

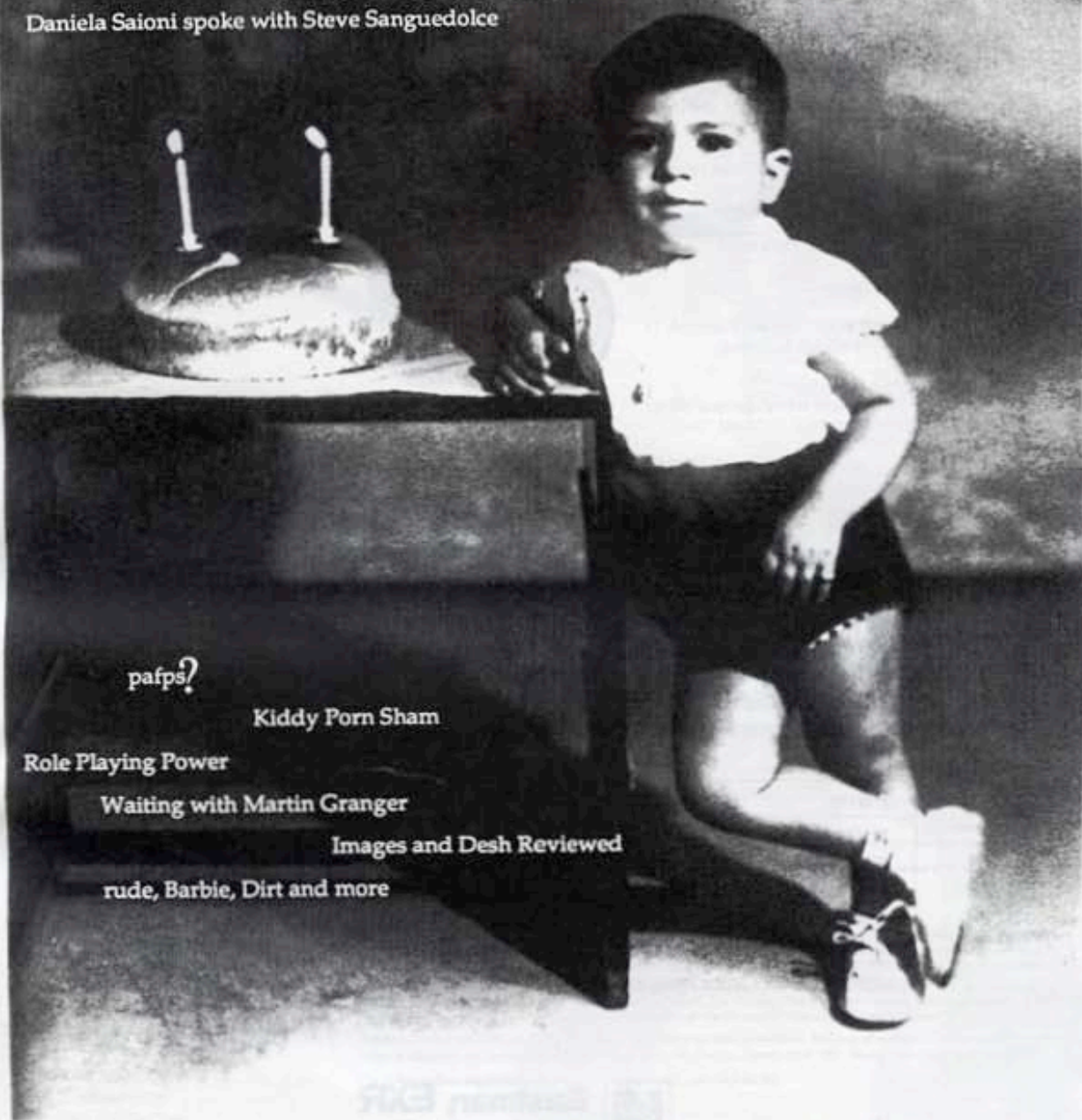
Vol.14 Issue 3

July/August 1994

LIFT

Sweetblood

Daniela Saioni spoke with Steve Sanguedolce



pafts?

Kiddy Porn Sham

Role Playing Power

Waiting with Martin Granger

Images and Deth Reviewed

rude, Barbie, Dirt and more

STAG Publications
1000 University Avenue
Berkeley, CA 94702-1193
Tel: (415) 841-1193
Fax: (415) 841-1194

Subscription Rates
US \$12.00/yr
Foreign \$15.00/yr
Single Copies \$3.00
Back Issues \$4.00



DON'T LEAVE ANYTHING TO CHANCE.

There's nothing like the feeling of complete security. And with the extensive range of Eastman EXR Color Negative films, the feeling is practically guaranteed. Whatever the situation, you can take comfort in knowing there's always one that will get the job done—brilliantly. So choose Kodak. It's one way to be certain you haven't set yourself up for a fall.

Films	Format	Illuminant
EXR 500T 5296/7296	65/35/16 mm	E.I. 500 Tungsten
EXR 200T 5293/7293	65/35/16 mm	E.I. 200 Tungsten
EXR 100T 5248/7248	65/35/16 mm	E.I. 100 Tungsten
EXR 50D 5345/7245	65/35/16 mm	E.I. 50 Daylight
ECN 250D 5297/7297	65/35/16 mm	E.I. 250 Daylight

Eastman EXR Color Negative Films. Any Questions? Call 1-800-GO-KODAK.



Eastman EXR
Color Negative Films



HEAT 94

longest day of the year

Director

Kika Thorne

Editors

Irene Bunce Franci Duran
Gita Hashemi Sally Lee
Jason Romilly Milinda Sato
Kika Thorne Nadine Valcin

LIFT Newsletter Collective

Franci Duran
Nanqaba Waka Msimang
Jason Romilly Daniela Sioni
Milinda Sato Kika Thorne
Nadine Valcin

Text input & proof reading

Robert Bredin Lenny Cerrone
Martine Cocklin
Irene Duma James Howard
Sally Lee

Production and Design

Kika Thorne

Design Consultation

Franci Duran
Jason Romilly
Milinda Sato

Disseminators

Silvia Kovatchev
Chris Romeike Richard Thorne

LIFT STAFF

Equipment Coordinators

Sue Cormack Greg Woodbury

Membership Coordinator

Sally Lee

Racial Equity Fund

Coordinator

Gita Hashemi

Resource Development

Coordinator

Denise Jones

Financial Coordinator

Deborah McInnes

LIFT BOARD

Mark De Valk ♦ Chair

Carol McBride ♦ Vice Chair

Ed Makuch ♦ Treasurer

Amy Bodman ♦ Secretary

Katherine Asals Yan Cui

Richard Gaskin Alina Martiros

Naomi McCormack Michael Strapko

RACIAL EQUITY FUND

COMMITTEE

Kayn Hall Co Chair

Karen Tisch Co Chair

Eron Boyd

Jennifer Halnes

Chris Scott



1 editorial and other juicy bits

2 new members, Twift info, Calendar
SALLY LEE

3 GLAM: rude, Barbie, Tales from the flipside, Landing
JASON ROMILLY

6 PAFPS, what the fuck
KATHERINE ASALS

7 Under age memories
ANDREW SORFLEET

9 Alliance with equity
EDWARD MAKUSH

11 An interview with Steve Sanguedolce
DANIELA SIONI

19 I'm waiting for the mail, man
MARTIN GRANGER

19 Pertinent grant deadlines

20 Reviews: Images
LIZ CZACH

21 Reviews: Desh Pardesh
AZED & OMAR MAJEED

23 REF requests, festivals and
community notices
GITA HASHEMI & SALLY LEE

24 classifieds & an open letter
DANIELA SIONI

Cover boy. All
in the family with Steve
Sanguedolce's SWEETBLOOD.

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 to LIFT, 243 Adelaide St. W., Toronto, Ontario M5V 1R5. Phone: 596-8233; Fax: 596-8413.

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

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

sounds heard by the human ear

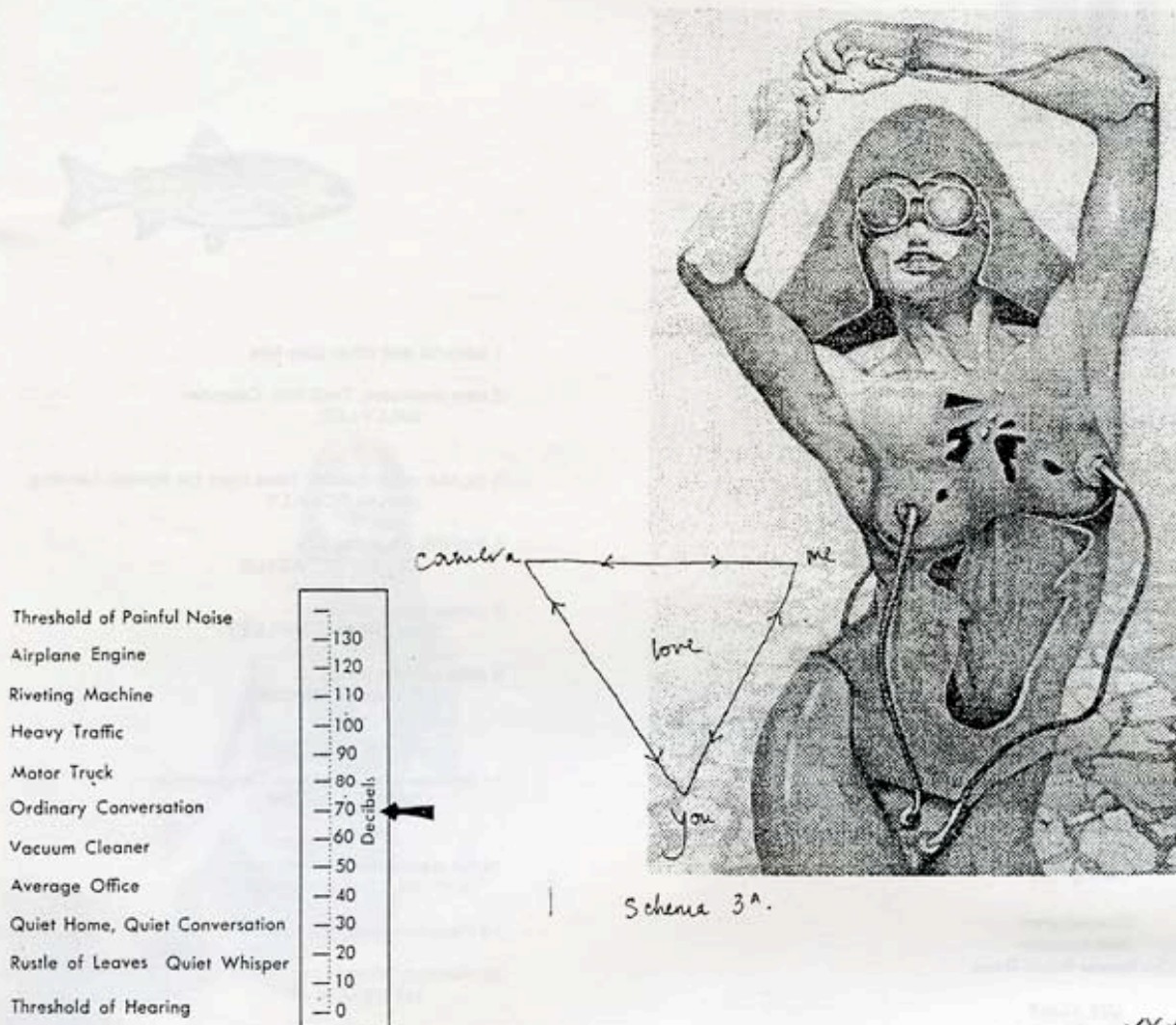


Fig. 7:2 Noise Levels.

xx Kika

les salon des refusés

Until the 1860s, the French Academie des Beaux Arts had a monopoly controlling whose art received public exhibition. Any work that strayed from the realism which defined "good art" was rejected. By the early 1860s, rejected artists (among them Manet) and their supporters were growing increasingly frustrated and violently vocal. In 1863, 4,000 works were rejected and the outrage reached such a clamour that the Emperor Louis Napoleon was forced to act. The rejected paintings were given space beside the official Salon: the Salon des Refusés was born. In that tradition, this year's Party of Parties will be a celebration of all LIFT filmmakers, both those accepted into the festival and those who were not. While music and dancing goes on in one room, a separate room will be showing and celebrating all the members' films that did not get accepted into this year's festival.

If your film is refused, call or fax the LIFT office ASAP to indicate that you'd like to show your film, and let us know how long it is. (If we are overwhelmed by numbers, what gets shown will be determined by lottery.) We'll screen as many as we can: be prepared to Watch 'til you Drop.

Bridget Newson

fresh blood

Danielle Araiche
Scott Blackett
Nicolino Cerrone
Ramon T. Charles
Geoff Cornish
Eidon Defederico
Franco Del Maschio
Miguel Gallego
Rick Gilbert
Lisa Groeneveld
Duane Hersi
Aaron Hill
Michelle Kaminer
Silvia Kovatchev
Lisa Logan
Jeff McCartney
Deborah Mics
Sonia Molina
Andrew Nisker
Kathy Paulin
Beth Richards
Rhonda Riche
Christopher Romeike
Ben Sainsbury
Brian Sharp
Mary Smolic
Kelly Sobie
David Thomson
Keeman Wong
Matthew Ying

June

27

LIFT monthly screening. Films by LIFTers **Elizabeth Schroder's** *Where Does Mesa Come From?* Mouth by **Vincenzo Natali**. Departures by **David Horton**. Lockjaw by **Paulette Phillips**. Free for LIFT members, others by donation. Monday June 27, 8:00 pm at CineCycle.

July

1

LIFT office closed for Canada Day.

8

Pleasure Dome Summer Film and Video presents M.M. Serra in person with screenings of *L'Amour Fou*, Mary Magdelene, Turner and a work in progress. New York filmmaker M.M. Serra is known for exploring the boundaries of sexual pleasure and abuse. \$2 members, \$3 non-members. Friday July 8 at 8pm at CineCycle.

16

LIFT is sponsoring a screening of work by some of Ottawa's independent filmmakers. The IFCO event will begin at 8 pm, July 16 at CineCycle.

19

If you and/or a friend want to check out LIFT's facilities, come to the monthly **LIFT ORIENTATION**

Tuesday, July 19, 1994
11:00 a.m. - 12:30 p.m.

We will once again be holding an orientation session for individuals interested in joining the co-op, as well

as for those members who haven't yet familiarized themselves with LIFT's facilities and resources. **Sally**, the Membership Co-ordinator will introduce attendees to the rest of the staff and explain how to access the various hands-on information resources (funding files, festival and crew lists, etc.), and will answer specific questions regarding resources membership structure and policy, etc., or more general ones regarding how to get more involved in the co-op and it's activities. **Gita**, the Racial Equity Fund Co-ordinator, will be on hand to answer questions about the Fund. **Sue** and/or **Greg**, the Equipment Co-ordinators, will take everyone on a short tour of the post-production facilities and equipment vault, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

The orientation sessions fill up fairly quickly, so call soon to reserve a spot. LIFT: 596-8233

22

Pleasure Dome presents Chicago-based filmmaker **Zack Stiglicz**. The solo show will feature a wide selection of his films produced over the past four years, exploring the nature of eroticism, myth and desire at the margins of masculine subjectivity. The filmmaker will be in attendance. \$2 members, \$ non-members. At CineCycle Friday, July 22 at 8pm

calendar

august

13

LIFT will be holding its **4th Annual Island Screening and Barbeque on Ward's Island** on Saturday, August 13 (date to be confirmed in July's monthly mailing). Baseball will begin at 5:30, the barbeque at 7pm. The screening-under-the-stars begins when its dark enough, usually around 9:30pm. We have now mastered the art of ending the program well in time for the last ferry, there's lots of beer, admission is by donation, so it's pretty much a heaven-on-earth evening that will change your life. The event is a fundraiser, so bring a lot of people and eat a lot of food. Hopefully, the day will be the most beautiful day in the history of the world but if it snows, we have the Ward Island Clubhouse for screening and the porch to barbeque on.

If you have a fun summer film you'd like to share with a few hundred people, please contact the Programming Committee via **Sally** at the LIFT office. **If you are interested in volunteering for the event, please call Bridget at 532-3317.**



Nobody messes with Melanie Nicholls-King in **rude**

rude

Still more news on the happening Afro Canadian front, Clement Virgo's first feature film, *Rude*, is currently in post production. The film is the story of three Afro Canadians looking for self redemption in a Toronto Housing Project. Tying the stories together is a mysterious d.j., Rude, who transmits an increasingly provocative live broadcast to her community. The shoot went incredibly smoothly especially considering the complex and surreal shots, rollerskating crew members, and collapsing sets. It is the second film made through The Feature Film Project, a branch of the Canadian Film Centre, and was produced by the young and talented team of Damon D'Oliveira and Karen King. Watch for the film to explode into theatres in the coming year.

tales from the flipside

Tired of hearing your friends talk about the films they are going to make if they could just get out of bed before two p.m. Three friends (Dean Bernard, Eva Allen and Vance Chapman) were sitting around one day and decided to bypass the usual funding routes and just jump into the nasty world of filmmaking. *Tales From the Flipside* was suddenly born, a film chronicling a day in the life of three different Afro Canadians, two males and one female, all dealing with life in the city. The stories are all set in the same building, 888 Dupont. All three directors funded their segment out of their own pockets, managed to get deals to keep the costs low and put together a crew of volunteers, including D.O.P. Richard Daley and composer Sean Nurse. The fifty minute, black and white, sixteen millimetre film is currently in post production and should have a rough cut by the time this newsletter hits the streets.



More brothers and sisters
doing it for themselves
Tales from the Flipside.

DIRT

What prominent Toronto actor has his lips glued to the hash pipe, taking so many hits from the bong that he slowed down filming on his latest feature? Wasn't that a major Hollywood star at Le Select restaurant sniffing the white powder between each part of a sixteen course dinner? What even more famous Hollywood star, here to promote his sham marriage to a somewhat famous actress, got beaten up by rough trade in the bad part of town? What Toronto director had a run in on set with an extremely large cat, fleeing in terror, and almost causing the crew to be ripped limb from limb?

landing

After several phone calls to Hong Kong to acquire the necessary cash, Yan Cui and Qi Chang managed to shoot *Landing*, a Colour Super 16mm feature in English and Chinese. Providing a new spin on the immigration genre, the film explores a group of recent Chinese immigrants trying to make their marriages work and maintain stable relationships. The film will break new ground in exploring the sexuality of Chinese people in contemporary Western society. Yan and Qi have finished most of the shooting and are currently looking for more funds to complete the film. Watch out for the trailer, prepared to make film distributors froth at the mouth.



From a sham marriage to Magic Earring Ken to good times with bad influence Brenda Walsh (Shannen Doherty), Jet Trash Super Glamour in **Barbie: An American Biography**

barbie™

An American Biography

Here's news from the making of Lara Johnston's Barbie extravaganza, filmed on the cheap in beautiful Kodachrome in location, U. S. A.

Day 2 of Barbie's North American Tour

I'm sitting in the airport bar in Syracuse (I've just been carded) musing over the events of Day 1 of Barbie's North American tour. I arrive at L. B. Pearson about three minutes before my flight leaves. The Delta agent sends me off to customs with my giant Rice Krispies cardboard box (Golden Dream Camper, Barbie Quad Cycle, Limo, Supervette, Sunday Dolls, accessories) wishing me, ominously, "Good Luck, they won't hold the plane for you". But I make it through customs with a cursory grilling. I dash for the plane which I then miss. The Delta agent chirpily books me on the next flight, which is when my real problems begin. This flight is indefinitely delayed so I take them up on their offer to fly me on a slightly more glamorous airline (with toilets), never dreaming that it will once again involve smuggling 70 kg. of Barbiedom through this notoriously tight border.

I'm sitting in the customs "Green Room" pretending to read *Vanity Fair* (trying to look like I really don't belong there) distracted by the fine print of the giant framed "Why are they questioning me?" sign. A steady stream of Spanish speaking people with wood carved objects file out until I'm called into a small office and questioned. The next half an hour is a blur; I remember the officer laughing at one of the dolls saying "This is getting better and better". I started dropping names like "Princeton", "Upper West Side" and "Independently Wealthy" but to no avail. I'd been so obsessed with getting those damn Barbies through customs (visions of a Narcotics officer dismembering my entire cast) that it didn't occur to me how dubious I seemed with my one way ticket to wild and wooly America, just a few bucks and some crazy pipe dreams in my pocket. Day one down, forty-four to go... The lesson learned? From here on in, Barbie does the talking....

OXO Lara

the last filmmakers

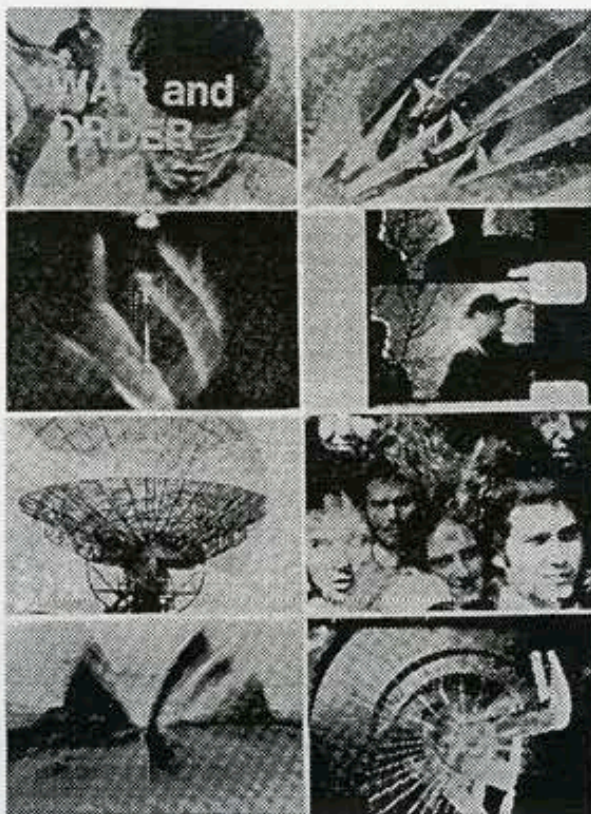
Two of "the small band of the last filmmakers" came to town this month. Local scenemakers Pleasure Dome invited Arthur and Corinne Cantrill all the way from Australia to CineCycle with their highly acclaimed performance/projection/installation, "Projected Light".

The Cantrills have been making films together since the early '60s and this work (which they've taken to Paris, NYC's Museum of Modern Art, and around the world since 1988) uses multiple projections (of slides and film) as well as performance and taped sound to explore the death of cinema, turn of the century architecture, and the qualities of daily light and daily life.

The core of the work is a film about their home, Prestonia, which was built in 1888 (a seminal year in the invention of cinema). The film was shot on 16mm Kodachrome, ("that most powerful and intense film stock") and no prints or optical soundtracks were ever intended. As the Cantrills say, "When the film is scratched and damaged, it must make way for new films".

By shooting with an ASA of 25, and often at night or during other seemingly "unfavorable" conditions, the Cantrills were able to create a portrait of their house "from details illuminated by transitory and changing patches of intense sunlight". The result is a meditative work examining "the beauty in the things around us which we no longer see, at a moment when it is all about to be lost by events we have set in motion and are now unable to stop." This idea is reinforced by the materials that the Cantrills use - film "remnants" like the 16 mm Kodachrome stock ("on the brink of disappearance"), a Revox reel to reel tape player, slide and film projectors, and an original film with no prints.

Surrounded by film memorabilia and 'outdated' equipment, Arthur and Corinne create the soundtrack through live and recorded narration as well as music from the turn of the century, including some by Erik Satie, pioneer composer for avant-garde film. **Beverly Taft**



yeah

Congratulations go to Tonia Occhionero & Eron Boyd who had a 9 lb 22 in Baby Girl. This all happened on May 31 and her name is Maya Occhionero-Boyd. Director, writer, producer and actor Christopher Valley Ban won the silver prize at the 27th Annual Worldfest, The Houston International Film Festival. **Hugs and Kisses**, a tragicomedy, is his first feature video. **Thick Lips Thin Lips**, a film by Paul Lee, was awarded Honourable Mention at the 27th Humboldt International Film Festival, held April 11-16 1994. Yan Cui and Helen Lee are among the sixteen successful applicants to the Canadian Film Centre's 1994/95 Resident Programme. Lewis Cohen's film, **City of Tongues** won the best Narrative at the Yorkton Film Festival. Scott J. McLeod, Michael P. J. O'Hara, and Ramiro Puerta are all recipients of Explorations grants awarded by the Canada Council. Long time LIFT member Alexandra Raffe is the new CEO at the OFDC. More babies: Virginia Rankin and Mark Caswell had baby #2 on May 9 at 7:30pm named Miles Stephen Netherwood Caswell.

message from the chair

Dear LIFT Members, I'd like to welcome and introduce Katharine Asals, Richard Gaskin and Naomi McCormack as new members of the LIFT Board. The LIFT Production Grant process is in full swing and as you know the previous process of separate Co-Production and Production Grants has been refined into one overall granting procedure. This means a more effective and meaningful distribution of funds and services to the recipient filmmakers. Our monthly screenings at Cinecycle have been garnering near capacity attendance over the last number of months. The Programming Committee has increased both public and member awareness through a concentrated effort of advertising and the results have paid off. If you have a completed film (Super 8,16,35, or finished on video), or even a work in progress (double system available), that you would like to have screened, contact Sally Lee at the office.

Mark de Valk LIFT Chair

pafps?

**"please
do not give
independent
filmmakers the**

**impression
that the PAFPS
program is being
discontinued.**

**This would
certainly result in a
major letter
writing
campaign
that
we don't need right
now."**



The last few months have seen some changes and staff reductions at the National Film Board. A major reduction in the technical services staff has slowed down some in-house productions and even more co-productions. The changes and reductions have also been felt in ACIC and PAFPS, the two programs of assistance to independents.

PAFPS (Production Assistance to Films in the Private Sector) has offered a wide range of services to filmmakers across Canada, ranging from the basic film-processing and printing to sound transfers, optical printing, answer prints and so on. ACIC (Assistance to Independent Cinema in Canada) is its own studio, and offered an even broader range of assistance to French language independent films, including access to NFB equipment, and services for super-16 and 35mm projects.

Last February it was announced that ACIC would be closed down entirely, with the suggestion that filmmakers could approach the existing studios for co-production contracts. However, the NFB co-production agreement is not acceptable to the Canada Council and other funding bodies as it does not leave the filmmaker with full control over the final product, causing some serious funding tie-ups in the past.

The announcement of these proposed changes prompted a quick response from filmmakers in Montreal. The ad hoc committee IPSQ/FACTO organized a press conference at the Cinematheque Quebecoise and held a demonstration at the NFB theatre in downtown Montreal where they read letters of support of the program and its importance to the life of French language independent cinema. ACIC was reinstated with a reduction in services and a lower priority within the NFB on the servicing of projects.

The technical staff cutbacks have also affected the PAFPS program, though the long term impact is still difficult to ascertain. Some concern was raised by

filmmakers (this one included) who had been turned away in the new fiscal year, having been told that the program was overloaded and no new projects could be taken on. Further concern came from the circulation of an internal memo dated February 11 from Barbara Janes to Centre Directors reminding them that no commitments should be made on any services besides processing and printing for 1994-95. "...As soon as we know whether the volume of these services will also be decreased, we will let you know. In the meantime, please do not give independent filmmakers the impression that the PAFPS program is being discontinued. This would certainly result in a major letter writing campaign that we don't need right now. When we have a clearer picture of the lab's capacity for the next year, we will make adjustments, if necessary, and inform the filmmaking community in an appropriate way."

Silva Basmajian, a producer at the Toronto Film Board did not see this memo, but did see an April memo stating that black and white film would no longer be processed, and reiterating the low priority of PAFPS, and the policy of no delivery dates. As well as the technical staff reductions, Basmajian pointed at a doubling in the number of proposals coming into the office in the last couple of years, the carry-over of 93-94 projects into the 94-95 fiscal year, and an increase in co-productions as explanations for a slowing down in some services, but by no means a freeze. "Some things are on hold, some things are going through", she explains.

Jeannette Nelson, also at the Toronto Board, says that "it is just a rumour that the program is in trouble", that the program is alive and well, and projects are still being considered without restrictions in services.

Katharine Asala

with thanks to **Claude Ouellet**

don't try this at home.

by Andrew Sorfleet

In June, 1993, 11 organizations gave submissions against Bill C128, now section 163.1 of the Criminal Code, to the Standing Committee on Justice and the Solicitor General and to the Standing Senate Committee on Legal and Constitutional Affairs. These organizations were the Canadian Bar Association, Ontario Criminal Lawyers' Association, Canadian Civil Liberties Association, the Canadian Broadcasting Corporation, the National Film Board, the Writer's Union of Canada, the National Association of Canadian Film and Video Distributors, the Canadian Film and Television Production Association, the Canadian Museum Association, the Writer's Guild of Canada and ACTRA Performers Guild.

All of these organizations were in no way opposed to the intent of this legislation and recognized the need for society to protect its children (and indeed everyone) from abuse and exploitation. The concerns repeatedly raised by these groups during the committee hearings revolved around the lack of definition of such key elements of the bill as "public good", "artistic merit", "explicit sexual activity" and "being depicted as being under the age of 18 years," which left the bill open to huge variations in interpretation. "Public good" and "artistic merit" represent a reverse onus: someone charged with producing child pornography would have to prove either the artistic or social worth of their work rather than the Crown being required to prove that the representations lack educational or artistic merit. What cultural producer would attempt to deal with such complex issues as child sexual abuse given this reverse onus?

It also argues that the law would be unconstitutional since it would make it illegal to represent or even possess the representation of something which it is perfectly legal to do. While the law talks about the representation of persons under the age of 18 years or of persons depicted as being under the age of 18 years, the legal age of consent for most kinds of sex in Canada is 14 years.

But despite these concerns being raised by so many high profile groups, Parliament passed Bill C128 into law on August 1, 1993 without a single opposing vote.

It is now June 21, 1994 and we can clearly see how this law is being implemented. As predicted, a painter, Eli Langer and the gallery that exhibited his work, Mercer Union, were accused of exhibiting pornographic material. Langer's work was seized.

Though the charges have been dropped against Langer and Mercer Union the work has not been released and will be tried for artistic merit in September.

On November 10, 1993, London police discovered a local "child porn ring" after being brought some video tapes which had been fished out of a river. Obviously this was someone's attempt to not break the new Possession of Child Pornography law. Police in London created still pictures of the youths in the videos and exhibited the pictures around London to school officials, youth agency workers and other streetkids. The London police interrogated over 80 street youth about the names of their partners and laid 151 charges. Of these charges only 4 charges against 2 men involved the making of porn, 29 of the charges are under section 159, meaning anal intercourse with someone under the age of 18. These charges are exclusively against same sex partners. This law was declared unconstitutional by Justice Mary Corbett in 1992. The crown is now trying to overturn this decision.

Who is the real target of these investigations?

According to one 15 year old, police threatened to tell his parents if he didn't cooperate by identifying the names of the individuals appearing in videos. When he did they told his parents anyway. His biggest fear was being exposed as queer.

Almost all of the people arrested pleaded guilty on the advice of lawyers recommended by the police.

It is also now apparent that, because of selective prosecution under section 163.1, the very law that was designed to protect youth is now causing youth extreme harm. On September 13, 1993, a fifteen-year-old Toronto youth was arrested and charged with making obscene material. The youth, who was identified by police after showing a video to other youth that they bought from a suspect, was known to frequent the Toronto strip where young men often prostitute. On October 8th, 1993, the Crown prosecutor, Calvin Barry, announced in the Toronto Sun that a 14-year-old was being held in a psychiatric facility because he had attempted suicide twice. Barry stated that there was "a direct link between the boy's suicide attempts and his appearance in the homemade

videos because of guilt and shame." But it was police investigations that made this home movie public. This 14-year-old was also a street youth known on the Toronto boy's stroll.

Earlier this year both the Star and the Sun ran stories announcing Matthew McGowan's arrest. The reports and headlines fed directly to the newspapers by the police, suggested that the arrest was the result of a seizure of videotapes (plural) which "included child porn, violence, degradation and dehumanizing acts," and "videos show[ing] explicit, degrading and sometimes violent sex acts involving young male victims ranging from prepubescence to their early teens." One report also suggested that one of the youths was 12 years old. This is a gross misrepresentation of the facts misinforming the public, which makes it impossible to hold a fair trial.

Here are some facts. In May, last year, before the youth porn law was passed, McGowan, 22 at the time and his 14 year old boyfriend of many months, borrowed a video camera and picked up a 14 year old friend from the boy's stroll with the intention of making a home movie for their own enjoyment. The youths made every attempt to determine that everyone involved was of legal age (14 years). McGowan, also a prostitute, could easily be mistaken for 17 years old. His boyfriend, whom he met on the stroll, was known to frequent bars and was easily mistaken for being of legal age to drink because of his large build. The undercover police officer who originally purchased the home movie from a suspect describes the tape as involving three males, two of whom look to be about 17 years of age and one who appears to be about 14. The tape shows the three youths playing sexually, with a lot of verbal negotiation and consent, including discussions about safe sex. There is very little actual sex in the tape and most of the time it borders on boring. It's obviously a home movie and in no way resembles any kind of commercial production. Not one of the youths had ever consented to the reproduction or distribution of the tape.

In December, McGowan's lawyer began negotiating with the police and the Crown for McGowan's return. A date was set that would be convenient to all parties involved and McGowan turned himself over to the

police at Pearson International at 9:00 am Friday, January 14, as promised. Saturday morning, friends visited McGowan, who spent the night in protective custody and found him with a black eye, bloody nose, fat lips and in obvious pain when he coughed. McGowan said very little about the incident but it was apparent that he had been beaten by other inmates.

Though McGowan had not been convicted he had already been beaten up in jail, he had already been tried and convicted by the media. This is a common factor in many of the cases involving Section 163.1. Police don't seem to be catching people who are truly abusing and assaulting children. They are using the law to arrest people who are the most vulnerable - least likely to be able to launch a defense or to have any support within the broader community. It is clearly a homophobic attack on gay street youth. With the help of the media and the police, Project P and the Crown prosecutor are using the youth porn law to further their own political careers. This law is also being used like much other rightwing legislation (the Holmes amendment in the US, Clause 28 in the UK) to attack the gay community and stifle any discussion about sexuality. It is not unlike the Metro City Council attacks on the funding of *Inside Out*, *The Lesbian and Gay Film and Video Festival of Toronto*. It is censorship.

It is important that as a society we protect our children from abuse and exploitation. But the youth porn law criminalizes the representation of what it is legal to do. It takes rights away from youth. It gives the police broad powers to arrest and bully who they choose. Artists and indeed all people need the right to explore and challenge society's attitudes about sex. Young people need the right to represent themselves and their sexuality in any way they choose as long as they are not breaking the law. And street youth need to be able to broaden their choices so that they can truly choose without the threat of police harassment and prosecution which only limits their future choices and guarantees that they stay on the street.

Andrew Sorfleet used to be an artist, now he's sexy. *ed.*

the Repeal the Youth Porn Law Campaign demands:

- * That section 163.1 of the Criminal Code (the youth porn law) be repealed.
- * The release of Eli Langer's work.
- * That all youths identified in home movies be released on bail immediately.
- * That all obscene material and anal sex charges are dropped.
- * That the police stop trying to identify youths in videos, making their private lives public.
- * Access for AIDS groups to all correctional institutions.
- * No forced or coerced HIV testing of incarcerated youth.

WEDNESDAY, JUNE 29



7:30 pm: Censored Sexuality: Youth, Queers, Sex Workers and Art. Open panel discussion at the 519 Church Street Community

Organized by RYPL. Confirmed panelists are:
Dan Brodsky,
Elaine Carol,
Eric Dowl,
Mathew McGowan,
Errol Nazareth,
Andrew Sorfleet,
and Nancy Nichol.

1994 Lesbian & Gay Pride Week Souvenir Program / Community Directory • Page 25

kiddie porn law

Law C-46 Section 163.1
(Amended August 1993)

- (1) In this section, "child pornography" means
- a) a photographic, film, video or other visual representation, whether or not it was made by electronic or mechanical means,
 - i) that shows a person who is or is depicted as being under the age of eighteen years and is engaged in or depicted as engaged in explicit sexual activity, or
 - ii) the dominant characteristic of which is the depiction, for a sexual purpose, of a sexual organ or the anal region of a person under the age of eighteen years; or
 - b) any written material or visual representation that advocates or counsels sexual activity with a person under the age of eighteen

Some Problems with Law C-46

Presently, the age of consent is 14 for sex and 18 for anal sex yet sexual representation prior to 18 years is illegal. No exceptions are made for works that raise the child sexual abuse issue. The court decides whether or not a depiction has artistic merit, educational, scientific or medical purpose.

Some Areas Affected by Law C-46

Sex Trade (prostitutes, erotic dancers)
Sex Education (including safe sex and AIDS/STD education)
Artists (visual, media, performance and literary)
Art Galleries, Theatres, Bookstores

People and groups who wish to join the Repeal the Youth Porn Law Campaign should fax their endorsements ASAP to Maggie's Fax: (416) 964-9653. For more information contact Andrew Sorfleet and Chris Bearchill at SWAT, the Sex Workers Alliance of Toronto (416) 964-0150. Fax: (416) 964-9653. Box 1143, Station 'F', Toronto, Ontario, M4Y 2T8

The safe sex professionals.



Sex workers helping ourselves.



On a weekend in late March I had the wonderful opportunity of attending a racial equity workshop facilitated by Premika Ratnam and Kwame Dawes. This workshop, organized through IFVA (the Independent Film and Video Alliance), enabled me to understand, through discussions and role playing exercises, more fully what racial equity is about. Having one's heart in the right place and a general idea of what racial equity is about is great. But what's more important is knowing the specific issues and problems as well as ways of addressing them. Although no report can replace direct participation, I hope this account will show how truly enriching this opportunity was.

The workshop gathered individuals and representatives from artist-run centres (members, board, staff) from around Ontario, including Ed Video (Guelph), Saw Video (Ottawa), Full Screen, V Tape, Trinity Square Video, CFMDC and LIFT (all from Toronto). LIFT participants were Deborah McInnes, Greg Woodbury, Gita Hashemi and Edward Makuch.

Why Are You Here?

The introductions gave participants a chance to state their reasons for being there. People came from different backgrounds and their reasons varied from the organizational to the simple desire to learn and support. A general discussion on the structure of the workshop occurred (i.e. working in small groups around specific topics and role playing games to lead to ideas and solutions). Talking about equity, people pointed out that everyone deserves access, that a sharing of power must occur, that passive statements should turn into active work and that change always meets resistance.

The Pitching Game

Divided into two groups, we then engaged in our first scenario: One group, independent filmmakers and artist-run centers were to pitch to the other, C.B.C. decision makers, for more access, specifically a channel for their films and videos. After each group strategized amongst themselves for some time, came the pitching game. To

Givin' it up

by Ed Makuch

frustration of the independent artists, the CBC group, safely arguing from a position of power, remained firm in their claim that their programming was sufficiently representative of the *majority of Canadians*, and that the independent filmmakers and artist-run groups were only speaking for a small minority whose work wasn't interesting for the *majority*. A clear demonstration of the inability to influence change without being in a position of power.

One Body, Three Models:

From this discussion, Kwame presented to us different models describing the relationship between the haves and have-nots. The first model, the marginalization model, is of the printed page where you have the dominant opinion (the text) filling most of the page leaving very small space for the other voices (the blank margins). In this black and white model the only way to be heard is for the peripheral to devour the center and become the new text. The second model illustrated a series of concentric circles in the middle of the page (those in power and their world), and a series of smaller circles in the periphery (the power-less and their worlds), with the relative positions of the circles describing their relationship to the *central world* and the power it has. Some peripherals want to join the center - be like it; some want to keep a distance; others want to go in, create havoc and go back out. The attitude of the central circle is if we can beat you we can rule you. The way to change, then, is to go into the center and transform it. (Beware, the center can protect and redefine itself.) The third model, was an essentialist one: different circles of different sizes on the page, not interacting (touching, overlapping) with one another. Discussing the models, most people agreed that the second

model best described our society, the first model was only partly relevant, and the third model was out to lunch.

Is the Door Really Open?

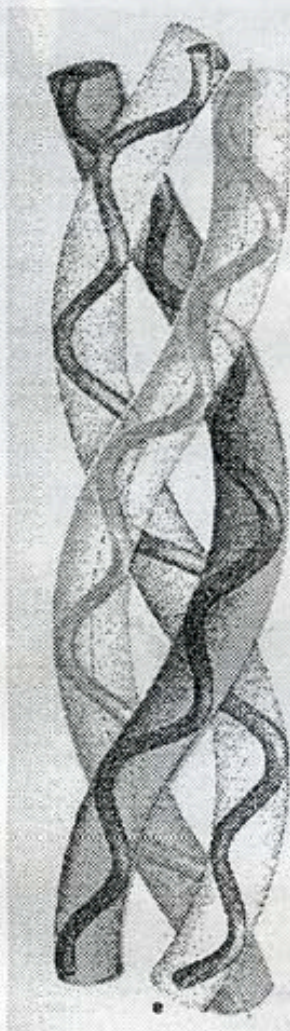
These models, and the discussion around them presented a clearer idea on how different groups are in isolation, excluded from each other and the mainstream. Having the doors closed we are intellectually and artistically starving ourselves. So ... its important for people of all backgrounds to be involved in our organizations. But then the question came 'When the door is open, is it really open?' Is it enough to simply say 'anyone can join'? Why do people join? Do they feel they can join? We made a list of reasons why we want equity: to communicate, to understand others and ourselves, to be more inclusive, to allow self-determination, to correct the wrongs of history, to portray a *more realistic reality* of the society we live in, to create an environment of respect and appreciation.

You Might Ask 'But How' First though you have to identify the barriers.

What are we up against to reach these goals? Attitudes. Misunderstandings. Lack of understanding. Monopoly of information. Fear. Fear? (You might ask 'But Why?')

Shall We Talk Strategy?

The next phase of the workshop dealt with developing strategies to act equity now that we'd talked, to build it into the different aspects of our organizations. In smaller groups, we looked at the following areas: policy development (including in board and staff hiring/recruitment), networking, position of artist-run centers, membership recruitment/policies,



limited budget resources/equity on zero budget.

The policy development group suggested the following: reevaluating priorities with an openness to reallocation of resources; changing existing policies and/or adapting them to include equity; writing the policies out so that they are known, understood, and can be referred to; having an outreach policy to include and/or target all communities; having quotas in board and staff for recruiting people of colour; having educational workshops for the

membership, board and staff; and, to keep things on track, creating an equity committee to help guide and monitor progress. This last strategy was stressed and discussed in great length. The committee should consist of members from the board, staff, members at large and consultants picked based on an open call. It was noted that a clarification on how decisions are made is needed: Who controls power? What is the board's role? What is the role of the people brought in?

The hiring and recruitment group suggested putting into every job description the responsibility to participate in and promote equity. The organization, then, would be responsible to provide awareness training and development sessions on an ongoing basis. In terms of outreach, job postings should be sent to community organizations and published in community media. When hiring, it is important to avoid biases and biased processes by striking a hiring committee which is sensitive to cultural issues. (Two such biases noted by the participants were requiring references - discouraging to people with shorter employment history in Canada; and requiring second language - a second language? the second language? any second language? - which automatically excludes many groups from the process.)

Ideas for networking included providing affiliate membership to other organizations at reduced rates, swapping mailing lists, co-sponsoring events, piggybacking for mailings, and central news gathering through a computer bulletin board.

The group looking at the position of artist-run centres was very critical of these organizations for lagging behind even the government when it comes to developing articulated equity policies. The group also noted that many decisions in the sector are made in social gatherings which are, by nature, not all-inclusive. (This is what is called the cloning process.)

The membership group suggested that organizational policies should be publicly stated and members made aware of them. Having regular orientations for new members to explain what equity is, putting into the newsletter equity information and issues, and developing a grievance procedure were also strategies suggested by this group. (Does an organization need an agent of change? Shouldn't the role of such agents of change be recognized/ appreciated in the organization?)

The equity on a zero budget group suggested that building change doesn't necessarily mean more money (for the price of an ad in *Globe and Mail* you can buy several in community newspapers), and a reevaluation of the resource allocations could reveal many ways of implementing equity policies without spending extra dimes.

Artistic Excellence?

We did not have time in the workshop to tackle this issue - which left many participants disappointed. Our discussions to this point had clearly demonstrated that this issue is at the core of many of our decision-making processes. More work has to be done to evaluate what we mean by artistic excellence. The participants also expressed the need for more concrete strategies for building inclusion into our systems. ▼

Sweetblood script
by Steve Sanguedolice
stills on this page from Sweetblood 1993

OPENING CREDIT: Sweetblood

in my dream
my name is my father's
this is how it begins
as a photograph

(ITALY PHOTOS)

taken in a country I've barely seen
I follow the sound
here
there's an accident
two or three near deaths
conveniently hidden
appropriate beginnings
his face reminds me
that one with the piercing eyes
a little man hiding inside

(CHILDREN'S PHOTOS)

the picture is me
the lines on my face are my father's
he is wearing a big white suit
I'm not sure why that's important
but something always reminds me
because
because is all he says
I don't remember much of the big sleep
with every swallow my throat got tougher

(WEDDING PHOTOS)

the three of us stick together
we have to
Sam is my twin
Joe is the only other witness
three brothers
one secret
we stand in front of the mirror
we start to look alike
several faces stare back at me
there is a slight commotion
a confrontation
something is ending

(GRANDFATHER HOME MOVIE))

I close my eyes and think the
unthinkable
I start crying because I have no shoes

Sweetblood

until I see a man crying because he
has no feet
at night
I see a flowered meadow
in it a black coffin
I'm afraid my father is in it
I open the lid
luckily it's not him
but me

(GRADE SCHOOL PHOTOS)

Sam and I are six
we take our place with the others
in shirts for the first time
in the schoolyard
he hides behind rocks
drawing out stories
like tumours
we play in the creek
we can hear him in the backyard
calling our name, his name
later
mother washes away the dirt
so he's not angry
so we don't get hurt
we wait for nothing to happen

(HOCKEY PHOTOS)

(ROCK AND ROLL PHOTOS)

one day I'm old
skeleton keys
I come to the last door
and open it
leaving them behind
Peanut Heat and Mr. Shroom
open the pharmacy
squeezing the secrets out of a bottle
of home made red

(DRIVING PHOTOS)

in the car
everything passes
we learn to read
the history of roads not taken
it's May Day everyday
I'm on a ride that's too fast
and all I want to do is get off
finally
I hit the barrier
and stop

(CATACOMB PHOTOS)

early May morning
I leave the car
and walk away from the wreck

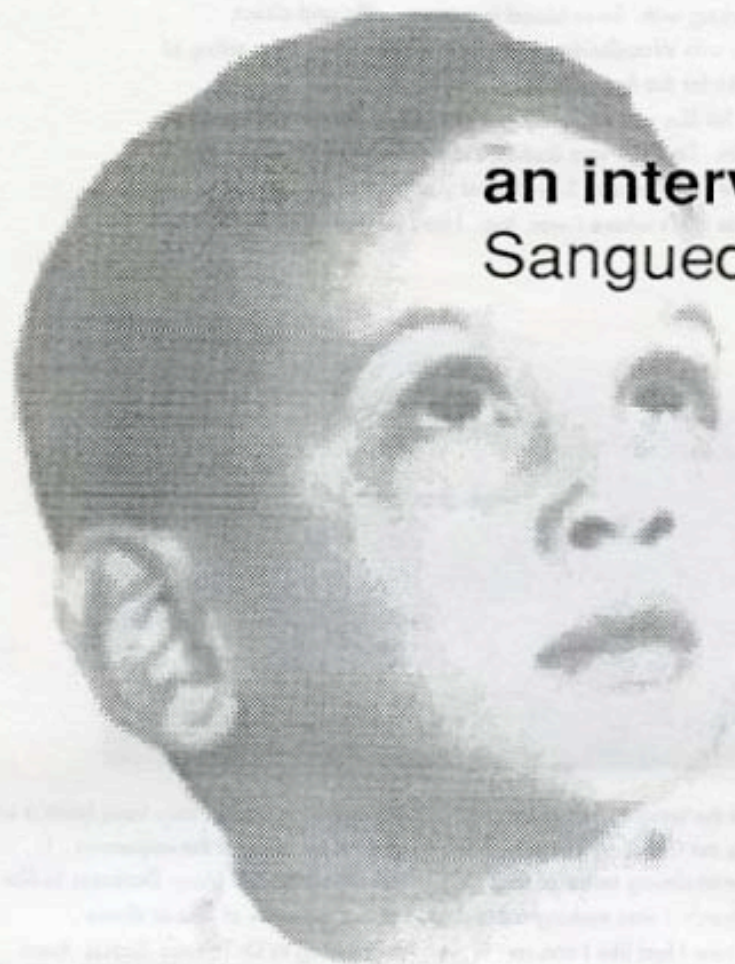
(FILMMAKING SEQUENCE)

(TRAVELLING PHOTOS)

leaving
I fold maps of ancient cities
like tying the hands of a clock together
every face has its own story
I look out
waiting for it to start again
here
all roads lead home

(FAMILY PHOTOS)





an interview with Steve Sanguedolce

by Daniela Saioni

I grew up in the buildings of Jane and Finch. Being Italian and Catholic in an essentially Caribbean community was not a blissful experience. Slurs directed at me and my non-white friends by my paesani up the street left a sour taste in my mouth. Poverty and the will to resist the racial divisiveness that existed in the neighbourhood led to an internal segregation from my cultural past. I stopped speaking my birth language and severed ties with other Italians.

After years of living without a cultural identity I watched a Steve Sanguedolce film for the first time. I realize how significantly cultural resistance has shaped me and that my emotional experience as a first generation Italo-Canadese is not unique.

Although Sanguedolce is one of a few Italian Canadian filmmakers to directly address his ethnicity, he is a bit surprised at the concept. He never really thought about it that way. After more than a decade of making experimental film, Steve has explored a host of techniques and a range of personal issues in his body of work, reinventing himself and building on his distinct cinematic vision with each new turn. Recently he has been recognized with awards for *Sweetblood* and *Mexico* which continue to be screened at film festivals internationally.

As Steve's work is coming full circle and moving from the personal to a more dramatic sphere and my own work is just beginning, I find it appropriate to be discussing his life and role as a filmmaker on a sunny day in his backyard in downtown Toronto.

I reappear as mysteriously as I left
pictures of him
take the place of conversation
I wait
knowing he has also left home
buried his father, built houses
today
I look back
while he waits
I come to the end without stopping

(SANGUEDOLCE CREDIT)

(END CREDITS CRAWL OVER ITALY
HOME MOVIE)

Daniela Saini: The first thing I HAVE to ask you is have your parents seen all your work?

Steve Sanguedolce: Not all of it. They've seen a bit. I guess they saw up until Woodbridge

D: Only up until Woodbridge? It's just funny 'cause they're in a lot of your stuff so I just assumed that you're really close.

S: Well, gee, you know. Francis Ford Coppola's gonna be in my next film and he doesn't even know me!

D: Really?

S: Yeah. In *Away* I'm using a lot of *Apocalypse Now* and *Hearts of Darkness*.

D: Is that the one about image-taking practices in other cultures?

S: Yeah, that's the one. My films have my family in them, but I don't really think it's just about that. Hopefully it speaks to a larger group. I'm trying to find a way of working so that people can relate, some way that doesn't make me as vulnerable.

D: I would agree. But it's funny that you say you don't want to leave yourself vulnerable because your stuff seems so personal and your approach to filming it is your own.

S: After *Rhythms of The Heart* I realized that diary filmmaking, with myself as the subject, is a difficult way to make personal films. I feel a lot more comfortable about showing *Sweetblood*. Although it's about personal experiences, I'm not in the raw. There are many layers, the viewer has to work hard to get one layer at a time. The new film that I'm working on, *Away*, is still personal but I'm using an actor to play Steve and my brother Sam. It's more about taking experience and translating it into film as opposed to filming my real life and putting it in.

D: I think *Sweetblood* is quite accomplished in that way. It's very accessible. The people I was sitting with at the Festival of Festivals screening all related to it in some way and they weren't Italian. Although I related to it in a different way 'cause I was Italian. It's a very clearly structured film and I found it easier to understand everything you were saying with it. After *Sweetblood*, I decided to see *Woodbridge* because they really seem to go together. I thought with *Sweetblood* you were coming back to something that you had started to say in *Woodbridge* but it was a less ominous film now.

woodbridge

S: *Woodbridge* is a really hard one 'cause it was the first time that I tried to find a way to tell a story with pictures. Some of the pictures are very abstract, some of them diaristic, documentary-like and some are fictional. *Woodbridge* was about piecing those things together and trying to get a sense of the tools that I was working with. *Sweetblood* is more specific and direct, whereas with *Woodbridge* I felt like I was groping...like sitting at a drum kit for the first time.

D: But I felt like you really caught something about *Woodbridge* in the film. To me it was darker, more "I want to get away from this place"...whereas in *Sweetblood* you return.

S: I guess that's where I was, too. I had just left *Woodbridge*



and it was about the weight of Christian morality. Maybe not Christian morality, but just a heavy, overwhelming sense of the family and the church. I was making a break at that time and now I feel like I can re-engage on my terms. Because I'm not 23 years old anymore I can hang out with my family and be close to them in a different way.

D: It shows. The family portrait scene in *Woodbridge* was formal. How did they react to that?

S: My father was a bit... I don't know. My parents watch television and that's it. They came from an agricultural background, they were farmers in Sicily.

D: Oh, are you Sicilian?

S: My father was a shepherd and my mother came from a farming family. And so they've never seen this stuff, it's all kind of unusual. I think *Woodbridge* came out before the advent of music video which allowed any kind of image to play on screen, like out of focus, jumpcuts, real fast, obscured, dark, bright. So I think it was a bit shocking for them. I'm not sure how they reacted.

Pasquale, my dad, may have been a bit put off by some of the sequences. I remember in *Full Moon Darkness* (a film about the myth of mental illness according to Dr. Thomas Szasz) there was a sequence where we interviewed a priest about the history of mental illness, we gave him two voices and you couldn't tell which one was his. My mother walked out and said "Why was it very hard to understand the priest?". Even my brothers find it difficult and obscure. I think experimental film is hard for people. It's a really esoteric art form.

D: Yeah, and like you say, especially for people raised in another culture, another time, another state of mind. But there are very few Italian Canadian filmmakers out there, and even less are working in a completely narrative paradigm, at least in the Hollywood sense. I wonder why that is. But there are a lot of Italian American filmmakers and they all seem to be telling the same kinds of stories...

S: Oh, yeah. The myth of..



cinema is either Hollywood glossed-over drivel, which I find boring, sex in dominant cinema is flaccid, and then there's hard core. I don't think watching two people fuck is really that exciting. It's definitely not treated in a visually interesting way. With *Too Hot* I'm trying to explore a way of making erotic work that would be titillating, exciting, that would open up new ways of viewing it or making it without falling into the two extremes. The film is a fantasy pitch song. There are a bunch of different services being offered by the voice and the images are all over the place, from Madonna's video to Sumo wrestling, hard core porn to hockey violence. I'm trying to piece together images that might correspond to whatever erotica means or fantasy might conjure. It's a fun film, which is new for me. Although all my films begin with a simple premise but they end up gruelling and arduous, so we'll see about that.

D: So you see yourself moving towards a lighter, more mainstream approach?

S: I can't imagine *Too Hot* would ever be mainstream. It started as a music video and that's the first place in the world it will never get shown because of the explicit sex stuff in it.

when I think of being Italian, food is definitely a big part of it.

it's the closest I've been to religious.

D: Well, it's not really a myth, I mean the mafia has certainly crossed into some personal areas in my own life, but it's certainly not the only thing about Italian culture that one can make films about. But you being Sicilian, it hasn't affected you?

S: I guess it has..I mean, I hear about corruption and all sorts of scandal and some pretty grisly stories of events in Italy in my parents' hometown.

D: And not in Woodbridge?

S: No. I haven't heard of.. I went to school with...

Daniela: Yeah..

Steve: A couple of guys..and their bakery got bombed, but..

D: Yeah..

S: I don't know. I mean, I don't really feel like I have any connection with that. It's never been part of my immediate family.

D: I was just thinking today that, first of all there aren't enough Italian Canadian filmmakers that I can think of to ask "what is our common theme?", but if there were, what

might that be? I don't think it would be the mafia, although they exist in Canada it's not a prevalent part of our..

S: I think it's more about food and religion, for me. When I think of being Italian, food is definitely a big part of it.

D: You have shots in *Rhythms* and in *Woodbridge* dealing specifically with food...

S: It's the closest I've ever been to being religious. You know, worshipping anything. Executing a meal, what's that?..

D: The plot of the film that you're working on now, *Too Hot to Handle* reminded me of *Rhythms*, of how you had this relationship on the telephone.

S: I never made that connection. *Rhythms* was the real relationship, this is the fantasy. *Too Hot* is about classified sex ads. It started as a song that my band plays and I thought this would be an ideal thing for a film. I'm more interested in exploring sex and sexuality in cinema now.

D: Now there's a common theme.

S: Could be. The kind of sex that I've seen in

Clockwise from top:
Steve Sanguedolce
at home photo by
Cathy Brennan,
smoke stack and
bullfight stills from
Mexico 1992 (made
with Mike Hoolboom),
cloud sequence from
*Rhythms Of The
Heart*, 1990.

film marriage

D: Earlier you were saying that *Away* has more scripted sequences?

S: It's completely written. Mike Hoolboom wrote it. We sat down, talked about how to deal with the images I shot in Thailand and Indonesia. 'Cause we also went through a similar process after we shot in Mexico. You know, Canadian guys shooting a film in another culture. Who are you pointing the camera at and what do you really see? *Mexico* is about not being able to see anything outside yourself. With *Away* we transplanted North American icons; *Apocalypse Now*, *The Price Is Right*, *Hearts of Darkness* over the footage I shot in South East Asia and it's all wrapped up in a narrative. It'll be everything. The film has documentary sequences, it's got fiction, it's got personal, experimental, abstracted things. It kind of runs the gamut.

D: Your working with Mike, I think it's the perfect film marriage 'cause he's a master of words and you're image-oriented. Why did you two decide to work together?

S: I guess one because we're kind of in love. I mean, we're real close. He's good with words. I think he's great with pictures, too. He knows how to work things, he's a smart editor. I think it just came out of a mutual need. He feels that I could help structure something, and I feel like he could help build something. Between the two of us, we fill in areas that the other person may not feel as comfortable in. I don't do a lot of writing. I find I'm better when I'm actually touching stuff, whether it's cameras or editing, and Mike is good conceptually. We hang out a lot. We like each other. Our collaboration began for the same reason that my band, *Sweetblood* and the *Hounds* started. We both realized that cinema was very isolating and we thought, what if we worked together, how would that be? I don't want to lock myself away for the sake of art. It's not about being more mainstream. It's about trying to open up the world instead of closing it in.

marker's mark

D: Is that why *Mexico* and *Away* were shot in other countries?

S: I don't know. If you think of the notion of home movies, which is what a lot of my films are, they're really about the family,

When I started *Sweetblood* I thought I would do it in a month, "OK, I'll shoot this, do the voice-over.

Bang. It's done".

about birthday parties, and about travelling. Tourist stuff. That's how I learned to use a camera. I don't think I want to go travelling again with a camera; not in the same way that I did in *Mexico* or *Away*. Those were shot six years ago and I wouldn't shoot that stuff now. But because I've collected these images I feel that somehow I have to resolve them by putting them away, and they're not finished until they're in a film. So they're really just elaborate home movies.

D: While I was watching *Mexico* I was reminded of *Sans Soleil*. I was thinking about how Chris Marker was way ahead of his time and you guys were making this film at just the right moment...

S: I think because Marker is conscious of what his role is as a filmmaker that it's not just a travelogue. It's profoundly critical and philosophical and it's also very personal. It's a real tough mix to get. That's why I would call that one of my favourite films.

I think *Mexico* just came out of finding out what to do. We tried about eighteen different angles and it took three or four years to make and we finally settled on this one. It felt like the images were telling us what needed to be done. It kind of shaped itself. It's about listening to the work in some way, because you can easily force something onto any place you want to. You can make it a comedy, you can make it dark, you can make it upbeat and real satirical. But *Mexico* was about recognising our relationship to the subject and then we started to make a film about that. These are images of other people but they're really images about ourselves, so why don't we start dealing with that? And that's where it all came from.

D: Let's talk more about sex.

S: OK, sure. Sex is a real thrill. Not enough has been done and I think you can go anywhere with it. I think my style of working, with the wild camera, rapid editing stuff, is perfect for sex. *Rhythms* explored this a bit. Now, I just want to make it more explicit. I think of Bruce La Bruce's work, which is really explicit. I'd like to explore other areas that I've never dealt with. Like what is it, how does it feel, what kinds of things can be evoked visually that would encompass this thing called sex or desire and how do you make it for an audience. Programmers are scared of explicit sex because pornography, which has all these negative connotations. Other cultures have developed sexual art practices. We're really uptight in North America and I think that there's a whole new bang that could be explored.

Daniela: I totally agree. I want to deal with sexuality right away. There's all different kinds of sex that women have but it's been denied by our culture.

S: It's a big taboo still. Canadians are more liberal about religion whereas in other countries people are killing each other. Sex is our big taboo here. We can't really talk about it, we can't really show it. It's implied, so it's this hidden, mysterious thing that everybody knows about but can't watch. I think we're just around the corner; maybe in five or ten years it'll be all over. We'll be able to watch it, we'll have our own sex channels, cable channels.

D: Maybe then you'll be able to sell *Too Hot to Handle*.

S: Who cares about sales, just put it on the air! ... The *Hounds* did a spot on Breakfast Television at City TV, and I convinced the band that it was OK to do a song called "Beat Me". It's kind of an S/M polka tune. We had to do a sound check for a 7:00 show. "Beat Me's" got some pretty explicit lyrics and it's really upbeat. Everytime we play it in the bars people just start dancing and then they hear the words and they're kind of thrown aback. The producer asked us, "Do you think you have anything a little more discreet?", 'cause she didn't want to

I did have a version done in the month but it was nowhere. It was like a rough rock or a piece of clay. It didn't look like anything.

hear a song about S/M in the morning. So that was a drag, 'cause I really wanted to do it. It seems like television, which is the largest distributor for time based art, is not ready for anything subversive or explicit.

being a boy

D: What about the women in your films? Your films are very male but I'm not saying this is a negative thing at all. You don't put women down in your films...but women are sort of excluded. Rhythms was very much about your relationship with a woman, but in Woodbridge, for instance, you only hear women praying and Sweetblood is obviously very male, it's about your Dad. You really don't get a sense of your Mom at all. Do you find that women are distant?

Steve: That's a good question. I don't know why. I thought up until Rhythms there were lots of women in my films and then after Rhythms I thought, I don't feel comfortable with this. In no way can I speak for other people. In Rhythms I think it was a bit touch and go for a while because it was about a relationship. Halfway through the film it became a collaboration and then we broke up and so it was back to me again. It frightened me... It just got too close. I'm still making films about love, this time it's about my brother, Sam. I grew up with two brothers. I don't have any sisters. It's true, though, Sweetblood was really about being a boy in a very male society. And *Mexico*'s very male, it's about dying and killing. Being preoccupied with dying is very male...It's about power and exploitation.

D: Well, not necessarily, but, yeah, I guess so...

S: They don't have to be, but traditionally they have been. In that context, they are. Colonization, stealing another culture, that's a very male thing. "We're going to take your resources, we're going to take your culture, we're going to take your earth, your life, your people". When I first started doing photography, I couldn't point cameras at

people. I thought it was a personal act that was invasive. It's a sensitive relationship. That's why I think I'm still working on pointing the camera back at myself. I mean, I've come out of that since Rhythms and Woodbridge. So it feels like, first I'll film myself, then I'll film the earth, the next time I'll film the tree, and slowly get closer and closer to people.

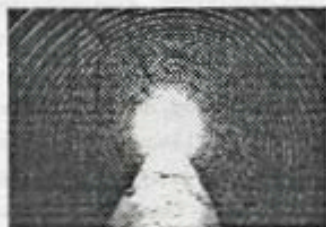
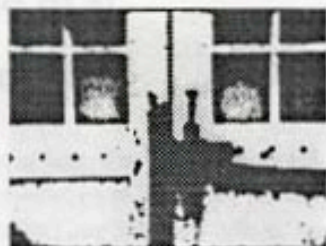
realist snapshots

D: I was going to talk a little bit about process but you've already answered that a bit for me. You have a concept and you shoot it and you spend a long time structuring it. Is that accurate?

S: That's exactly it. I often don't even know what I'm shooting. I might collect images like someone collects snapshots. I'll take a picture of this mountain, I'll take a picture of my friends, a picture of this trip, whatever. Then I thought, this is really hard, to do this unconnected shooting, and then to try to piece it together and figure out what the fuck I'm working on. So now I'm giving myself little projects. Sweetblood was a very specific task. When I started Sweetblood I thought I would do it in a month, "OK, I'll shoot this, do the voice-over. Bang. It's done". I did have a version done in a month but it was nowhere. It was like a rough rock or a piece of clay. It didn't look like anything. It just takes me a long time to figure it out, to work with it so I let it rest, sit with it, work with it some more and hope that then the film guides me in some way. If it's not working and I'm banging my head against a wall (which happens all the time) I'd say OK, there's something here that isn't jiving, and then I let it go and come back to it later when I might be a bit more removed from it. The recent films are a bit easier because I've got a set plan, rather than randomly collecting stuff.

D: You told me at one point that you got Sweetblood from your dreams...

S: There was a while when I was recording my dreams. I got really good at it. I could literally record them while I was asleep. My memory was sharp and I could tap into it. It took a few months to get there, but then it was real easy. I started recording all these voices and I thought, wow, cinema is like a big dream; it's elusory. Sweetblood is along those lines, dreamscape.



stills from top to bottom:
Full Moon Darkness
1983, Woodbridge 1985,
Mexico 1992

I thought, how is it that we remember things? We remember in fragments and it's very disjunctive. If I'm going to make a film about my past then it should be presented the way I remember it now, where several layers coexist and the viewer has to choose which one takes precedence. *Sweetblood* is so dense I think that it's hard to get it all, maybe after a few viewings you can, but I wanted it to be packed so that people have to make choices. It works like memory itself.

D: What's important to you now that's different from, say, a decade ago when you first began making films?

S: I think the hardest thing for me is trying to find a way of being a filmmaker and still being alive. I know that sounds odd.

Daniela: I've heard so many filmmakers in their thirties say the same thing.

**the hardest thing for me
is to be a filmmaker
and stay alive.**

Steve: Really? That's good to hear. 'Cause, you know, in my twenties I was an idealist. I thought, yes, I'm gonna make cinema to change the world and it was devastating. After every film I had major post-partum depression and thought, "Oh my god, nobody cares about this" and, luckily, I still had a desire to carry on. I know a lot of filmmakers who lock themselves away and I guess I was one of them. I'm still very isolated. Making film is just so insular. I like my work, it's important to me, but I don't just want to be a filmmaker. I want to be a filmmaker in a world. That's what I'm working towards now. I don't want to wank away in the dark for three years for three screenings anymore. That's fucked. It has to reach more than the ten film students in a crowd of twelve. I want to give something to someone else. That's taken me ten years to articulate, let alone realize. It feels like I'm starting to bring things together - the films, the music, the sports, the whole desire thing. That's the real challenge.



filmography

Steve Sanguedolce

- 1994 **Away** (in progress) (90 mins.)
- 1994 **Too Hot to Handle** (in progress) (4 mins.)
- 1993 **Sweetblood** (13 mins.)
- 1992 **Mexico**, in collaboration with Mike Hoolboom (35 mins.)
- 1991 **Sang Song** (2 mins.)
- 1990 **Rhythms of the Heart** (43 mins.)
- 1985 **Woodbridge** (32 mins.)
- 1983 **Full Moon Darkness**, in collaboration with Carl Brown (90 mins.)
- 1981 **Ever Last** (2 mins.)
- 1980 **No Mime Game** (4 mins.)



stills from
Rhythms Of The Heart
by Steve Sanguedolce
1990



Martin Granger as still life.

I'm just waiting for the (mail) man

MARTIN GRANGER

Every morning I sit by my front window, waiting. Oh, sure, I read the paper and drink my coffee and smoke my smokes but it's pretty obvious what I'm up to. I'm waiting for the mailman. I am perfectly aware that peering out the window, waiting for the mail to arrive is usually a favored pastime of the very elderly, the shut-in or the feeble-minded but I don't care. I have no shame. I gotta get my mail! Why the obsession with the mail? Because today might be the day. The day I hear about my grant application! (Canada Council, Ontario Arts Council, Toronto Arts Council, NFB, anyone'll do.)

Around ten thirty he usually appears, striding down the street with that big sack of mail. My mailman bears an uncanny resemblance to Norman Jewison. Ironical, ain't it? Anyway, once I've spotted him, I dash to the front door where I try to make it look as though I just happen to be standing next to the mailbox. (Checking the locks, straightening out the Blue Box, waving to my neighbors, whatever people do around the front door area.) I feign surprise as he climbs the front steps. "Oh, hi!" I say sounding suitably shocked to see him standing there. I make polite small talk, "Hmmm, not much today." or "Boy, lots today!" and sometimes

"Crazy weather, huh?" and, if I'm feeling chatty I'll throw in a seasonal sports reference. Whatever I say he'll say, "Yep!" and be on his merry way. I quickly duck back into the house and sort through the mail. Crap, crap, postcard, bill, crap, I may already be a millionaire!!, crap, catalogue and then, there it is! My name on the envelope, Canada Council logo on the top. Oh, sweet Jesus! Before opening the letter I repeat my mantras of denial. "I don't care if I don't get it." "I probably didn't get it." "Who cares? I've got plenty of other stuff to do anyway." and "Screw them if they didn't see how brilliant my proposal was! They'll be sorry."

Actually, you can tell a lot just by the heft of the letter. It usually takes several pages to tell you the details of a successful grant application. (i.e. How much, where and when to pick it up and the serious results of not completing the project.) It takes very few pages to tell you to get lost. Usually, one. Therefore, generally, the heavier the letter, the better the news. I say generally because a certain Arts Council tricked me but good recently. The letter I had been expecting finally arrived and it felt like it contained several pages. As we have just learned, a very good sign! I tore open the envelope, inside along with the surprise rejection letter was a two page list of people who did get funding! Now don't get me wrong, after several days of heavy drinking, I am very happy for my fellow filmmakers, more power to them. However, mere seconds after I have been turned down, I really don't want to read a list of people who did get money. (My money, dammit!) I suddenly knew how all those losers at the Academy Awards must feel, having to clap and smile

as the winner runs right past them to receive their Oscar from Angela Lansbury. (It's an honour just to be nominated.) Oh, how they must want to tackle that fucker and wrestle that trophy from their hands! I imagine it doesn't help much that every single person on the planet is watching them at that particular moment. Or maybe it does. All I know is that I might be a remarkably poor sport in that situation.

Anyway, I opened that letter from the Canada Council and it was yet another rejection letter. What a truly crummy job. The poor person who has to come up with a creative yet sensitive way of saying "Not this time, loser!" Yeah, I know these people are only doing their jobs and they don't like telling people that they've been turned down but I sure don't envy them the task.

A rejection letter (often referred to as a P.F.O. letter) usually reveals itself pretty quickly. Here are a few key words to look for in the first two or three lines, "unfortunately", "regret", "unable", "difficult decision" and "please feel free to submit again next year". If you find any of these words in a letter you can stop reading right there, you are holding in your hands an official rejection letter. Keep it. They're lots of fun to read later, when you're really drunk. Honest!

Discouraged? Well don't be! Using a highly advanced and very complicated mathematical formula I have deduced that the odds of getting a grant fall somewhere between one in four and one in eight. Not great but it beats the hell out of the lottery! God knows it can be hard sometimes, putting your heart and soul into a proposal, only to have it

chucked back in your face but I assure you there's nothing sweeter than that magical phrase, "We are pleased to inform you....." followed by the promise of a large amount of money from a government agency. The money's out there and you just have to keep pluggin' away and waitin' for the man. Never say die.

About the Author

Although Mr. Granger's collection of rejection recently topped thirty, he has received several grants from various funding agencies including the Ontario Arts Council, NFB and LIFT. He thanks them all very much and hopes this article hasn't wrecked his chances at ever being funded again. His most recent film is *Remembering Ray...*

grant dead lines

**CANADA COUNCIL
MEDIA ARTS**
Communications Section,
the Canada Council,
350 Albert St., P.O. Box 1047,
Ottawa, ON K1P 5V8
TEL: 1-800-263-5588, ext. 4138,
or 613 566 4365
FAX: 613 566 4390

If you get your grant
in early the film/video
officer can look over
your proposal and
make sure that
everything is up to

Arts Award Service

Film Short-Term Grants
and Travel Grants
September 15

Production

Film Production Grants
July 15

Video Production Grants
September 15

Explorations

All disciplines
September 15

ONTARIO ARTS COUNCIL
151 Bloor St. W. Suite 500,
Toronto, Ont. M5S 1T6
TEL: 416 969 7428
FAX: 416 961 7796

Video Production
August 15

TORONTO ARTS COUNCIL
141 Bathurst St.
Toronto, Ont. M5V 2R2
TEL: 416 392 6800

Visual Arts Award
(includes film and video)
September 27

Audio Post Production For Film, Video and Music
at the Studio of

Percepolis

Established 1988

Randall Smith Composer of Electroacoustic Music

1st Prize Winner of the XV International
Luigi Russolo Music Competition

Sound Designer

Dialogue Editing

Ambient Tracks

Voice over

Music Editing

DAT Mastering

Sound Effects Editing

Foley Sessions

Narration

CD Preparation

Software Protools 2.0 Hyperprism Turbosynth Sound Designer 11
Q10 Parametric Equalizer DINR Noise Reduction Alchemy Masterlist

Hardware Protools System Lexicon PCM 70 SONY DAT Machine
Denon Cassette Recorder Serge Modular Music System
Digi Design SMPTE Slave Driver SONY HI-FI Video Recorder
Sennheiser, Microtech Mics

Phone: (416) 536-7891



Michelle Mohabeer in her film *Coconut/Cane and Cutlass*, 1994

images

review by Liz Czach

Images '94 took place in various venues around Toronto from April 20 to May 1. This annual festival of film and video provides one of the few opportunities to see independently produced works from Canada and abroad. In addition to the screenings, various workshops offered an opportunity to acquire some new skills and hone those old ones.

Numerous works by LIFT members were included in Images both in film and video. Crossover between film and video was plentiful with many works in video by filmmakers and vice versa proving that the distinction between the two mediums is continually being negotiated. The distinction however, was completely lost in the program guide that referred to every work as a video. The festival then appeared exclusively video when, in fact, the

complicates the notion of a singular identity. Mohabeer's soundtrack uses a melange of voice-over narrative, personal and collective histories, post-colonial theory, along with a hauntingly beautiful soundtrack by Lee Pui Ming. Structured with segment headings such as "North of the Equator" and "Exotic and Erotic", the film combines footage from Guyana, studio footage with back projections and a choreographed sequence. This visually varied approach parallels numerous 'identities' that Mohabeer interrogates. Her search for her identities takes her back to her mother and Guyana from which she tries to trace the path to her present place as both lesbian and feminist. Is her mother a feminist? What are the confines of women's sexuality in Guyana? These questions are asked as they intersect with her examination of the

Multi-layered and ambitious, the film examines and complicates the notion of a singular identity.

presence of film was strong. In addition to this error however, many of the film works were screened on video.

The festival kicked off with a program sponsored by LIFT entitled *Celebrating Toronto*. LIFTer **Michelle Mohabeer's** *Coconut/Cane & Cutlass* is an eloquent exploration of identity. Beautifully shot (by **Kwoi**) and edited (by **Irene Buncel**) the film begins with Mohabeer's journey to her birthplace, Guyana. There she traces her personal history alongside the history of Indo-Caribbean women. Multi-layered and ambitious, the film examines and

colonization of the Indo-Caribbean body in Guyana and Canada. *Coconut/Cane & Cutlass* proves that there are no simple answers to the question of identity.

Garine Torossian's *Girl From Moush* is an experimental collage of images and sounds of Armenia. The film is a photographic tribute to the Armenian cinematic master, Paradjanov. Like Paradjanov, there is an exquisite simplicity to *Girl From Moush* but without the paired down images. *Girl From Moush* evokes simplicity in complexity. Also shown in the *Celebrating Toronto* show were AIDS commercials by **Glance W.**

Lawrence, Anthony Browne, Jorge Lozano and Maria Teresa Larrain. These PSA's were produced in a collaborative effort with the Ontario Ministry of Health.

LIFTers also had a strong presence in the program *Heartland: Confronting Our Roots*. **Jorge Lozano and Alejandro Ronceria's** *The Three Sevens* is a fast-paced film about a young Salvadorian man living in Toronto. Through a series of allegories "El Milpa" writes a postcard to his people. The vignettes deal with his isolation, alienation and search for culture.

Kwoi's film debut *Dark Sun; Bright Shade* is an impressive look at the relationship between a Chinese-Canadian artist Paul, and his lover, an exiled Chinese student. Against the backdrop of the events of T'ien An Men Square, the film explores the disjuncture between the 'old ways' and the 'new ways'. Paul is a self-absorbed artist who watches as the events in T'ien An Men Square unfold on TV while his lover grows increasingly anxious about the future of China. The tensions between 'old world' and 'new world' get played out on numerous levels. The relationship between the two lovers explores these issues including the notion of homosexuality as a western invention, ("there are no homosexuals in China"). The tension and

negotiation of the relationship is beautifully played out by the two actors. Paul's relationship to his parents is equally fraught with difficulty as he tries to understand them and to be understood by them. His attempts to come out are thwarted and his relationship with his father is a source of constant conflict. Kwoi's cinematography is great and the narrative uses dramatic sequences along with some straight-at-the-camera commentary. *Dark Sun; Bright*

Shade juxtaposes confusion, philosophy and western values with impressive results.

Also in the program was **Mduduzi**

Mokgakala's *Anguished Spirits*. Shot in stark black and white and set in a South African prison, it deals with the unwarranted detention of a black man, Mathata. Mathata

food. A nice respite from the tediously earnest genre of body image films.

Speaking of animation, the Alternatoons program by **Stephanie Maxwell** had some great work. Not strictly an animation piece *Passage a*

“there are no homosexuals in China”

(whose name means hardship) has promised to care for the children of a friend and worries about their welfare in his absence. In

detention, he is beaten to death. His

body is returned to

his cell, leaving us

to wonder who will

take care of the

youth of South

Africa. A short,

beautifully-acted

film that clearly

shows the

victimization and

loss of innocence of

Black South

Africans.

Echoing the

question of “what

kind of future for the

children?” is **Molefi**

Wa Molefi's video

Isililo. The video

simply records the

daily living

conditions of Black

South African

children. With the

ongoing violence

and poverty, the

video shows that “things have changed and yet they remain the same”.

Other films I caught were **Vic De La Rosa's** *Both*. A simple black and white film about an HIV+ couple. The images are domestic and the stories familiar. How they met. How they love. How they cope. Straightforward but not straight, poignant but not pedantic.

Jayne Bevitt's animated *Crazy Little Food Thing* (One Minute Television) is an animated short about a woman literally rolling in her

facte by **Martin Arnold** deconstructs a segment of *To Kill a Mockingbird* and exposes the dysfunction of the family



through frame by frame reprinting and repetition. Frightfully funny.

Choreography for Copy Machine (Photocopy Cha Cha) by **Chel White** utilized hand coloured photocopies animated to a toe-tapping rap song.

This film will insure you never think of the photocopier in the same way. Images happens again next year but be forewarned a video is not always a video.

For the past four years in

Toronto a local collective of South Asian artists and political activists have organized annual cultural festivals that we know as *Desh Pardesh*. *Desh Pardesh* translates roughly as “home away from home”, a wholly appropriate moniker considering the festival deals primarily with the South Asian experience in the western world. In keeping with the diasporic ethos of the event, *Desh Pardesh* brought together artists from three countries: Canada, the U.S. and the U.K. An impressive array of ‘intra-national’ film, theatre, dance, music, poetry and visual art, gathered in the four day event overwhelmed the sensory stimuli.

Video installations in the exhibit *BEYOND DESTINATION* at YYZ Artists Outlet employed an avant-garde approach. *Murmur* by **Scutapa Biswas**, featured two television screens encased in glass on a floor. Running simultaneous footage of brown skinned hands being acupuncture with western landscapes. Biswas was successful in creating spectral awareness through ambiguity. However, the attempt to involve attendees in the selection and screening of a library of video films was poorly organized and without the presence of a curator or the artists. The video installations themselves had a cold and disarming affect.

The panels and workshops organized by *Desh Pardesh* were varied with mixed results. A panel on Identity, Community, Politics and Cultural work started off with academic approaches that have come to be expected from discussions of cultural politics, but



the festival favorite had to be Gurinder Chada's **Acting Our Age**

Desh Pardesh

review by
Azed & Omar Majeed

metamorphosized over the course of the two hours into an refreshing "discussion" between various members of the audience. Newcomers, professors, filmmakers and writers spoke about what it means to be "South Asian". Bungra, Political Reform, Fashion, Film, Gender, and the role of Desh Pardesh and similar festivals were scrutinized and debated.

Outstanding amongst these forums were **Atif Ghani** from Edmonton/U.K., who dissected the implications of Hanif Kureshi's BBC series **THE BUDDHA OF SUBURBIA** and **Gayatri Kaushalya Bannerji** from Toronto who presented a sociology of Bungra music. **Nyan Shah** addressed the possibility of a social clique developing and the stagnation of social awareness generated in the term "South Asian". However, certain panels, such as Strategizing for Change ran out of wind due to the isolating effects of academia. The selection of speakers spoke more to themselves than to the audience causing the panels to become too didactic, and the audience withdrawn.

Concerning film work, the festival favorite had to be **Gurinder Chada's Acting Our Age**, a hilarious film within a film dealing with the South Asian inhabitants of a Southall old age home who decide to make a film about their lives in Britain. Also standing out was

Dinaz Lynn Stafford's Kisses on a Train, a beautiful film about a new friendship between a twelve year old village girl and a thirteen year old gypsy. For the most part, the film takes place in a slow moving train, onto which the girls have hitched a ride. Moving from car to car, they encounter strange and funny situations and each other. The strength of both girls is played out against the dangers each face from a lecherous young man on the train.

The screening of **Hanif Kureshi's** BBC series **BUDDHA OF SUBURBIA**, proved to be the best attended. Because of its popularity, a second screening was added. **BUDDHA** chronicles the adventures of Karim Amir as he moves from adolescence through his early twenties during the 1970's in London.

Naveen Andrews gives an exceptional performance. The mini-series was a smart addition to the Desh Pardesh line-up for two reasons. Firstly, it is an exciting, dynamic project that dealt with almost all the themes brought up in Desh Pardesh's. Its mini-series format allowed it to tackle a plethora of issues using drama, humour, while using an innovative structure to do so. Also refreshing was the way in which it dealt with issues not immediately related to South Asian cultural identity; sexual politics, the ideology of punk, classism,

idolatry, and of course, Thatcherism.

(ed. It should be noted that **Michelle Mohabeer's** **Coconut/Cane** and **Cutlass** also screened at Desh, unfortunately the reviewers missed it.)

Desh Pardesh is an organization which blatantly expresses its radical intentions. The by-line for the festival was "Desh Pardesh accents the sounds, sights, movements and aspirations of women, workers, lesbian, gay men, bisexuals, HIV positive people and other independent artists and activists of South Asian descent working for social change." As with any group with overt political aspirations, there are strengths and weaknesses with Desh Pardesh. Their strengths are clearly evidenced in the impressive array of multi-disciplinary events which were part of this year's festival. Their weakness lies in the attempt to represent every voice, thereby causing the alienation of some.

Desh Pardesh was certainly successful in provoking cultural debate. The highlights were moments of great humour, insight, and deeper understanding of the cultural differences amongst and beyond South Asian categories.

Story Editors

We need your name and resume for our resource list which will become available to all. Experience in any language and format is welcome. Call REF at 596-6749.

We got a notice from the Canadian Film Centre about their softball season kicking up. If there's anyone out there interested in organizing a LIFT team, please talk to Sally at the office. If you'd like to play, call and leave your name and phone number. LIFT: 596-8233. ☼☼☼ Steve Sanguedolce is looking for films by Italian Canadians for an upcoming television series. Please call (416) 539 0769 for more information. ☼☼☼ A cafe/gallery/performance space in the Beaches area, plans to hold screenings of independent Canadian films on Sundays. If you are interested in showing your film, contact Kirk David Brownlee @ The Watershed Cafe, 1598 Queen St. E. 466-5328 ☼☼☼ Workman Theatre Project requests submissions of films (short and feature length) and videos for the 2nd Annual *Rendezvous With Madness, The Film & Video Festival*. The aim of the festival is to present films and videos that present images and issues of madness and to illuminate and examine these cinematic representation in an attempt to increase awareness and advocacy for mental health issues and concerns. Deadline for submissions AUGUST 15, 1994. Workman Theatre Project, 1001 Queen St. W., Toronto, ON, M6J 1H4. 583-4339.

twift

On June 28th, Toronto Women in Film and Television will hold a panel discussion with young women who have made their own successful t.v. series. On July 26th, TWIFT will hold a Specialty Channels discussion which will focus on what specialty channels are out there and what they want. Both discussions will be held at 7:00 at the John Spotton Cinema. The TWIFT Mentor Programme is ongoing. Please contact Jennifer Holness on Mondays or Tuesdays at (416) 744-2547 for further information. Jennifer is a member of the Racial Equity Fund and LIFT.

Translators

Put your name on our resource list. Any language to any language. Call REF at 596-6749.

festival deadlines

compiled by Sally

applications are in the LIFT office

Giffoni Film Fest. (Italy, October 24-28)	June 20
Independent Feature Film Market (New York, Sept. 18-26)	June 23
Kinderfilm: Frankfurt Children's Film Fest (Germany, Sept. 13-25)	July 1
Reel Affirmations: DC Gay & Lesbian Film Fest. (Washington, DC, Oct. 13-23)	July 1
Fest. Int'l du Cinéma Francophone en Acadie (Moncton, NB, Sept. 16-22)	July 1
Cork Film Fest. (Ireland, Oct. 2-9)	July 1
Agrofilm Int'l Fest. of Agriculture Films (Czechoslovakia, Oct. 3-7)	July 3
St. John's Women's Film & Video Fest. (Nfld., Oct. 13-16)	July 15
Columbus Int'l Film & Video Fest. (Ohio, Oct. 25-26)	July 15
Ottawa Int'l Animation Fest. (Ottawa, Sept. 28-Oct. 2)	July 15
San Sebastian Film Fest. (Spain, Sept. 15-24)	July 31
Palermo Sport Film Fest. (Italy, Oct. 24-28)	July 31
Mannheim Int'l Film Fest. (Germany, Oct. 15-22)	Aug. 8
Sudbury Cinefest (Sept. 21-25)	Aug 26
Banff Fest. of Mountain Films (Alberta, Nov. 4-6)	Sept. 9
International Emmy Awards (New York, Nov. 21)	Sept. 9
Abitibi-Temiscamingue Int'l Film Fest. (Quebec, Oct. 29-Nov. 3)	Sept. 12
Dei Popoli Fest. (Florence, Italy, Nov. 25-Dec.3)	Sept. 15
Amsterdam Int'l Documentary Film Fest. (Holland, Dec. 7-15)	Sept. 15
Underwater World Film Fest. (Antibes, France, Oct. 26-30)	Sept. 15
Golden Knight Int'l Amateur Film & Video Fest. (Malta, Oct. 1-14)	Sept. 15
Thessaloniki Int'l Film Fest. (Greece, Nov. 11-20)	Oct. 1

Insidious fibres

And don't you forget it. If you use fibre envelopes to send your preview tapes in, there might be a reason you didn't get into that festival, like, they couldn't watch it. Fibre envelopes are notorious for tearing in the post, and when they do, those pesky fibres find their way between the cracks until there is more fibre than tape inside your cassette.

We need to know what's been happening to your film which got a REF grant. And we need your stills and one sheets. We are gearing up for a lobbying-heavy year and we need this info for our promotional and publicity campaigns. Come on folks, give us a call (596-6749), fax us a line (596-8413) or just drop by, would you? (You know where we are.)

Anybody out there?

classified, sure.

Available

Actor with ten years professional experience in Film and Television seeking experience on the other side of the camera. Primarily interested in editing, post-production, and camera, but am willing to do anything which gets me on a film set and teaches me something. Call me at home. (416) 657-8796.

Experienced Electric/Grip available. Paul Roland Spaven (416) 285 4101.

Experienced Film Student Wants To Help You! (Resume on file) Lots of experience as DOP, director, editor, sound, etc., on small projects. Will work for free as P.A. on any upcoming projects. Call Chad (416) 661-9060.

Experienced P.A. Volunteer (Lots of Film Experience). Resume on file. Call Pedro Romero (416) 241-4794.

Experienced Film Student available May to August for employment or volunteering. Phillip Daniels (905) 898-6548, fax: (905) 727-5022.

Semi-experienced Gaffer, Grip looking for volunteer work on films in Toronto. Evenings and weekends only. Phone 968.1722

Script Doctor - offering cures for morbid structure, convoluted characters and fractured narrative. Treatment perfected on CBC movies and mini-series, U.S. dramatic series (Top Cops to Road to Avonlea), and TV documentary programs. Patient survival rate high. Call 928 5962.

Transcription services available. Filmscripts, research, interviews, meeting minutes. Micro and standard cassettes. Affordable rates, fast and accurate. Contact Terri at 925.1920.

Wanted

Wanted dramatic writer (volunteer) for 30 minute low budget film. Call Wasil 416.922.0263

Administration

Programming coordinator - to start July 25, 1994
Cineworks - an independent filmmakers co-op is looking for an energetic creative person to coordinate an ongoing program of workshops, screenings and special events. The job will also entail office administration, member services and volunteer coordination. The following abilities/experience are required: Knowledge of the media arts community. Experience working with committees and boards. Ability to provide leadership and motivation to team members and volunteers. Delegation of work to and coordination of volunteers. Excellent interpersonal communication skills. Good organizational skills. Grant/report writing experience. Experience managing project budgets. Experience writing PSA's, publicity material, newsletters, promotion and coordinating distribution of publicity. MAC computer skills, Word, Excel, Pagemaker, Filemaker Pro. Self motivated, ability to work with minimum of supervision. University degree and/or related experience are minimum requirements. Hours: 10 to 4 pm including some evenings and weekend work to a total of 30 hours per week. Pay starts at \$12/hr. plus benefits. Deadline for applications: June 30, 1994 (4:00 pm). Please send resume and cover letter to: The Hiring Committee, Cineworks Independent Filmmakers Society, #300-1131 Howe St., Vancouver, B.C. V6Z 2L7 Tel. (604) 685-3841

For Sale

For Sale - edit at home. One moviola viewer, two moviola rewinds with extended rods and a film splicer. All in excellent condition. The splicer was recently sharpened and adjusted and the rewinds still have their tension screws. Asking \$650 for the lot. Call 924-9276 and ask for Phillip.

Mac Computer LC475 with 16inch 4/80 MB Sony Trinitron monitor brand new with warranty asking \$2200 contact Terri 925.1920

re: Story board

An open letter to the membership.

For over a year now the newsletter has included a **Storyboard** section in every other issue. This feature lists all known projects currently in the development/pre-production, production or post-production stages. Maintenance of the information on this list requires a significant time commitment on our part, as well as support from the membership to keep us informed of their current filmmaking activities. Given the importance of this information, the newsletter committee has voted to publish **Storyboard** twice yearly as a regular feature in our February and August issues. The deadlines for receipt of information and photos for **Storyboard** will be the **first week in January** and the **first week in July**, respectively. We hope this will reduce repetition as well as the number of phone calls going out to the membership while continuing to keep everyone informed.

You can phone in your information to **Storyboard** researcher Daniela Saioni at 537-2496 or, barring that, leave a message or written info with Sally at the lift office.

Remember: Knowledge is power. We are a highly productive organization. **Storyboard** is one way of demonstrating that we create dozens of films every year, reflecting a diversity of styles and cultural/political realities. We should not underestimate the importance of what this means to our members, sponsors and the community at large. Keep the faith and talk to my machine about what you're up to when you have a moment. Be as brief or detailed as you wish, noting the title of your project, projected length, format, genre and, if you so desire, a description of the project. I look forward to hearing from you. Daniela

For Our Own Pleasure
curated by Marilyn Jung
and film & video
curated by Richard Fung
May 25 - June 25

Personal Effects
and
Beach Story
two films by
Lori Spring
June 29 - July 30

Seam
Anitra Hamilton
Patricia Homonylo
Antonia Lancaster
Karlene Mootoo
July 6 - July 30

Time-based submissions accepted
on an ongoing basis.

YYZ acknowledges the support of The Canada Council, the Ontario Arts Council, the Province of Ontario, through the Ministry of Culture, Tourism and Recreation; the City of Toronto, through the Toronto Arts Council; and the Municipality of Metro Toronto, Cultural Affairs Division.

YYZ

YYZ Artists' Outlet
1087 Queen St. West
Toronto, Canada. M6J 1H3

tel. 416-531-7869 | fax 416-531-6839

ELIZABETH SCHRODER *Where Does Mess Come From?*

35 minutes, 16mm.

VINCENZO NATALI *Mouth*

14 minutes, 16mm.

DAVID HORTON *Departures*

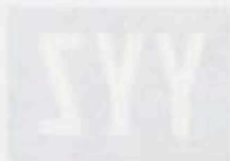
27 minutes, 16mm.

PAULETTE PHILLIPS *Lockjaw*

20 minutes, 16mm.



Mouth



Monday June 27, 8pm CineCycle.

MONTHLY LIFT SCREENING