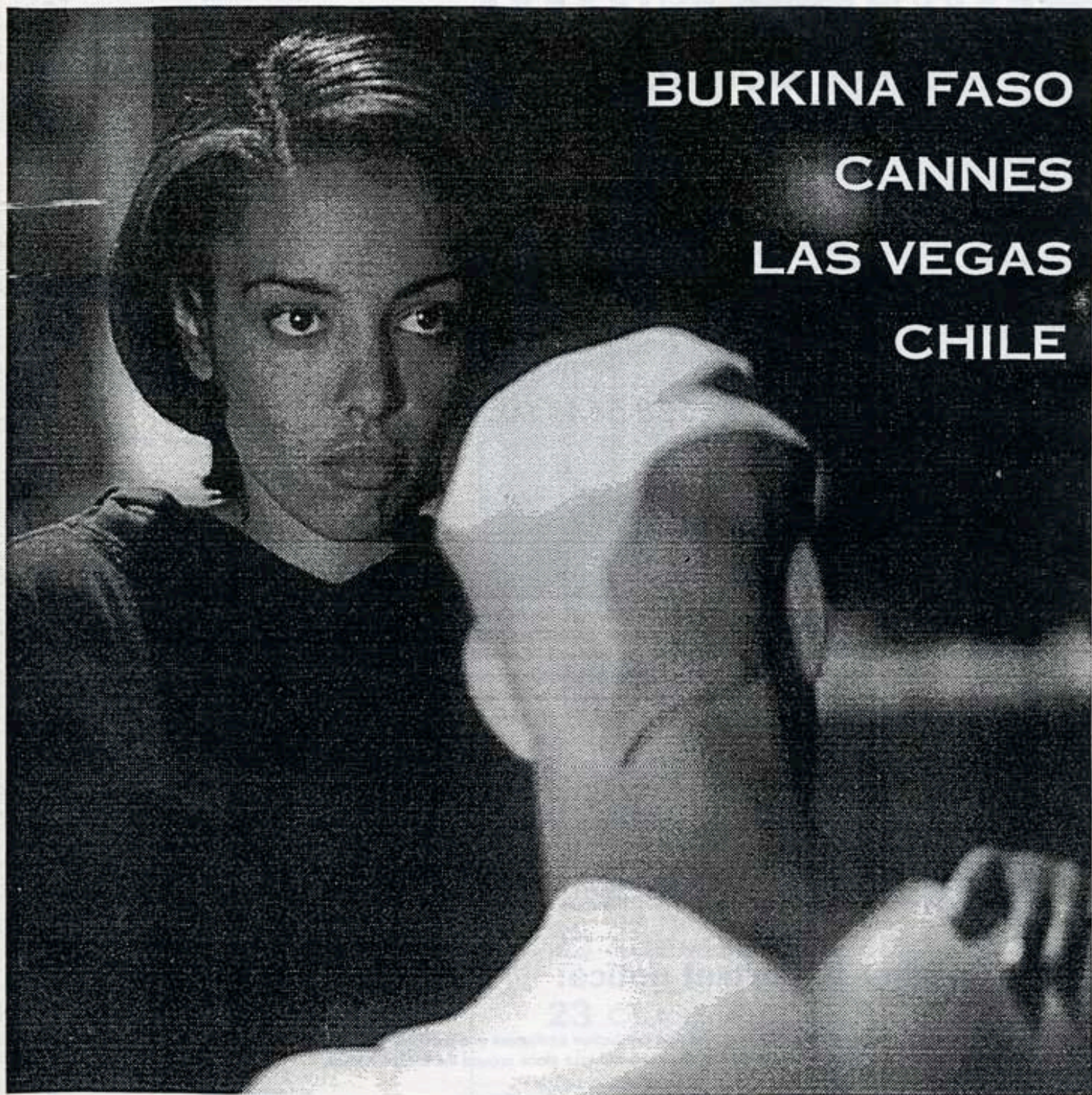


LIFT INTERNATIONAL

LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

SPECIAL EDITION



BURKINA FASO

CANNES

LAS VEGAS

CHILE

**ALSO INSIDE: THE TORONTO
INTERNATIONAL FILM FESTIVAL**

LIFT has moved

Please look for us at our new space

37 HANNA AVENUE
SUITE 301
TORONTO, ONTARIO
M6K1W8

PHONE: 588-6444 FAX: 588-7017

How to get in:

You are at the front of the Liberty Building and all of a sudden you are wondering, how the hell do I get to the LIFT office. Suddenly you see a north laneway at the side of the building. You travel down this laneway to the back of the building. An entrance marked 13A (beside a freight elevator) appears. Enter the doorway, do not be afraid, and walk up three flights of stairs to the THIRD FLOOR. Signs appear everywhere, you feel less scared, you walk forward through what seems to be a storage warehouse until you see a large grey cinderblock wall. Continue down the warehouse to the end and turn right until you see a set of double doors. The doors seem cold and sterile but on the other side is the warm and friendly confines of LIFT. A direct hallway from the front of the building to the LIFT office will likely be finished by the end of August providing incredibly easy access.

A short cut to the Liberty Building:

For anyone walking or riding a bike, there is a short cut to the back of the Liberty Building. Go down King Street until you get to Strachan Ave and head south. Right after the train tracks you will see East Liberty Street. Follow this street until you see a large pathway right before a huge building marked the Liberty Warehouse. Walk or ride down the pathway and head west at the end of the path. Continue down until you see the back entrance of the Liberty Building (entrance 13A) and then follow directions listed above to get into LIFT. This route is safe and well lit during the day but not as safe at night.

Another important notice:

All film equipment is available for rent. All post production equipment and facilities are available for use during office hours. Twenty-four hour access to editing rooms should take place around the end of August.

LIFT

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
AUGUST 1995
VOLUME 14 ISSUE 8

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REGULARLY

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On the cover:
Rachel Crawford
as Maxine in Clem-
ent Virgo's Rude

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-operative which supports and encourages independent filmmaking through the exchange of information and access to equipment 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 matters.

LIFT is supported by its membership, the Canada Council (media arts section), the Ontario Arts Council, Metro Toronto Cultural Affairs Division, The City of Toronto through the Toronto Arts Council, the National Film Board of Canada, Telefilm, The Ontario Film Development Corporation, the Government of Ontario through the Ministry of Culture and Communications.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors. LIFT is published by the Ontario M&K IWS. Phone: 588-6444 Fax: 588-70

CALENDAR

AUGUST

29 LIFT orientation

11:30 a.m. - 1:00 p.m.
LIFT will be hosting orientation sessions 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. Attendees will be introduced to the rest of the staff and learn how to access the various hands-on information resources (funding files, festival and crew lists, etc.). This will also be a good time to ask 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.

Space is limited, so call to reserve a spot. LIFT: 588-6444

SEPTEMBER

1 Party of Parties

Our annual Festival of festivals party happens at 8pm at Symptom Hall, 160 Claremont Street (South of Dundas - same place as last year). Movies and popcorn downstairs and dancing to DJ Dave downstairs. Admission is \$5.00

OCTOBER

TBA WORKSHOP
How to Make a Film

NOVEMBER

TBA WORKSHOP
Creative Producing

TBA WORKSHOP
Editing: A Fresh look

LIFT NEWS

VOLUNTEERS NEEDED

SILENT AUCTION 1995

The annual auction was a big success. It raised \$7,425.50 towards the purchase of new equipment. Thanks to the many volunteers who worked on the Island Screening and Silent Auction, also to the Special Events Committee (Victor - I Can Do anything - Crowl, Victoria Hirst, Celeste Sans Regret, Dan Stephenson and Edward Makuch).

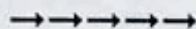
↓ We need 30 - 40 volunteers for the **Party of Parties**. The jobs are bartenders, door persons, set up and strike crew, art director, drivers, volunteer coordinator, poster people. Call the office and leave your name and phone number. We'll be back in touch with you a week before the party.



Screen your film

The LIFT monthly screening, held on the last Monday of every month (except December), is designed to showcase the films of LIFT Members. Do you have a film that you would like to show to an audience of your peers? Our current venue is Cinecycle at 129 Spadina Ave. (just south of Richmond) and LIFT will have its own screening facility on the 2nd floor of 37 Hanna Ave. in early 1996. We can screen super 8, 16mm, 35mm and we can screen films completed on video. Call Lisa at LIFT (588-6444) if you're interested.

The HAMILTON ARTISTS GROUP would like to hold a screening of LIFT members' films this fall. They are looking for short films that represent the wide variety of filmmaking that has taken place over the years at LIFT. If you have a film under 10 minutes in length, please submit it to the programming committee by calling Lisa at LIFT: 588-6444.



¿DID YOU GET REJECTED?

THE LIFT STORE

| | |
|----------------|--------------|
| 2" CORES | \$0.25 EACH |
| 3" CORES | \$0.50 EACH |
| COTTON GLOVES | \$1.75/PAIR |
| GREASE PENCILS | \$1.75 EACH |
| SHARPIES | \$1.75 EACH |
| SYNC BEEPS | \$1.00 EACH |
| PAPER TAPE | \$3.75/ROLL |
| CAMERA TAPE | \$10.00/ROLL |
| SPICING TAPE | \$4.00/ROLL |
| 1/4" 3M | |
| AUDIO TAPE | \$7.50/ROLL |

KODAK 7272 PRINT STOCK SELLS FOR \$175.00/ 400' ROLL PLUS \$5.00 ROLL DOWN FEE. SMALLER AMOUNTS ARE AVAILABLE. PLEASE CALL AHEAD.

So you got a dear filmmaker letter from the Toronto International Film Festival and you feel like well...a reject...fear not LIFT wants you and your film. The Salon Des Refuses at our party of parties is just the thing to lift your spirits. Screen your film for adoring fellow lifters and LIFT your spirits and the vibe of our annual festival party.

All you need to do is to rush your film, along with your rejection letter to Lisa at the LIFT office by August 21 and you're in. And hey cheer up! Other past Festival disappointees include Bruce MacDonald and Atom Egoyan.

Where's Sue?

Sue Cormack has taken a 4 month leave of absence to do freelance AVID editing work. In her absence, Lisa will be helping Greg with equipment bookings. Good luck Sue.

CAN YOU SEW?

Do you have a sewing machine? Then we have a volunteer job for you. The new space requires your sewing skills, so call Greg or Lisa at 588-6444 to arrange your hours.

REF

REF has moved to 37 Hanna Avenue Suite 250. Our new telephone number is 535-8333. The office will officially open on August 14. There will be a new deadline that will be announced at the end of August.



CUT BACKS

In response to recent cutback news an ad hoc group of artists and representatives from the Diversity Perspective met to find a collective way to let the Harris government know their objections. Representatives from Metro Council, Toronto Arts Council, Full Screen, Arts Vote Coalition, Theatre Ontario, Cambai, ANT and UFT sat in on the inaugural meeting of the group, which decided to research current initiatives already underway and meet on August 23rd to decide whether a separate artist group is necessary to add their voice to the opposition.

In the meantime, UFT members looking for an outlet could:

★ write to: Marilyn Mushinski, the Minister of Citizenship, Culture and Recreation to protest the pending \$25 million cultural cutback.

77 Bloor St. W., 6th floor Toronto, ON M7A 2R9

★ write to: William Sonderson, the Minister of Industry Trade and Tourism to protest the OFDC cuts. 8th floor Hearst Block 900 Bay St. M7A 2E1

★ participate in the giant **Embarrass Harris** demonstration at Queen's Park on September 25th (the first day the new government sits - visible artwork welcome.)

★ participate in the next meeting of the ad hoc group, which will be August 23rd at 5:30 p.m. at Metro Hall, room T.B.A.

Any other ideas? UFT is also considering reactivating the lobbying committee to keep informed and make sure that these political manoeuvrings don't go unnoticed. Call Deborah at 588-6444 if interested and watch this space for more details.

TAC NEWS

The Toronto Arts Council is seeking a volunteer to fill a vacancy on the Visual Arts/Film & Video Committee, as well as other committees. If interested, send nominations to:

Beth Reynolds
Toronto Arts Council
141 Bathurst Street
Toronto, ON
M5V 2R2
Phone 392-6800

**Nominations must be received
by September 8, 1995.**



NEWS

CANADIAN FILM SCENE

Canadian Film Scene is a new cable-access TV programme designed to promote Canadian culture by promoting Canadian films. The premiere of Canadian Film Scene is on **September 17, 1995**. The first show will feature the 90 minute movie, **Some Letters to a Young Poet** by writer/director Richard Story. Canadian Film Scene will be aired on over 200 community channels across Canada. As a publicity lead-up to the September 17th national TV debut, **Some Letters to a Young Poet** will undertake a whirlwind road-tour across Canada. The tour will be stopping in 24 cities in a 30 day period to promote the film and independent Canadian filmmaking. The Toronto date is at the John Spotton Cinema (150 John Street) on Friday, September 8 and Saturday, September 9 at 9:00 p.m.

The Canadian Film Scene can be reached c/o Rick Trus, The Canadian Film Scene, #516-1450 Chestnut Street, Vancouver, B. C., V6J 3K3, Tel: (604) 733-9859.

UPCOMING GRANT DEADLINES

ONTARIO ARTS COUNCIL

Film, Photography, Video Office
Artists' Film and Video
First Projects

**Dec. 1, Apr. 1, Aug. 1
Jan. 15, 1996**

151 Bloor St. W., Toronto, ON, M5S 1T6. Phone: 969-7428 or 1-800-387-0058

CANADA COUNCIL

Film Production Grants:
Arts Grants A:
Arts Grants B:
Short Term & Travel Grants:

**Nov. 15
Oct. 1
Oct. 1
Sept 15**

P.O. Box 1047, Ottawa, ON, K1P 5V8. Phone: 1-800-263-5588.

ONTARIO FILM DEVELOPMENT CORPORATION

All programs have been frozen until further notice. For further information contact: 314-6858

FUND (FOUNDATION TO UNDERWRITE NEW DRAMA)

Script Development Programme
& Senior Projects Programme:

**Aug. 25, Nov. 3,
Jan. 5**

For further information and guidelines forms, call: 956-5431.

BRAVOFACT

BRAVO! has launched a new foundation, BravoFACT, to assist Canadian talent by offering financial assistance and incentive for the promotion, development, production and exhibition of Canadian-made short form arts videos, in all manner of disciplines and modes of expression. Awards can cover up to 50% of the budget, up to \$25,000.

Next deadline:

Oct. 27

Contact Marie Lalonde for more information: 416-591-5757, xt. 2734.

OPINION

Welcome to an era of aggressive redneckism, in which attacks on the poor, minorities, women, children and culture are cheered by people who got caught by photo radar and plan to spend their tax cuts on upgrading their golf game....

WELCOME TO MIKE'S WORLD

(And you thought Waterworld was bad.)

Mike Harris began his gloating right-wing backlash on Friday July 21st. The most immediately horrifying cuts were those to welfare, child care and school lunch programs, which will inevitably create an underclass of malnourished and deprived children. The cuts to culture were not as obvious at first, as they were hidden within spending cuts across the board. However with the announcement by the ONTARIO FILM DEVELOPMENT CORPORATION (OFDC) of a total freeze on its uncommitted funds, it has become clear that filmmaking in Ontario is seriously threatened. I have to admit that I place child poverty above the loss of the indigenous film industry as a pressing social problem, but as the cuts have begun to sink in, I have realized how close to home poverty is for those of us who work within the independent film community.



Like most artists, my husband and I struggle for financial survival. We manage to pay a mortgage and daycare expenses for our two children while working at a multitude of jobs, one of which is producing films. My personal income, separate from Mark's, has been derived mostly from Arts Council grants these past few years. Those grants have enabled me to make films, and I have been fortunate enough to sell those films to television. Recently, we received our first development funding for a feature film I am writing. This funding, from the OFDC and TELEFILM, was a breakthrough for me after eight years of struggling on the fringe of the industry. Making a feature film finally seemed an attainable goal, and for the first time, I was being paid to write.

Suddenly the rug has been pulled out from under us and the entire Ontario film and television industry. As part of a blanket freeze on all uncommitted grants to small businesses, the OFDC has received cuts which are, in the words of CEO Alex Raffe, "enormous and devastating". On July 24th, the OFDC issued a communiqué which read in part:

"The OFDC's allocation for all... funding programs (excluding OFIP) has been cut by over 50% (\$6.5 million)

No new applications will be accepted for any OFDC program as of today's date"

This terse statement admits to the total paralysis of the OFDC. Strangely enough there is no reference to the agency's operating budget being cut. This conjures the farcical image of the OFDC continuing to operate unencumbered by the need to give out money. It's like a neutron bomb which just gets rid of filmmakers. However, the MINISTRY OF CITIZENSHIP, CULTURE AND RECREATION, of which the OFDC is an agency, has been given a target budget reduction, and it is obvious that cuts to the OFDC's operating budget are on their way down the tube. As it stands now, the only fully operating programs are the Location Library and Promotion Services, which largely service the huge US farm team up here.

The future is very frightening for all artists in Ontario. Mike has promised another \$500 million in cuts in the next few months, and you can be sure the ONTARIO ARTS COUNCIL will be next. If he expects a single mother to live on \$957 a month, why would he spare something as frivolous as the Arts Council?

Up until now, filmmakers in Ontario and Canada as a whole, have lived in a remarkably comfortable climate. Those with talent and tenacity have had access to government funds in many forms and this has allowed filmmaking to flourish, both as an art and as an industry. No matter how you feel about government support of the arts or how much of it you have received, the results of so sudden and

It's like a neutron bomb which just gets rid of filmmakers

For filmmakers with a dramatic feature or documentary nearing production, the effects are devastating. The films will not get made and the filmmakers will not get paid. The entire support industry, from equipment houses to caterers will suffer. I'm no economist, but I fail to see what Mike is accomplishing with this kind of cutting.

The OFDC is just one of many cultural support agencies affected by the cuts. It is not clear yet whether the intention was really to shut the OFDC down completely. However, the evidence seems to point to Ernie Eves, the Finance Minister, putting on a blindfold and wielding a machete. Although there is no expectation for a return of funding in this year, the OFDC is trying to negotiate a reason to exist next year. An organized and carefully co-ordinated lobbying effort is being put together by professional associations and the major producers. Yet even with the most effective lobbying effort, how much funding will be restored? With over 50% cut, could we hope for more than 20%? That would amount to one leg twitching. And in this disabled state the OFDC would be forced to operate only its most profitable programs. There will be little room for first time features from the independent sector.

dramatic a cut will be felt by every one of us. The many filmmakers I have talked to in the last week are depressed, shocked, and genuinely frightened.

The degree of hatred for Mike Harris is incredible. Did business leaders feel like this when Bob Rae got in four years ago? I doubt it, for they never had to worry about paying the bills or losing what little they own.

Hate mail to Mike is probably useless, although sheer volume might impress him. This government is the kind that believes pain is good, as long as it doesn't happen to the people who voted for it. And as for those people, if you know any of them as I do, tell them what their 30% tax cut is costing us as a society and as a culture.

Virginia Rankin and Mark Caswell are partners in NETHERWOOD FILM PRODUCTIONS.. Their first feature, Annabelle Meets this Guy, may never get made:

Jamie Adam
 Aliasgar Agahbanaei
 Robert Ahola
 Frank Alexander
 Daniel Arato
 Mark Baxter
 Jane Beignessner
 Elke Bidner
 Martin Braithwaite
 Christlene Browne
 Lisa Burling
 Maria Cadilha
 Drew Carnwath
 Thomas Cartwright
 Roxanne Chee
 Nicole Chung
 Adam Ciolfi
 Keith Cole
 Jennifer Cotton
 Peter Dupuy
 Larissa Fan
 Brett Faubert
 Emily Fountas
 Luisa Fragale
 Chris Fung
 Menbere Gabreselassie
 Gina Galway
 Jason Alexander George
 Tracy German
 Nino Giangrande
 Federico Gonzalez
 Micheal Grills
 Ian Harvey
 Andy Jekabsons
 Eugene Kochmarsky
 Gowrika Kapoor
 Dana Kearns
 Ryan Keller
 Dennis Kim
 Adam Kozyniak
 Victoria Latuszynski
 Vanessa Laufer
 Aaron LeDuc
 Ed Leung
 Aniko Mesakos
 Bob Millard
 Candy Minx
 Jason Mohri
 Luc Montpellier
 Amaka Felicia Moortune
 Stephanie Morgenstern
 Cara Anne Morton
 Robert Mounsey
 Beth Nobes
 Joanne Norman
 Seth Owen
 Walter Pacifico
 Rick Palidwor
 Basil Person

NEW MEMBERS

EDITORIAL

Fasten your seat belts. Prepare for take off. The official LIFT jet (available for rental through the LIFT equipment office) will take you on a ride to the far reaches of the world for this international issue of the newsletter. Thrill to the experiences of LIFT filmmakers spreading their incredible talent across the globe. Now that LIFT has conquered Earth the only frontier left is outer space (see Greg for LIFT space shuttle booking, part of Project 2005).

Due to time constraints and THE MOVE, I regret to inform you that the fascinating Storyboard (the listing of films in preproduction, production, and postproduction) will not be in this issue but will return by the next issue. Please do not miss the much anticipated job posting for a permanent Newsletter Editor and Production/Distribution Manager on page 23 (the classifieds section). I urge every LIFT member to apply.

Now for the sad news. Franci Duran is leaving for Vancouver so this will be her last issue as interim co-editor. I wish Franci the best in her filmmaking pursuits in the rain drenched city (I'm allowed to say that, I'm from there).

If you wish to phone or fax our beloved Premier, Mr. Mike Harris, here are his numbers: Phone: (416) 325-1941, Fax: (416) 325-3745.

See ya,

That guy, Jason Romilly

Justine Pimlott
 Jessica Reid
 Anthony Robinson
 Pedro Romero
 Robert Rowatt
 Brian Rowe
 Kelli Shinfield
 Philip Stranger
 Jason Suedath
 Peter Szkoda
 David Tarnawsky
 D. Gillian Truster
 Stephanie Vitas
 John Watson
 David Winslade
 Carolyn Wong
 Joe Woolf
 Doris Yen
 Thomas Zimnicki
 Esther Zurba

MESSAGE FROM THE BOARD

Greetings and welcome to our new home:
 37 Hanna Avenue, Suite 301

LIFT's move has been successfully accomplished, and although we are by no means fully settled in (Hey, that was my chair.), the co-op is up and running with editing suites and equipment in use already. Many thanks to all the staff and especially the members who volunteered most gallantly to get this Sisyphean task done... Speaking of Sisyphus, recent events in the Mike and Ernie show have made it most necessary for all of us filmmaking types to once again don our activist capes and (wo)man the barricades as one by one, our cultural funding agencies get blasted. Now is not the time for Pollyannas - if we are going to survive the next four years of philistine cultural and economic policy, we're going to have to be vocal, strategic, persistent and creative. LIFT and its 500+ membership exist as a testament to the health and vitality of the independent filmmaking community in Ontario -let's make sure we keep it that way. Write, phone, fax those elected reps at Queen's Park, petition, lobby, campaign and last but not least, keep making that work.

Cheers,

Your Chair, Naomi McCormack

ALLIANCE AGM REPORT

In June of this year I journeyed to the "the rock" to represent LIFT at the annual general meeting of the Independent Film and Video Alliance. Featured topics of the St. John's meeting were ways and means of handling the transition to new technologies (digital post production, distribution via the WEB, etc.) and keeping artists and arts service organizations alive in an era of fiscal restraint. Presentations and discussions were both thought-provoking and informative. Copies of the conference program and final resolutions are on file at LIFT; further details can be obtained by contacting myself, again through LIFT.

Low tech highlights of the week included a frigid but jolly visit to a scenic attraction (an iceberg, conveniently located in the St. John's harbour) and a truly hilarious filmco (featuring local talent Karen Tisch and Velerow Ripper!) created believe it or not, from the raw material of the conference itself—those folks at NIFCO can make anything comic. Speaking of which, the Newfoundland Independent Filmmakers' Co-op were not only most gracious hosts, but also take the prize for most entertaining; this was the only conference I have ever participated in which opened every day with a half-hour "comedy sketch". Thanks to them and all the delegates and guests who gave a week of their time to strategize and plan for our future. Naomi McCormack

VIVA LA\$ VEGAS\$

BY TIM ZIEGLER

Heroes in the Seaweed, my first feature, includes scenes in Las Vegas and the surrounding desert. In June of last year, myself and a cast and crew of five people drove down to Las Vegas in two vehicles without air-conditioning (our first unaccounted for expense was an air conditioned Corolla) where we shot for five days. The desert heat was without a doubt the most significant factor of the shoot. The temperature for the majority of the week hovered between 38 and 45 degrees, something which was never easily overlooked. The shoot entailed only exteriors and after our first day (straight nine to six), we quickly modified our schedule. A five in the morning start allowed us a four hour siesta in the height of the afternoon heat, gave us more productive days and kept the small crew a few steps further away from engaging in mutiny. Additionally, the morning light was a lot more interesting than the really flat overhead light which dominated most of the day.

I do not want to give the impression that I view the heat solely as an inconvenience though. Its very real presence comes across in the film and enhances the mood in particular scenes. Our lead actor, Toronto/Peterborough bred Geoff Miller, had never experienced such heat and like the lead character who has also never experienced this heat, Geoff's reactions and hence the character's reactions to it were very real. We incorporated into the character's wardrobe a towel which Geoff would routinely drape over his head. More significantly, we changed the character's attitude to the heat from one of tolerance to a more foul mood which seemed more realistic.

On the technical side, initially one of our most serious concerns was the effect that the heat would have on the film (the camera negative). Throughout most of the day we tried to protect the camera with white towels or a flex-fill but at times the

camera was obviously unprotected. It scared us how fast the camera would heat up and become untouchable and it was clear that the inside of the camera exceeded the temperature range which Kodak claims their film will tolerate. But, fortunately, none of the shots were adversely affected. Apparently, the film is more durable than Kodak claims - not that I believe it's a good idea to push the limits but it's useful to know that if pushed, not all is lost.

Finally, I think the heat was kind of the great oppressor which unified everyone. One of my most distinct memories of the shoot was celebrating a birthday after a very long, dehydrating day of shooting. After a few rounds of beer, everyone stumbled drunkenly off into a hotel shaped like a fairy-tale castle offering a steak buffet for less than four dollars. At nine at night, it had cooled off slightly but still the image was complete - all the ludicrous excesses of Vegas being boiled by the heat.

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(416) 778-4973

Internet: larry_johnson@encyclomedia.com

FROM SIGHTINGS COLUMN IN "NOW"

DAVE Ward Isld

We met on the Island Saturday July 15 at the
LIFT benefit. I would like to see you again -
Please call me! Cindy ☎ 26156

C'MON DAVE. GIVE CINDY A CALL.

TRIP TO THE NORTH

BY FRANCI DURAN

I first agreed to write about my shoot before I had left Canada or had shot anything. I didn't think I'd have a problem since I had planned on documenting the process by doing a day by day account of my thoughts during production. I would have been able to, of course, excerpt from my journal for this article. As you have probably guessed, I didn't do that, I didn't even write once. After working 12+ hour days, getting home, figuring out the next day's shots (I had the first three days planned before we started shooting, but lapsed after that), showering, and unwinding, I didn't really feel inspired. So I now face the task of reconstructing the event with no notes to refer to and find myself remembering everything as a blur.

Viaje al Norte (Trip to the North) is my first dramatic film project. It's a road movie in which a Chilean Canadian woman travels by bus to the desert oasis town of San Pedro de Atacama in the north of Chile. My first film, *Cuentos de mi Niñez* (Tales From My Childhood) was an experimental film, made at Queen's, and I did everything myself.

It took me about two years to gather enough financing to go ahead. By December 1994, I had received support from the Ontario Arts Council, The Explorations Program at the Canada Council, The Toronto Arts Council, The Racial Equity Fund, New Initiatives in Film at the NFB and LIFT.

When I think back to the time that I was scriptwriting, I remember spending a lot of energy translating what I was imagining visually on to paper. Then, during the grant writing process as I was trying to budget accordingly and communicate my intentions as clearly as I could, I think I lost sight of what was really going to occur. So when production time came around and I had to make paper intentions a reality there were things I found really tough. Some of these were: explaining exactly what I wanted to see visually; knowing when to listen to opinions (which I really value) and when to trust my own judgement; making quick decisions when logistics changed on set; working effectively with actors; working in Spanish and English and working in a different country. I realize in retrospect that all of these things had to do with feeling in control of the situation.

The first thing that worried my production manager, Manuel Eduardo Hubner, after he read the script, was the issue of the bus. When you travel by bus to the north you go in a luxury vehicle with semi-reclining seats, TV and a bathroom. This would be the kind of bus the main character would have travelled in, but due to financial concerns, we traveled up to the North in a rickety old bus which served as our equipment truck, set vehicle and transport. It was a 20 seater which had 4 seats removed to accommodate our needs and had once been the touring bus of

the Chilean-Cuban band, Varadero. San Pedro is about 1500km north of the capital city and the trip took us about 46 hours each way through the driest desert in the world, parts of which haven't seen rain for fifty years.

The crew consisted of 6 Canadians including myself and the female lead, Elizabeth Johnson and 10 Chileans including the male lead, Cristian Lagreze.

We drove straight through, stopping only for gas, shots, meals, and bathroom breaks (depending on how many Canadians had 'Chilenitis' on that day.) One such meal break was at the Bavaria Restaurant (Chile was largely settled by Germans) in the mining town of Calama. At about 2 in the morning, Manuel Eduardo separated us into vegetarians and meat eaters which effectively worked out to women and men (vegetarians travelling through the desert should learn to eat meat or bring nuts). The men were treated to three obscene cauldrons of meat and entrails that arrived sizzling to the table. The women ate french fries and salad.

Besides food and transportation, one of our major obstacles was the lack of proper equipment. It's not that there isn't any, it's just more expensive and more scarce than in Canada. Twenty years of a Fascist military regime that had most of the country's leading and budding filmmakers killed or exiled didn't exactly do a lot for the film industry. Those who remained or returned worked in advertising



LIFT members Franci Duran and Mark Caswell in amongst the palm trees.

during the dictatorship. In the past few years things are being built up again. I don't think anyone works regularly or for anywhere near to what they're worth, but there's work going on. So we had very few lights, no extra lenses, no nets (Mark Caswell, the DOP was particularly impressed by the fact that the nets he was given to work with were actually the kind of mesh you might find in a screen door) and a matte box made out of cardboard constructed by PA, David Carter.

One of the things that impressed me most was how resourceful the crews are. Anything becomes a reflector board or grip stand and people are always willing to help out. For instance, since we couldn't bring very many lights up north, the scenes that required the interior of a hostel room (a box shaped room with one tiny window), were lit by reflecting sunlight into the room with mirrors.

Our hardest location was a night exterior in a mine near Santiago. We needed to do a night scene in the desert and weren't going to be able to afford to bring big lights and a generator with us so we cheated the scene in a mine. I'm not sure what was actually mined there, I think it was just dust. It was a nightmare. The dust was as fine as talcum powder and got everywhere (except of course the SR, Greg); it was windy, there were no washrooms and we were right near the airport. It did, however, look like the desert and was close to the city. John Marsonet (First Assistant Camera) used the barney, drop sheets and garbage bags to keep dust out of the camera and film and the next day cleaned it out thoroughly.

Strangely enough, filming in the desert was pretty straightforward, if you avoid sunstroke and altitude

sickness (we were at about 3500m). We just tried to make sure that we weren't there during the hottest parts of the day and that nobody was doing too much climbing. The exception is the 'Lawrence of Arabia' shot which required that the actors climb to the top of and traverse a 100' high sand dune. The shot looks beautiful.

All in all the experience was fantastic. The crew was very supportive and worked very hard and I'm happy with the rushes. I only wish I'd had the experience I have now, but I guess I can put it to use in the next film. Just before leaving, I promised Manuel Eduardo that the next film I make would be set on one location. He laughed and told me that I'd probably make that 'one location' a shack in the Gobi desert that could only be arrived at by elephant. I had never thought before that moment that I might have been difficult.



Elizabeth Johnson and Cristian Lagreze in Viaje al Norte (Trip to the North).

R U D E



A FILMMAKER'S TREK FROM CANADA TO CANNES

*Interview with Clement
Virgo*

by Glace Lawrence



Clement Virgo on set of Rude



Maurice Dean Wint and Ashley Brown

GL: Everybody's been hearing about *Rude*. Can you tell us what the story is about, since we won't get a chance to see the film until the Toronto International Film Festival. (*Rude* opens the Perspectives Canada Series - Friday Sept 8 at 7:00 at the Uptown Cinema)

CV: On the surface the stories are quite simple. If you talk about the themes, they're about hope, and they're about redemption and renewal. It takes place over the Easter week-end, and the story of Easter is one of death and resurrection, so the stories themselves have those themes, and they're held together by the provocative, cool voice of a pirate radio DJ, Rude, and she carries us through this journey.

GL: You seem to be occupied with, in a very broad sense, religion, within the context of good and evil. If we look at *Save My Lost Nigga Soul* - your short film, and when you talk about the Easter week-end, you talk about redemption, you talk about hope, you talk about death... Can you comment on that?

CV: Well, I don't think *Save My Lost Nigga Soul* is a morality play. I don't think there's any clear good or evil in it per se. Some people might argue that, but I don't see it that way and in terms of religion, I'm not obsessed with it, I'm not preoccupied with it. I think I'm preoccupied with spiritual issues. Those are the kinds of things I want to have in my films.

GL: How were you able to finance *Rude*?

CV: *Rude* was financed through the Canadian Film Centre through a program called the Feature Film Project — an initiative where they finance 3 feature films over a two year period. *Rude* was fortunate enough to be the second feature film to be financed through that structure. The Feature Film Project itself is financed through Telefilm Canada, OFDC, the CRB Foundation and through a lot of donations from the industry — ACTRA, Deluxe Toronto (formerly Film House)...people like that...The Feature Film Project has a lot of support from the industry.

GL: What were the advantages of doing your first feature through the Feature Film Project. I know you had a preference to go that route - can you tell us why?

CV: We needed the final cut, we needed final scene casting, we needed as much control over the budget as possible and the Feature Film Project, because of the way it works, gave us that freedom to have that kind of control. Because of the scope of the film and the budget, it was easier for us and the pressure wasn't on as much. There was pressure, but I don't think it was the same kind of pressure as a filmmaker say, going through the normal financing process would have.

GL: Can you talk about the nuts and bolts of the Project's approval process?

CV: The actual process itself is not that original — you have an idea and you have to convince people that this idea is worth committing to film. There isn't anything truly unique about the process except that it's one where we had more control than in other processes.

I think filmmakers making their first feature film or their first short film still have to sit down and write a script and submit an application to Ontario Arts Council and Canada Council and the jury has to sit down and say: is this person worthy of making their film? And if that person or applicant doesn't succeed, they have to try again or finance the film themselves and once the film is made they have to try to sell it to television or a distribution company. You know going in that it's going to be hard and it's going to be a grind, but you work through it. There were conflicts but in the end we persevered and we made the film.

GL: I can't remember who said this to me, but I think it's important for the context of this interview: Do you have a feeling that if you're not strong enough within yourself, that if you don't have enough faith in what you're doing, that funders see that?

**“I WANT
TO GO
ON
RECORD
RIGHT
NOW TO
SAY THAT
I DID NOT
RUN
FROM
THAT
LION.”**

CV: Well, yeah. I really believe that people recognize a desire and passion and I think desire and passion go a long way when you are a filmmaker. The filmmakers that I admire have those qualities. I think when people are financing your films they look for that. They look to see if this person is going to make this film, whether or not they get the funding...whether or not they're going to scrape together fifty bucks and shoot it every other week-end and do it over six months and come out with a film in the end. When people recognize that you have that in you, they want to help you. They want to be a part of something that has passion, something that potentially could be great.

Equally, I think people that finance and fund films recognize when someone lacks passion. If they say, well, this story isn't quite right, can you change this element of it? If they're quick to change it, I think people are suspicious of that — “Why are they so willing to change it so quickly? Don't they have any passion about their ideas? Don't they have any vision about their art?”

So it goes both ways. I truly believe that people look for that.

GL: What was your budget for *Rude*?

CV: The budget was \$348,000 cash Canadian dollars and another \$400,000 in deferrals. It's truly a low budget movie. We shot it in 25 days. It was hard to shoot. We did all the things you shouldn't do in a first film. We had animals and we had kids.

GL: Talk about the animals.

CV: I want to go on record right now to say that I did not run from that lion. There's rumours out there that I ran from a lion. Well, even if I did run from a lion...you know, it's a lion. It's not a pussy cat. Lions like meat and I'm a big, giant T-bone for them, so I was aware of the lion that was six inches from me, sniffing me, but I did not run from this lion.

GL: Can you just back that up a little bit to talk about the day that you had the lion on set and what the lion represented in your film?

CV: The trainer had the biggest scar I've ever seen on a human being. He had a scar that practically went around his whole head. And I said, "Oh, how did you get that scar?" And he told me how he used to work in a circus and two tigers got into a fight and he went to break up the tigers and one of the tigers caught him across his face...missing his eye by inches. So when a trainer brings in a 350 lb. lion and he has a big giant scar on his face and he walks around with 2 bags of meat in his hands, you become a little bit concerned...

So anyway, there are only 6 of us allowed on set, which is cool. Of course, I volunteered my services (since I was the director), and my first A.D. who I... sort of...volunteered... And I think Karen and Damen took turns on set, and Barry Stone (DOP) and a camera assistant...We spent 12 hours in a very close situation with this lion.

We were shooting a scene where the lion had to walk towards the camera and then make a turn. In front of the lion was a wall and I was sitting behind that wall, watching the video assist. And I'm watching the video assist as we're doing this take and all of a sudden I see the lion jump and he's out of the frame, he's out of the shot and I'm wondering, where is this lion? Where did he go? And I turned around and the lion is standing right behind me looking around. And I stood up quickly - well, it wasn't that fast - I sort of stood up like, "Oh, there's a lion behind me", and as I stood up, the trainer yelled: "DON'T RUN!" And I just stood there as this lion is standing right beside me and the trainer with the scar on his face came over and took the lion away from me.

And that is the story of the lion.

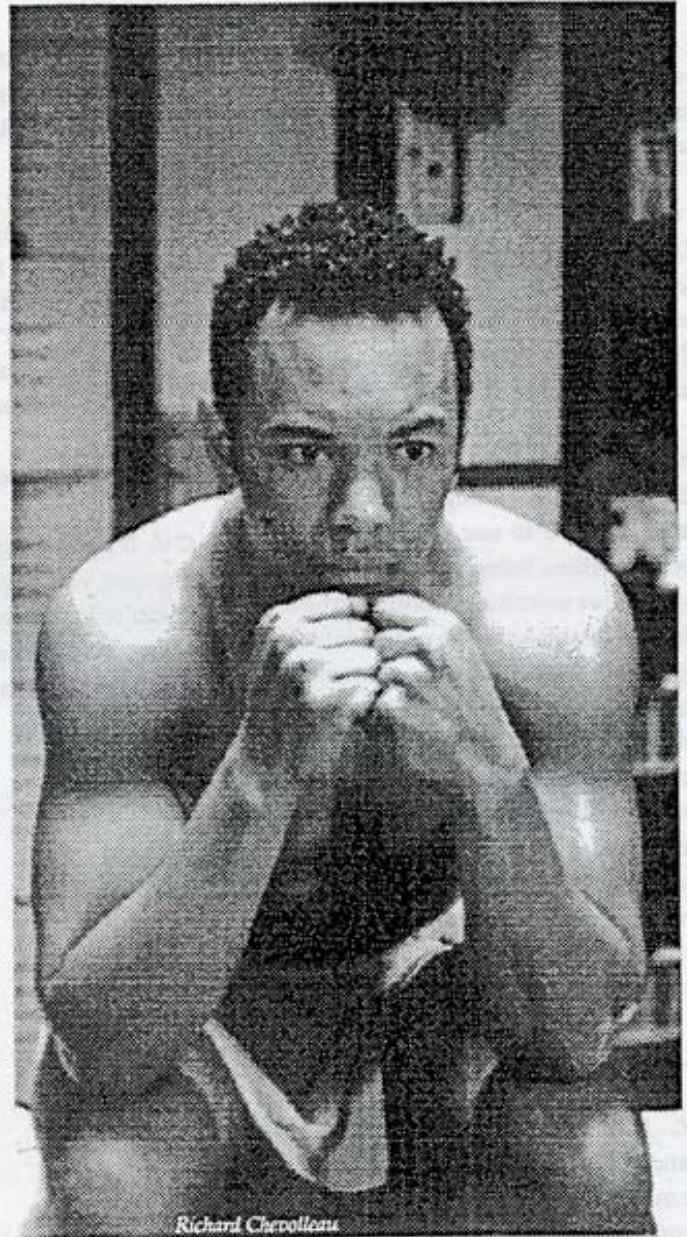
What it means in the film is spirituality. (Laughs.)

GL: Okay, let's go on to the Cannes film festival... Can you talk about what decision you and your producers made about which festival you wanted to go into?

CV: We finished shooting the film in May of '94; We spent the summer cutting the film, we spent the fall doing post. We sent (a rough cut of) the film off to Sundance. Sundance called us back and said, we would like the film to be a part of a Canadian section, a part of 7 films. We decided to pass on Sundance because the film wasn't quite finished and we didn't want to rush it.

We sent off the same cut to Berlin. Berlin wrote back and said, "guys, we would like the film". We went through the same process as we did with Sundance. Do we want to rush to finish the film for February '95 for Berlin or do we want to wait? We chose to wait.

In March '95 the Cannes festival came to town looking at films. I was in constant contact to find out exactly when the film



was screened and what they thought of it. After the film was screened by the person from Cannes, they said, "the film has been hijacked and sent off to Paris." Those were the words that were used to us. I said, "Oh, the film has been hijacked...oh okay, that's great." The next morning Damen was on the answering machine, screaming, "Cannes wants the film."

GL: What did you feel that you needed to prepare for Cannes? Before you got there, did you think that you guys were ready? What is Cannes for (you) other than showing your film?

CV: When you think of Cannes you think of the World Series, the biggest pinnacle of the film industry, that's the place where you go to have your film screened. But when you get there you realize that it's business, big time. It's a market, essentially — a convention. It could be a convention for teacups or running shoes. It happens to be a convention - a huge convention - for films, and you're one of 800 - 900 films. There are films being screened 24 hours a day, and we were lucky enough to be in the official selection so we have one date where the festival would show our film and people would come to see it, and you get your write-up that day and then it's over and then the next day another film takes over. We had a lot of good press from the film. What was written about it was quite positive. We just did not get enough...with 800 films screening, it's tough just to get space for people to write about your film. But *Rude* held its own. It did well.

GL: It did well critically?

CV: It did well critically, but as far as financially goes, we're still working that one out. We sold in a bunch of territories in Europe, including France. I think that Britain is about to be sold. We sold in a lot of the Benelux countries. And we got a lot of invitations to festivals. Critically we did well. But as far as big time press, it was very hard. I don't think any film (at Cannes) did it this year. I don't think any film broke through in that way.

We realized that there isn't a strong market for black cinema in Europe. I think Spike Lee has a lot of trouble selling his films in Europe and we thought the kind of film we made would work, but it was a tough sell and Alliance (International Distribution) did a great job. They made some sales. But it's tough to sell black films in Europe and even if you have a star it's still tough. You get a business lesson when you go to Cannes.

GL: So now that we're back in Canada and given that experience for you and the rest of the team for Rude, are you currently developing strategies to sell the film to the popular-culture-film-going public?

CV: I think because *Rude* is not an American gangster film...I sort of coined the phrase "art/gangster film" - it's not a *Menace II Society*, it's not *Boyz N The Hood*, it's not *Do The Right Thing*. It's something else. Essentially it's an art film, I think.

Rude, I'm pretty sure, will be sold in the States. But again, they don't know what to do with a black film that has a native dancer in it, you know? I think they have to see how it plays to a North American audience and *Rude* hasn't played to a lot of audiences. It's played twice in Cannes and that's it. It hasn't played in North America yet. We've been very selective about the festivals that we've been in and I'm looking forward to the Toronto festival because I think it'll be a test to how North American audiences will respond to it.

GL: Any final words fellow to LIFTERS who are embarking on their first features?

CV: It's going to be hard. A lot of people will say no...some people will say yes. In any case, you're going to be poor. But in the end, passion will carry you through and if you're lucky you'll come out and you'll have a film. Listen, it's so hard to make a film - it's even hard to make a bad film. Anyone who makes a feature film or makes a film period, I think it's cause for celebration, because it's a hard thing to do.

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TORONTO INTERNATIONAL FILM FESTIVAL

Once again, several IFT filmmakers are about to be thrust into the incredibly hot spotlight of the Toronto International Film Festival. IFT members sold their organs, broke limbs, lived on macaroni and cheese to get these films made and their spectacular results will be screened before an audience from around the globe. Excitement, love, terror - these films run the gamut of human emotions. Before these filmmakers move to Hollywood, develop drug habits and take up a room at the Betty Ford Clinic, catch their films at any cost.

BOOK OF KNIVES by Kim Derko 27 minutes

Book of Knives is based on 7 psychiatric case histories dating from 1905 up to the present. These stories are linked through the interrogation of a modern day woman, Iris, who has murdered her plastic surgeon. *Book of Knives* is a short history of women, technology and madness this century, and calls into question both the ethics and methodologies of western scientific enquiry. The film features Tracy Wright, James Allodi, and Caroline Gillis.



Tracy Wright as Iris in *Book of Knives*.



Sandra Oh and Adam Beach in *Prey*.

PREY by Helen Lee 26 minutes

Dad's convenience store. Overnight break-in. Next morning, you catch a shoplifter - and fall in love. Trust and desire strike a balance when IL BAE's family routine collides with new-world romance. Starring Sandra Oh, Adam Beach, Il Sook Kim, Ik Kyun Shin, Mung Ling Tsui, and Fred S. Muir.

PLEASURE FILM (AHMED'S STORY) by Anne Marie Fleming 7 minutes

Anne Marie is currently impossible to reach (she is somewhere in Canada), but the film was a hit at the Images festival. Here is the extremely impersonal press release description: A modern morality play featuring a droll monologue by Valerie Buhagiar, intercut with the grooving chords of bass player Howard Sephyr.

HOUSE OF PAIN

by Mike Hoolboom 80 minutes

In four parts: 1. Precious 2. Scum 3. Kisses 4. Shiteater

"A hybrid of DeSade and Dali, *House of Pain* is a nightmare that takes place somewhere between sleep and death where the performers appear as mute hallucinations."

"*House of Pain* features a hallucinogenic blend of the domestic and perverse. Hoolboom's unerring cinematography fascinates and fetishizes, never straying far from the surface of his subjects, converting them into dark objects of magic and transformation."

"It is the practise of many movies to append to their descriptions pseudo-warnings about content - hoping to entice the viewer with promises of the forbidden. With *House of Pain* these warnings are paramount. It is, simply put, the most extreme and graphic movie ever shown in Perspectives Canada, and many viewers should be encouraged to stay away - the events depicted are relentlessly disturbing and explicit. They are also profound testaments of the body at its limits, filled with a harrowing dream vision whose fantastical vantages lend the body a rare grace. Leave the inner child at home."

Starring Kika Thorne, Charles Costello, Janieta Eyre, Paul Coulliard, Ed Johnson and Andrew Wilson.



Andrew Wilson In Shiteater - Part 4 of House of Pain.



Still from Pearl Mad.

PEARL MAD

by Alina Martiros 8 minutes

Fantasy is her only refuge as Mae spends the last day of her life at the Gothic Insemination Laboratory where she works and struggles with her role as a "passive collaborator". An exoticised portrait of a WASP hunted by Bees, Mae unfolds a personal mythology of sex and honey in *Pearl and Glitter*. Vowing never to return, Mae embarks on an absurd Suicide-Quest with the "good seeds" of man!

Wrik Mead is the only LIFT member with two films in the festival. Wrik is also harder to reach than Anne-Marie. I felt the magic of *Closet Case* at the Images festival and cannot wait to see *ab(NORMAL)* made with filmmaker Isabelle Auger. So here, once again is the press release info.

CLOSET CASE

by Wrik Mead 3 minutes

In this figure of speech made literal, a human figure tries to escape the confines of the closet.

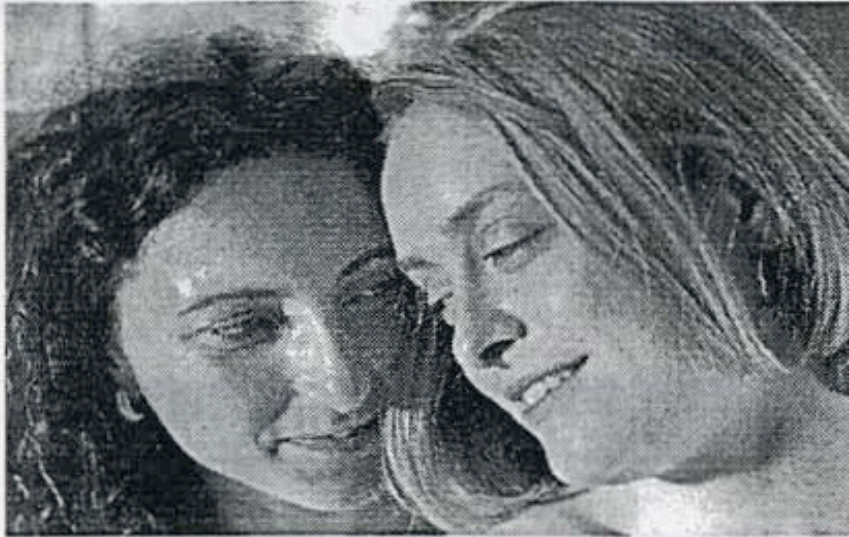
ab(NORMAL)

by Wrik Mead and Isabelle Auger 22 minutes

Through four pixilated sketches, the film traces the relationship spectrum from paranoid avoidance to smothering and overwhelming attention.

WHY I'LL NEVER TRUST YOU (IN 200 WORDS OR LESS)

by Cassandra Nicolau 10 minutes



Valerie Buhgagar and Stephanie Morgenstern in *Why I'll Never Trust You (In 200 Words or Less)*.

It is late afternoon on a hot summer's day, one of the hottest days of the year. We're in a spacious bedroom on the second floor of an old house, where two women are lying in bed, somewhat covered by a single satin sheet. CLAIRE is in her late 20's, with shoulder-length blonde hair. REBECCA is a long-haired brunette in her early 30's.

The story is a simple one - two women, in post-coital languor, lie lazily in bed - talking, touching, laughing. Rebecca attempts to use Claire's old dial phone to pick up her messages, and a playful argument segues into foreplay as they begin to make love. The afternoon progresses, and Rebecca makes a phone call - one which reveals that everything is not as it seems.

The film ends almost as it begins, with two women on a bed, lives and limbs entangled. The late afternoon light is fading, and the buzzing of power lines can be heard in the distance.

With: Valerie Buhgagar, Stephanie Morgenstern, Genieve Corey-Grier.

SKIN DEEP

by Midi Onodera 85 minutes

Midi's film was formerly known as *Sadness of the Moon* and has had extensive coverage in the LIFT newsletter. The film will also play in the Montreal Film Festival. Here's the description: Midi Onodera's first feature depicts a film director obsessed with her latest project: the pleasure-pain principle behind tattooing. In preparation for the shoot, Alex Koyama (Natsuko Ohama) places an ad in a tattoo magazine, and receives a letter describing the pleasures of the tattooer's needle. The author, Chris (Keram Malicki-Sanchez), is a young woman cross-dressing as a man, who becomes infatuated with Alex creating a situation that quickly spirals out of control.

SECRETS

by Mark Williams 13 minutes

When Anne arrives from the country to live with her aunt, she quickly finds a friend in the precocious Rose-Marie. Yet as their friendship unfolds, innocent secret-sharing hides a darker side of child's play. Soon Anne reveals more about herself than either girl can truly comprehend.

Secrets is the first in a trilogy of films chronicling the journey of two girls into womanhood. The film provides a glimpse at the uneasy marriage of innocence and cruelty that mark many childhood friendships. As Anne and Rose-Marie carry out the age-old ritual of "secret-sharing", they break taboos and infuse them with entirely new meanings.

Starring Cecilley Carroll and Jacelyn Holmes.



The lovely and talented Keram Malicki-Sanchez in *Skin Deep*. Photo by Candy Pauker.

RUDE

by Clement Virgo

The opening film in the Perspectives Canada programme. Check feature article on page 12 for further details.

FESPACO '95

"CINEMA AND HISTORY"

BY GLACE W. LAWRENCE

In the year that marked the centenary of cinema and the third decade of African cinema, the 14th Edition of FESPACO, the Festival of Pan-African Cinema and Television, got underway in Ouagadougou, Burkina Faso (West Africa) on February 25, 1995. Some 30,000 people assembled at the August 4 Stadium in Ouaga for the opening ceremony which was dedicated to South Africa's independence from an apartheid regime and honoured South African cinema. Winnie Mandela, South Africa's Vice Minister of Arts and Culture and some 75 filmmakers and performing artists from South Africa were also in attendance.

MOVING OUT OF THE VILLAGE

African filmmakers are expanding their storylines to include the experiences of Africans outside of the continent, mainly Europe. Idrissa Ouedraogo is one filmmaker who's out of the village on to the streets of Europe with **Le cri du coeur (Cry from the heart)**. It's the story of a young boy, Mactar, who's life is turned upside down when his father in Paris sends for him and his mother. He leaves the village reluctantly, breaking a strong emotional tie with his grandfather. Mactar's adjustment to life in Paris seems fine, until he keeps telling his parents and schoolmates that he sees a hyena roaming the streets. The film is very interesting, within the context of how Ouedraogo presents the parents as a couple that loves to make love. Gone is the fade to black before the love scene (it's very HOT) in this African feature, but I got the impression the audience didn't buy the romantic couple. Hopefully this film will make it to Toronto for the Toronto International Film Festival or another venue for audiences to judge for themselves. Josef Nzita Kumbela, the actor who played "Gito" in **Gito The Ungrateful** was in Ouaga promoting the short film he directed called **Perle noire**. Also set in Europe, the film is about Roland, an unemployed European who finds a way to make a living on the back of his fourth wife, an African named Blandine who he sends to work in a whorehouse. The film really works until the very end, but it's definitely a good first effort by Kumbela who's working on getting his first feature financed.

AFRICAN WOMEN CINEASTES

When I looked at films made by African woman directors, many were issue oriented dramas and documentaries. Topics included dealing with AIDS (**Femmes aux yeux ouverts (Women with open eyes)** by Anne Laure Folly), traditional religions versus Christianity (**The Battle of the Sacred Tree** by Kinyanjui Wanjiru) and female circumcision (**Messing Up God's Glory**, an experimental short film by M.G. Vianaa from Ghana and **Fire Eyes** by Somali filmmaker, Soraya Mire, who lives in the U.S.). The latter film will no doubt be compared with **Warrior Marks**, a film made by Alice Walker and Pratibha Parmar on the same subject.

Fire Eyes is unique because it tells a multi-faceted story of the practice of female circumcision from a continental African woman who has herself been circumcised.... "Never will I forget the sound as scissors separated the flesh between my legs from my body... I struggled to get away but couldn't - a doctor, a nurse and my mother held me down.... I was 13 when my mother told me we were going to buy 'a gift' and tricked me into undergoing my rite of passage".

There has been an uproar from some continental Africans living in the U.S. and Canada about the western approach taken by Walker and Parmar in **Warrior Marks**. Walker and Parmar's film has been criticized because it does not explore the history of the practice, but instead focuses attention on the women who actually conduct the excisions. At the end of **Fire Eyes** one of the first credits that roles says "ALICE WALKER.... Always my sister". I think this will help stem what could become a more heated battle pitting film against film and director against director.

SAYING IT LOUD - BLACK CANADIAN DIRECTORS AT FESPACO

I'm sure by now you must be wondering... well if there are so many films to see from the continent, what about Canada! Black Canadian filmmakers did very well thank you, in terms of audience response to the works as well as FESPACO awards. Stephen Williams' first feature **Soul Survivor** had one screening at the big air conditioned Cine Neerwaya. His short **A Variation in the Key 2 Life** also screened in the programme of shorts. From where I sat **Soul Survivor** held up incredibly well in Ouagadougou. The real test is when a film is screened outside the city or country of origin to different audiences.... yes **Soul Survivor** stood up very well. Vancouver based filmmaker Selina Williams' **Saar** and Toronto based first time filmmaker Colina Phillips' **Making Change** were listed in the festival catalogue, but could not be found anywhere in the schedule. Clement Virgo's **Save My Lost Nigga' Soul** hit the jackpot in Ouagadougou winning the Paul Robeson prize for best short film from the diaspora. "**Save**" also played really well in Oaga, with audience members gasping during the final scene when the dispute between two brothers comes to a fatal conclusion. Black Canadian directors made their mark in Ouaga this year, let's hope it's a trend that will continue and that will eventually feature longer pieces by Black women directors.

There were many awards handed out at the closing ceremony on March 4th in Ouagadougou. Malian filmmaker Cheick Oumar Sissoko cleaned up with the biggest prize, the "Etilon de Yennenga", for his epic period piece **Guimba (The Tyrant)** a film that's described as representing Africa; a film about power and monopolization. **Guimba** will be screened at the Toronto International Film Festival in its new permanent **Planet Africa** programme curated by Cameron Bailey.

The next FESPACO takes place February 22 - March 1, 1997. If you love African cinema, plan to make the trip.

Glance W Lawrence is an independent film/videomaker and programmer. She was working in West Africa, with the support of a Canada Council Short Term Project Grant in Criticism and Curation, researching the next film/video programme for CELAFI II. The multi-disciplinary conference/festival will hit Toronto in July 1997 and is presented by CAN:BAIA.



Still from *Perle noire*.



Still from *Fire Eyes*.

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Employment Opportunities

Newsletter Editor

LIFT is seeking an **Editor** for its bi-monthly Newsletter. The Editor is responsible for the overall vision and direction of the Newsletter. S/he ensures that the organizational and editorial duties are undertaken in a professional and timely manner.

Applicants must have experience on Apple systems; familiarity with Microsoft Works, Pagemaker, Quark Express, Photoshop, and Illustrator programs; have strong writing skills; editing experience; be knowledgeable about issues in the independent filmmaking and arts communities; and the ability to work cooperatively and efficiently in a high pressure, chaotic environment.

Applications for this position must be accompanied by a sample of the applicant's writing. Deadline for applications: Friday September 1, 1995. This is a contract position. (Salary is under review.) Full job description available from the LIFT office.

Production/Distribution Manager

In conjunction with the Newsletter Editor, develop overall design of the Newsletter. The Production/Distribution Manager is responsible for the design, layout, production, assembly and distribution of the bi-monthly Newsletter.

Applicants must have experience with Pagemaker, Quark Express, Illustrator, Photoshop, and Microsoft Word, preferably on a Macintosh computer.

Applications for this position must be accompanied by a sample of previous design work.

Deadline for applications: Friday September 1, 1995. This is a contract position. (Salary is under review.) Full job descriptions are available from the LIFT office.

LIFT seeks equitable representation from all races, regardless of gender, sexual orientation, or age, and strongly encourages applications from First Nations people and people of colour.

Elizabeth Teng

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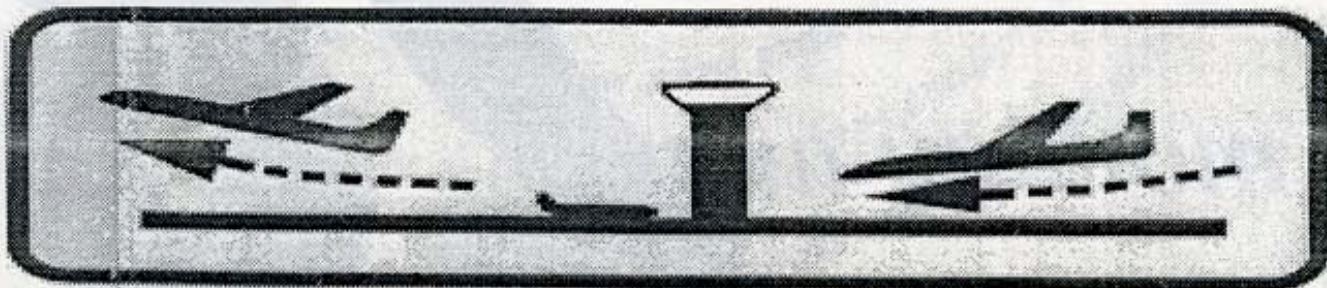
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Cinecycle > 129 Spadina Avenue

Lisa Hayes ∞ fun, fun, fun • 2 1/2 min. super 8
Jiin Him ∞ Lap Top Dancer • 8 min. 16mm B&W
Brenda Kovrig ∞ Girls on Film • 14 min. 16mm B&W
Wrik Mead ∞ Homebelly • 9 min. 16mm Colour
Jeff Winch ∞ Animal Tricks • 28 min. 16mm Colour

LIFT MONTHLY SCREENING

Free to LIFT members - All others by donation



monday august