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MARCH 94

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1 Some time sensitive news from NIF

2 Calendar

DANIELA SAIONI & SALLY LEE

5 Letters from the Membership

6 Message from the Board

MARK DE VALK

9 Local Heroes vs. Images

BRENDA JOY LEM

10 Centrefold photos

JOHN PORTER

12 Ville Marie Forget Me Not

LEWIS COHEN

20 We are REF

ERON BOYD

21 What do we do now that the Euclid's gone?

LIZ CZACH

23 Storyboard

DANIELA SAIONI

26 Early Registration at Images

27 Deadlines: grants, festivals

discounts with no deadlines

28 classifieds

Lewis Cohen and behind him Mike
McMurry. Cover image found on
Lewis' wall. Lewis is looking for a
roommate to share a sunny two
bedroom \$385/mo. 534 3091

Errata: Our apologies to Karen
Tisch, Co Chair of the Racial Equity
Fund whose name and title were left out
of the annual report on the REF. We
also missed thanking Gita Hashemi for
her efforts on the last issue and in the
same breath left Mark de Valk off the
Board roster, even though he is the
Chair. Sorrys all round.

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit coop which supports and encourages independent
filmmaking through the exchange of information and access to equipment and facilities. LIFT has a program of workshops and monthly
screenings, and it provides access to information regarding funding sources, festival and grant deadlines and other related matter.
LIFT is supported by its membership, The Canada Council (media arts section), The Ontario Arts Council, Metro Toronto Cultural Affairs
Division, The City of Toronto through the Toronto Arts Council, The National Film Board of Canada, 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 Coop or members of the Board of Directors.
Letters to the editor can be sent c/o LIFT, 345 Adelaide St. W., Toronto, Ontario M5V 1R5. Phone: 596-8223. Fax: 596-8413.

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

fresh faces

urgent

NEW INITIATIVES IN FILM is a program developed by Studio D of the National Film Board of Canada. It is designed as one response to the under-representation and misrepresentation of women of the First Nations and women of Colour in Canadian film. For the purposes of the NIF Program, Women of the First Nations are persons who identify themselves as Aboriginal People; Women of Colour are persons who, by virtue of their race or colour, are considered a visible minority in Canada regardless of their country of birth.

Professional Development Scholarship
1994 Call for Submissions

DEADLINE: FEBRUARY 28, 1994

Our investigating team was able to find out that NIF has to get rid of this money in their books before the end of their fiscal year which is March 31. They mean it; you'll get the money in early April. The costs they can pay for include workshop/course fees and related travel and material costs, and living expenses if you're working on a project (ie: writing a script), production costs are not eligible. They are quite open (dare I say confused) about the definition of professional development. So you define it. Just don't send in your application late. What are you waiting for? Go for it women. Power to you! GH

CATEGORIES

There are (3) three categories; entry, emerging and advanced, defined as:

ENTRY: One who demonstrates potential and aptitude for the many aspects of filmmaking. **EMERGING**

PROFESSIONAL: one who is committed to the art of filmmaking, has made one or more films and is in the process of developing a body of work;

ADVANCED PROFESSIONAL: a committed professional with a recognized body of work (three or more films/videos, excluding work produced in film and video training programs) and who demonstrates a mature vision.

ELIGIBILITY 1. Must be a Canadian Citizen or Permanent Resident (landed immigrant). **2.** Must be a Woman of Colour or an Aboriginal Woman. **3.** Projects produced for a course are not eligible for funding. **4.** Must not be a full-time student. **MAXIMUM GRANTS AVAILABLE -** All levels up to \$5,000.00. **PROCESS -** Applicants must submit: **1.** A detailed project outline, including a rationale for how the money will enable you to reach your professional development goals (maximum 5 pages). **2.** A current CV. **3.** A budget.

Applicants will be evaluated by a Selection Committee consisting of members from the NIF Advisory Board, Studio D and an independent film producer. Proposals will be evaluated on their overall merit and feasibility. **APPLICATIONS MUST BE POSTMARKED BY FEBRUARY 28, 1994.** No late applications will be accepted. Faxes are not accepted. Decisions are final. Results will be announced after March 14, 1994.

For more information tel: (514) 283-9534

Send applications to: Professional Development Scholarship NIF/Studio D, P. 43, 3155 Cote de Liesse Montreal, Quebec H4N 2N4

RANDY CHASE

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DAVID SCOTT

STUART SHIKATANI

ANDREW STEVENSON

MARIO TENORIO

ELIZABETH WISE



John Greyson opened his musical feature **ZERO PATIENCE** with a special benefit screening on Monday, February 21 for Aids Action Now! and the Inside/Out Collective.

LIFT and REF members please call Daniela Saioni with your progress, whether it's for upcoming screenings, old news or good news. Daniele 537-2496 or LIFT 596-8233 TEL 596 8413 FAX. (all #'s in the 416 exchange)

february 25

Open Screening to all Video & Film Makers - Friday February 25, 8pm at CineCycle, 317 Spadina Ave, Rear - 596-7733 - "We encourage anyone to bring their finished, unfinished, or simply found film or video, on 16mm, 8mm, super 8 or VHS with sound on film or cassette. First come, first shown... We need women artists to make a difference by coming out with their work." JP

You can catch *Zero Patience*, **John Greyson's** musical-political tour de force about AIDS, at the Carlton Cinemas beginning February 25th.

26

Masani Montague will be mounting her current project *Soundclash* as a dance hall play in recognition of African instruments. This event is happening on February 26 at African Village, 2462 Dufferin Street (north of Eglinton). Doors open at 8:00 p.m. and there will be a dance after the show.

Admission is \$10 in advance or \$15 at the door. For more information call 609-9525 or 429-9632.

Walrus and Maze, two films by **April Hickox**, will be screened from February 5-26 at Gallery 44 in Part I of her two-part multi-media project entitled *When the Mind Hears*. Part I of the work focuses on language and communication, and is composed of the two films and a collection of tiny objects. Part II is a series of photographic diptychs which can be seen at the Garnet Press Gallery (580 Richmond St. W.), now until February 19. This is a great opportunity to see how film can operate as an integral part of a larger multi-media work. Gallery 44 Centre for Contemporary Photography, 183 Bathurst St., Main Floor 363-5187 Tues.-Sat., 11 a.m.-6 p.m.

27

On February 27th in Montreal, **Kika Thorne** will have her first solo show at the Goethe Institute as part of Main Film's series *Art Qui Parle*.

Feature filmmaker **Jeremy Podeswa's** dancefilm *Walls* with Denise Fujiwara will screen on CBC's *Sunday Arts & Entertainment* on February 27th.

28

LIFT monthly screening is proud to present **Lisa Fitzgibbons' Etude Familiares, Remembering**

Ray by **Martin Granger**, **Mike Hoolboom's Indusium and Sweetblood** by **Steve Sanguedolce**. February 28, Cinecycle 8 pm. Members free, others by donation.

If you missed **Lewis Cohen's** film *City of Tongues* at LIFT's January monthly screening (where it wowed the full house at Cinecycle), and will be in Montreal in the coming weeks, you can catch it at Cinema Parallele in Montreal, where it will be screened three evenings in a row, Feb. 28 - Mar. 2.

march 4

There will be an open house at Full Screen Friday March 4th, 1994 at 7 p.m. *Here's the opportunity to come and view the new office space, take in the informal screenings of films/videos by coalition members. Become a new member or renew your current membership, make a donation, network and/or get more information about us.*

The Montreal invasion of LIFTers continues, with the screening of **Katherine Asale's** film, *Past History* on Friday, March 4 at the Rialto as part of Main Film and

calendar

Cinema Libre's Soiree du
Cinema Independant.

14

A City of Tongues by **Lewis Cohen** at York University
March 14th, Nat Taylor
Cinema.

16

LIFT ORIENTATION

Wednesday, March 16
11:00 a.m. - 1:00 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** 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 its activities. **Gita** will be on hand to answer questions about the LIFT Racial Equity Fund. **Sue** and/or **Greg** will take everyone on a short tour of the editing rooms and equipment vault, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities. The last orientation session was on the verge of being a little too successful (as in too full), so we will be limiting the number of visitors. **Call to reserve a spot.**

28

LIFT monthly screening present **Michael O'Hara's** *Donuts, People and their Dreams*, David Weaver's "No Mystery" and others TBA at Cinecycle. March 28, 8 pm. Members free, others by donation.

30

Lewis Cohen screens *A City of Tongues* at Sneaky Dee's March 30

LIFTers **Louise Lebeau** and **Rick Hancox** also have films (*Desert Veils* and *Moosejaw*, respectively) in Main Film's third tour of independent Canadian films which will be screened at universities, colleges and artist centres through March and April.

april 5

Full Screen will be having its 1994 Annual General Meeting on Tuesday April 5th, 1994 at 8pm. The meeting will include the election of board members, the appointment/election of an auditor and additional agenda items tba.
Full Screen Orient Building

(within A Space space) 183 Bathurst St. #301 Toronto Ontario M5T 2R7 For more information, call Ryan Takatsu, Administrative Coordinator (416) 504-1710

25

LIFT Open Screening. Bring your films, works in progress we welcome 8, 8B 16mm and 35. Cinecycle, 8 pm, April 25th.

20

Images 94. Independent Film and Video Festival in Toronto. April 20th to May 1st.

may 4

Desh Pardesh Conference and Festival. Exploring the politics of South Asian Culture in the West. May 4th to May 8th. For more info call (416) 601-9332.

26

The 4th Annual Inside Out Lesbian and Gay Film and Video Festival of Toronto. May 26 - June 5th.

june

Every year, independent film and video organizations from across the country meet at the Independent Film and Video Alliance Annual General Meeting (IFVA/AVCI), to pool information and discuss issues relevant to members of the independent media arts community. Toronto is the host city for this year's AGM, which is scheduled for this June on the U of T campus.

MARKETING INDEPENDENCE

LIFT members should be particularly interested in the IFVA/AVCI Mediatheque & Marketing Forum, which will take place in conjunction with the AGM. The Mediatheque will feature a library of titles from all the Alliance groups as well as special video-clip reels from distributors.



Above still from Jeanne Wang's new film **FREE DANCE** with Camille Turner

history

Congratulations are in order for **John Greyson** and **Garine Torossian**, who were each invited to screen *Zero Patience* and *Girl From Moush* (respectively) at the Berlin International Film Festival this month. **Alex Raffé** served as Executive Producer on John's celebrated second feature.

It was fantastic to see **Clement Virgo's** *Save My Last Nigga Soul* being contextualised within an international community during the festival Africa International: Celebrating New Black Cinema curated by Cameron Bailey (screened on February 19 at the John Spotton).

Also passed by the time you get this newsletter, but not forgotten, is the latest Innis roster screened at Cinecycle, avant-garde: canada, recently (aka, the dead searolls) curated by **John Kneller** included **LIFTErs** **Jeanne Wang**, **Gariné Torossian**, **Steve Sanguedolce** and **John Porter**.

Gary Popovich just returned from a cross Canada tour of his experimental feature

Self Portrait Taking Stock.

A Short History of Manners by **Nancy Winsor** was broadcast on Reflections on January 7th but if you were in St. John's Newfoundland on February 17th you could have seen it at the Eastern Edge Gallery. **Diana Vasquez** mounted her short film *Nighthouse* as part of a dance performance at the DuMaurier theatre and the piece garnered a top ten rating in *Eye Magazine's* 1993 dance retrospective.

[editors note. Recently members recieved a letter from the Board of Directors regarding a threatening note found in one of the editing suites. The Board invited response from the membership.]

To the Board of Directors and the membership at large:

Letters

re letter dated January 18, 1994 from the Board concerning note found in editing room.

"...Any member involved in such an incident will have his or her privileges reviewed, with the possibility of forfeiture..." (Italics mine)

Are you serious?

More like "Any member involved in such an incident will have his or her privileges **revoked** and **their ass kicked out of the co-op!** Do not pass GO. Do not collect two hundred dollars." Come on, don't you think that fire should be fought with fire? As members, we are concerned about the seeming lack of will to directly confront the problems of this kind of hate crime. We feel that civil libertarian position like freedom of speech ("...We cannot, and do not wish to regulate members' thoughts or beliefs.") is not strong enough to address the situation and that decisive action needs to be taken to make it known that this kind of behaviour is unacceptable within the co-op. We agree, we don't want to regulate members' thoughts or beliefs (because we joined the co-op to make films, not be thought police) and we would rather spend our energies making films, but shit happens. And when it does, we are called to action. It would be totally irresponsible on all our parts to ignore the threats of this note. The co-op has to be a safe place for everybody to work, which in this case, means a zero tolerance on this kind of attitude. it's not about a freedom of ideas as much as it is about taking leadership to protect groups already abused and attacked by society. Don't you think we've had enough violence against women, racist attacks and queer-bashings? Pro-choice is not about pro-abortion but about choice, anti-racism is not about exclusion but inclusion, feminism is not about man-hating but about equality. Anti-homophobia is not about limiting expression but about protection.

The note in question is particularly enraging as it is homophobic and misogynist. It does not threaten violence, it threatens **murder**.

Remember the spirit of co-op - cooperative. LIFT is not some government agency protecting itself from budget cuts and maintain a bureaucratic imperative, rather a place for people to work together. The attitudes expressed in the found note are totally antithetical to that spirit and said members should be turfed out (to put it mildly).

Lloyd Wong
Brenda Joy Lem
Liz Czach

To the newsletter

It is unfortunate that such attitudes exist within such a cosmopolitan metropolis. It just proves my theory that the difference between a civilised human being and an animal is education. I suggest that the people who wrote this move to an environment where they will feel more comfortable (eg. Guelph or Munich).

Tara Baldwin



Applause

Michelle Mohabeer's recently completed film *Coconut, Cane and Cutlass* screened at "Racy, Sexy", a Vancouver arts festival. Toronto filmgoers should look forward to the film's local debut on opening night of the Images '94 film festival. Other LIFT filmmakers who have a new film under their belt include: Paul Andrew with *Overnight Success* (11 minutes, Drama), Marlene Hielema with the film she directed avec Pat Hacker, *Well Bread* (7 minutes, B&W Drama), Martin Granger with *Remembering Ray* (37 mins., Drama) and Chris Philpott with *Silent DNA* (24 minutes, Drama). LIFT member Francoise Caron (producer) and David Martin (director) are still in post with their hour-long documentary *Campaign!* but have managed to presell their film to BC's Knowledge Network. More on the independent filmmaker-broadcaster relationship in the upcoming TV issue.

Dear LIFT members:

As you know, a new Board was elected at our last AGM. We had our first meeting in January (5 new members and 3 returning). Since we are still in need of more Directors, I would like to extend an invitation to all Associate and Full Members to consider sitting on the Board. Please send a letter of interest to LIFT for consideration.

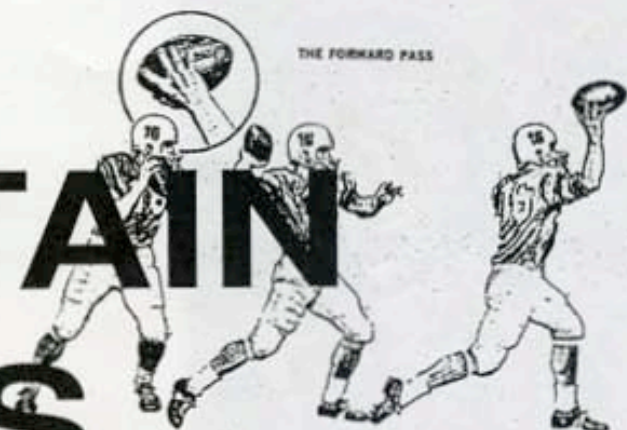
The new Board will be working together on a number of issues important to LIFT's growth as a viable, healthy artist run co-op. Our goals include: (i) The development of clear personnel and equity policies (ii) Working effectively with the new Racial Equity Fund Committee. (iii) Improved communication between the Board, Staff and Membership (iv) The hiring of staff (i.e. a new Development Co-ordinator) (v) The planning of LIFT's eventual move to a new more spacious location. These are some of the priorities that the Board is pursuing. If you have any comments or suggestions, please write or call. We'd also like to encourage you to attend Board meetings as they are open to all members. Our next meeting will be held March 2, 6:30 p.m. at location to be announced. Hope to see you there.

Sincerely

Mark de Valk
LIFT CHAIR

Board

CERTAIN HEROES



My latest film OPEN LETTER: GRASP THE BIRD'S TAIL premiered at last year's Images Festival of Independent Film and Video as part of the opening night 'Celebrating Toronto' program. I was very happy, as I consider Images one of the best festivals for short independent work. I also attended the '93 Local Heroes Film Festival in Edmonton and was quite disturbed by the event. It makes an interesting comparison with Images, as they both are known as showcases for 'independent' filmmaking in Canada. Local Heroes is invaluable to *certain* filmmakers and plays a role in developing *certain* independent films. But I would have to say that these *certain* filmmakers are generally white. I am sure there is no conscious decision to prioritize white filmmakers, but the organization is built with bias' right into the system.

One of my favourite festivals, which I attended in March '93 is Showcase. This is a festival of Asian American film and video that takes place in San Francisco. When I spoke with one of the programmers, Paul Mayeda Berges, He explained his curatorial stance:

It has to be political. I think there's a way for a film festival not to be political and I

think that's a shame. I just think it's vital. You have to be. Being as inclusive as possible is political.

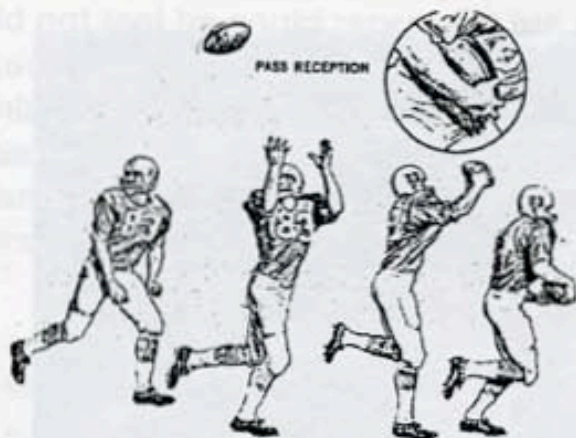
If I consider Images and Local Heroes, I can see how this statement applies to both in opposite ways.

The Local Heroes program was a mixed bag of mostly banal work, often lacking in content. I have a bias; I feel that film is a very expensive medium, and therefore I resent seeing work which is not at least engaging or provocative or dealing with important content. This is due to the fact that many communities of people have been repeatedly misrepresented or underrepresented. For me, as a filmmaker coming from one of these communities, when I receive funding to make a film I consider myself to be in a privileged position and I feel a certain amount of responsibility to be accountable for what I do with it. At Shooting the System, a conference organised by Full Screen, for emerging and aspiring filmmakers of colour and First Nations, one of the guest speakers Alanis Obomsawin said:

Every phrase you say in your lifetime is important. You are an example. You have to discipline yourself for life. You represent a lot of people even if they

**I will be looking at both
Local Heroes and Images
in terms of:**

- 1. film selection and programming**
- 2. how conflicts around issues like race are dealt with and**
- 3. workshop participants.**



BY BRENDA JOY LEM

didn't ask you to because you have a chance to express yourself to thousands of people. You have an obligation. You have to be honest.

As the only Asian person participating in the Local Heroes screenings of independent short films and industry workshops, I was told by Gordon Parsons, director of the Atlantic International Film Festival, that my very presence and that of Alfons Adetuyi (the only Black participant) were indications of the progress Local Heroes has made. Considering Edmonton is home of the Dreamspeakers Festival, a six-day showcase of works by aboriginal artists and filmmakers and Local Heroes describes itself as "an interesting array of our country's emerging film and television talent from coast to coast," I was surprised they did not program a single film by a native Canadian. By contrast, speaking to Karen Tisch, programming coordinator at Images, I learned that she flew out to the Dreamspeakers Festival to encourage artists from the native communities to submit work to Images open call. She took old programs, handed out business cards and talked about the festival to aboriginal filmmakers from all over the world. In 1992, Images earmarked two

programs for native work. Last year they had hoped through outreach to receive more in the open call, although this was not as successful as they would have liked.

Since 1991, Images has actively called for work from Black, Latin, Arabic, Asian, Native and Gay/Lesbian film and videomakers. This call has resulted in a much wider spectrum of work than is shown at other festivals. Last year's open call for New Works was juried by Kass Banning, Stefan Verna and Lloyd Wong. Although the jury was sensitive to issues around "representation and pluralism", Images also chose to solicit two programs of work from Third World Newsreel, titled D'GHETTO EYES: NEW WORKS BY AFRICAN, ASIAN, LATIN AND NATIVE AMERICAN DIRECTORS. Third World Newsreel, based in New York, distributes and produces work which challenges mainstream misrepresentations. It was inspiring to see the work programmed because a sense of political solidarity could be drawn between different communities of colour. As stated in Reginald Woolery's program notes "Newsreel has taken on the roles of producer, distributor and at times venue for the series, in order to assist filmmakers in reaching their primary and secondary communities.

When asked whether he could have made an effort to satirize certain characters in order to break down stereotypes rather than simply present them in an uncritical fashion, the filmmaker stated "I am not interested in making politically correct work." There was a hearty round of applause, a few shrill whistles and some hoots...



This process has created historical continuity and a context for dialogue, as well as the technical assistance and access that emerging film and videomakers so desperately need." This process, fostered over 25 years, is one which is greatly needed in Canada. ¹ That year, Images also started the Satellite Screening Program, to take the work "out to the communities." This May there will be two satellite screenings, one at the Driftwood Community Centre in the Jane/Finch area and another at Flemingdon Park Community Centre in Don Mills. These programs are directed towards the black community, particularly black youth. Karen stated that there were two angles for the Satellite programming. The first is outreach to community groups. As well as the screenings, the Satellite program tours to a few smaller cities and towns in Canada. The second involves touring the United States, maybe eventually the United Kingdom, to help expose these countries to Canadian work. These programs seem to be successful judging by the growing press coverage and number of submissions to Images from the United States.

Images has made such an impact in terms of representation that Karen Tisch said she had heard a few people complain that the festival is "politically correct." It seems that to some people, work by people of colour is the equivalent of "politically

correct work." She stated, "When certain people are just beginning to find a voice, there is a sector which assumes the work is politically correct. It doesn't recognize that possibly the act of being silenced may have resulted in a more political stance. The work is assumed to be dry, preachy. I was very happy that this year there were lots of experimental pieces. Not that we don't program documentary work, we do. But if a work deals with political issues it doesn't mean the work can't be aesthetically or artistically engaging. Much of the work is dealing with multiple issues, not just racism or sexuality. Categorizing work by people of colour, or gays/lesbians as only politically correct is a huge mistake."

methods of dealing with conflict around issues such as race

Local Heroes programmed work without any development of theme or cohesiveness between films in the same program. Therefore, although they chose to include my film and Alfons Adetuyi's *SURVIVORS*, it seemed like a token effort. The audience and other filmmakers were extremely defensive and resentful towards issues of race and "political correctness." The organizers should have created a context for meaningful discussion of the work; both *SURVIVORS* and *OPEN LETTER: GRASP THE BIRD'S TAIL* would have been good catalysts for a much needed discussion. The afternoon program in which my film was scheduled to be screened began with a film titled *GEORGE*. The film is described as "an overweight Greek-Canadian photographer despondently faces his 30th birthday as a virgin." What

At some point, Cameron Bailey said he did not feel he could represent his race. Viola Thomas stood up and told him he should be ashamed if he couldn't. This led to greater discussion and made a lasting impression on me because I had not heard such discussions in public previously. A year later, Cameron and Viola were working together for filmmakers of colour and from the First Nations.

followed was an adolescent male fantasy in which various women, on finding out George is a virgin, sexually come on to him. They ranged from a female postal worker to the blonde prostitute his mother and younger brother order for him. After each film, the festival allows 10 minutes of question and answer. John Haslett Cuff, the television critic for the Globe And Mail was attending Local Heroes as one of the workshop panelists, opened the discussion. He said that while people often consider him to be slightly offensive, he himself was a little offended by the film and wondered how the filmmaker dealt with that. The filmmaker, Anastasios Dimopoulos, responded to the effect that he wasn't someone who bowed to pressure. This drew strong applause from the audience and a few men voiced their support for his courageousness in remaining loyal to his material. Then Alfons Adetuyi asked the filmmaker what the significance of the postal worker character was. I considered his question extremely light-handed considering the postal worker was played by a Black women, the only person of colour in the film. This character, on learning that George is a virgin, sneaks in on him while he is pumping iron, kneels down between his legs and what she does there is left to our imagination; Dimopoulos stated that the postal worker plays "all the stereotypes of Black people you see on TV." Then John Haslett Cuff became quite agitated, making some comment about the television show *IN LIVING COLOUR* and Black producers satirizing Black

people. "It's okay for *you* to do it," he fumed "but not us." It seemed like a hostile remark directed towards Blacks or "you people" of which Alfons was the only one present. When asked whether he could have made an effort to satirize certain characters in order to break down stereotypes rather than simply present them in an uncritical fashion, the filmmaker stated "I am not interested in making politically correct work." There was a hearty round of applause, a few shrill whistles and some hoots, which I found very disturbing. First because of the immediacy and emotion invested in opposing what they considered "politically correct" work and secondly, because the filmmaker used this comment as a means of avoiding the true issue, the offensiveness of his own film. What I wanted to know was, what was politically correct to this audience? Instead of using this opportunity to talk about what we mean by politically correct work and discuss why there was such a strong resistance to the idea of it, the moderator chose to take a break. During this break, the festival director, Jan Miller, went and sat beside John Haslett Cuff to try to calm him down. By this time, I was feeling quite uneasy as my film was to be screened shortly after the break. *OPEN LETTER: GHASP THE BIRD'S TAIL* deals with the issues of violence against women and racially motivated violence and the first question after the screening of my film was, "You're obviously very young and very angry. What kind of film do you think you'd make if you weren't?" I responded



Above
Alfons Adetuyi on the set of
SURVIVORS

Opposite
Brenda Joy Lam in her film
*OPEN LETTER:
GHASP THE BIRDS TAIL*



to asinine questions as quickly as I could, including one man's comment that if I had dealt with violence against men he would've "related" more to it. When I asked him whether he considered black men "men," as the film shows numerous black men who have died violent deaths, I understood he meant white men. There were some positive comments too, but overall I found the session quite abusive. Although many people later told me I was very feisty and handled the questions well, I considered it a waste of my time. There were numerous opportunities for the moderator or organizers of the festival to open discussion about the incredible resentment towards people of colour and their work had they considered it important. But it was clear that their first consideration was keeping John Haslett Cuff happy.

The first time I attended an Images Festival of Independent Film and Video was in 1989 before I shot my first film. I had heard about the workshops through LIFT. I remember the panel discussion I attended. At some point, Cameron Bailey said he did not feel he could represent his race. Viola Thomas stood up and told him he should be ashamed if he couldn't. This led to greater discussion and made a lasting impression on me because I had not heard such discussions in public previously. A year later, Cameron and Viola were working together for filmmakers of colour and from the First Nations. Images continues to be a festival which encourages dialogue to occur, between individuals, communities and the works themselves.

Workshops and Panelists

Images offered six workshops this year in a program called "Speaking New Media." The most important workshop for aspiring or emerging film and videomakers was probably "Fundraising for Independent Film and Video." This panel included Michelle Mohabeer from the Racial Equity Fund, Donna James from the Department of Multiculturalism and Citizenship, Geeta Sondhi from OFDC's Non-Theatrical Production Fund, Martine Savageau from the Canada Council, David Craig from the Ontario Arts Council and Nalo Hopkinson from the Toronto Arts Council. For film and videomakers of colour, who have long faced barriers when looking for information and funding, Images' effort to include four women of colour panelists, and to have funds earmarked so that people of colour would be represented on this panel showed

it's commitment to the principle of inclusion.

In contrast, the Local Heroes workshops were directed towards phasing independent filmmakers into the industry. "Industry" here representing something of an exclusive club. All the panelists were white and there was no effort made to include people of colour or to recognize the systemic barriers that exist for them. Each time a panelist in one workshop referred to "special interest groups," I knew he was referring to people like me. It made me think of the Metropolitan Toronto Police Department whenever there's a question about police harassment or someone from a visible minority is killed. They try to shift the focus back onto the "other," calling them into question and in so doing they actually incite resentment and hatred against the community in question. In the first workshop producer Tom Garvin talked about massive cuts across the board in government funding, adding of course "special interest groups" would still have their demands met. At the closing night party, festival director Jan Miller asked me what I thought about the workshops. I told her I didn't find them very helpful and it didn't seem like a direction I could move in. She then asked me "I'm curious, why did you come?" This question was loaded with the discomfort we both felt over my screening a few days ago. Given the forced cheerfulness they try to keep up at Local Heroes, I understood her to mean "If you can't be a happy camper, you shouldn't come."

Local Heroes was a depressing and unsettling experience for me, but I would still encourage large numbers of people of colour and gay/lesbian filmmakers to submit work to try to push the organization in new directions. The Local Heroes desperately needs to be exposed to a wider range of film and video.

Images asks for comments each year in the form of a questionnaire. Karen Tisch spoke of the changes they were trying to make this year, in terms of contextualizing and packaging the work differently and making the catalogue writing more accessible. For next year there will be a whole different set of comments to respond to. The identity of a successful festival is always a matter of "becoming" as well as "being." But, for me, Images is the real "local hero."

¹ Full Screen, a coalition of aspiring and emerging film and video artists of African, Asian, Latin and Native descent, has been trying to do in Canada what Third World Newsreel has done in the US, but as a new artist-run organization they are having a difficult enough time just to stay open. Full Screen began as a collective made up of Marjorie Deaucauge, Richard Fung, Ali Kazimi, Glace Lawrence, Maria Teresa Larrain, Brenda Joy Lem, Jorge Lozano, Michelle Mohabeer and Premika Ratnam in the summer of 1989. Marjorie Deaucauge writes in the Shooting the System report "Full Screen began out of a need for First Nations, Central and South American, Asian and African Canadian producers to express their cultural visions in film and video. The need to work together towards accessibility of resources and confront the issues of racism in the arts was a drawing force in the formation of an ad hoc committee to set the process in motion. The isolation of each cultural group and the burden of responsibility for change also contributed to the growing commitment to join forces and create forums where needs could be expressed and energy gathered for creating possibilities, rather than be discouraged by the many obstacles." Shooting the System attracted 56 new members for Full Screen. Since then, Full Screen has struggled to continue to offer workshops, co-sponsor events and maintain an office where artists can drop in any time. Most of the original members are overextended with numerous committees and other commitments, leaving Full Screen without the support of more experienced producers. Recognizing the twenty five year history which fostered D'GHETTO EYES in New York, Full Screen should be inspired by the work presented at Images. Hopefully the potential of Full Screen will be realized through support of its members and arts funding agencies.





TEXT AND PHOTOS BY JOHN PORTER

For almost two years, on the last Monday of most months, CineCycle has been our home away from home. It has been our most frequent meeting place for large gatherings of LIFT members. What a perfect place for our monthly screenings/meetings! Not too big, not too small. It is equipped for 8mm, super-8, 16mm and 35mm film as well as VHS (Contrary to the Programming Report at our last AGM and in the Newsletter.) It has a stage, good for film performances.

There is a great coffee bar and the whole atmosphere is casual, warm (and cool man!), great for hanging out - a quality rare in Toronto film venues.

The CineCycle people (and cats) are friendly, smart film fanatics just like us. Founder and owner Martin Heath is a filmmaker, and film equipment collector, experienced projectionist and mechanic (and not to mention, marathon bicyclist), who has been serving the Toronto film community for 20 years with his mobile cinema. Manager Jonathan is a filmmaker, film and video collector and programmer, having worked with Pleasure Dome for four years before moving to CineCycle. Technician Petra (pronounced Paytra) Chevrier - often our hostess and projectionist - is a filmmaker and skilled film equipment engineer.

I have been invited to provide a regular photo spread for the LIFT Newsletter covering local, low-tech, film activity, past and present. Although I am attending LIFT Programming Committee meetings and I am on the Boards of the CFMDC and Pleasure Dome, my opinions expressed here do not represent any such groups.

L to R: Jonathan, Martin Heath and Petra Chevrier at CineCycle



CineCycle has been very generous with LIFT and other users for a long time. Although they receive no government funding, and it costs them \$200 per screening to pay for rent, utilities and a projectionist, they charged us nothing in our first year of screenings. From then until now we have been paying only \$65 per screening. CineCycle is mostly financed by, and therefore our screenings are subsidized by, Martin's personal income and all their volunteer labour. Martin lost one of his major sources of income recently and CineCycle has been forced to ask renters for a more realistic fee. We have agreed to pay \$100 for now, but I would like us to pay \$200. We may be able to find cheaper places but none quite so suitable. It will effect our budget and we are essentially a **production co-op**, but I think we should look for exhibition revenue or funding. We should recognize the value and importance of these screenings and of this unique venue which is threatened with its end.

BRANDO BIVILLA VII

BRANDO BIVILLA PRODUCTION CO-OP

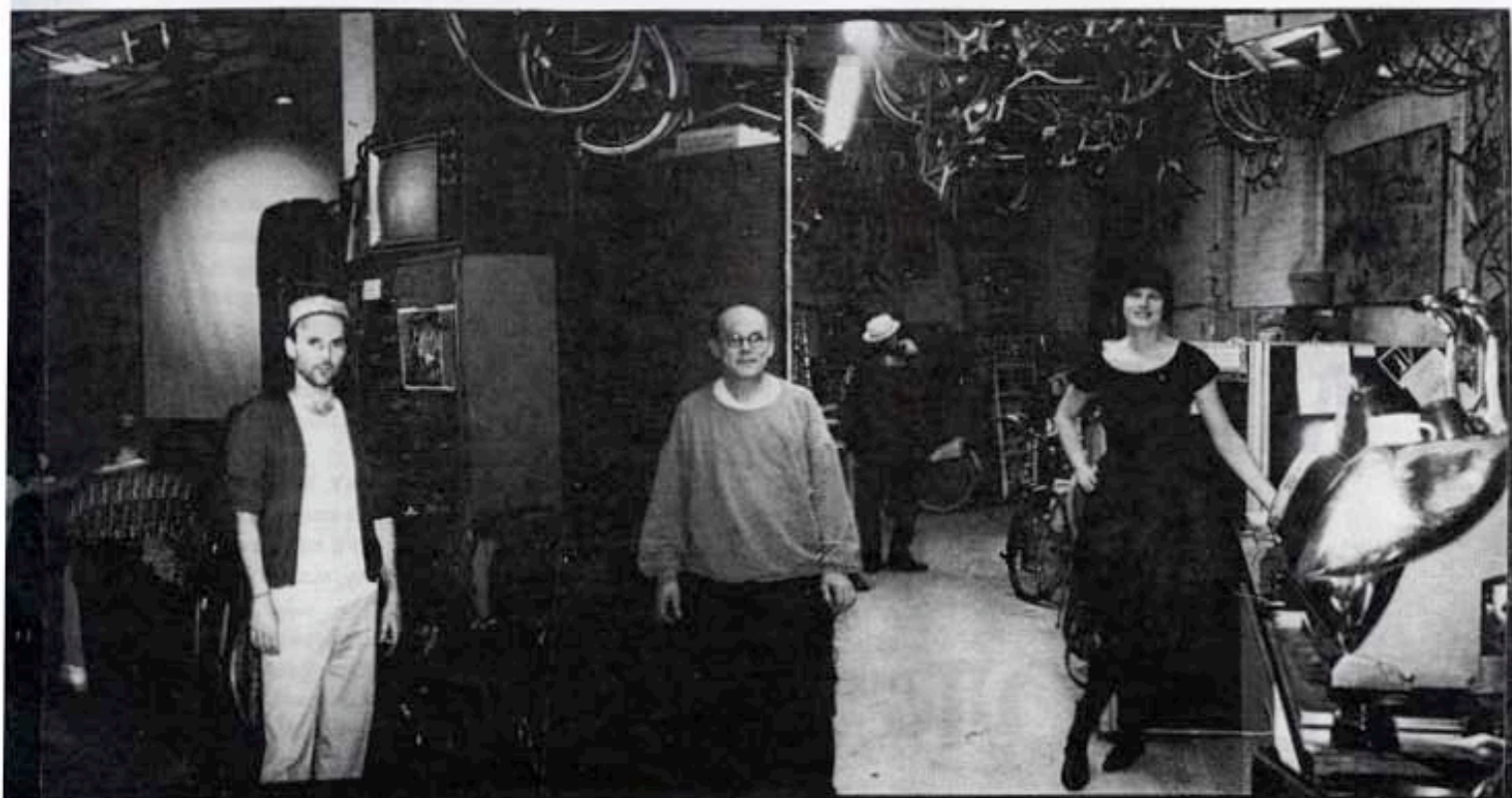
1000 Broadway, New York, NY 10003

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Web: www.brandobivilla.com

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THE NEW YORK CITY FILM OFFICE
100 WEST STREET, NEW YORK, NY 10038
TEL: 212 312 2000
WWW.NYFFO.ORG

BY LEWIS COHEN

EXT. ROOFTOP. DAWN. (Shot in Super-8, as if it's already happened). EYE took a camera on the roof...on the east side was the sun, and on the west the moon...EYE gazed east (history)...where the jews walked through the rising sun... and the chimney boxes of red brick follow each other for three city blocks smoking out family comfort...(Snap into 16mm film, back to the present). EYE looks down at Sainte-Catherine street — CUT TO:

VARIOUS EXTERIORS. STREET. DAY. University students kissing like dogs in the early morning light...CUT TO: uniformed girls walking with books in leather bags to convent schools. CUT TO: Moroccans crowding onto a downtown bus. French and Hebrew on the soundtrack in the distance.

INT. HOTEL. DAY. EYE is standing behind a pane of warped glass at the Hotel Pierre. EYE has been standing like this for many, many minutes.

There are no fresh towels. The door only opens half way before it knocks up against the plastic wood bed frame. EYE picks up Renault's *Broke City* from the bedside table. The mattress is soft. EYE'S VOICE: *Quiet revolution ...no one even noticed in the end.*

VILLE- MARIE FORGET ME NOT THIS IS NOT A SCRIPT

EXT. STREET. DAY. Some academics from out west are gathered at the university's gothic spire on Saint-Denis. UBC, University of Calgary and U of Lethbridge jackets and sweatshirts abound. **EYE'S VOICE:** *Riopelle's night zoo is what they were hoping for. They got Mitsou buttered on a video toaster instead... francophone madonna mistaken for a sign of national identity... so what the fuck happened to the FLQ?...they wanted to know about the late night calls to Havana and all the years in Bordeaux ...Who could explain?*
CUT TO: (Super-8. The present is now passed. Same scene, new perspective). **EYE** watched from the window, thirty academics driving to the old port on a tour bus.

EXT. THE OLD PORT. DAY. From the bus window: Cartier, Champlain, and de Maisonneuve standing erect in the Place D'Armes. Oxidized Copper. Fresh Copper. Bronze. **EYE'S VOICE:** *not Papineau and the Patriotes hung on Notre-Dame or Saint-Paul...not the countless sent from that same old port to rot in prisons overseas.*

INT. HOTEL. DAY. Super-8. **EYE** looked at himself in the mirror...smoking. A knock on the door. Back to the present. 16mm film. Door opens. A man grunts for a cigarette. Bernard from across the hall. **EYE'S VOICE:** *The union, he said, got all busted up.* **BERNARD:** *Le syndicat m'a chier.* **EYE'S VOICE:** *They wouldn't let him piss when he needed to.* Bernard lights up and walks to the window, looks out. He's dizzy. *He threw it all away at three o'clock in the afternoon. Broken glass. Mustaches streaked with blood. Tall shouts above the back and forth paper machines.* From **EYE's** perspective in the mirror we see Bernard smash the window pane. No sound. *He was waiting for history to step out of its grave. For the bullet to fall from memory's head...*

EXT. STREET. NIGHT. Silly, smiling male mannequins draped in Italian cloth. Pretentious businesswomen "dressed to kill" gawking at plastic bodies. Fancy amnesia glitzy department store windows...Designer Poets roaming in mock-menace outside on the street...Politicians coated in pancake make-up on T.V. **BERNARD** and **EYE** walk by the store window. Camera follows. **BERNARD** and **EYE** somersault down the street stoned. *They wouldn't let him piss when he needed to, so he urinated all over the machines. That was how it started...broken chests smeared with grease.*

CUT TO: The wheels of passing cars splashing in a puddle of rain. **EYE:** *It's underneath the city.* **BERNARD:** *Sous-terrain.* **EYE:** *Unplug the river and unbolt the birch trees from these streets...* **CUT TO:** Bernard somersaults directly across the street. He avoids several cars or several cars avoid him. He manages to somersault off the hood of a moving vehicle, but when he lands on the street again another car hits him, killing him instantly.

CUT TO: The past. Same shot of **BERNARD** dead on Super-8 film. Cars continue to pass by. **EYE'S VOICE:** *Tonight, the province is asleep. Flags are waving again in the streets but no one is smiling. This is the bureaucrat's town. A long time now the night is holding sway, blowing canned ice all over Ville-Marie's square houses and blinking lights.* **CUT TO:** **EYE** watches **BERNARD** dying from the sidewalk, arms wrapped around his chest. He's crying. An ambulance arrives. **EYE** walks away.

CUT TO: The Cross on Mont-Royal. A huge metal structure laced with clear, white lights. Suddenly three bulbs blow in quick succession. The camera takes its cue from the sound of the bulbs breaking and whip pans to a long-shot of the city at night. Punch in tight:

EXT. STREET. NIGHT. (**EYE's** Perspective:16mm film). Whores, hot dog stands, head shops, arcades, old posters, crowds outside the metro, line-ups of empty cabs, small hotel doorways, pigeons shitting on the neon church signs, bank machines, cops, strip clubs, pizza boxes, **OLD MAN** getting a blow job in a phone booth, etc. **EYE'S VOICE:** *In the evening there comes an acid wet wind which blows the street lights away. The rain dances, the wind leads and the leaves follow. Squares of neon are mounted like silken lego against the black-box sky.*

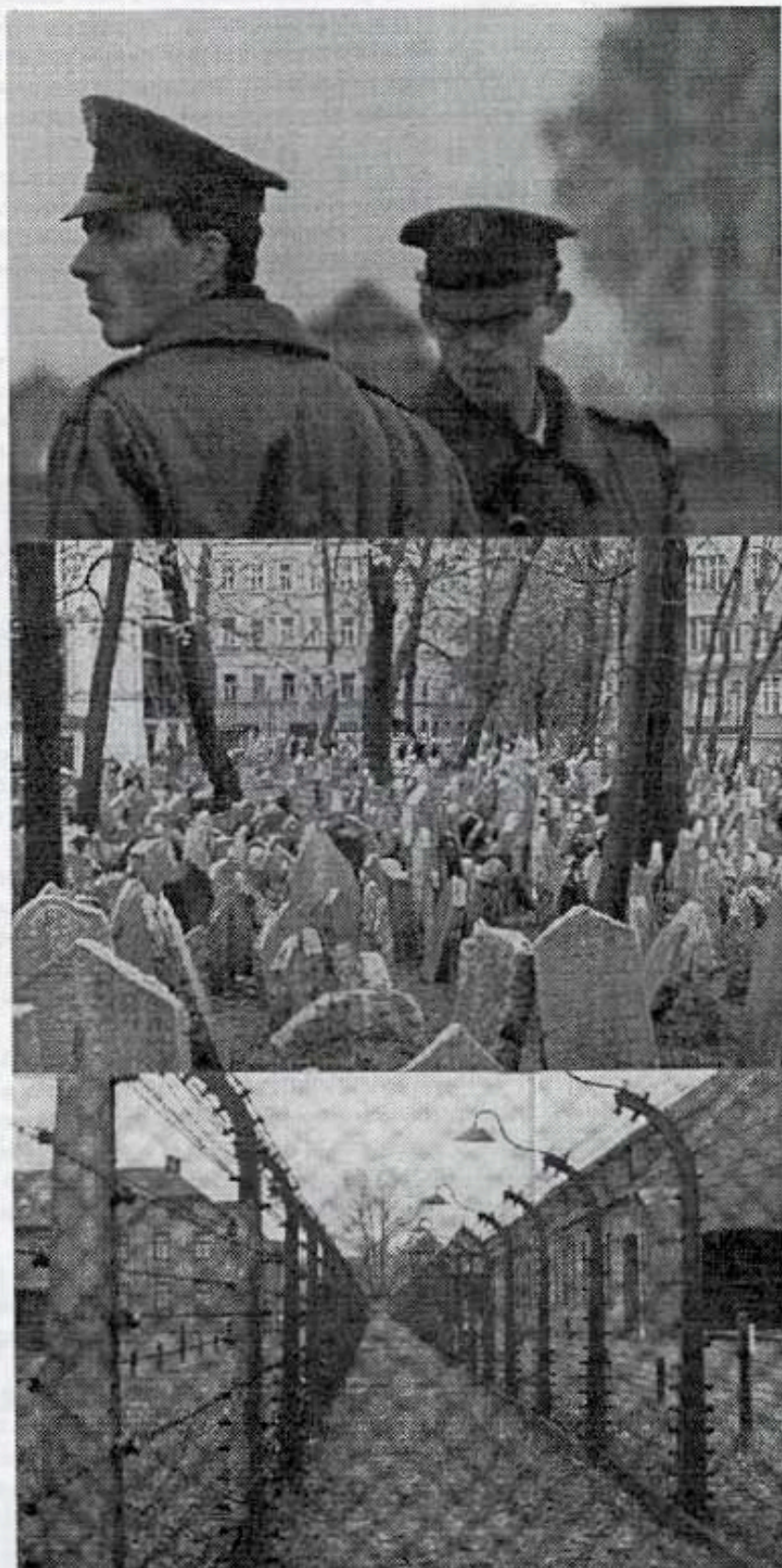
DISSOLVE FROM: Phone booth at night as **OLD MAN** and **WHORE** walk out onto street
TO: phone booth in morning with **EYE** leaning up against the plexiglass while sitting on the pavement. Cars drive by obscuring **EYE** from view. **EYE'S VOICE:** *The stragglers run for cover and fuck in the doorways. They call it doing the duck. When the traffic subsides we see that the spot where **EYE** was sitting is now empty. The poets promise forgotten men turned inside out on the sidewalk with their flesh peeled off. The sidewalk like a raft...drifting south.*

A car stops in front of the camera. Four mock-menacing poets that we recognize from the department store exterior roll down their car windows one by one and mutter: **POET#1:** *Dirty wrappers.* **POET#2:** *Traffic signals.* **POET#3:** *Heroin.* **POET#4:** *And butterflies.* They all take out switch blades and slit their throats in dark comic choreography. **CUT TO:**

INT. HOTEL. DAY. Super-8. Long shot of the Jacques Cartier Bridge framed through a broken window. Reverse shot of **EYE** at the broken window. Sound of glass breaking. Back to 16mm. **EXT. BRIDGE.** Punch in to a close-up of oxidized, bolted copper beams and heavy traffic. *In the morning the suburban motorcades crash the Cartier Gates, leaving tattered flags of french flowers in their wet dust. A driver throws a burning cigarette out her car window. Camera follows butt over the side of the bridge and into the Saint-Lawrence river. It's the time of the flood and no mistaking it. Rise and fall ville-marie, rise and fall.*

EXT. BOULEVARD SAINT-DENIS. DAY. The city is warm and rainy — looks like a fresh corpse. **EYE** takes his camera walking along Saint-Denis. **Quick Cuts of Shots Frozen Into Photographs:** Suspicious pedestrian glances, torn newspapers, crowded cafes, empty galleries, uneven cracked alleyways, filthy corner stores, old nuns walking the Cross, young punks walking their Dogs, middle-aged nationalists walking the Flag...

EYE stops at the Carre Saint-Louis. It's teeming with bearded French-Canadian students palying their guitars, born-again Haitian cabbies preaching from milk crates, and young Jews looking for dope. **EYE** sits down on a brown bench and look up at the



Photos by Lewis' parents.



Natacha Robinson/Rivard

grey and white bread-crumbs sky. A DRUG DEALER is sitting on the same bench whispering: *Hash...coke... hash...coke...hash...coke* in a sleepy trance. A young Jew stops in front of the bench. YOUNG JEW: *Combien?* DEALER: *Hash?* JEW: *Oui.* DEALER: *Quinze.*

As EYE watches this conversation RACK FOCUS to a figure in the distance. A tough young street girl is walking on some thick telephone wires above a hot-dog shop at the other end of the park. She wears a torn sweatshirt that says SISTER HENRY in blue letters. CUT TO:

CLOSE-UP of SISTER HENRY in Super-8. Past. Past. Past. EYE remembers: *She was a little beauty with fleshy buttocks, mica lips and a pair of cracked leather boots that hugged her naked ankles like cellophane...the darling of the park people and I could tell from the way she moved that she danced for them every day.* The OLD MAN comes limping out of the hot dog shop and barks in a french accent. OLD MAN: *What can you do about the crisis, sister!* SISTER HENRY: (without leaving her dancing trance): *...ville-marie will be destroyed.* OLD MAN: *But I'm hungry.* SISTER HENRY plugs a shot of formaldehyde into a crust of bread and drops it onto the curb. The OLD MAN wraps the bread behind his green knuckles. His eyes turn colours as the formaldehyde leaks into his veins. OLD MAN: (whispering) *Est-ce la vie encore? Qui sait?*

EXT/INT. HOT DOG SHOP. DAY. Super-8. HENRY and EYE sit at a formika table drinking pop. We see them through the outside window and hear EYE'S VOICE: *I remember now lovers disappearing into cigarette smoke. I remember long legs cooling off in the shade of a maple tree while the water dried up once and for all in this bush of ghosts.* EYE & HENRY bite each others lips. From the window EYE catches the OLD MAN hopping on a single leg. The OLD MAN walks up to the window and in a muted voice OLD MAN: *On y va, on y arrive. Et le bateau coule a pic...*CUT TO:

EXT. NIGHT. The cross on the mountain in 16mm. Two more bulbs burn out and die with sharp popping sounds. CUT TO:

EXT. HOTEL FIRE ESCAPE. NIGHT. Henry is half-naked. No sound. EYE climbs onto the hotel's fire escape with his fingers pointed at the moon. HENRY grabs him from behind as he walks past her. They sink out of frame and we are left with a view of the neon street reflected in the pointed glass of EYE's broken window. EYE'S VOICE: *In a mad dash from the loneliness which I called fate, I opened her legs. She told me to recite my last prayers.* HENRY's hands come into frame. One grabs the fire escape railing and the other takes hold of the window sill. Pigeons fly through frame and HENRY's head emerges into frame with pigeons nesting and squealing in her hair.

EYE'S VOICE: *Rag-lace between her salty tin cheeks...ten thousand starlings in our eyes and hair...She who's called magus or angel...The expression on HENRY'S face becomes more and more strained and rough. Voice-Over: HENRY: O Suffering City!*

EYE: *Soft feet dance so hard in anger.* **HENRY:** *O Half-Dead City!*
EYE: *Plastic knife wounds in your flowered heart.* **HENRY:** *O Remagnetized City Whom the Dark Past Could Bless!* **EYE:** *Rise and fall, rise and fall, rise and fall again!*
Suddenly: The loud sound of a metal gate crashing shut with a lot of reverb. Henry's face goes into extreme slow motion contortions. This is not an orgasm, this is disgust.
DISSOLVE TO:

EXT. THE MORNING SKY. EYE'S VOICE: *This morning the sky is rotting slowly, spotted with bread crumbs and mud. I sit at the window hoping that she will come again.*
CUT TO: **EYE'S** face looking up at the sky from behind the window which has been repaired and replaced. *If she never returns I remember. If she never existed I will write her.*

VARIOUS EXTERIORS. DAY.
Empty hotels. Old flags. Pigeons weeping-(too weak to fly away).
Chewing-gum pasted on the tall, iron gates of McGill. Mitsou's perfume waiting out from the clubs.
Papineau's threats scrawled in alleyways and then forgotten. From a northern camera position cut back to McGill's gates which swing shut giving the viewer the visual impression of being shut out from the mirrored buildings and crowded streets. **EYE:** *The city's gates are locked and the tar canals are jammed with drunken boats. A warm candy pathos thickens the air as the voices of dead poets blow in the glowing violet wind.*

EXT. CROSS ON MONT-ROYAL. DAY. *A man in a city uniform has climbed the cross and is replacing the broken or burnt out lights.* **EYE:** *One by one the light bulbs in the cross are replaced. Easy to remember, easy to forget.*



Watch for the mid March mailing to **LIFT grants**

receive information

on how to apply for the LIFT production and co production grants. Funded by the NFB but administered through LIFT, these monies are only accessible to associate and full members (in good standing for six months prior to the deadline). So get your work together now and live the stress free life.

RUMOUR MILL

The dry winter weather is still here.

Along with the static cling of sweater

Nagra against hair and the charge built up with socks on carpet

there are dry weather problems associated

with the Nagra. The rubber belts that

drive the feed

and take-up

spindles

on the Nagra can build up a static charge. This charge can then be discharged through the record head or the playback head.

This discharge can effect your recording in the form of a static sound on your tape.

To solve this problem, we have installed anti-static belts in both Nagras. As well, anti-static lubricant has been applied to other moving parts that might collect a static charge. Both Nagras have been tested and are in excellent working order.

If you have any questions or you would like to book one

of LIFT's Nagras please call Sue at the LIFT office. 5968233

variations on things you might already know

what we are Housed at and administered through LIFT, Racial Equity Fund is a programme funded by OFDC. This programme, like LIFT, is concerned with the making of films, however it is mandated to assist the emerging and first-time filmmakers who come from the First Nations and all communities of colour. REF is a re-granting programme based in Ontario and for the residents of Ontario.

why we are here Ontario, in policy, celebrates the myriad of cultures of all continents that make up the residents of this province. Multiculturalism, in theory, is recorded in a multitude of official documents. It is a laudable notion, yet is not a fact because in practice it is not practiced. The media for the most part is filled with the absence of presence of people of colour, especially behind the cameras and typewriters! We switched the name of the Fund from Multicultural Dramatic Film Fund to Racial Equity Fund in an attempt to address the inadequacy of the opportunities presented to people of colour. We realize that we are only a small step in the long road that is ahead of us.

In a small way, REF attempts to address this lack of representation by directing its funds to artists from the aforementioned communities to let their voices and visions be shared as Canadians contributing to Canada. People of colour and diverse cultures have been present on this land before the formation of this nation, yet their voices have been muted by the dominant culture's notion of what Canada is. Ontario is a mosaic reflecting the colours of many cultures; our art should reflect this rich diversity.

who we are REF is an open organization. We encourage the community participation by holding and facilitating community meetings on a regular basis. We hope that in these meetings we can exchange ideas as to how the Fund can become more effective and inclusive. The Racial Equity Fund Committee and administration take their mandate from the collective vision formed in these meetings and attempt to actualize this vision. This year's Committee is comprised of Karen Tisch, Kyrin Hall, Jennifer Holness, Chris Scott, Eron Boyd; and Gita Hashemi is the REF Coordinator. Continuing the work of the previous Committees, this year we are not only concerned with the distribution of the grants, we are also focusing on outreach to all the communities targeted by the Fund to maximize their participation.

what we are doing now We are now in the process of adjudicating the 93-94 grant applications. To select the jurors we invited nominations from the community. We will be announcing the adjudication results in March. The last year of our current funding is 1994-95. Not letting the winter freeze our energy, we are gearing up for lobbying the OFDC, and possibly other agencies, to insure the continuation of REF. For that, we are gathering information about the past recipients of the REF grants and what they are doing now. Where are you? We want your suggestions and input, your one sheets and your stills. Our telephone number is 596-6749 **ERON BOYD**

A CALL FOR SUPPORT

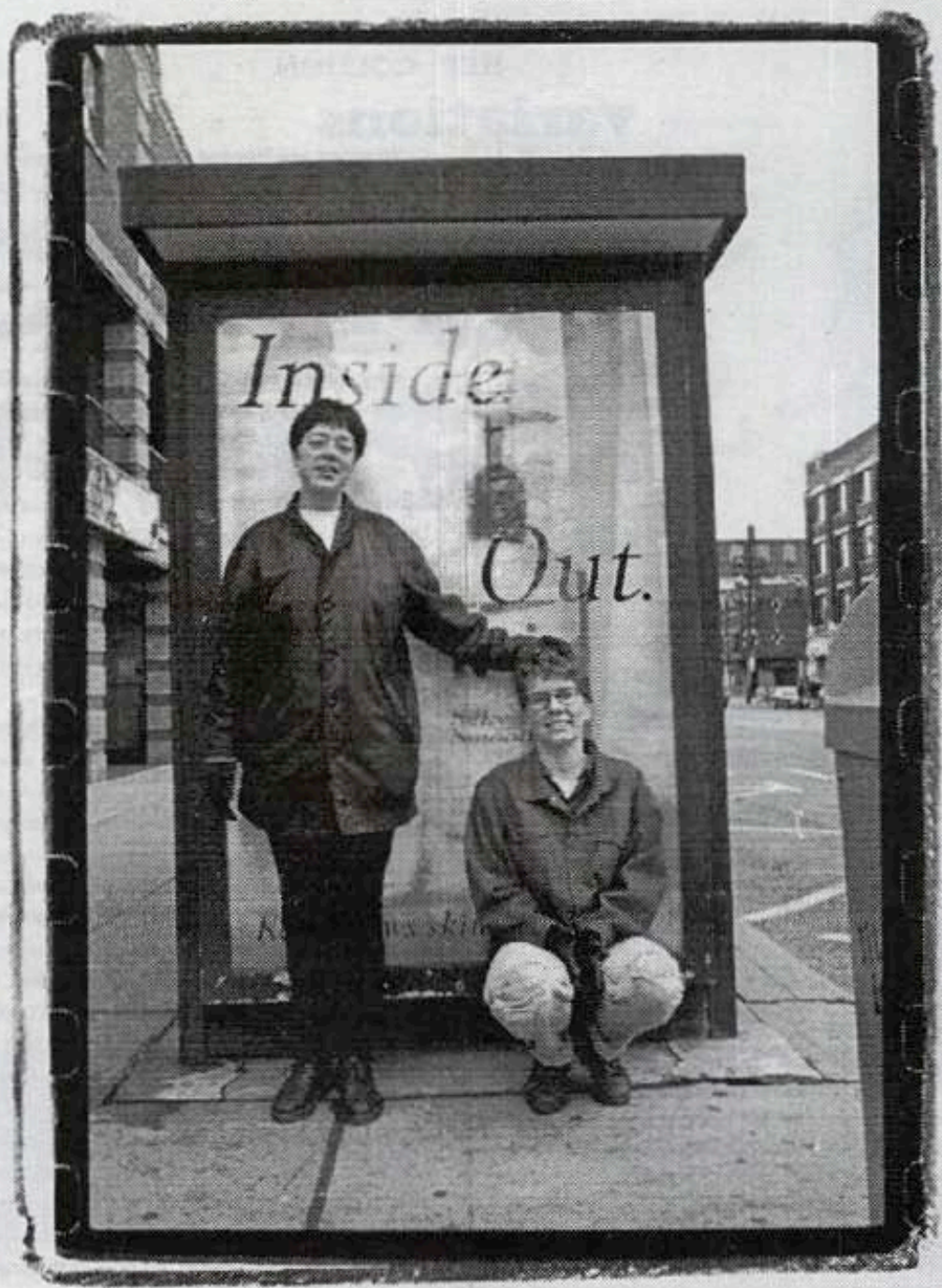
eccad

The Emily Carr College of Art and Design in Vancouver is facing possible program cutbacks as the government of British Columbia has ordered its Board to balance their budget by March 15, 1994. It is rumored that the Film and Video program will be eliminated. The

Board will be making its final decision on February 28. Letters of support for this program are being solicited from across the country. Your voice can make a difference. Fax your comments to: Acting President Maurice Yacower, (with a c.c. to Jan-Marie Martell, Film and Video Department), ECCAD, 1399 Johnston Street, Vancouver, V6H 3R9. Fax (604) 844-3801.

support

Inside Out, a gay, lesbian and bisexual film and video collective is looking for new members for the fundraising, publication, publicity and volunteer committees. Call Inside Out at 944 0743 for information. Volunteer committee 972 6663



David Rasmussen

Did you guess or did you know? Joanne Cormack and Liz Czach of the Inside Out Collective.

time

The demise last fall of The Euclid Theatre is being felt by Toronto's independent film and video community. The Euclid provided a venue for exhibiting groups along with its own programming. Many of the Euclid's user groups are now struggling to find affordable and fully equipped exhibition spaces. To address the issue an ad hoc group called T.M.E.C. (Toronto Media Exhibitors Consortium) was formed.

T.M.E.C. is comprised of both individuals from the community and representatives from organizations such as Images, Desh Pardesh, Inside/Out, Full Screen, Trinity Square Video, BFVN, V-Tape and Pleasure Dome.

The group initially met to try to access funds that had been earmarked for the Euclid. The funds would be used to subsidize the higher rental rates of other theatres (both commercial and non-profit). T.M.E.C. successfully secured the funds with the help of Artscape which is holding the money in trust. T.M.E.C. is now trying to figure out just how the money is going to be divided.

Rather than disperse the money and disband, T.M.E.C. is looking towards finding a "home" for independent film and video as well as proposing ongoing, independently curated programming. How exactly a programming

group would function is yet undefined. The once ad hoc committee is now changing it's named to T.I.M.E. (Toronto's Independent Media Exhibitors) and looking to be incorporated.

However, the main issue of a lack of community theatre space remains. Very few alternatives appear at present causing groups to scramble for space. April through June has always been the independent film festival crunch with Images, Desh/Pardesh and Inside/OUT following back to back. This year these festivals will have to use multiple venues such as the N.F.B., Harbourfront, the Metro, Cinecycle, the downtown YMCA and the A.G.O. Consequently filmgoers will have do a lot of scrambling around town of their own.

For further information about T.I.M.E., just call any one of the organizations involved.

Liz Czach

Pleasure Dome is seeking direct involvement from its members and audience in selecting programming for its upcoming season (September 1994 to August 1995). Any kind of submission is welcome, from suggestions for films & videos you'd like to see, including your own work, to thematic or group shows. Please contact us at a screening or send your suggestions by March 31, 1994. Pleasure Dome, 67a Portland Street, T.O. M5V 2M9 TEL 516 1532

submission

A call for submissions from **Visionedge**, an artist's collective which provides an open forum for the exhibition of new works of film, video and computer graphics. Screenings of work will be shown quarterly at different venues. For more information call 532-6296, 516-1403

CFMDC is accepting proposals for independently curated film programs, featuring films from the CFMDC collection. Proposals are invited from independent curators, exhibitors organisations and collectives. They would especially like to hear from people and organisations of colour and from First Nations. For more information please contact the centre.

Deadline for proposals: March 31, 1994. Address all submissions to: Anita Lee, Outreach Screenings Program, Director Canadian Filmmakers' Distribution Centre 67a Portland St., Toronto M5V 2M9

happiness

At its January 1994 meeting, the OAC approved grant recommendations which awarded twenty filmmakers a total of \$383,420. At the November 1, 1993 deadline, the OAC received 82 applications with grant requests totalling \$2,272,351.

Congratulations to the following LIFT members who were recently awarded Ontario Arts Council grants:

Camelia Frieberg (to complete *Leave Them Laughing*)

Sky Gilbert (to initiate *My summer Vacation*)

Paul Lee (to initiate *These Shoes Weren't Make For Walking*)

Midi Onodera to (complete *Sadness of the Moon*)

Chris Philpott (to initiate *Peter Peterson*)

Cynthia Robert to initiate *The Last Supper*)

April Hickox (to complete *When the Mind Hears*)

Naomi McCormack (to initiate *Sailing*)

IN DEVELOPMENT/ PREPRODUCTION

Adrienne Amato / Derek Rogers
There's Peace In Sleep
Half-hour Drama
A thirty-year-old man who has schizophrenia and lives at home with his mother.

Katharine Asals
When Your Skin Smells Of Jasmine
15 mins., exp., col. 16mm
Animated and live action film poem on sex, reproduction, technologies and the desire to have kids.

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

Jay Bajaj
Nancy B/Nancy S
MOW
Based on a stage play which was mounted at the Poor Alex, the film is the story of a woman's fight to legalize euthanasia in Canada.

Francoise Caron (Producer) / David Martin (Writer, Director)
Untitled
Feature Drama
Losing identity.

Milan Cheylov
Dizzy
35mm Feature

Milan Cheylov
Sister Moonbeam
Half-hour Drama

Lewis Cohen
The Weathermen
30 mins., 16mm Drama

Andrew Davis
Rice and Peas
24 minutes, Drama

Mark de Valk
Whispering Reign
Feature Drama

Franci Duran
Viaje al Norte (Trip to the North)
Half-hour Drama, 16mm

Sky Gilbert
My Summer Vacation
16mm, Colour & B/W
The story of a boy looking for love in the summertime.

John Helliker
Reluctant Angel
90 mins., Colour

Marsha Herie
Choking the Alligator
15 minutes, Drama

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

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

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

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

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

Carol Anna McBride (Writer/ Director/Producer)
White on White
A hybrid film/video assemblage investigating "whiteness" through personal stories, interviews, anti-racist workshops, historical constructions, reconstructions and reproductions of "whiteness".

Dirk Mclean
Same Blood
Documentary
Two Trinidad-born sisters whose friendship and sisterhood over six decades has influenced family and friends.

Mark McNeilly
Visions
Feature

Mark McNeilly
When the Cat's Away
Half-hour drama

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

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

Kalli Paakspuu
A Thousand and One Cuts
60 mins., 16mm Colour
A performance film about censorship.

Kalli Paakspuu
The Colonizing Gaze
Half-hour Video
A social history of photography in Canada.

Jim Powers
Rock of Ages
90 minutes, Drama

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

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

Daniela Saioni
My Heart is a Tow-Away Zone
45 mins., Exp. Drama
Bicultural, bimetropolitan, and bisexual. One woman discovers passion despite herself.

Annelie Samuel
Raz A Zaz A Saz It's A Secret
30 minutes

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

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

Diana Vasquez
Magnolias
Feature Drama

IN PRODUCTION

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

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

STORYBOARD

COLLECTED BY DANIELA SAIONI



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

Joanne Heaton
Gypsy Ocean
20 Mins., Drama 16mm Colour
*A film about exploration, death,
love and youth.*

Mark Hesselink
Punk, Probably Hardcore
30 mins., Documentary 16mm
*Through the use of archival and
original material, the film will
reconstruct the evolving and often
contradictory history of punk in
Toronto.*

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

Glance Lawrence
Woman Behind the Camera
Video documentary shot in Ghana
and Canada.

Andrew Munger
Bring The Noise!
1 hour documentary, 16mm
Colour
*A film about rap music and hip
hop culture that has emerged in
Metropolitan Toronto in the past
few years. Bring The Noise!
attempts to illustrate and situate
the politics of production,
distribution and performance of
rap and hip hop culture in
Toronto.*

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

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

IN POST PRODUCTION

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

Laurence Bortnick
The Enemy Within
30 mins., 16mm Drama
*The relationship that happens
between a Holocaust survivor and
a neo-Nazi.*

Irene Buncel
**I Will not Think About Death
Anymore**
Short 16mm Drama
*A short adventure/fantasy about
what happens to a Jewish lesbian
named Kay who is obsessed with
worries about dying following the
death of a friend to AIDS. She is
approached in the supermarket by
Death, a butch dyke on a Harley.
The themes of healing, sexual
abuse, dying and panic attacks
intertwine giving a new twist to the
female buddy road movie.*

Francoise Caron (producer) /
David Martine (writer / director)
Campaign!
1 Hour Documentary
*On the changing attitudes towards
politics.*

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

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

Franci Duran / David Carter
**Print No Charge: A Film About
America**
10 mins., S-8 and 16mm BW
Color, neighbor, and honour.

Peter Evanchuk
Rent
82 minutes

Paul Hasick
Not Alone
1 half-hour, 16mm Drama

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

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

David Horton
Grateful
10 mins., 16mm B/W
*Thanksgiving can happen at the
strangest of times.*

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

Bruce Lyne
After the End
5 mins., 16mm Colour

Above

I Will Not Think
about Death
Anymore by
Irene Buncel.
Currently in post
production.



Post Production con't

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

Alina Martiros
A House in the Park
 18 mins., 16mm B/W

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

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

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

Kal Ng
Soul Investigator - Chide the Wind
 40 minutes, Drama
A mythic story that centres on a mysterious woman on the hand of our protagonist - a young Chinese real estate agent, a middle class man who came to the land of the

free with his family. The story follows his quest for the great secret behind the wound that might be true to everyone living in our age.

Midi Onodera
Sadness of the Moon
 Feature Drama, S-16mm

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

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

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

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

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

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

Steve Sanguedolce
All Over
 6 mins., Experimental

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

Above

I Will Not Think about Death Anymore by Irene Bunzel. Currently in post production.

LIFT SHOPTALKS WINTER'94

LIGHTING
 CAMERA THEORY
 CAMERA TECHNICAL
 SOUND RECORDING
 PICTURE EDITING
 SOUND EDITING
 INDEPENDENT DISTRIBUTION



REGISTRATION BEGINS MARCH 1, 1994.
 IF YOU HAVE ANY QUESTIONS CALL
 SUE AT THE LIFT OFFICE 596-8233

Story Editing Short Dramas

Sunday April 24/2-5 p.m. \$40

This successful workshop will take a limited number of participants through sections of their submitted screenplays, analyzing the structure of the script, its possibilities and problems through the use of professional story editing techniques. Demystifying narrative structure will be one of the goals of this workshop, along with learning how to story edit your own scripts for video or films. The workshop will also cover story editing tips for documentary and other forms of screenplay writing but the focus will be primarily on dramatic narrative form. Instructor TBA. *The instructor will be a working story editor familiar with both short and long narrative screenplays.

Nika Rytaki, Instructor. Nika is a writer, playwright, story editor and writing instructor par excellence! She has taught numerous aspiring screenwriters how to hone their skills and has worked with many of Canada's most successful television and film producers as story editor. Her story editing workshop at Images'93 was very successful.

Production Management for Film and Video

Sunday May 1, 10-4 p.m.

\$75/\$60 Early Discount

This very popular "hands-on" workshop will address budgeting and script breakdowns for low-budget, short films or videos. The instructor will "walk" the participants through a previously shot script, breaking it down into manageable elements for budgeting and scheduling. Participants will then work in small groups on a production board, estimate a shooting schedule and discuss the challenges of working with low-budgets as well as the tricks for making these productions successful. The role of the Producer, Production Manager, Assistant Director and Production Designer/Art Director will be discussed and de-mystified in detail. This workshop will be limited to 16 participants and may be repeated twice if the numbers warrant it. *Instructors will be Production Manager and Assistant Director who have recently worked on a short film/video and who have had extensive experience on low-budget shoots.

Karen King, Instructor. Karen King is a producer of award-winning come 'Films "Race to Freedom" and is currently producing her first feature film, "Rude Boy" with director Clement Virgo.

Drama-Lab

Saturday, April 30/10-4 p.m.

\$75.00/\$60.00 Early Discount

Many emerging film and video artists are turning to narrative projects yet there are very few opportunities to learn to explore the Director/Actor relationship before the shooting begins. Participants in this workshop will have an opportunity to work with professional actors in analyzing, rehearsing and blocking short scenes for film/video shooting. Communication techniques with actors will be discussed and practiced by each participant as they learn how to create a positive and exciting working environment for both actors and directors.

Instructor: Anna Mackay-Smith taught acting at C.A.S.T. for a number of years and has recently conducted classes at the Canadian Film Centre. She currently teaches independent classes in technique, scene study and script interpretation for all levels and is also pursuing a directing career.



**Early Registration Required
30% Discount until March 30, 1994.**

**Call Images offices for further
information. 971-8405**

Other workshops TBA

**Images
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Discounts for lucky, you you.

Discovery Productions 15% discount on audio post production. Call 596-1149 for more details. **Exclusive** 10% discount on service only. Call Greg Miller at 598-2700. **Film House** 20% discount on lab fees on COD orders upon presentation of the LIFT membership card. Call 364-4321 for more details. **Kodak Canada Inc.** 9% discount (plus 2% for cash) on film stock. Order must be placed on authorized order form, available at the LIFT office. Call Kodak, Customer Services at 766-8233 for more details. **Lightsource Inc.** 25% discount on light equipment rentals, 20% discount on purchases. Call Michael Rosenburg for details. **Numbers** 15% discount on edge coding, 5% on editing supplies. Call Helen Brunjes at 941-9412. **Pathe** 20 to 25% discount depending on size of the project and other terms. Can also provide package prices for an entire project. **P.F.A./Medallion** 15% discount on lab fees for COD orders. Call 593-7201 for more details. **Soundhouse Inc.** 25% for services, 10% for materials. Payments must be made on a COD basis and sessions will be booked on a bumpable basis. Call 598-2260 for more details. **Sound Mix** 50% off listed price. For more information call 461-2550. **Soundtechnique** Film and video finishing for \$80 an hour, master mixes for \$40 an hour and customs by the sound doctor. Call 778-4973 for more details. **Valis Video** 20% discount to LIFT members on rental of video and audio suites. For more details call 971-6031. **Wallace Studios** 10% discount to LIFT members on studio space rental. For more details call 537-3471. **William F. White** 50% discount to LIFT members for equipment rental. For more details call Bill White at 252-7171. **Zonal Canada** offers a 10% discount on their magnetic sound recording film, Audio recording tapes DAT cassettes and all other products for COD orders upon presentation of a LIFT membership card. For more information call Gloria Walman at 609-2011, or fax 609-9015.

mag
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32 magnetic sound
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\$76.05. This offer will
be available until current
inventory is depleted.

festival deadlines(s)

entry forms and guidelines available at the office

Linz Prix Atrs Electronica (Austria, June 21-25)	Feb. 28
Television Movie Awards (New Jersey, 1994)	Mar. 1
Young News Reporters Int'l Fest. (France, June 22-26)	Mar. 18
Hiroshima Int'l Animation Fest. (Japan, Aug. 25-29)	Mar. 21
Yorkton Short Film & Video Fest. (May 25-29)	Mar. 25
Trento Int'l Film Fest. of Mountains and Exploration (Italy, May 1-7)	Mar. 25
Sydney Film Fest. (Australia, June 10-25)	Mar. 31
Lausanne Int'l Film Fest of Films on Energy (Switzerland, Nov. 16-18)	Mar. 31
Ciudad de Huesca Short Film Fest. (Spain, June 10-18)	Apr. 1
EarthPeace Int'l Film Fest. (Vermont, Nov. 3-10)	Apr. 1
National Educational Media Market (California, May 18-20)	Apr. 8
CSIF \$100 Super 8 Film Fest. (Alberta, April 30)	Apr. 15
Vila do Conde Int'l Short Film Fest. (Portugal, June 15-19)	Apr. 15
Ebensee Film Fest. of Nations (Austria, June 25-July 3)	May 1
Margaret Mead Film & Video Fest. (New York, Oct. 12-18)	May 1
Dreamspeakers Int'l Aboriginal Arts Fest. (Alberta, Aug. 25-28)	May 31
Columbus Int'l Film & Video Fest. (Ohio, October 25-26)	Jul. 15
Palermo Sport Film Fest. (Italy, Oct. 24-28)	Jul. 31
Independent Spirit Awards (California, 1994)	Nov. 20

Canada Council

Explorations Program
Jan 15, May 15, Sept 15

Arts Awards Service
Arts Grants "A"
October 1
Arts Grants "B"
April 1, October 1

Short Term and Travel Grants
March 15, December 15

Film Production Grants
march 15, July 15, November 15

Ontario Arts Council

Film Production
April 1, November 1

Video Production
February 1, August 15

First Projects: Film and Video
March 1

Artists and the Workplace
November 30

Toronto Arts Council

Visual Arts Award
September 27

free for LIFT members Classifieds

crew, services available

Looking for position in writing and directing television serials and films. Please contact: Kumaraswamy Pandian Tel: 439 9227 Resume on file at LIFT.

High school co-op student looking to volunteer on set. The first day of co-op term is Monday, Feb. 28, and the student can work 4 days a week, 5-6 hours a day. The schedule can be modified according to your needs. Contact Anne Trudelle, the co-op teacher, at Etienne-Brule Secondary School (449-5006) for more information. The student's resume is on file at the LIFT office.

Transcription Services: meeting minutes, manuscripts, interviews essays Reports, all transcript needs fulfilled. Fast turnaround. Yonge subway line location, convenient drop off and pick up. Micro and standard cassette. Affordable rate, fast and accurate. 925-1920 leave message.

wanted actor

female actor/dancer to play classical string instrument (violin, viola, cello), in short film. Playing ability is not particularly important, but you must know how to handle the instrument. If interested, please call Keith @ 463-8155.

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SONY 3/4* EDIT SUITE: BVU 2006 Player & Recorder, with VTC Read/Record time code boards, & BVU 500A Edit Controller
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Call Bedlam Productions (416) 493-9868.

wanted administrative and professorial

advance notice: job opportunity Development Co-ordinator wanted for the Liaison of Independent Filmmakers of Toronto. The position is permanent part-time (21 h/wk), commencing April 18, 1994. A full job description and required qualifications will be available from the office on March 7, 1994. Deadline for applications is March 31, 1994. A complete posting will be included in our March mailing.

Cinematheque Ontario, Festival of Festivals: Development Manager Toronto International Film Festival/Cinematheque Ontario is looking for a full-time person whose responsibility is to raise funds for its annual film festival and Cinematheque Ontario (which presently incorporates a year-

round screening program at the Art Gallery of Ontario and a Film Reference Library). Please send resume to: Cinematheque Ontario/Toronto International Film Festival 70 Carlton Street, Toronto, Ontario, M5B 1L7 Attention: R. Lamb. Deadline for applications is Feb. 25/94. Cinematheque Ont./Toronto Int. Film Festival is an equal opportunity employer.

Artcite Inc., a Southwestern Ontario artist-run gallery and resource centre with an eleven year history of multi-disciplinary contemporary art presentation is seeking an Administrative Co-ordinator (formerly the Director), responsible for general administrative and financial management. The successful applicant will possess an extensive knowledge of contemporary art practices and non-profit art organizations, and will have

relevant experience or training in arts administration and effective communication skills. Applications, including curriculum vitae, references and cover letter, should be directed to: HIRING COMMITTEE ARTCITE INC. 109 UNIVERSITY WEST, WINDSOR, ONTARIO N9A 5P4 TEL/FAX (519) 997 6564 BY MONDAY, MARCH 21, 1994

The University of Lethbridge Art Department invites applications for seasonal positions in the following areas: painting, 2 & 3 dimensional studies, photo-arts, art history. Summer school 1994. Please send application (c.v. and slides) and 3 referees contactable by phone to: B.J. McCarroll, Chair Dept. of Art, The University of Lethbridge 4401 University Drive, Lethbridge, Alberta T1K 3M4 phone: (403) 329-2691 Please indicate which courses you are interested in teaching.

Independent Images Filmmaking Retreat

Sheridan College Summer School of the Arts

May 24 - 28, 9-4 p.m. Evenings - TBA

Five-day residential workshop, 2 hours north-west of Toronto, near Mount Forest.

This is a course about creative expression through film. Students will shoot and edit individual and/or group films in 16mm format. Process-oriented workshops conducted throughout the week will allow for constant reflection and revision of projects. Contemporary experimental films will also be screened.

Housing: Several accommodation options are available at a lakeside site nearby. These range from cottage lodging at \$40/night. (3 meals included), to camping at standard rates. Nearby bed and breakfast accommodation also available.

Prerequisite: This course is intended for filmmakers who have had some experience experimenting with the medium and with the capacity of image-making processes. Applicants must submit with their application a brief description of past film related work, current interests and purpose for taking the workshop.

Philip Hoffman is a filmmaker whose films deal with memory and association through an expression of multi-layered real and imaginary landscapes. He has conducted filmmaking workshops both in Canada and internationally. Currently he is working on his films and teaching film and photography for the Media Arts Program at Sheridan College.
Fee: \$385 (Includes a \$100 materials fee.)

Other offerings in media arts, visual arts, crafts, theatre and literature. Call or write to be placed on our mailing list.

Sheridan College Summer School
of the Arts
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