

LIFT

Reviewing Nationalism^s

Elizabeth Burning
as Shanna Sabbath in
It Starts With A Whisper

**Shelley Niro &
Anna Gronau**

Interview by
Midi Onodera

Reviews

Des Sauvages

Girl From Moush

Kanada

Sweetblood

Save My Lost Nigga' Soul

Special: Mikey Mike centrefold



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LIFT

OCTOBER 1993

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On the cover: Elizabeth
Burning as Shanna Sabbath
in *It Starts with a Whisper*
with her three Aunts,
Beve-ley Miller, Elizabeth
Doxater and Debra Doxater.

Design by Kika. With production and creative assistance from Franci, Carolyn Rowney, Yan Cui, Katharine Assik, Shelley Niro, and Michael Strapka. The bra on page 5 was made by Petra Pflueger especially for this newsletter. The little reproduction of the drum which punctuates the review of Des Sauvages is an Ojibwa painted European military drum. It may be inappropriate, as I am not sure of Frank's nationality. But I felt I felt it alluded to the transformation of culture which is the battle ground Des Sauvages examines.

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 has 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, *Talafin*, 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 Cooper members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 343 Adelaide St. W., Toronto, Ontario M5V 1R5. Phone: 596-8233. Fax: 596-8413.

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

Mary*



news

Welcome New Members:

Walter Alza
Richard Anthony
Katherine Asals
Tristan Bakker
Michelle Bellerose
Isabel Blair
Robert Bredin
Hellmuth Brikisak
Miranda Brown
Timothy Brown
Scott Burton
Bonnie Chung
Conrad Coates
Pedram Foulad Dianpour
J. Greenley
Frank Gross
Jennifer Holness
Peter Henein
David Johnston
Pandian Kumaraswamy
Jennifer Matsui
Wrik Mead
John Mokedanz
Terry Odette
Lillian Pavlovic
Lawrence Pinsky
Ratislav Profant
John Sabourin
Tibor Steinberger
Michael Strapko
N. Jane Walker
Tim Ziegler

1991 LIFT Co-Production Completed

Virgina Rankin has completed her film, *Mary*, which was awarded the LIFT Co-production prize in 1991. Originally titled *What Mary Knew*, the 18 minute film was shot in colour on 16 mm. *Mary* premiered at the Vancouver Film Festival on Oct. 2.

Mary is one child's story, situated in a time, the early seventies, which most adult viewers recall with a mixture of fondness and contempt. The story is one of adult betrayal of children, through action and inaction. *Mary* is an only child of twelve, when twelve was a more innocent age (see photo above). Her parents are hardly on speaking terms; her father is having an affair. *Mary* interacts with the world around her; family, school, her peers, with a detachment born of her fierce individuality. Through voice-over, *Mary* expresses her internal thoughts with the simplicity, clarity and lack of judgment of a young girl. The story culminates in a decision which must lead *Mary* towards inevitable maturity. This moment of transition is one which almost every adult experienced in one way or another, in that time between childhood and adolescence.

Yan Cui is organising a "New Canadian Short Drama Series" to be held at the Harbourfront Studio Theatre on November 1st at 7:30. *Mary* will be among four other short dramas featured. The LIFT Programming Committee is co-sponsoring this event as well as planning a separate screening and reception to celebrate the completion of *Mary*. Look out for an announcement in the November monthly mailing. Congratulations to Virgina, her crew, and cast.

Pre-booking policy

New Pre-booking policy for the Arri SR. In the past, full members could book two weeks in advance of their first booking days. Starting September 1, both full and associate members can pre-book the Arri SR four weeks in advance of their first booking day.

We need your keys!

If you have a set of editing keys you are not using please return them to Sue at the LIFT office as soon as possible. They can be returned without fine up until Nov. 1, 1993 as part of a **special October key amnesty month**. There is also heavy demand for locker space and trim bins. If you have either a lock or a trim bin and are not using it please clear it out and return the key.

Kanadian Independent Film & Video Fund.

Don Booth represented LIFT at a series of Ad hoc meetings to discuss future financing of the Canadian Independent Film and Video Fund. This is a fund that gives grants to non-theatrical films. What follows is an excerpt of the letter he sent to the board. "We have had two meetings that were attended by all Toronto organizations that have any interest in this fund. The one with the greatest interest has been the Causus. Several Caucus members were really angry (I think because they were turned down) and wanted a hostile review, I called these two meetings to balance their hysterical protests (which threatened to eradicate the fund entirely) and, most

important, to give some guidance to the new Board of Directors about where the fund should be going and where it could find some money so that it can keep going.

There will be a formal set of recommendations that I'll pass along. But one of the most interesting ideas that came up was the ability to use this fund as a means to develop movies for new media (interactive video, and all that other cool computer stuff). As it stands now, the fund is getting little drops of money from the Dept. of Communications (DOC). But since the whole idea of the fund is non-theatrical, which means movies that are destined for home, school, community group, etc., these new methods of communication are right up the fund's alley. Almost no filmmakers realise they can apply to the Canadian Independent Film and Video Fund to produce interactive materials. Yet every single filmmaker I know of is interested in this."

Resource Update

LIFT has recently acquired some new information resources members might be interested in.

Face to Face With Talent '93. This biennially published ACTRA/Equity talent book has over **2,000 headshots of ACTRA members** with information regarding talent categories, selected credits, contact information, etc.

Into the Mainstream 92/93. This biennially published ACTRA Talent book is a directory which features just under 500 ACTRA members who are from communities of colour and First Nations groups, audible minorities, or are disabled. Talent categories, selected credits, contact information, etc. are listed for each performer.

We also recently acquired a loooooong list of contacts working in distribution/sales. The list includes the company they work for, the city and country they work out of, and their phone and fax #'s.

Also, a reminder about the other great resources available for LIFT members:

-Festival guidelines and application forms (festivals with upcoming deadlines are kept in the big red binder on Sally's

desk, then filed until the next year. We also have the AIVF Guide to International Film and Video Festivals, an excellent overview with profiles of over 500 festivals around the world.)

-Audio cassettes of past LIFT workshops (if you leave a deposit of \$5.00, they can be signed out)

-Crew list/talent files, and resumes (hundreds of listings! in many cases, we'll have a resume on file)

-Funding Files (not the most up to date, but a good place to start if you want to get a rough idea of what's out there)

Call For Submissions

Zero Point is seeking recordings of music compositions or **sound works** which were conceived as an integral part of a visual arts presentation or performance. Film scores, video soundtracks, music for dance, incidental music for theatre, sound works of art installation or multi-media events, etc.. will be considered for broadcast in February, 1994. Please submit your recordings, in cassette or CD formats, along with a description of yourself and your work to: Zero Point, Scott McLeod, Programmer c/o CKLN 380 Victoria Street, Toronto, Ontario M5B 1W7

A Resource Guide to Japanese Canadian Culture will be an up-to-date listing of **professional Canadian artists of Japanese ancestry**, practicing in all arts disciplines in and out of Canada. The Guide will be available to various public organizations, government agencies, libraries, universities, galleries and to individual researcher and artists in Spring 1994.

If you are a practicing filmmaker or videographer (professional/emerging), send a current C.V. including your address and telephone/fax numbers to:

A RESOURCE GUIDE TO JAPANESE
CANADIAN CULTURE
359 Howland Ave., Toronto, ON, M5R
3C1.

Dead line date December 16, 1993

For more information contact Aiko Suzuki
(416) 967-3735 Fax: 924-1749

Attention Film Curators

LIFT is looking for proposals from curators to screen the work of its members for a **New Waves In Cinema** screening. Past New Waves In Cinema Screenings include *Is A Rose A Rose: Exploring the Line between Animation (Experimental) and Experimental (Animation)* curated by Ellen Besen, *Token and Taboo: 8mm Films Parts I & 2* curated by Kika Thorne and Marnie Parrell respectively, *Electric Kool-Aid Acid Flicker* curated by Steve Sanguedolce and the list goes on. Deadline for proposals is December 13 at the LIFT office, before 5pm.

CFMDC is now accepting proposals for independently curated programs on an ongoing basis. Please submit c.v. and proposals (no more than 500 words) describing themes, possible film selections, audiences, etc.. The CFMDC is interested in programs of **all genres which make use of our collection** and may be curated for specific venues (e.g. artist-run centres, national tours, etc.) Depending on the proposal, the CFMDC may be able to provide partial or complete funding of various costs including film rentals, publicity and shipping. Honoraria are available for independent curators (those not programming work as part of their job at a specific venue). Funding for these film programs is made possible through the Ontario Arts Council. Submit Proposals to: Outreach Screenings Program, Canadian Filmmakers Distribution Centre 67a Portland St. Toronto, Ontario M5V 2M9.

Melbourne Super 8 Film Group announces...KIOSK 8 - a series of ostentatious projections of Super 8 films at the State Film Theatre, Melbourne, Australia. If you are interested in proposing a programme of Super 8 films for one of the screenings, send details to the address below (deadline: 26th November, 1993). Mail to: Melbourne Super 8 Film Group, PO Box 12502, A'Beckett Street, Melbourne 3000, Australia. Telephone: (61) 34173402. Fax: (61) 34173804.

It starts with a whisper

Shelley Niro & Anna Gronau

An Interview by Midi Onodera.
Part 1

IT STARTS WITH A WHISPER is a 25 minute experimental narrative film directed, produced and written by the team of Shelley Niro and Anna Gronau. Shelley Niro is a Bay of Quinte Mohawk visual artist from the Six Nations Reservation and Anna Gronau is an English Canadian filmmaker living in Toronto. Together these women have produced one of the most personable and poetic cinematic responses to the 500th anniversary of Columbus' arrival in America. This collaboration is clearly process oriented, both in terms of the directing team behind the camera and the themes explored in the film. The film examines cultural conflicts and contradictions experienced by SHANNA SABBATH, a young Iroquois woman who grew up on the Reserve. Despite the spiritual strength she has gathered from her contact with nature and tradition, Shanna is withdrawn and despairs about the relationship between the past and the present. But under the guidance of three ancestral spirits or "matriarchal clowns" (personified by Shanna's three aunts) Shanna eventually discovers a way to respect her culture and remember the past while living in the present. I recently interviewed the filmmakers separately in their home towns and we discussed the making of the film and the process of collaboration.

Midi Onodera: How did the project begin?

Shelley Niro: It started in 1991. There was a lot of kerfuffle about 1992 coming up and I had originally thought of doing a performance piece and videotaping it. The piece involved four women who would each design their own traditional outfits, but it wouldn't be traditional...it would be themselves. anything they wanted, and they would create a ceremony just to celebrate being part of the world. I was thinking of an appropriate location and I thought maybe the Rock of Gibraltar on New Year's eve, planting a flag in the name of Indian Nationhood. But then I thought it was really kind of bizarre. So I thought I'd make a film. But I knew nothing about it.

M: But why film?

Shelley: Film is pretty powerful. Think about all those Westerns and the stereotyping of Indians. It's affected a lot of Indians to a point where they almost became non-existent to



From l to r: DOP Adam Swica, Directors Anna Gronau and Shelley Niro and actress Elizabeth Buring as Shanna Sabbath on location for *It Starts With a Whisper* 1992

themselves. For a long time they (Hollywood) stopped making films about Indians or with Indians in them and then of course they brought out "DANCES WITH WOLVES," which made people aware that, "oh yeah there are Indians still around...let's make a whole bunch of movies". "BLACK ROBE," "LAST OF THE MOHICANS" and "CLEARCUT." I found the images were pretty negative. In "BLACK ROBE" they have Iroquois people and they show them with a biker mentality where they can kill kids and laugh about it and have a great time. Then the people making the film think it's okay. I think you can criticize those things, but unless you really want to do something about it you're pretty powerless about what you're looking at. So by making a

maybe the Rock of Gibraltar on New Year's Eve, planting a flag in the name of Indian Nationhood.

film, I think, in a small, small way I'm trying to reverse that role. Rather than being the object, I'm trying to take control. It's important to start telling your own stories the way you want them to be told.

Midi: Why did you pick Anna?

Shelley: As far as I know there aren't too many Indian filmmakers, there are some in the States, but they're very few and far between. I'd met Anna a couple of times but I didn't really know her. I knew she had volunteered at a couple of Indian organizations so I thought that she must be sensitive to the issues and that kind of thing — and she's an established filmmaker.

Midi: Did the fact that Anna is a woman have anything to do with it?

Shelley: Yeah, I think so. I always find (well not always) that women can work in a more harmonious way than a guy. Guys establish themselves as the boss right away.

Midi: Originally and ideally when you thought about making the film, did you want to work with a Native filmmaker?

Shelley: Well the ideal situation would have been with another Native person but because that situation wasn't there, I didn't care. I just wanted to do it. I get really obsessed.

Midi: But there are people like Gil Cardinal and others who are established making documentaries.

Shelley: Their work is documentary and I didn't want to work in that area.

M: So it was the fact Anna is an artist-filmmaker.

Shelley: Yeah. I asked Anna and she said sure, and that's how it came about.

Anna: I was doing volunteer work for the Native Women's Resource Centre and I was looking for Native Women artists to do artwork for the cover and the inside of the newsletter. I was trying to meet different women artists, and Carol Laing said, "I know this person in Brantford, why don't you come to her opening." That was the first time I met Shelley. We went over to Shelley's house, had dinner, met her family and we really got along well. In June of 1991, I went to interview Shelley because I thought it would be good for the Resource Centre's newsletter to include some background on her work. So we looked at her show and hung out. She asked me if I would collaborate on this film with her. I guess she had been thinking about it for awhile. She wanted to do this film that would be shown on New Year's Eve '92...Then we just started getting together.



Midi: Were you surprised when Anna said yes?

Shelley: Yeah, I was. I'm always surprised when people say yes.

Midi: When Shelley asked you to collaborate on the project, how did you feel?

Anna: It was amazing. Ever since my last film, MARY MARY, I had been working out what it means to be an English Canadian filmmaker, to know this country essentially belongs to Native people. I was interested in how Native people were dealing with land claims and especially what Native women were doing. That's why I got involved with the Native Women's Resource Centre. When Shelley asked me if I wanted to work on a film with her, I thought, of course. Once she started telling me what she wanted to do I thought, this is just great, and I said "yes." I didn't hesitate at all.

Midi: So, Shelley already had these ideas in mind that she wanted to work out somehow in film?

Anna: Initially, I think Shelley's main idea was to do something on New Year's Eve and to get the last word in. The form it would take was pretty unclear at that time...I don't think that at that point she thought she wanted it to be a story, I don't know. I do remember that at one point we realized that if we were going to do this then we would have to start to raise the money for it. So we got together and decided we would do an outline for a script. Shelley had all these ideas and we talked about them. She had all the scenes in her mind: the trip to Niagara Falls, the walk along the Grand River. The scenes ended up being in a different order, but she had conceived the whole journey form of the film and from this basic structure the two of us worked out how we would deal with it.

Midi: Did these ideas come from your previous photographic work?

Shelley: I used my sisters in the MOHAWKS IN BEEHIVES series. They're pretty talented people, they don't know it, but they are. They're kind of crazy and I wanted to capture their spirit, the essence of them. They contribute more than they think they do. They don't care about the way they look or how they look to other people. There is a certain

pizzazz about them. They're not self-conscious, like I am. It's fun being around them. They're pretty inspirational.

Midi: So how did this progress to film?

Shelley: I knew what my sisters were capable of doing. They perform regardless of whether the camera is on or off. I wanted to create this image of women caring for each other, but not in a sucky way, where everything is nice and wonderful. Things get a little sloppy and messy and you bang into each other. But the whole essence of it, is that there is a lot of support and love there...Maybe I'm Shanna, I don't know. The aunts goof off, they act like they aren't paying attention to Shanna and she's really fighting to be heard. But part of that process is that she forces them to listen to her and they do listen to her, for about a second. Then it goes back in to this fun thing again, into this thing where they aren't paying attention to her, but really they are. She has to keep fighting and fighting, but it's not a violent type of fight. They're not really repressing her, but the more they hold her back the more she has to push forward. The three aunts/clowns are really guiding her, being her guardians, but she doesn't know it.

Midi: So how did you work together to produce the script?

Anna: When it started, Shelley would present an idea and together we would work it through. Overall the initial ideas, the basic groundwork, was hers. As it went on, it became more reciprocal, because we knew what we were working with and we would come up with potential ways to solve, develop things and connect things. But because it had a Native theme and it expressed something coming from her, it wouldn't make any sense for me to force any ideas. I would suggest things, but it had to fit in with her vision. At least that's how I saw it.

Midi: Shelley, how did you find the writing process?

Shelley: I can never speak about my ideas coherently to other people. I know what I want to do but when it comes down to saying X = Y, I can't do it. I can say, "this is what I want to do," but then I have to go through this whole process of explaining why I want to do it and what's the importance of it. To me that's a

tremendous struggle, because I take a lot for granted. It was pretty hard for me because I'm not used to working that way. I just work in my studio and produce stuff. I find that when you start verbalizing certain ideas sometimes the magic goes.

Midi: Do you think it would have been less of a struggle if you were working with a Native person?

Shelley: I don't know... I think it might be less of a struggle because I think that sometimes Anna didn't want to miss things so she would keep asking me questions and I took a lot for granted that you shouldn't take for granted.

Midi: So do you think there was a cultural difference.

Shelley: Yeah.

Anna: We ended up writing the film as we went along because we knew what the scenes were going to be, but we didn't have the dialogue worked out. We had this incredibly tight deadline: we had to get the whole film, produced, shot and edited and ready to go inside of a year. We had to shoot it at very specific times because of weather and because, for instance, Elijah Harper was only available in July. We had to do things as they came up. It was a very strange way of working on a film. But it worked out okay.

Midi: At what point did Shelley see MARY MARY?

Anna: After we started writing but long before we shot anything.

Shelley: I saw MARY, MARY after we had agreed to work together. I thought the images were beautiful and, again because she was dealing with Iroquois issues in her work, I thought that she would be more sensitive to the representation of Native people. She wasn't being exploitive or sensationalistic. I liked the film.

Midi: It seems that you met each other on a personal level first and that your work was almost secondary in that process. I mean, you knew Shelley's work before, but she didn't know your work.

Anna: Yeah, but it's a funny thing because I think a lot happened that one time I went up there to interview her. I went to her studio and we just looked at tonnes and tonnes of work and talked about it. I really connected with it. Shelley's work made a lot sense to me. It has a kind of spiritual sense, but it's also humorous. There's a critical questioning that takes place in the work. It doesn't ever say, "this is a nice safe place to be in and I've got this little fence around me and that's my identity and you can't touch it."

Shelley: I was really ignorant about filmmaking. I didn't know anything. I knew that it was a lot of work and that you needed a lot of money, but I really went into it blindly. It's sort of like jumping off a diving board. You don't know when you're going to hit the water, but you know that sooner or later, you will. You don't know how far down, how deep you're going to go, but it's always deeper than you think it is.

"Mohawks In Beehives"

Niro '91



Elizabeth Duxtater

Beverly Miller

Debra Duxtater

I wanted to create this image of women caring for each other, but not in a sucky way, where everything is nice and wonderful. Things get a little sloppy and messy and you bang into each other.

Midi: But you have to trust that someone has put the water in the pool.

Shelley: Exactly. So for me, each time I took the next step, it was like taking one more deep breath and jumping in. It was a huge learning experience all the way through. But because of the deadline it wasn't relaxed at all, it was a lot of run, run, run. I learned a lot but if it had been done at a slower pace then the learning process might have been more enjoyable.

Midi: Overall how did the process of producing the film work out?

Shelley: Because Anna knew more about the film process I left a lot of technical things up to her. I would say, "can we do this or can we do that?" And she would say, "yeah, let's try it this way" and make the idea much more grandiose than my little tin can approach to filmmaking.

Midi: It looks like you played off each other.

Shelley: Yeah.

Midi: I think that the theme and essence of the film is very focused on a healing path as in some Native philosophies. But the way that it's executed has a lot of your own influences in it, like the rear screen idea. I can see a lot of your own sensibilities following through in a visual way.

Anna: In a lot of ways, it really is a hybrid of both of our work. With the rear screen stuff we had this idea of combining black and white and colour. That had a lot to do with Shelley's photographs because she hand-tinted her photographs. MARYMARY is also a journey. It gets to be really hard to say where one person starts and the other ends. With Shelley's work I could see the risk. I felt very positive about all the things we'd talked about and there didn't seem to be any question that it would be good to work together.

Shelley: I felt it was a real coming together of our work. I didn't have any idea of how to shoot scenes like the ones with rear screen sequences. I just saw them as being in a car. The rear screen was Anna's touch.

Midi: The film is very gender located. It has these three matriarchal clowns and this young woman who is the protagonist. The only man in the film is Elijah Harper. It seems like it's quite a feminist statement.

Anna: Yeah, well, it's really pro-women. I

don't know if feminist is exactly the right word. Something that Shelley talks about is that there is this matriarchal tradition, and that Iroquois women are powerful people, so it's kind of implicit. It was really Shelley's decision to make it that way. It seemed right to me. I can't give you a huge rationale for it.

Midi: Do you see the film as being a feminist film?

Shelley: Definitely. I screened the film at a Chilean club in Toronto last night and one of the guys in the audience asked me about the part in the film at the end where the women are dancing around. He wanted to know why the women were adopting movements from European culture. I said that part of the film represents Shanna joining womanhood, becoming part of that age group, saying, "now I'm a woman." They're celebrating their

NEVER

this is a nice safe place to be in and I've got this little fence around me and that's my identity and you can't touch it.

sexuality, they don't care how they're celebrating it. I think it's a feminist film because the women are giving each other strength and they're aware of how they look, but at the same time they don't care. They go ahead and do it anyway.

Midi: Are you influenced in your own personal life by a matriarchy?

Shelley: I believe so. Maybe not in a traditional sense. Me and my sisters, we fight, but at the same time everyone shows up for each other's birthday parties.

Anna: The Aunts were based on these characters that Shelley had already developed through her photographs of them in the MOHAWKS IN BEEHIVES series. Shelley had her three sisters get all dolled up in beehive hairdos. I guess when she pictured these matriarchal clowns/aunts that was the kind of image she had, that sort of slapstick type of character. That was just natural.

Midi: So a lot of your family was involved in

the film besides your three sisters.

Shelley: Yeah. I had a good handle of their talents and what they were capable of doing. If you sit in one spot for a long time and just observe, you have a good idea of what you can take from certain things. It was important for me to have my family involved. It was important to get everything squeezed into that small time frame.

Anna: It was really amazing. Shelley's brother Michael Doxtater wrote one of the songs and her brother-in-law, Jim Miller, wrote the music for the other song. It was this big family endeavor. Shelley's husband, her parents and everybody was involved. It was quite incredible.

Midi: It was an integrated crew. Ideally would you have wanted that?

Shelley: Well, being an Indian person, you're always thinking I'd like to have an Indian crew, but it's sort of a fantasy. We started looking around and there weren't too many people around. It doesn't bother me that the crew is not all Native because when you're working with a group of people you want to get the job done. We had an Indian Assistant Director and because the actors were non-professional this relaxed them a lot more than if we had people that they weren't used to being around. They could just be themselves a lot more. That was important. We also had a couple of coaches (Gary Farmer and Monique Mojica) come in and that helped to loosen them up a bit more. When you start working on a project, the first couple of days are important and then people start to relax and it's okay. My sisters knew some of the crew people. If they hadn't it might have been a different story.

Anna: Unfortunately, it wasn't an all Native crew. We had an office and we had three women who were working with us, they were Native women. Our Production Manager, our Office Manager and our Art Department Manager were all on permanent staff for about 9 months during production and post-production. Initially we hired Toby (Elizabeth Burning) as our Art Department Manager and then she auditioned for the part of Shanna. We really liked her so she ended up doing both. So it was a Native core group. We did our best to

hire a Native technical crew but it was kind of difficult because we couldn't find a lot of people who were based in Ontario and we didn't have money to fly people in. But we got a fairly good representation on the crew. It wasn't as good in the post-production area, but we also did things like bring in consultants.

Midi: What about the people that you brought on to the project yourself, how did you select them?

Anna: I haven't had a lot of production experience, so I mostly tried to go with people I know personally and people that I worked with before. Most of the time it worked out pretty well, but there were a couple times where it didn't.

Midi: What about those times?

Anna: I think that maybe it had something to do with the fact that we were working in Brantford. We were working with a community and there may have been times where people weren't as sensitive to the fact that this is a whole culture and that you have to respect that. Like when they say, "First Nations," the term refers to real nations just like when you visit any other country. I think you really have to acknowledge that you can't just come in and start telling people how they should do things. I think sometimes people didn't quite understand that they were guests there.

Midi: But would you say that that's something that happened because of the division of race and culture, or was it just a natural division of the Toronto film industry professionals vs those with less experience in the business.

A: I think that it has more to do with personality, because there were some non-native industry professionals who got along great, and there were some who didn't. I think that it's more a matter of how much you're willing to kind of look around and say, "that's how things are done here," and accept that that's how things are done and not carry your own little world around with you wherever you go.

Midi: Did you find that you had to intervene at some points?

Anna: I didn't feel like it was my place to intervene, quite frankly. I was a guest too. I wasn't there to represent one side or the other, I was there to direct the film and be a partner

with Shelley. I think that it would have been really presumptuous of me to try and intervene. I was very uncomfortable when I felt that people were being jerks. It didn't happen very much, but it did happen the odd time. I felt kind of embarrassed for some of the people that I had brought in.

Midi: How did you collaborate on the actual directing on set?

Anna: That was kind of interesting. Shelley had never directed a film before, so when we first started, she watched me and I was a bit more active. But then we seemed to develop this kind of rhythm where one of us would step forward and one would step back, she would do one scene and I would do another.

Midi: Did you do one scene, and then Shelley another, or did you both work on a scene together?

Anna: We would always be there together. There was never a time where one of us was on the set and the other one wasn't. Sometimes it was necessary for one of us to be in one place and the other person in another. For instance, when we were shooting outdoors, one of us was at the top of the cliff with the camera and the other was at the bottom of the cliff with the actor. In that case it was handy to have two directors (laughs). But, it would have been confusing for the actors if there was more than one person giving directions at any one time. So, Shelley might go onto the set with the actors and then she'd come back to the camera and we'd talk about it. We tried as much as possible not to be shouting conflicting things at them. But it seemed to be an organic thing. I think it had a lot to do with the fact that we were pretty well prepared by the time that we were actually shooting. We knew what we wanted.

Midi: During pre-production did you say, "okay, you take this scene and I'll take that scene?"

Anna: We did a few things like that. For instance, we had rear screen footage and we had to storyboard what was going to go in front of it. So I went into LIFT and did sketches and figured out where the actor would be in relation to the screen, just because it was just easier to have me doing that while Shelley was doing something else like working with

the actors. It was more expedient to do it that way. But there would always be a check in process, where we would sort of say, "okay, this is what's happening, these are the changes that we think need to be made to the script."

Shelley: Some scenes Anna directed and some I directed. It depended on the scene itself. I'm all for someone saying "why don't you try this," because I'm always for simple, fast and cheap. That's my approach. Whereas someone might say, "do this and it won't cost that much more." Some things turned out really nice.

Midi: This was your first time directing, how did you feel about that?

Shelley: It's kind of scary once that camera gets moving and you say, "action." It's pretty intimidating because you have this crew of twenty-five people around you and you have to really focus on what's going on. Sometimes



I found it hard to focus because I was awestruck by all this machinery around me. As soon as you say "action" everybody holds their breath. It was part of the learning experience.

Midi: Would you say that you got "bit by the bug" or do you think this will be the only film you make?

Shelley: I think now that almost a year has passed since the time we were shooting, the next time around I'll have a better handle on the whole aspect of it. The whole machinery part of it.

Midi: So there will be a next time.

Shelley: Oh probably. I always say you have to do three of something before you can say you're qualified to be that. Although I only have two kids, but then I do have a dog. (laughs)



Midi Onodera is currently in Post Production with her first feature, *Sadness of the Moon*.



threatening good intentions

ROSS TURNBULL
reviews **DES SAUVAGES**

a film by **David Gilmour Martin**
produced by **Françoise Caron**

This is a first film from **David Martin** and it exhibits a sure technical sense and a compulsion to treat serious material. The twenty-eight minute drama concerns the travails of a young Québécoise who has come to Toronto to pursue her acting career. She is troubled by unresolved conflicts concerning her ex-boyfriend, her mother and more profoundly, her sense of identity.

Isabelle's story is contextualized by a series of voices famous in Canadian history (Trudeau, Diefenbaker, Elizabeth II). In one of the most affecting scenes in the film, she is confronted as a young girl by soldiers on a Montréal street during the 1970 FLQ crisis (Trudeau's famous "Just watch me" speech provides the aural counterpoint). This encapsulates the larger conflicts (authority/ rebellion) and unresolved questions (particularly the French/ English split and the place of First Nations peoples) of Canadian identity which Martin raises. Through Isabelle, the filmmaker essentially seeks to create a metaphor for "Canada" writ large. This is in part cued by intercutting Isabelle's story with archival footage of the first television broadcast to be seen coast-to-coast in Canada, which includes a scene of Diefenbaker making a speech in front of a group of (stereo)"typically" dressed Canadians. (I was especially interested to see the footage of a young, jocular René Levesque).

The questions which Martin raises by using this footage are interesting and it is integrated into Isabelle's story with some care. There is a problem however, in that the elaborate metaphorical construction, while a measure of the seriousness of Martin's concerns, also tends to overload Isabelle's story. As a character, she is forced to carry a heavy symbolic burden.

Isabelle successfully auditions for a historical play (according to the film's press material, the play is based on the writings of Samuel de Champlain) in which the depiction of First Nations peoples is, from a contemporary point of view, arguably racist. Martin smartly contrasts this depiction with the Native character named Frank, Isabelle's wise new boyfriend (played by a charismatic actor named **Jerry Longboat**). Frank has an unusually accurate insight into Isabelle's identity crisis and in contrast with the historical account of

Jerry Longboat as Frank
(inset). Geneviève
Langlois as Isabelle in
Des Sauvages 1992.

Produced by Françoise
Caron



the "Indians," is constructed as the "real" aboriginal man; he is articulate, talented and attractive. Nevertheless, in his care to balance the representation of Native peoples, the filmmaker perhaps overcompensates. Frank, like Isabelle, is asked to carry a very heavy symbolic burden, as he is portrayed as almost mystical in his groundedness and spiritual development. Indeed, this may be where the script is weakest, as Frank's aphoristic lines tend to tell us the film's thesis, rather than evoking it.

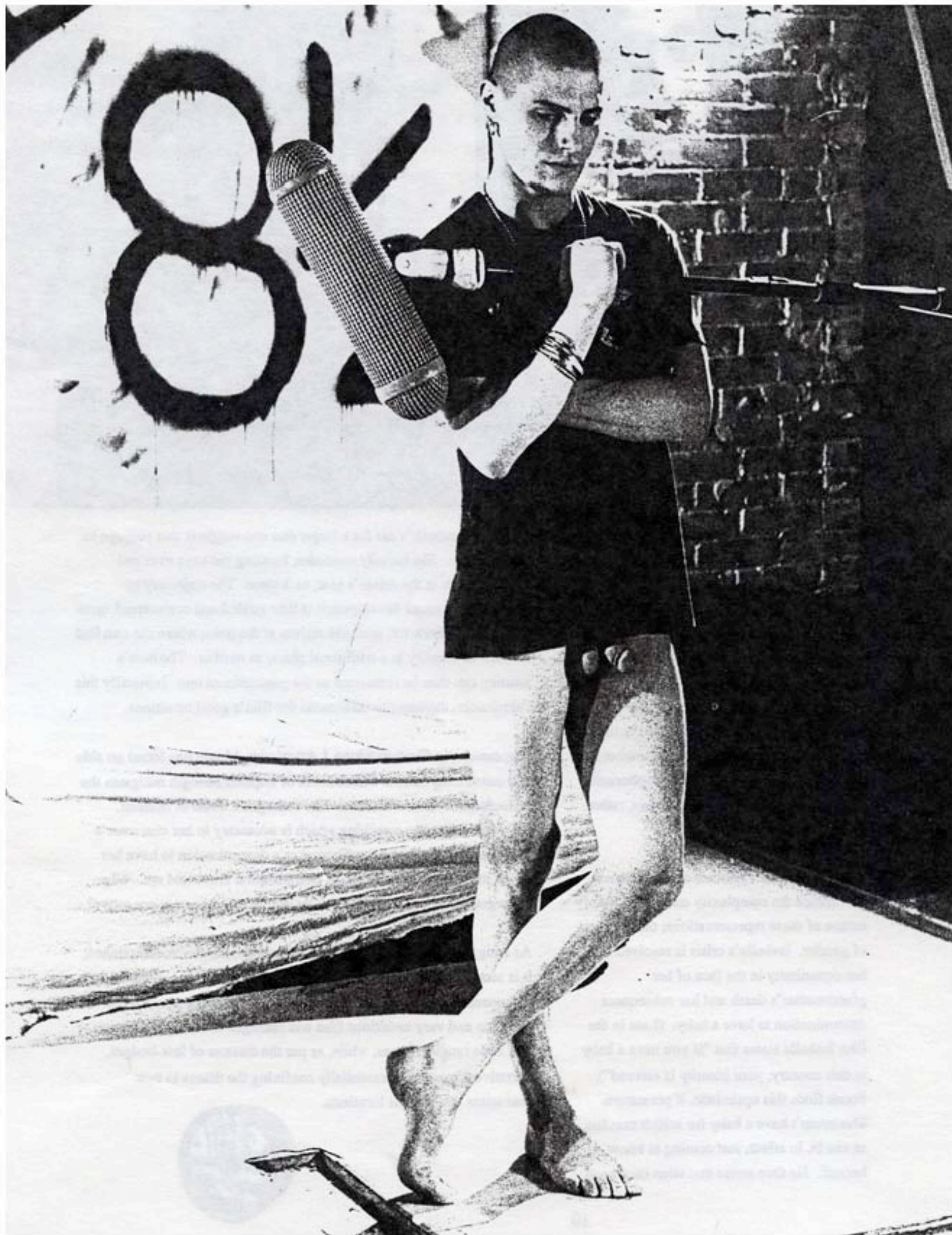
Moreover there is another element which sits astride the complexity and contradictory nature of these representations; the question of gender. Isabelle's crisis is resolved by her equanimity in the face of her grandmother's death and her subsequent determination to have a baby. (Late in the film Isabelle states that "If you have a baby in this country, your identity is assured"). Frank finds this optimistic, if premature. She musn't have a baby for selfish reasons, as she is, in effect, just coming to know herself. He then states that what they need

is to trade Isabelle's car for a larger one and suggests that perhaps he should drive. She happily concedes, handing the keys over and putting Frank in the driver's seat, as it were. The trajectory of Isabelle's character development is thus guided and commented upon by the male character, until she arrives at the point where she can find her female identity in a traditional place; as mother. The man's journey can then be reasserted as the predominant one. Ironically this culmination threatens to undermine the film's good intentions.

Fortunately, in **Geneviève Langlois**, Martin has found an able and convincing actress whose sense of implicit strength mitigates the formulation I've noted above. She manages a blend of humour, pathos and genuine searching which is necessary to her character's evolution. I also found the filmmaker's determination to have her speak in French without benefit of translation brave and apt. Who amongst us has a simultaneous translator attending our every move?

As I suggested at the top, *Des Sauvages* is technically accomplished; it is nicely lit and deftly cut. There were occasional moments of awkwardness but these are minor. Indeed Martin has constructed a complex and very ambitious film and manages to raise provocative and wide ranging issues, while, as per the dictates of low-budget, narrative filmmaking, essentially confining the drama to two characters and limited locations.





Bruce La Bruce, Super 8 1/2 words of wisdom

For those of you insane enough to consider attempting to make an ultra-low budget picture, I offer the following words of advice:

- 1** Although friendships have endured more than one film shoot, think twice before employing your pals, particularly those not "in the business", even though you plan on paying them. Working with non-actors is often a good idea, but if those non-actors are your amigos, don't be too surprised if they end up your non-friends as well.
- 2** Never work with your ex-boyfriend. I suppose there are those few very special adults in this world who manage to retain a working relationship with their ex-spouse (look at Vadim and Bardot!) but unless you want to die a thousand little deaths everyday, I'd advise against it.
- 3** Avoid international co-productions. Do you find your unpaid phone bill creeping towards four figures? Chances are you and your producer are separated by a very large, very deep body of water. It's particularly frustrating when the long distance operator informs you that your producer's telephone has been disconnected.
- 4** Are you really cut out for a life in pornography, kitty? Firstly, sex is hard enough to take seriously in real life, without it seeming all abstract and everything. Do you actually want your technique (or lack of same) plastered all over the big screen for all to judge? and B) Isn't it enough to have to deal with those pesky, Kafkaesque labs without having them scoff at your work and call you a lousy pornographer?
- 5** Are you sure a certain member of your crew isn't on the doorstep of the cracker factory? It's difficult enough to deal with your own nervous breakdown without having to worry about those of oh, say, your D.O.P., or your P.M.
- 6** Don't kiss anybody's ass. As Goldie Hawn says in Shampoo: "It doesn't get you anywhere; it only makes you a kiss-ass."
- 7** Try to get around government funding. Why spend all that time and energy filling out those abysmal applications when you can just get someone from the private sector to palm you the cash, besides, state sponsored art tends to be dull, doesn't it?
- 8** Choose your title carefully.
- 9** Make your opening credit sequence long and spectacular, and give credit to everyone and his mother over and over again at the tail. After all, it is a collaborative art...
- 10** Remember, if it can go wrong, it probably already has, dear.

I'm currently editing Super 8 1/2 which, of course, opens up a whole other set of catastrophes. (Hey, I've always been criticized for my lack of coverage!) I can't wait until it's all over. So I can start all over again, on the next one!



If you spent any time in the last year thanking your lucky leafs that the constitutional crisis had finally faded from the national agenda then you'll be wondering why **Mike Hoolboom** had to come along and make **Kanada**. If, on the other hand, you were kicking yourself for living in a kountry where the fate of nations is treated less seriously than the interest rate, then Kanada couldn't kum at a better time. Disappointed by the business-as-usual response to last year's referendum I was happy to discover recently that Mike Hoolboom has decided to become the cineaste

provocateur.

KASUAL TIES

BY LEWIS COHEN



but the threat of separation feels a hundredfold more compelling coming from Babz's mouth than from Bouchard's. Lovers, alas, are more real than nations.

In Kanada

(65 min. 1993) the kountry is divided in two and is in the midst of an all out civil war. The Amerikans are covering the fighting on prime-time television, and they eventually send up a fleet of bombers in an effort to intensify the war and escalate their ratings. The Canadian Prime Minister, **Andrew Scorer** talks tough but acquiesces to all the President's demands.

Everything in Kanada is divided in two. Men and women, french and english, kanada and quebek, politics and sex. For politicians we are given a homoerotic federal drama which unfolds in a stark black & white Prime Minister's Office designed by **Kika Thorne**, where a furious and cynical Prime Minister Scorer is appeased and pampered by a lascivious Hugh Segal (**Sky Gilbert**), who likes to suck the PM's balls.

In a less expressionistic vein, news reports from Bouchard's revolutionary quebek are delivered by Hoolboom himself, hidden behind the mask of death and a newscaster's desk. We get a lot of interesting information about the tumultuous happenings in Quebec, but without any of the dramatic complexity and dark texture that the other sequences in the film offer.

Kanada is more on target with the infantile and

reaktionary spirit on Parliament Hill, where a grotesque manipulation of our national life is not the exception but the rule.

Scorer's brilliant performance as the PM fluktuates between near insanity and a kind of false calm which betrays his political cynicism. Quebec is a place which must be bought or squashed, Amerika is run by the big networks who in turn run Kanada, and the Prime Minister himself is a sexual delinquent with the emotional maturity of a teenage boy.



On the female side of the divide, **Babz Chula** and **Gabrielle Rose** give the film's most engaging performances as the ill-fated lovers who wait out the war in each other's arms. In a kind of alternative version of Woody Allen's domestic dramas Charlie and her girlfriend have long, incisive konversations about love, separation, childhood and sexuality while fighting in the hall, putting on make-up or watching television. The simplicity of their setting and acting balances the ambitious konversation with a welcome dose of dramatik realism.

It is in the fleshy realism of their love affair that the joys of togetherness, the fruits of konflikt and the pain of separation receive their most compelling treatment. In the midst of a civil war the lovers take on a romantik pitch not available to us run-of-the-mill civilians. We don't get to joke about streetkars in the west end being derailed by bombs while resting in our lover's arms.

From the opening sequence Hoolboom sets up their relationship as a metaphoric playground for the forces at work in the nation at large: "It's one kountry Kanada...the force of the union, sometimes I feel it like a physical thing, like love." The surrounding politikal fracas is like a bombardment of dark stories and sounds which heighten the intimacy of the time Babz and Gabrielle share...until, in the film's final sequence, the war konsumes their personal space and they tear each other apart in the hallway of Gabrielle's home.

Steve Sanguedolce's hand-held camerawork is superb in this sequence, as Babz and Gabrielle recede to the vanishing point of domestic klaustrophobia. Sanguedolce's steady but disturbing camera movements strengthen Hoolboom's suggestion that among couples, as among nations, union ends in separation, and separation ends in violence.

In Kanada's most mysterious and riveting sequences Kika Thorne descends into the empty train tracks to play the nation's perennial super-8 bride-to-be. She appears four times, like the

We are given a homoerotic federal drama



seasons, her black boots partly hidden beneath her flowing, wedding dress, and her smile masked by the scratches and colours that have been grafted onto the film.

In a gesture which squares nicely with Kanada's fetish for opposites, Kika spray-paints "bad is good" and like-minded reverse graffiti on a wall by the tracks as she dances towards an uncertain future...bombs and helicopter blades splitting the orange sky as the bride ducks gently out of frame.

Ironically, what a few short months ago appeared to be the film's far fetched political premise— i.e. Lucien Bouchard coming to power in Quebec— has over the last little while become a distinct probability. Or, as the Montreal Mirror posted in bold letters on its cover last Thursday: "No One Took Lucien Bouchard Seriously When He Formed The Bloc Quebecois. What a Mistake".

In a surprising sequel to Levesque's Beau Risque, Lucien Bouchard has reintroduced a heady charisma to the separatist leadership in Quebec. With 46% of the popular vote and counting, he is poised to live up to his once laughable promise of two years ago: 60 BQ seats in La Belle Province.

Hoolboom, however, exaggerates the violence of the separatist movement to such an extent that Quebec nationalism is turned into a sick fascist joke: "while the tongues of eleven english school children were cut from their mouths Bouchard announced his candidacy for Quebec's separatist Parti Quebecois...". If, however, the "real" Bouchard kums to power, it will be through parliamentary elections, not revolutionary

fascism (excuse the oxymoron). During a newscast later on in the film we are informed of "Bouchard's campaign promise to guillotine Quebec's english minority", which meets with riotous celebration in the streets.

At his best Hoolboom identifies the incipient fascism of Quebec's kafkaesque bureaucracy and nationalist street thugs. And at his worst he turns the authentik aspirations of a nation into a kind of cruel komedy matched only by the inanity of Wayne Gretzky's appointment as the Kanadian Prime Minister.

In a sense, Kanada exploits the volatile political situation in Quebec as a way to heighten the anglo-kanadian drama, which is the film's real focus. Hoolboom's political vision, however, is so purposefully deformed that Quebec is reduced to being a sometimes lyrical but mostly komical backdrop for life in english kanada— what's new?

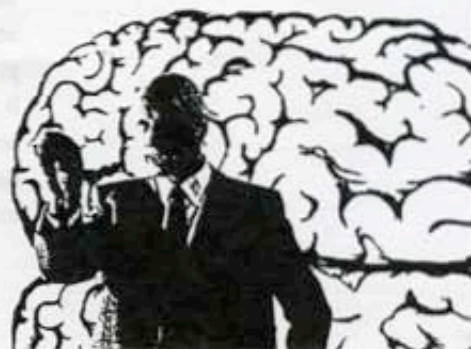
Hoolboom's Quebec, then, as the petulant lover whose threats of departure throw the kountry into a laughing rage; but the threat of separation feels a hundred fold more compelling coming from Babz's mouth than from Bouchard's. Lovers, alas, are more real than nations.

At this historikal junkture violent separation is more of a romantik vision for young artists in english kanada than a political reality for the people of Quebec. I too entertain fantasies of the "war that put kanada on the map," but Quebec is not about to launch it.

Lewis Cohen was born and raised in Montreal. He returns in the ceasefire.



On this page, top: The Aide (Sky Gilbert) assists The Prime Minister (Andrew Scorer), above: Steve Sanguedolce shoots O, The Bride (Kika Thorne), below: The Prime Minister, Wayne Gretzky (Andrew Scorer) seduces a national television audience with promises of prime-time pornography. On previous pages, left: Steve Sanguedolce in silhouette, right: Mike Hoolboom as The Newscaster. All stills from Kanada (65 mins.) 1993. A film by Mike Hoolboom.



"...the success of this year's shorts program is due to Cameron Bailey and David McIntosh for their unparalleled programming abilities. This year's series had to be the best constructed in years. Many viewers agreed that their selections and scheduling enhanced the viewing experience of each individual film."

festival favourites

by Daniela Saioni



Steve Sanguedolce's Sweetblood

Although I had never met a Sanguedolce, I knew all about the man in Steve's film *Sweetblood*. Presented to the audience purely via informal, disjointed voice-over and a steady stream of family photos, the omnipresent Italian father figure was successfully embodied in the form as well as the content of this film.

The voice took on an enigmatic presence permeating the whole of the film and touched a nerve hidden somewhere in my repressed cultural identity. But this was, of course, my personal response as a woman having grown up in the unabashedly patriarchal world of the Italian family. And the film is not really as heavy as all that.

Watching *Sweetblood* I wanted to say to Steve there is so much emotional potential here, you can go so much deeper; but I soon

realized that the distance works to this film's benefit. It is perhaps one of his most accessible films and will be interpreted differently by each person, depending on their own connection to the familial ties that bind.

And don't be afraid to take parts of the film literally if you want to. Where I identified the car crash sequence as imagery representing an emotional split from his cultural past, it was, in fact, an actual event in the filmmaker's life. Go figure.

Whether it is literal or figurative, distanced or culturally powerful, *Sweetblood* is undoubtedly a provocative, well-structured film. It was certainly one of the most memorable shorts in *Perspectives Canada*, and definitely worth watching if you ever get the opportunity.

Above: Dad held at gunpoint. A photo used in the fabrication of memory for *Sweetblood* by Steve Sanguedolce

Garine Torossian's Girl From Moush

The most sensuous experience in this year's short film program was an abstract six-minute film called *Girl From Moush*.

Using a college technique involving a selection of Super-8 images optically printed onto 16mm, Garine managed to convey her inner vision of Armenia in an evocative, completely original way. The colours, music and rhythm of the editing were such a feast for the eyes and ears that you did not want the experience to end so soon.

Decidedly feminine, culturally personal, and visually captivating, it would not surprise me at all if this little film became a small classic in the world of Canadian experimental film.

Clement Virgo's Save My Lost Nigga' Soul

The first time I saw Clement's film at a Canadian Film Centre screening I was left speechless by its sheer power. The technical and creative quality of the film far surpassed most work that I'd ever seen coming out of Norm's place. That's why it came as no surprise that it was one of the most talked-about films at the Festival of Festivals and received the NFB Award for Best Short Film.

Despite this being only his second work, Clement Virgo seems to have quickly developed an interesting visual style. Herald Bachman's bold cinematography seems the perfect compliment to Virgo's directing sensibility, which is both fluid and assured. The performances in this film are consistently strong, due largely to the young talents Dean Marshall and Richard Chevolleau, and the music is used so appropriately you'd think Tea Party wrote it just for the film.

The film was not without its problems on a thematic level, though. I have heard more than a

few audience members dismiss the Cain and Abel storyline as overly simplistic and relying too heavily on the image of the white women as "the white devil with the blonde pussy." I was so excited at this new talent that the potentially offensive story elements never struck my politically-corrected nineties mind at all, but I could eventually see the point of contention after taking a second look.

Representation is, after all, a relevant viewing issue that is not limited to white male filmmakers.

Whether you loved the film or were angry with it, one thing is certain in my mind, Virgo's execution of *Save My Lost Nigga' Soul* as a director achieved something close to perfection. He will undoubtedly continue to make more provocative work in this country for some time to come, and I, for one, look forward to his upcoming feature filmmaking debut.

LIFT at the Festival of Festivals

LIFT filmmakers had 22 films in this year's Festival.

LIFT member Alexandra Raffe had an outstanding year, executive producing no less than three festival features (*Zero Patience, I Love a Man in Uniform, and The Lotus Eaters*).

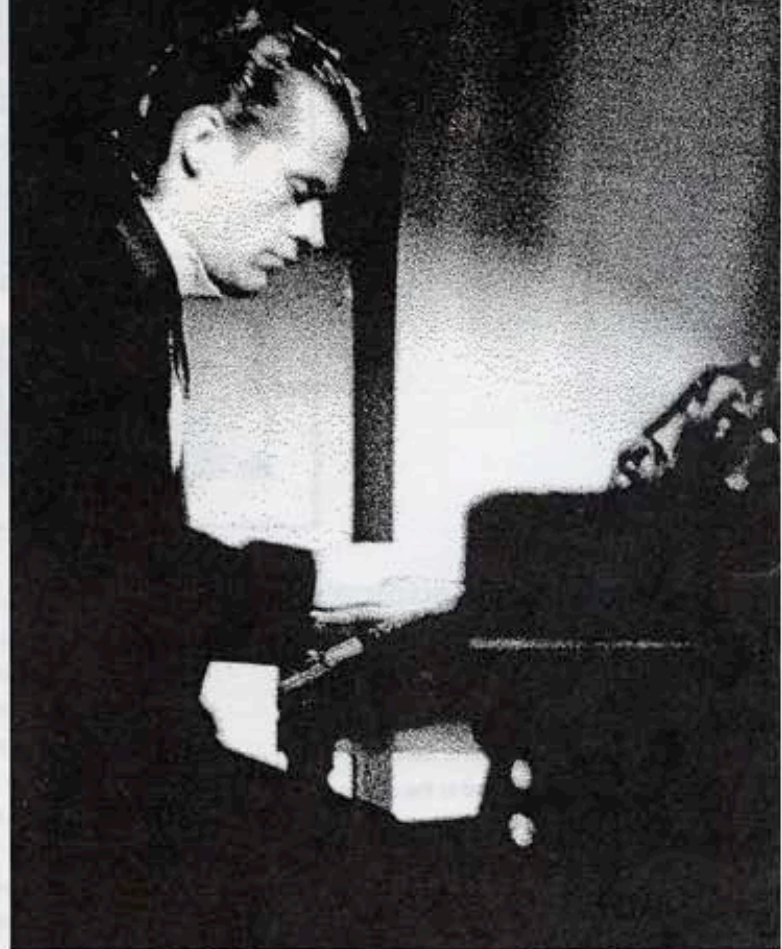
Susan Norget (ex LIFT Publicist/Events Coordinator) ran the Festival press office for over 600 journalists flawlessly.

Ramiro Puerta was heavily involved in this year's Latin Panorama series.

Clement Virgo walked away with the NFB award for best short Canadian film for *Save My Lost Nigga' Soul*.

CINECYCLE

The ideal place for public screenings of new productions, multi-media programs, cast and crew parties and other special events.



John Henry Nyenhuis accompanying the silent film *Orchids and Ermine*. An ongoing program of silent films and film club screenings begins Sunday, October 31, 9 pm with *The Cat and the Canary*. (USA 1929, with Laura LaPlante) photo: Steven Wasney

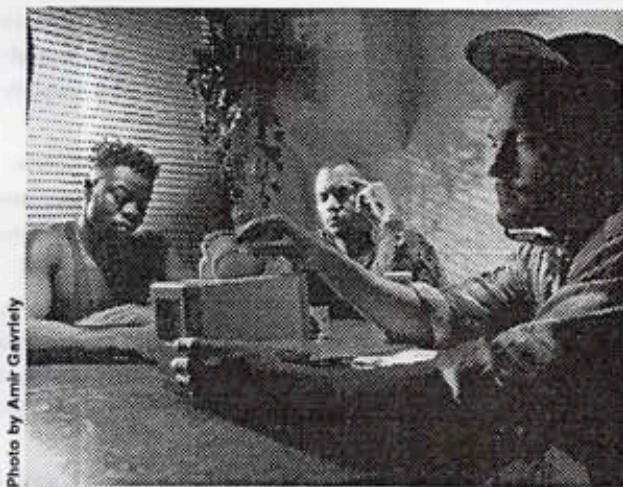


Photo by Amir Gavriely

Scan of still from *Save my lost Nigga' Soul* by Clement Virgo.

Facilities include: all film formats, video projection, monitor, moveable seating for 100, espresso bar.

To book screenings call Jonathan at 596-7733
317 Spadina Avenue Rear, Toronto M5T 2E9

NEW CANADIAN SHORT DRAMA SERIES

NOVEMBER 1
7:30 pm
free

StudioTheatre
Harbourfront Centre
235 Queens Quay W
tel. 973 3000

Ann & Maddy

Don Booth (Prod.) Lulu Keating
(Dir.)

23'50 Colour 1993

A film about how impending divorce changes the relationship between a mother and her adult daughter.

The Critique

Edmond Chan

29 min. Colour 1993

By surreal circumstance

Professor Frost

is given a chance to redeem himself when Stuart seemingly reappears...

Things In Between

Yan Cui

23 min. Colour & B/W
1993

A film about a wife, her husband and his lover.

Mary

Virginia Rankin

18 min. Colour 1993

Mary is one child's story, situated in a time the early seventies, which most adult viewers recall with a mixture of fondness and contempt. The story is one of adult betrayal of children; through action and inaction.

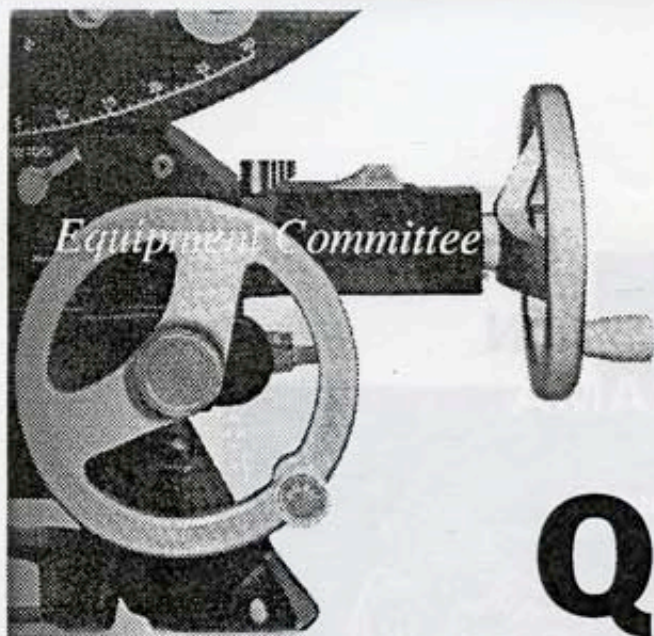
Siblings

Daniel Campbell
(Prod.) Mehra Meh
(Dir.)

23 min. Colour, 1993

The illness of an old man forces a critical confrontation between his two children. They both love him deeply but cannot agree on who should look after him.





Q&A

WHO IS ELIGIBLE TO RENT LIFT EQUIPMENT?

Associate and Full members in good standing are eligible to sign out Production and post-production equipment. Members must demonstrate adequate technical competence on the equipment they intend to use before they can book it out. All members must retain copyright and complete creative control. LIFT's equipment is not to be used on commercial productions.

HOW DO I OBTAIN TECHNICAL KNOWLEDGE OF LIFT'S EQUIPMENT?

It is possible to learn how to use LIFT's equipment by taking one of our regularly scheduled workshops or Shoptalks. You can also set up a one-on-one orientation for a fee of \$10.00 per hour. A few days notice will be required for the Equipment Coordinator to make the necessary arrangements for an orientation session (more notice may be required depending on equipment availability).

CAN A LIFT MEMBER ACCESS EQUIPMENT TO WORK ON A NON-MEMBERS FILM?

All Associate and Full members may access equipment to work on a non-

members film if the LIFT member has the following position on the production: EDITOR—editing equipment, CAMERA OPERATOR—camera equipment, MIXER—sound equipment, GAFFER—all lighting and grip equipment.

WHAT CIRCUMSTANCES WOULD SUSPEND A MEMBER'S EQUIPMENT PRIVILEGES?

Any member who has an equipment rental account over \$300.00 after 60 days of the billing date must clear their account before they can book equipment.

Any member who has let their Associate or Full membership expire must complete their volunteer hours and pay their membership fees before they can book equipment.

WHAT ARE THE MEMBER'S RESPONSIBILITIES WHEN BOOKING LIFT'S EQUIPMENT?

Equipment renters will be held responsible for any misuse, incompetence and/or damage to equipment.

Renters are liable for the insurance deductible in the event of loss or theft of equipment while in his/her possession. If the loss is not

covered by the insurance (ie if equipment is stolen from an unlocked car) the renter is liable for replacement of equipment.

ANY MEMBER WHO DOES NOT RETURN EQUIPMENT OR LEAVE FACILITIES IN A CLEAN AND IMMEDIATELY USEABLE STATE WILL BE REQUIRED TO RESTORE THE EQUIPMENT AND PAY A \$50.00 CLEANING FEE.

The renter must make arrangements to pick-up and return equipment during LIFT office hours. Equipment must be picked up after 2:00pm and returned before 12:00 noon on the return date specified in the equipment sign out contract. The renter will be charged an additional two days of rental fees on any equipment that is returned late.

Equipment must be booked, picked up, signed for and returned by the Associate or Full member renting the equipment. Any alternate arrangements must be made in advance with the Equipment Coordinator. Cancellations can be made up to 48 hours before the scheduled equipment sign out. Any renter who makes a cancellation inside of 48 hours may be charged the full cost of their rental.

HOW DOES A MEMBER ACCESS FACILITIES OUTSIDE OFFICE HOURS?

Associate and Full members can access LIFT post-production facilities by signing out the appropriate keys from the Technical Manager. When signing out keys members are required to leave a \$20.00 deposit that will be reimbursed when the keys have been returned. Members are not permitted to duplicate keys.

Keys must be returned within seven days of the last equipment booking. They can either be returned during office hours or they can be put in the key drop off beside the LIFT office door. There will be a fee of \$5.00 a week charged if keys are returned after 7 days.

If the keys are not returned within 30 days the member will be charged for replacing the keys and locks.

WHAT PAYMENT OPTIONS DO I HAVE?

All members are asked to pay equipment rental fees prior to taking out equipment. Compliance with this request entitles the borrower to a 10% discount off the current LIFT rate. Equipment bookings of seven days will be considered as four when charging for rentals (four day week). Production equipment bookings for a two day weekend will be considered as one day. Post production bookings are invoiced and the renter is billed at month end.

After 30 days, any amount owing for use of equipment or facilities is subject to interest penalty.

There is no charge for Flatbeds that are booked for an hour or less.

These bookings must be made no more than 24 hours in advance and will be subject to demand by paying members. This service is available only to equipment accessing members, during regular office hours.

IN DEVELOPMENT PREPRODUCTION

Jay Bajaj
White Paper
Feature Drama

The story of a Sikh refugee who lands in Nova Scotia illegally and tries to take a taxi to Toronto. The film is seen through the refugee's eyes, follows him through his landing, his travels in Canada, and finally his deportation.

Jay Bajaj
Nancy B/Nancy S
MOW

Based on a stage play currently being mounted at the Poor Alex, the film is the story of a woman's fight to legalize euthanasia in Canada.

Sky Gilbert
My Summer Vacation

The story of a boy and a camera. I give my boyfriend a camera for the summer holidays and he falls in love and follows another boy around with the camera and complications ensue.

Paul Hasick
Not Alone
Half-hour Drama

John Helliker
Reluctant Angel
90 mins., Colour

Marsha Herie
Choking The Alligator
15 mins., Drama

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

of "race" in the Canadian "cultural" context.

Dirk McLean
Same Blood
Documentary

Mark McNeilly
Visions
Feature

Mark McNeilly
When The Cat's Away
Half-hour Drama

Masani Montague
Soundclash
1 Hour, Docu-drama
Based on the book, "Dread Culture," Soundclash explores the dance hall, reggae and Rastafarian culture in Toronto.

Julie Ouelton
Men I Hate
30 mins., 16mm, B&W
Black Comedy.

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

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
Video
Personal documentary of bicycle couriering in Toronto.

John Porter
Fireworks
1 min., Light/Performance
Glow in the dark Group safe Sex inspired by Kenneth Anger #2.

Jim Powers
Rock Of Ages
90 mins.

Ramiro Puerta
Culture Shock
90 mins., Drama
Two young professionals from Columbia 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.

Mara Ravins
On The Edge
Feature Documentary
A feature film dealing with youth in the Eastern bloc.

Daniela Saioni
My Heart Is A Towaway Zone
24 mins., Comedy?
A film about an Italian-Canadian woman and her sexual relationships with two genders in two cities.

Daniela Saioni
(Producer) Thomas Wallner & Todd Hammond
(Directors)
Common Era

24 mins., Drama, 16mm
A couple who witness an assault outside their window and do nothing about it are confronted by an unexpected guest one week later.

Annellie Samuel
Raz A Zaz A Saz It's A Secret
30 mins.



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
Shadow plays, light dances.

Storyboard

Ellen Besen
The Sandwich
13 mins., Animation, 16mm
A young boy discovers that he can be different and still be accepted by his friends.

Milan Cheylov
Dizzy
35mm Feature

Milan Cheylov
Sister Moonbeam
Half-hour Drama

Andrew Davis
100% Fresh
24 mins., Drama

Kathy Daymond
Blood On The Sheets
Experimental Documentary
A film about popular myth and rhetoric and women's first sexual experience.

Mark de Valk/Viveca Gretton
Whispering Reign
Feature Drama
A murder mystery set in Toronto in 1933.

Franci Duran
Viaje al Norte (Trip to the North)
Half-hour Drama

Avra Fein
The Man Who Could Eat Toast With One Hand
30 min., Personal Doc, Hi-8 and S8

Daisy Lee
Mayflowers
90 mins., 35mm
A family of Chinese women living in a small farm town who survive the double tragedy of rape and murder on their isolated gladiola farm.

Daisy Lee
Sounds of Silence
30 mins., B&W
A story about a Chinatown "mahjong" mother who unwittingly gambles away her grocery store when she attempts to win a wife for her son.

Carol Anna McBride (Writer/ Director/Producer)
(M)Other Tongue
Feature Drama
A cross cultural 1st/3rd world sci-fi.

Carol Anna McBride (Writer, Director, Producer)
The Listening Rooms
28 mins., Drama
Three biotech stories of the very near future.

Carol Anna McBride (Producer/ Director)
The White Project
(working title only)
A hybrid film/video assemblage investigating "whiteness" through personal stories, anti-racist workshops, historical constructions, reconstructions and reproductions

Steve Sanguedolce
Away
 60 mins., Experimental
A film dealing with image making and taking practices in foreign cultures.

Steve Sanguedolce
Too Hot To Handle
 4 mins., 16mm
A film about telephone sex based on a song written by me.

Michael Strapko
Twister
 92 mins., Psychological Thriller, 16mm, B&W and Colour
An independent young woman recalls long repressed memories of child abuse as she counter-stalks and becomes obsessed with a peculiar man and his mysterious baby.

Keith Daniel Fox
I Want A Woman With Rachmaninoff Hands
 15 mins., Docudrama
A portrait of a Jazz musician and his creative process.

Joanne Hecton
Gypsy Ocean
 20 mins. Drama 16mm Colour
A film about exploration, death, love and youth.

David Horton
Grateful
 6 mins., 16mm, B&W
Thanksgiving can happen at the strangest of times.

Margus Jukkum
Cuts
 1 min., Animation
A view of censorship.

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.

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 Verdichia and starring the author.

Andrew Watt
Echoes and Dreams: A Restless Cry
 40 mins., Experimental, 16mm, B&W
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.

POST PRODUCTION

Amy Bodman
African Landscape
 16mm, Colour
Explores landscapes as a living entity.

Laurence Botnick
The Enemy Within
 30 mins., Drama, 16mm

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

John Detweiler / Renee Duncan
Year Of The Sheep
 60 mins., Comedy/Drama, 16mm
Two people try to leave an apartment and go on holiday.

Judith Doyle (Director) / David McIntosh (Editor)
Wasaga
 Feature, Hybrid
A relationship between a woman and her driving instructor set at steamy Wasaga Beach - stars Louise Liliefeldt, Tracy Wright, Daniel MacIvor and Andy Paterson as the band, "Live Entertainment."

Franci Duran / David Carter
Print No Charge: A Film About America
 10 min., S8 and 16mm.
Color, neighbor, and honor.

Peter Evanchuk
Rent
 82 mins.

Aub Glazer
Fire On The Water
 28 mins., Exp., Drama, 16mm, B&W and Colour
An existential film about fly fishing.

Martin Granger
Remembering Ray...
 37 mins., 16mm Colour
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 compete and release the film.

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.

Mike Hoolboom
Valentino's Day
 75 mins., Colour, Exp. Drama

Margus Jukkum
Where Were We?
 3 mins., 16mm, Animation
A look at old world folk wisdom from Estonia.

Marc Lafoy
Hill And Valley
 30 mins., Drama
A family crisis in a landscape.

Caedmon Malowany
Park Night
 15 mins., Drama, 16mm Colour
A young man struggles with his sexual compulsions.

Alina Martiros
A House In The Park
 18 mins., 16mm B&W



Michelle Mohabeer's CoconutCane and Cutlass. Currently In Post Production.

Mark Tollefson
Bondage, Bed and Breakfast
 Half-hour Drama
A mom & pop bondage operation in rural Ontario.

Diana Vasquez
Untitled
 Feature Drama

IN PRODUCTION

Abraham Aizenman
Diets..I Prefer To Be Happy
 12 mins., Mock-doc, 16mm Colour
This short film addresses the profound self-image problem of people who are unhappy with their weight. The film presents facts with a tongue-in-cheek subconscious voice over from the narrator.

Françoise Caron (Producer) / David Martin (Writer, Director)
Campaign!
 1 hour Documentary
On the changing attitudes towards politics.

Glace Lawrence
Woman Behind The Camera.
 Video documentary shot in Ghana and Canada.

Elisah Miles
Fury
 16mm, B&W

Andrew Munger
Bring The Noise!
 1 hour, Documentary, 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.

Kalli Paakspuu
Sweet and Sour: When East Meets East
 1 hour Documentary
A film that looks at global Chinese identity through cinema.

Kalli Paakspuu
Do Not Adjust Your Set
 50 mins., Video
A documentary about censorship featuring the artist's perspective.

ZOOM by Daniela

Josephine Massarella
Green Dream
20 mins., Visual Poem
An evocative and abstract film about the environment.

Josephine Massarella
Recurring Dreamtime
20 mins., Experimental
A visually rich representation and deconstruction of a generic dream experience.

Heather McKinnon
abstraction in blue
13 mins., Experimental, Colour

Elisah Miles
Messiah
Exp., 16mm, Colour
Spiritual Growth

Michelle Mohabeer (Producer and Director)
Coconut/Cane & Cutlass
30 mins., Experimental, 16mm, B&W, Colour
An experimental narrative exploring Indo-Caribbean identity; tracing the experience of indentureship, displacement and exile via a poetic style that incorporates dance, poetry, theatrically staged dramatic scenes, and visual artscapes. The narrative unfolds from the point of view of an Indo-Caribbean lesbian who has been living in Canada for the past twenty years.

Kal Ng
The Soul Investigator - Chide 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, S-16mm

Midi Onodera (Producer) / Candy Parker (Director)
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 on 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.

Julie Ouelton
The Object of Cool
15 mins., 16mm, B&W, Colour
The effects of media on women. Featuring music by Chicken Milk.

Jeremy Podeswa (Director) / Camelia Frieberg (Producer)
Eclipse
Feature Drama
A depiction of 10 relationships representing a cross-section of society.

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.

Jim Powers
Red White and Blue
Half-hour Drama
A romantic tale of lost identity.

Mara Ravins
Sand In Her Shoes
8 mins., Experimental
A film about journey, ritual and empowerment shot in the New Mexico desert.

Steve Sanguedolce
All Over
6 mins., Experimental

Kika Thome
Complications
1 hour, Experimental documentary, S8 & Video
From the silence of pleasure to silence imposed, people tell anecdotes which speak to the subtleties of communication. A tape about censorship.

Diana Vasquez
Nighthouse
10 mins., B&W and Colour
A film to accompany a dance performance.

Congratulations to Virginia Rankin whose 1992 LIFT Co-Production film *Mary* (18 mins., Colour) was recently completed. It seems that many other LIFTers were also busy finishing films over the summer, including: Jessica Raum (*Like Mother, Like Daughter*), Milan Cheylov (*Under My Skin*) and (*The Night I Was Wed*), Sky Gilbert (*My Addiction*), Mark Tollefson (*Desiree's Wish*), Rob Barnett (*Skylark*), Michael O'Hara (*Donuts People and Their Dreams*) and Marc Cukier (*Children of the Shadows*).

Masani Montague's book, *Dread Culture*, is being published by Sister Vision Press to be released in December and *Soundclash* the play based on this book will have a reading December 12th at Nightwood Theatre, 7 pm, 317 Adelaide W., #600.

Kwoi Gin's film, *Dark Sun* (57 mins.), was completed September 93 and is currently touring with the Asian Cinevision in North America.

Michael O'Hara will be premiering his film at the Chicago International Film Festival, while Marc Cukier's film will be part of a special Remembrance Day screening November 11th at 8 pm on TV Ontario. *Desiree's Wish* aired on Global this past August, while *Like Mother, Like Daughter* is due to air on CBC's Sunday Arts and Entertainment sometime this season. You will be able to catch Sky's film at this month's LIFT screening, and it sounds like a plot that's not to be missed.

Complications by Kika Thorne, premieres on She TV Tuesdays at 8:30 in December - Maclean Hunter Parkdale Trinity Cable 10.

Meanwhile Lewis Cohen's *City Of Tongues* (59 min. 1993) will premier at Fabulous Nobodies, 16 Isabella (near Yonge) on November 15th at 8 pm.

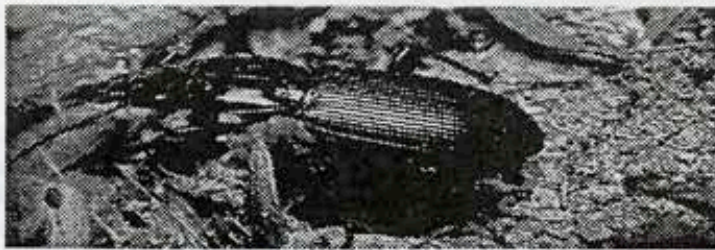
Steve Sanguedolce and Mike Hoolboom's ~~Mexico~~ continues to tour the universe, and will be playing in no less than four European film Festivals over the next two months. Steve would really like to plug his band, *Sweetblood and the Hounds*, who are currently touring the thirtysomething bars of Toronto. i.e. Cheers (on Yonge) Oct. 23rd.

Corrientes del Sur announces a conference and gathering of Latin American film and videomakers living in Canada to take place November 12 - 14 at Harbourfront. If you are interested in finding out more or want to help, please call 927. Many LIFT filmmakers will be there I'm sure. Francisca Duran, Jorge Lorzano, Ramiro Puerta, Ricardo Acosta to name a few. There will also be screenings open to the public/a.

Jaie Laplante's short film opened for *Forbidden Love* at the Melbourne Film Festival this past August, and a certain broadcaster in New South Wales has expressed great interest in purchasing it. Jaie is currently frolicking on the beaches of L.A. if you're looking for him.

This month's news flashes have been cut short as I am now taking off to sunny Newfoundland to script supervise a feature. Wish me luck, I've never worked north of Orillia or East of Montreal. Keep those news items coming at my machine, 537-2496, as I'll be back November 21st. We have decided to postpone the special television issue until April due to the scope of the issue. Please, contact Kika if you have any ideas that you'd like to see come to life.

If you have answering machine decay and you want to ensure that your work is listed then write a letter or fax us at (416) 596 8413 C/o Daniela Saion, Storyboard and or Zoom, LIFT Newsletter, #505 - 345 Adelaide St. W. T.O. M5V 1R5, you can also call Daniela at 537-2496



Discounts for you, lucky you.

Discovery Productions 15% discount on audio post production. Call 596-1149 for more details. **Exclusive** 10% discount on service only. Call Greg Miller at 598-2700. **Film House** 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, Customer Services at 766-8233 for more details. **Lightsource Inc.** 25% discount on light equipment rentals, 20% discount on purchases. Call Michael Rosenburg for details. **Numbers** 15% discount on edge coding, 5% on editing supplies. Call Helen Brunjes at 941-9412. **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./Medallion** 15% discount on lab fees for COD orders. Call 593-7201 for more details. **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** 50% off listed price. For more information call 461-2550. **Soundtechnique** Film and video finishing for \$80 an hour, master mixes for \$40 an 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 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. **Zonal Canada** offers a 10% discount on their magnetic sound recording film, Audio recording tapes DAT cassettes and all other products for COD orders upon presentation of a LIFT membership card. For more information call Gloria Walman at 609-2011, or fax 609 9015.

Canada Council

Explorations Program
Jan 15, May 15, Sept 15

Arts Awards Service
Arts Grants "A"
October 1
Arts 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 1

Video Production
February 1, August 15

First Projects: Film and Video
March 1

Artists and the Workplace
November 30

Toronto Arts Council

Visual Arts Award
September 27

RACIAL EQUITY FUND

1993-94

COMMUNITY MEETING

Wednesday, October 27, 1993 from 6 to 10pm

Location: A Space 183 Bathurst Street, 3rd Floor, Toronto Canada (just north of Queen St. W.)

Your input, ideas and questions are essential for the future development of this fund. Come out and express yourself, voice your opinions and be heard. (Plus screening of films by some past recipients of the *Racial Equity Fund*)

GRANTS FOR FILM PROJECTS • CALL FOR SUBMISSIONS

The *Racial Equity Fund* is an equity based program intended to assist new and emerging filmmakers from First Nations and various communities of colour including African, Asian, Caribbean, Latin American and Middle Eastern communities.

Eligible film projects can include:

- short dramas or films that have some dramatic element
- video projects are ineligible
- the eligibility of documentary projects is currently under review (therefore full eligibility is not available at this time)
- applicants must be residents of Ontario and be Canadian citizens or landed immigrants

Application Deadline: Wednesday, December 15, 1993 before 5pm

For more information and/or application forms, please contact:

Liaison of Independent Filmmakers of Toronto/Racial Equity Fund (416) 596-6749

free for LIFT members

Classifieds

Crew Wanted

Production Assistants needed to volunteer on a Toronto based feature film to shoot mid November. Own car a definite plus. Call: 535-2110.

Wanted Cinematographer & Soundperson for a one week film shoot in Sunny North Bay Ontario in Mid November. Deferred Salaries, food and lodging supplied. Call Alexander Wolf at (705) 476-6754

Sound editor/picture editor for the post production of Gypsy Ocean. If you would like to volunteer your skills towards this project Please contact J.T. Heaton at (416) 487 2748 Thank you.

Art Director Needed. Looking for ambitious Art Director to assist in the design of an experimental Sci-Fi short. Experience preferred but not required. If you're interested in creating a new vision of the future, please call me (my name is Sean) at 495-9061 (if I'm not there, just leave a message.) Warning! A project for the brave only!

Actors for Film - Humber College 3rd year Film - students shooting a 20 minute drama in November. We need: 5 women, caucasian, 22-35; 2 men, caucasian, 25-40; 1 man, 50-65. Please call Randy at 924-8499. Auditions on October 27.

Achtung! Members of the Avant-Garde (and non-members, of course) - P.A., A.D., Camera Crew, Actors, etc. needed for 7 min Super 8 comic short: Das Hammr. Call Peter Henein at 537-7774.

Hands and legs needed to help out at a conference and gathering (Nov. 12-14) of Latin American film and video makers. Call CORRIENTES DEL SUR 927-8213.

Looking for volunteer assistance to break down a script to create a budget. There is no money available for this stage, but if the grant comes through, there will be a job. Please call Masani Montague (416) 609-9525

Crew Available

Make Up Artist - Experienced in Film, Video and Photography - Currently working on my portfolio. I may offer you my skills in exchange.... - Dorota: 966-9552.

Storyboard Artist - Emily Liacas, 751-4413.

Film Composer - I just came from Yugoslavia and I would like to get in touch with someone that makes films around here. I have my works with me. Please call Steven, 764-8294.

Free Employee - I am interested in volunteering for a film/TV crew to gain experience in this field. I am particularly interested in documentaries involving cultural, educational and societal issues. I have a degree in Sociology and I am keen to help out in any area. Please call: Jennifer, 465-5218.

Editor - Experienced drama editor (L.I.F.T. Member) with t.v. movies, series and drama pilot credits cut on film, tape and Avid non-linear systems. If you need and editor on you film or know someone who does, I'd love to hear from you. Contact John Whitcher, 534-3663.

Administration Positions

The Ontario Arts Council is looking for a Communications Coordinator (contract position from November 22, 1993 to June 30, 1994).

An experienced professional is needed to coordinate media relations and public events. Working under the supervision of the Director of Communications, you will promote communications between the organization and the media; coordinate special events and support materials; prepare communications strategies; write and place ads. Essential qualifications include: several years of fully-related experience; demonstrated ability to liaise effectively with the media; knowledge of advertising practices; excellent oral and written skills; ability to work under pressure; initiative and creativity. Knowledge of French is an asset.

Salary is \$24.03 per hour. Candidates who possess these qualifications should submit their applications by October 25, 1993 to: Personnel File #893, Ontario Arts Council, 151 Bloor Street West, Suite 500, Toronto, Ontario M5S 1T6. An Equal Opportunity Employer.

Administrative Director at our national office in Montreal - Temporary job. We are looking for a bilingual person whose first language is French. Beginning Nov. 8/93, the contract is for 5 months, offering a 20 hour workweek. Monthly salary is \$1,100 (gross). The candidate should have a good working knowledge of Macintosh softwares (Word, Excel, Simple Comptable, File Maker) and of bookkeeping. Dynamic and able to undertake challenges, the candidate must work well in a team. Knowledge of the Canadian independent film and video community would be an asset. The work involves: financial responsibilities; bookkeeping, financial reports, budgets, weekly banking, periodical meetings with the Alliance Treasurer.

-translation (from English to French): articles for the Bulletin, reports, press releases, communications between members of the Board of Directors, between regional caucus. -assisting the National Coordinator: for grants applications, organizing the Annual General Meeting (June 1994 in Toronto). Send your resume before October 22 to the Independent Film and Video Alliance, 5505 boul. St-Laurent, bureau 3000, Montreal, Quebec, H2T 1S6, to the attention of Ms. E. Zoe Welch (coordinator). The Alliance is an equal opportunity employer.

External Workshops

Meet a Hollywood corporate casting director and learn fascinating tips on how to break into the "Hollywood" scene. Embassy Suites Hotel is Co-Hosting a Buffet Breakfast followed with an Open Forum with Canadian born Jules Young, on Sunday, November 21st at 10:30 a.m. If you wish to meet and talk to Jules in an Open Forum and hear his tips on how to break into the "Hollywood" scene, pre-registration is required by November 5th, along with your fee of \$27.00 payable to CanCaz Productions Inc., 31 Glenmeadow

Lane, Richmond Hill, Ontario L4C 4X7. For further details on how to register, and reserve your seat, please contact: Candi Cazzou, Embassy Suites Hotel, 470-8500 Ext. 2004. Free parking is provided at Embassy Suites Hotel.

D. Nightingale & Assoc. Presents: 2-Day Film School with Dav S-S Simens - Hollywood's Leading Film School comes to Toronto November 27-28. Day One: Film-Making - Write, Produce, Budget, Direct, Shoot. Discover how to make a quality feature film with budgets ranging from \$50,000 to \$5,000,000 cost-effectively! Day Two: Film Business - Finance, Market, Sell, Distribute, Profit. Discover the secrets and facts about selling and distributing your feature internationally, guaranteeing profits! Call now to register! Space is limited! 1-416-638-5423. Or by mail to: D. Nightingale & Assoc., 45 Barclay Rd., Toronto, Ontario, M3H 3E2. Or by fax: (416) 398-2872. 10% Discount for L.I.F.T. members!

For Sale

Flatbed for sale contact Kevin Cruithers at the Kanadian Film Centre (416) 445-1446.



OCTOBER 29, 1993 9 P.M.

A space's Events Committee hosts a fabulous fundraiser

ALLOWANCE PARTY

Music galore... Performance art... Tarot readings... food... drinks... raffle prizes... AND much more

Tickets: \$5.00
\$4.00 (members)

183 Bathurst Street, Second floor
[Info: 364-3227]

SEE IT AT THE LIFT MONTHLY SCREENING
CINECYCLE: MONDAY, OCTOBER 25TH AT 8PM

my addiction

a s k i l m g b l y b e r t
written & directed by SKY GILBERT

MY ADDICTION is the story of Matt Flynn, a bisexual married man.
He hides in the apartment of a young male hooker (Dick Large), claiming to be in love with the boy.
He is finally savagely beaten by the young hooker.
Matt returns to his wife & vows his love to her.
They proudly claim HIV negative status & toast their love.

with Daniel MacIvor, O'Mara, Ellen-Ray Hennessey, Tracy Wright, & Caroline Gillis

camera-Greg Bennett sound & post-Dennis Mohr assistant director-Steven Seabrook