/month. Detailed job descriptions are available at the LIFT office. Other inquiries should be directed to Colin Funk, New Media Research Coordinator at the Banff Centre (403) 762-6652.

Crew

Film crew needed for Part Two of a Trilogy. The short independent film shoots July 1-7. Positions available: Grips, Make-up, P.A.'s, Electric, Boom. Call Lee Roth Productions (416) 533-1813 for more information.

Wanted

Looking for cottage to rent August 4th-8th. Call Claire 596-8233.

LIFT

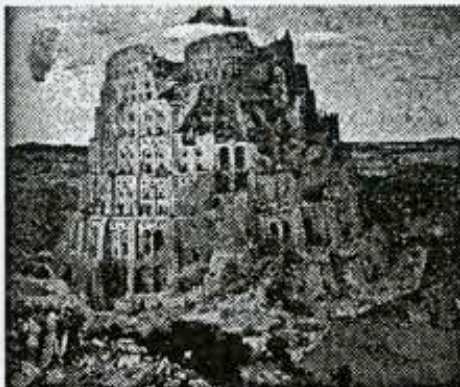
baseball

LIFT will be playing baseball on Wednesday, June 23rd from 7 to 10 pm at Dufferin Park. Call Greg for Details.

new LIFT members:

Kim Adlard
Ikenda Agbaru
Tara Dawn Baldwin
Naomi Boxer
Bmjck Brennus
Sean Buckley
Francoise Caron
Robin Clyke
Janine Cote
John Dawson
Alex Dickman
Joanne Heaton
Michael Hoolboom
Ian Hubon
Patricia Joyes
Margus Jukkum
Sandra Kovacs
Marcine Linder
Azed Majeed
Omar Majeed
Andrew G. Munro
Ella Morrison
Jennifer Morrow
Elizabeth Pryer
Elizabeth Shannon
Daniel Stephenson
Rock Tommasone
Stacy Traub
Scott Tremblay
Patrick Williams

Also watch out for an upcoming fundraising **Silent Auction**, to take place at the outdoor screening on **July 24**. Items to bid on will include: equipment rental credit of \$2,000 at William F. White, \$1,000 at P.S. and \$300 at Lightsource; film stock and hopefully other **goodies** - we're still asking. It's your chance to get some great **deals** on services around the town.....and support the co-op. The July Mailing will include a complete list of all the items for **bidding**. In the meantime, call Claire with any **suggestions**.



L.I.F.T.'S JUNE SCREENING

Image-Musique-Texte

"And the whole earth was of one language and one speech."

(a)

What Wants To Be Spoken, What Remains To Be Said

Susan Rynard

(b)

Layton Symphony

Gary Popovich

(c)

Waterworks

Landfall

Beach Events

Rick Hancock

(d)

Des Sauvages

David Gillmour Martin

(e)

Through the Green Fuse

Allison Woodroffe

Monday, June 28th, 1993

8 pm

CINECYCLE

(Spadina between D'Arcy & Baldwin)

LIFT

345 Adelaide St. West
Toronto, Ontario
Canada
M5V 1R5
(416) 596-8233