

LIAISON

October/November, 1995
Volume 15, Issue 5

LIAISON OF INDEPENDENT FILMMAKERS
OF TORONTO

Notes From The Underfunded Making "The Eternal Husband"

- Film Festival
- Storyboard
- Deadlines
- Rumor Mill

plus: all the funding news that's fit
to print.

The AGM

will be on November 22, 7 - 10 p.m. at the New
Music Gallery,
179 Richmond St. West.

LIFT ANNUAL GENERAL MEETING

Wednesday, November 22, 1995, 7 - 10 p.m.

(Doors open 6:30 p.m., AGM begins at 7. p.m.)

The Music Gallery, 179 Richmond Street West, (West of University at Simcoe)

All LIFT members are encouraged to attend

AGENDA

1. General Reports
2. Auditor's Reports
3. Report from the Board
4. Appointment of Auditor for 1995
5. Staff/Committee reports
6. Equipment Coordinators
(Equipment and Workshop Committees)
7. Membership Coordinator (Programming Committee)
8. Resource Development Coordinator
(Special Events Committee)
9. Newsletter Editor and Production/Distribution Manager
10. Administrative Coordinator

11. Resolutions before the membership:

1. That the price of rental for the set of Zeiss prime lenses for the Arri SR camera be \$25 for Full members and \$50 for Associate members.

2. Given that the new editing facilities feature sound insulation, climate control, sound edit benches, telephones etc., it is recommended that the rental rates be \$1.50 an hour for Full members and \$3.00 an hour for Associate members, and that this increase take effect December 1, 1995.

3. Given that the construction of the second floor studio is

not yet complete, it is recommended that the mezzanine be temporarily made available for rental at the rates of \$3.00 an hour for Full members and \$6.00 an hour for Associate members.

4. Given that LIFT staff have been working at an equal hourly rate of pay for the last three years, it is recommended that factors such as seniority, experience and the level and type of responsibilities that each staff member is accountable for, determine the wages of each individual staff member, and further, that the remuneration will now be on a graduated system.

12. Nominations to the Board of Directors
13. Election to the Board
14. Other Business
15. Committee Sign Up
16. Adjournment

**As stated in the by-laws, only Associate and Full Members in good standing are eligible to vote and stand for election to the Board of Directors.

**Minutes from the 1994 AGM are available from the LIFT office after November 1, 1995.

**If you have any item for inclusion onto the Agenda, please contact Deborah at LIFT office by 5:00 p.m., November 17th, 1995.

LIFT

INSIDE

The Liaison of Independent Filmmakers
in Toronto
October/November, 1995
Volume 15, Issue 5

EDITOR
Barbara Mainguy

DESIGN/PRODUCTION
DISTRIBUTION MANAGER
Doc Flakc

WRITERS THIS ISSUE
Alina Martiros, Naomi McCormack,
Jason Romilly, Elizabeth Schroder

LIFT NEWSLETTER COMMITTEE
T.B.A.

LIFT STAFF

ADMINISTRATIVE
CO-ORDINATOR
Deborah McInnes

EQUIPMENT
CO-ORDINATOR
Greg Woodbury

RESOURCE DEVELOPMENT
CO-ORDINATOR
Denise Jones

MEMBERSHIP
CO-ORDINATOR
Sally Lee

LIFT BOARD OF DIRECTORS

CHAIR
Naomi McCormack

VICE
Richard Gaskin

SECRETARY
Hope Thompson

TREASURER
Ed Makuch

THE REST OF THE GANG
Darren Atkinson, Gordon Creelman,
Victor Crowl, Paul Hasick, Shay
Schwartzman

SPECIAL THANKS TO
Francie Duran, Jason Romilly,
Lisa Hayes, Deborah McInnes

FEATURES:

06 First Film Festival Fragments:
Alina Martiros raps

12 Chris Philpott's *The Eternal*
Husband wraps.

15 Party of Parties at the
Festival of Festivals
Jason Romilly stays up too late...

DEPARTMENTS:

4. Grant Deadlines
7. Calendar
8. Call for Submissions
9. Festival deadlines
10. LIFT News
17. Storyboard
21. Rumor Mill
23. Classifieds

On the Cover: Paul Babiak as
The Eternal Husband has a
really bad day...

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 and facilities. LIFT hosts a program of workshops and monthly screenings and it provides access to information regarding funding sources, festival and grant deadlines and other related matters. LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, the 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 Citizenship, Culture and Recreation. Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Group or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 37 Halifax Avenue, Suite 301, Toronto, Ontario M5K 1W5. Phone 598-6444; Fax 598-7017.

Funding & Grant Deadlines

ONTARIO ARTS COUNCIL

Artists' Film and Video (TBA)

First Projects:

Jan. 15, 1996

Contact the Film, Photography,
Video Office, Ontario Arts
Council: 151 Bloor St. W.,

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

***The Artist Film and Video
Grant Deadline of December 1st
has been suspended because of
cuts received in the middle of
this fiscal year. The next deadline
will be **April 1, 1996**. The First
Projects Grant for **January 15th**
remains in place.

CANADA COUNCIL

Film Production Grants:

Nov. 15

Short Term & Travel Grants: pos-
sibly May '96

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

FUND (Foundation to Underwrite New Drama for Television)

Script Development Programme
& Senior Projects Programme:

Nov.3, Jan.5

For further information and guide-
lines/application forms, call:
956-5431.

Editorial

Where do you think we're headed? What's supposed to happen, according to the Harris government, is a shift where industry picks up the slack for the foundering arts agencies. Banks, according to Culture Minister Mushinski, will be encouraged to give loans to artists - oh, sorry, that's 'cultural business people' to you and I. Those others, the ones who make art for reasons besides economic ones, are getting a bad rap from this government. Mike Harris is calling us names. We're deluded, unrealistic, self-indulgent. Remind yourself of that next time you're up all night fighting with the Oxberry, to produce 6 minutes of film that wins accolades from festivals and fellow artists, but the only thing it lines your pockets with is unpaid bills.

O.K. So we have to get with the programme? How about the programme gets with us? As a lobbyist friend of mine told me, the Arts need a spin doctor. How about more, or any, T.V. windows for experimental film? Larger sums paid for T.V. broadcast of shorts. Corporate investment in real training and film production, not just high-profile glamour events like Festivals and big-movie openings. Are we really looking at All-Day Celebrity News channels and direct-to-video kick boxing movies as the soul food on which we are to thrive in the future?

As departing Chair Naomi McCormack says, now is the time to make the government realize the value of the resources at its disposal. Be loud.

As long as we're feeling sad, we'll say a sad farewell to Franci Duran, lately interim co-editor of the LIFT Newsletter. Off to Vancouver (she says it's just a coincidence). She will be missed, but we look forward to her reports from across the mountains. This issue was largely the work of Franci and her fellow interim co-editor Jason Romilly, who won't be going anywhere, I'm glad to say.

**Liaison of Independent
 Filmmaker's of Toronto Proxy,
 Solicited by Management, for
 Annual Meeting of Membership, to
 be held on Monday, Wednesday,
 November 22, 1995, 7 - 10 p.m. at
 the New Music Gallery, 179
 Richmond St. West.**

The undersigned, being an Associate or Full member of the Liaison of Independent Filmmaker's of Toronto, here appoints Naomi McCormack, or failing her, Hope Thompson or instead of either of them, the person, if any, named below as a proxyholder, with power of substitution, to attend and vote for the undersigned at the annual meeting of members to be held Wednesday, November 22, 1995, and at any adjournment's, for the election of directors; for the appointment and remuneration of auditors; and on such other business as may properly come before the meeting; hereby revoking any proxy previously given.

Dated: the _____ day of _____, 1995

 Name of Associate or Full Member - Please Print

 Signature

If this proxy is not dated in the above space, it is deemed to be dated on the day which it is mailed. The member may appoint a proxyholder other than any person designated above (who need not be a member) to attend and act on his/her behalf at the meeting. If you wish some person to act for you other than the persons named in print in the above form, fill in the name of such person here:

 Name of Proxy Holder - Please Print



first film festival **Fragments**

Alina Martiros

Having had a child the previous year, I found myself dealing with the notion of 'population', when I first began developing Pearl Mad in 1991. The film is an experimental narrative about a WASP woman, (Mae) who works as a technician in an insemination lab, while she ponders her role as a 'passive collaborator' within the Patriarchy. She is agitated by haunting thoughts of bees in their matriarchal micro-societies, who replenish their source of honey by pollinating each blossom in the very act of gathering nectar and pollen.

When Mae's lack of political awareness and isolation lead to despair, she attempts to escape into a sexual fantasy involving a Bee-keeper. This is the extent of her political act. For Mae 'the personal' implodes 'the political'. She brings her fantasy to an end with a bogus ritual, at the end of which she jumps into the lake at night.

It took 3 years to bring Pearl Mad to its post production stage. A few weeks before the festival, the Perspectives Canada programmers for the Toronto International Film Festival had one viewing of the cutting copy on a flatbed, with a crooked prism and temp music, while I waited outside the room at Deluxe. As a result the letter of acceptance came as a pleasant surprise.

It was a big thrill having my first film programmed in the Festival. As a member of the audience in previous years I did not have the same angle on the festival as I was granted now. The marathon film orgy of yester years revealed itself as an elaborately hierarchical venue for peddling films. A quintessential search for the lucrative and a tireless hunt for new blood to carry the torch, or wield it in a more alluring handle. The agenda is that of the market place or trade show: exposure and profit go hand in hand.

As peddlers of our materialized concepts long and short, every artist behaves as a morbid Stage Mother, whose sole motive is to rigorously 'market' the offspring, thus insuring more shows. As independent artists who



have produced the work as well as directed it, we receive a guest pass instead of an industry pass which allows deeper penetration into the Festival.

Every hierarchy shares the same seductive option; to be on top. Many of the short films disappear like tadpoles in an ocean rush. Short films are often introduced as young films which are short, like seedlings, a result of their youth, rather than their poetic nature.

Tips for next years' first timers;

-If entering a Short piece be prepared for the new and unexpected contextualization of your work once it is programmed alongside several other films.

-Get your Festival Pass as soon as they become available because the number on the back of the pass is that of your Mail Box; an important source of information and contacts. A three digit number might land you in a cardboard box, out of sight and out of reach.

-Be mature, dependable, innovative but predictable, aggressive in an inoffensive way, suave, sexy but not threatening, original in a preordained fashion.

-It is no longer a secret: You are who you know. The saying has long lost its cynical tinge and now shines forth as a motto everywhere you turn. I am sure there is a very human side to this festival with countless touching moments, sweeping acts of chivalry etc., but that is for the most part reserved for the selected few, as well as the ones with the 'nack' - you know who you are.

-What you cannot make happen won't happen for you.

-There are various benefits in partaking in as many festivals as one can afford. As a crossover artist, I was very much looking forward to some feedback from a real audience. Hopefully, at other venues geared primarily towards short films, there might be more even attention paid to all the works, be it space in the catalog or publicity.

I am presently working on my next film which is going to be 16mm, in color and 20-30 minutes long, as well as lining up two projects, one is a collaborative piece and the other an installation. I am very interested in working in Art Direction on projects which move me in some way. So look me up in the LIFT directory.

Alina Martiros was born in 1960 in Iran of Armenian descent. She studied Visual Arts and Design in England and Canada. Pearl Mad is her first film.

Calendar

November 3: Su Rynard's *Big Deal, So What* will screen at 3:00 p.m. on CBC's Canadian Reflections.

November 9: T.V. Screening: Keith Lock's *Small Pleasures* will screen on CBC's Cinema Canada series. 11:30 p.m.

December 13th: OPEN HOUSE/CHRISTMAS PARTY
Time T.B.A. Volunteers will be needed. Contact the LIFT office, 588-6444.

The AGM will be on November 22, 7 - 10 p.m. at the New Music Gallery, 179 Richmond Street West.

LOOPHOLE II

The long-awaited sequel to LIFT's highly successful 1991 exhibition: LOOPHOLE, when several film loops were projected on different surfaces in the LIFT office. LIFT will be mounting LOOPHOLE II at our open house/Christmas party, December 13th. If you want to project a film loop please contact Greg at LIFT. All loops will be accepted provided that we have enough projectors.... (So if you have a spare projector for the evening, we'd welcome that too...)

Message from the Chair:

WHO'S COUNTING? FILM, LIES, AND PROVINCIAL ECONOMICS

Kudos to Terre Nash and the NFB for the excellent documentary on Kiwi economist and writer Marilyn Waring *Who's Counting? Marilyn Waring on Sex, Lies and Global Economics*. A timely and cogent film (available through the NFB), Ms Waring's thesis, (that half the world's work is never counted, because it's done by women and unpaid) has special relevance for us cultural workers in Ontario. The global economic agenda that counts war as the most productive enterprise on earth, is the present economic Bible for our new provincial leaders. Unfortunately, tanks and rocket launchers are easy to quantify (and subsidize with our tax dollars — believe it), culture is a bit more tricky. But if we don't start counting ourselves, we're history. And once you get into it, it's easy. Consider this:

Whenever we receive any kind of government funding through any cultural agency, we are participating in the most successful workfare program ever developed. Relatively small amounts of money are passed through our creative fingers, and voila, the miracle of the loaves and fishes! Not only do we contribute to the consuming abilities of multitudes of fellow cultural workers (yes, those guys & gals on your crew do buy food, clothing and shelter) we also create those films, those glowing cultural artifacts that win prizes all over the world and bring unwarranted praise to the same guys who are so busy stabbing us in the back.

Next time you finish one of those incredibly cost-efficient job creators, let Queen's Park know about it — put in your credits how many Canadians were fed and clothed by your production, how many mortgage payments made, cars repaired, camcorders purchased, etc. Put it in a one sheet and sent it to Ernie Eaves and Marilyn Mushinsky at Queen's Park and cc it to each and every cultural agency, whether you got their support or not. And don't forget LIFT — WE COUNT!

Cheers and farewell —

Your Outgoing Chair
Naomi McCormack



**(Un)Culture
Minister
Mushinski - Why
is she smiling?
Uh oh...**

Call For Submissions

New Frontiers Film Festival is presenting independent films Nov. 8-12, 1995 in Ottawa. 16mm or 35mm films under 45 min. Deadline **TBA**. Call Scott Galley c/o Independent Filmmakers Co-op of Ottawa @ 613-589-1789 for more details.

Pleasure Dome, New Toronto Works Annual Show (Deadline **Nov. 1, 1995**; Screening Dec. 1, 1995) Showcase of recent Toronto Short Films & Videos of any format. Looking for experimental work, including unconventional narrative & documentary, formal & structural experimental lyrical films. Drop material off at CFMDC Drop Box, 67A Portland St., Toronto ON M5J 2M9 or contact Tom Taylor (416) 966-8732

Media City II: Windsor's Film and Video Collective (The House of Toast) & Artcite Inc. is now accepting submissions of independently produced films (Super 8 & 16mm) and videos (VHS, S-VHS, 3/4") for second annual Film & Video Festival. Preview copies must be sent on VHS. Please enclose an artist statement with your submission, as well as a SASE. Please do not send any originals. Deadline: **Nov. 1, 1995**. Send to Media City II, c/o Artcite Inc./ House of Toast, 109 University W., Windsor, ON N9A 5P4

Banff Centre for the Arts (Media and Visual Arts) seeks proposals for television and new media co-productions. Participants engage in collaborative projects that explore and develop the creative possibilities of video and related media. Performing arts projects, short television operas, music for television, and dance for the screen, CD-ROMs, virtual reality projects are welcome. Deadline: **on-going**. For brochures and information contact: The Banff Centre for the Arts/ Office of the Registrar/ Box 1020, Station 28, 107 Tunnel Mountain

Drive, Banff, Alberta TOL OCO Tel: (403)762-6180 Fax: (403) 762-6345

Shameless Shorts, produced by the **Women's Television Network**, is an alternative half-hour program dedicated to independent short films from Canada and around the world. They are looking for any comedy, drama, animation, documentary or experimental work under 15 minutes made by women. Send a VHS copy of the work, along with any appropriate publicity material to Laura Michalchyshyn, Producer, SHAMELESS SHORTS, WTN, P.O. Box 158, Sta. L, Winnipeg, Manitoba, R3H 0Z5. Ph. (204)783-5116, fax (204)774-3227, e-mail lmicchalchyshyn@wtm.ca.

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

Appropriation & New Meaning: Found Footage Filmmaking & Scratch Video (Deadline **Jan. 15, 1996**) are seeking experimental, narrative, animation, documentary, music videos, etc. in 35mm, 16mm, super 8, 1/2" or 3/4" video formats which deconstruct/reconstruct contemporary North American culture using found footage or hijacked video imagery. Works which satirize, plagiarize and hypnotize will be considered! Call Available Light Film/Media Collective @ 613-230-3892.

Erotic Films/Videos by Women (Deadline **Nov. 15, 1995**) Available Light Film/Media Collective are seeking experimental narrative, animation, documentary, music videos and performance pieces by women in 25mm, 16mm, super 8, 1/2", 3/4". Historically women's sexuality has been interpreted by men for a male audience. Since the Second Wave of feminism in the seventies, women artists have been examining their sexuality, sensuality and erotic selves in film and videos. This program

will explore current investigations by a diverse community of Canadian women media artists. Call 613-230-3892 for more details.

Hot Docs! Documentary Film Festival (Deadline **December 29, 1995**) Hot Docs! accepts documentaries of any length, made for television or for theatrical release, completed between Jan. 1 and Dec. 31, 1995. Entry fee for up to 30 minutes is \$50; 31+ is \$100. Call for information on categories and how to enter. Call 416-975-3977 or fax 416-968-9092 for more details.

DESH PARDESH Festival celebrates the culture of South Asia and the South Asian diaspora. Submissions of Film (any format), video (any format), Theatre writing or performance, and Dance are welcome from now until **February '96**. (Exact date T.B.A.) Contact Desh Pardesh at 416-504-9932 for more details.

INSIDE STORIES III, the Canadian Drama Anthology Series produced by JENFILMS INC. in association with Vision TV is looking for 13, 30 minute tele-scripts or their third season. All scripts should be written from the writer's own cultural viewpoint or personal experience, dealing with human situations with universal themes. Please submit: 2 paragraph story synopsis; 2-3 page story idea; character sketches; your resume and a writing sample. The structure is a 1/2 hour, (23 minutes with 2 commercial breaks). Submit proposals with a S.A.S.E. to INSIDE STORIES III, 401 Richmond St. W., Suite 450, Toronto, Ontario M5B 3A8. DEADLINE: **THURSDAY, NOVEMBER 30, 1995**.

Racial Equity Fund (REF)
Applications available now. Call (416) 596-6749 for applications and information. **Deadline Dec. 15** (5:00pm) for 1995/96

Banff Centre for the Arts (Media and Visual Arts) Television and New Media Co-Productions
June 5, 1995 to March 15, 1996
For brochures and information contact: The Banff Centre for the Arts/ Office of the Registrar, Box 1020; Station 28; 107 Tunnel Mountain Drive, Banff, Alberta TOL OCO Tel: (403) 762-6180; Fax: (403) 762-6345
Deadline: **On-going**.

NEW STUDIO AVAILABLE

Located at Dundas & Logan, 35 X 24ft space, 14 ft ceiling, grid, cyc walls, 200 amps, drive-in door, make-up/change rooms, kitchen, w/r, lounge, office, well-equipped properties department, \$150 per day.

Call Rob 416-518-8011/fax 466-7175

or:

<http://ism.idirect.co/index/shuttle.html>

Q&A

Do you have techno-questions you're burning to ask? Here's your chance! We'll seek expert advice on issues raised and publish it in the next Newsletter.

OPINIONS

If you have an opinion you'd like to express, or something you think we should know, or have something you need to rant about, write in and we'll publish it (space permitting) on our Opinions page.

UPCOMING FESTIVAL

CUFS Festival International
du Film Scientifique
(Brussels, Belgium,
TBA, early 1997)
Nov. 1, 1995

Media City **Nov. 1, 1995**
(Windsor, Ontario,
November 17-18, 1995)

Rotterdam Film Festival
(Rotterdam, Netherlands, Jan. 24
-Feb. 4, 1996)
Nov. 1, 1995

9th International Audiovisual
Programmes Festival
(Paris, France, TBA)
Nov. 11, 1995

Santa Barbara International Film
Festival. **Dec. 1, 1995**
(Santa Barbara, CA,
March 8 - 17, 1996)

San Francisco International Film
Festival/Golden Gate Awards
Dec. 8, 1995 (San Francisco,
CA, April 18 - May 5, 1996)

Films de Femmes de Creteil et
du Val de Marne
Dec. 15, 1995 (Creteil,
France, Mar. 31 - April 9, 1996)
Bettina Russell Film Festival
Jan. 15, 1996 (Waterloo,
Ontario, Oct. 3 - 6, 1996)

Oberhausen International Short
Film Festival **Feb. 15, 1996**
(Oberhausen, Germany, Apr. 26
- May 1, 1996)

Brussels Festival International du
Film **Oct. 27, 1995** Brussels,
Belgium, **January 17 - 27,
1996**

Clermont-Ferrand Short Film
Festival **Oct. 27, 1995**
Clermont-Ferrand, France,
Feb. 2-10, 1996

New Delhi International Film
Festival **Nov. 20, 1995**
New Delhi, India,

Montreal International Short
Film Festival **Dec. 1, 1995**
Fest. Int'l. de Court Metrage de
Montreal, Montreal, Canada,
March 25 - 31, 1996

Toronto Jewish Film Festival
Jan. 5, 1996
Toronto, Canada, **May 2-9,
1996**

Zagreb Animated Film Festival
Feb. 1, 1996
Zagreb, Croatia, **T.B.A., 1996**

NEW MEMBERS

August 5 - October 4, 1995

Jenny Armour
Laura Bil
Carla Cameron
Milagros Currutero
Nina Cipriano
Robb Clough
Vince Colyer
Chris Darroch
Eile Downs
Glen Ellegood
Baron Evans
Shannon Farr
R. David Foster
Tom Fotheringham
Falvo Gianluca
Garnet Giesbrecht
Thea Gill
Chad W. Glastonbury
Ester Gomez
Terrence Gorender
Nancy Grieveson
Christopher Grismer
Marina Gutierrez
David Hackl
M. Dean Hargrave-Pawson
Erik Harju
Wendy Hopkins
Michael Hutton
Pete Janes
Cathy Katrib
Ali Kazimi
Jane E.H. Kim
Terrence Kramer
Bob Land Paladín
Melinda Little
Donald MacDonald
Vilip Mak
Christine Maloney
Jorge Manzano
Lindsay Marrin
Jason McBride
Brian McCaffrey
Alexander McCarthy
Patrick Moore
David Nancoff
Tony Nichols
Anthony Oliver
Graeme Oxendale
Kathleen Pattinson
Marguerite Pigott
Sharon Popovich
David Rocco
André Schroer
Mark Steinberg
Laura Taler
Kirsta Teague
Nena Toth
Kathryn Walter
Horace West
Randy White
Laurie Wiklund
Elizabeth Yake

LIFTNews

The Racial Equity Fund has moved its offices to 150 John Street, Suite 206 Toronto, M5V 3C3 (in the NFB building). This new uptown location means they won't be as much a part of LIFT as before. We wish them well, especially new staff members Administrative Co-ordinator Randa Fares and Programme Co-ordinator Gillian Williams. For information on programmes etc., call 596-6749.

There will be a meeting for anyone interested in working on the newsletter or being on the newsletter committee, at the LIFT office, 37 Hanna, November 6th, 7 p.m. We offer fun, camaraderie, a chance to see your name in lights and, oh yes, volunteer hours...

Funding Information

More budget cuts - to two mainstay venues for Canadian independent production: CBC/Canadian Reflections' budget has been cut in half - allowing them to buy only 17 programmes this year (instead of 34). Cinema Canada's budget hasn't been confirmed, but a general statement has been issued that they will be buying "a lot less".

To make your views known about these cuts, write to Phyllis Platt, Executive Director, Arts and Entertainment Programming, CBC, Box 5, Station A, M5W 1E6.

You might want to send a copy to Perrin Beatty, President, CBC and Guylaine Saucier, Chairperson, also at the above address.

Mayor Barbara Hall wants you to know that she is working on behalf of tenant's rights. A working committee made up of artists, Artscape and City staff has recommended that the City support tenants' efforts to legitimize their residential tenancies and assist them in legalizing their buildings. It commits the City to the creation of 30 to 50 legal live-work units a year, and it recommends a \$30,000 grant to a coalition of interested tenants and artists groups to assist tenants living in industrially-zoned buildings on legal, zoning and building code matters. The report was unanimously adopted by council in June. For more information call Kate Lazier at 392-7001.

The Canada Council's Board of Directors met October 24th to discuss the implementation of new programmes. We have heard that they are considering raising the upper limits of most film, video and new media and audio production grants. Look for more details in the December newsletter, but for now we can tell you that the Media Arts Section is trying to have their "Emerging Media Artists Program" (replacing 'Explorations') ready as soon as possible. No firm deadline yet, though. The only deadline we could confirm is a production deadline of November 15th, 1995. Another rumour is that due to staff cutbacks, the number of competitions per year in each category may decrease. For any other information, call the Council and speak with Martine Sauvageau, Media Arts Section, 1 800 263 5588, extension 4250.

The Ontario Arts Council is feeling the pinch with a confirmed 10% to come off the budget for the rest of this fiscal year, which means 4.2 million from their current budget of 42.6 million. In an initial round of cuts announced this week, the Opera, Ballet and Toronto Symphony have each been cut by 25%. Specific other cuts have yet to be announced, but they have been asked by the Ministry to look at the impact a further 15% reduction would have on the Council, and their review is in progress. Meanwhile, they are processing July grants to individuals, and organizations that received partial funding will receive the remainder of their grants. September grants will be processed on schedule. In the immediate future, while the OAC sorts out their strategy for implementing the 10% reduction, the OAC spokesperson said she 'can't say positively that there will be no cuts to programs'. This means that any deadlines between now and March, may be affected. The Film, Photography and Video office has said, however, that the January 15th First Project Grant is locked in. Phone 969-7428 for more details on Film, Photography and Video deadlines.

11TH HOUR Depositions: The Metro Council Financial Committee Hearings:

Joining the long list of community interest groups the Toronto Arts community presented compelling arguments to try to convince Metro to minimize funding cuts to Arts organizations. Depositions were received by the council on Thursday night and from 9:30 a.m. to sundown on

Friday, at 5 minute intervals. Among the speakers, the National Ballet on behalf of the Big Three (the Ballet, Canadian Opera Company and Toronto Symphony), Thompson Highway, the Toronto Musicians Union and most importantly for LIFT members, the Toronto Arts Council. Rita Davies, Executive Director of the Council pointed out that Toronto is considered in the top 5 'most culturally livable cities in North America', a status that lures business investment and relocating American companies. She noted that Metro spends a mere .19% of their budget on the Arts, and is getting a great return on their dollar: Revenue generated from non-profit cultural events was \$200m last year. She praised the arts infrastructure already in place, and warned Metro of the disadvantages of dismantling it, with no regard for the future of Metro's diverse cultural community. Davies reported statistics from an Environics poll that 79% of Ontarians say the Arts are important and 87% believe that if arts funding decreased it constitutes a loss of value to the community. An Angus Reid poll conducted by the Toronto Sun found that 64% of Ontarians think funding arts is good use of their tax \$\$\$\$. Could any of these people be ones who voted for Mike Harris?

Upcoming Community Events

DESH PARDESH's Ethnic City, an artistic showcase of real Toronto, takes place November 2 - 4. The programme features Not the Pepsi* Generation, a cabaret of writers/performers looking at the reality of being young, of colour and on the margins of society. The festival also features Taiko drummers, table players and tantalizing tunes as women of colour musicians jam during Breaking the Silence: Sisters Making Noise, a co-benefit for the feminist theatre troupe, Company of Sirens. Events take place at the Theatre Centre West, 1032 Queen Street West. All events \$7.00. For more information, call Desh Pardesh at 504-9932.

Going and Coming: **Sue Cormack** has resigned from LIFT to pursue a career as a freelance AVID editor. Currently she's editing a series of V-Clips. Good Luck! Come back for the parties!

Welcome back to **Sally Lee** from her leave of absence as Membership Co-ordinator. Interim Co-ordinator Lisa Hayes will continue working with LIFT until the end of '95, in the equipment area.

Larry's 8¢

DAILIES TRANSFERS

SOUND TECHNIQUES LTD.

181 CARLAW AVENUE, SUITE 206, TORONTO

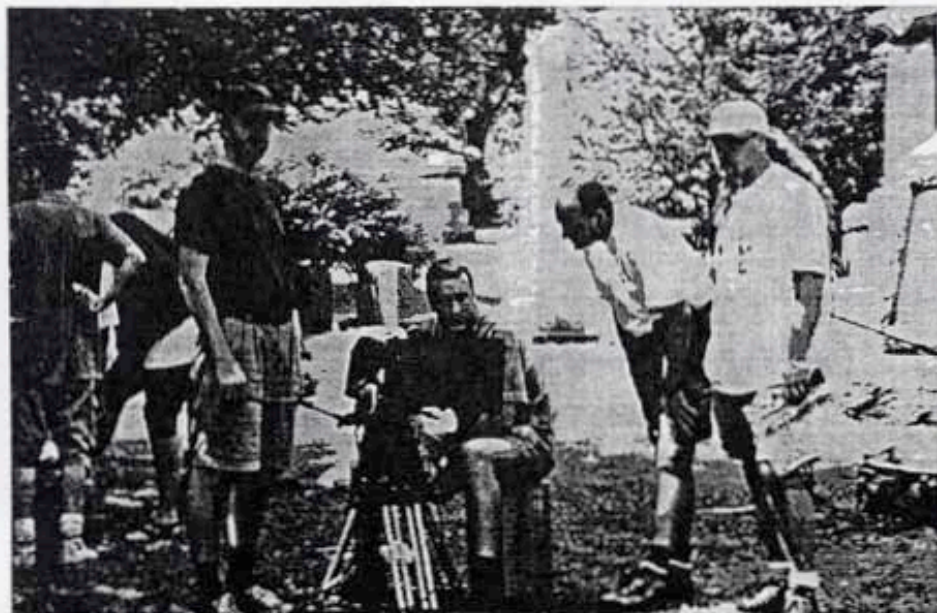
(416) 778-4973

Internet: larry_johnson@encyclomedia.com

Notes from
the Underfunded:

Making “The Eternal Husband”

Elizabeth Schroder



THAT DIRECTOR SHOT - CHRIS PHILPOTT DIRECTS WHILE PRODUCER D.O.P. MARK CASWELL LISTENS CAREFULLY.

Elizabeth Schroder spoke to writer/director/producer, Chris Philpott about his first feature film, *The Eternal Husband*, along with producer, Stacey Donen. Producer and DOP, Mark Caswell was unable to attend.

The *Eternal Husband* is based on a short novel by Dostoyevsky but is placed in a contemporary setting.

ES: Can you give us a basic outline of the story?

CP: ...Well this is the part I'm not very good at (laughing). It's about these two guys Alex and Peter. Years before they were friends and Alex had an affair with Peter's wife. In the present, Peter shows up on Alex's doorstep, drunk, an emotional wreck because his wife

has just died. Peter hangs around and Alex doesn't know if Peter ever knew about the affair. And it's kinda nasty Dostoyevsky stuff.

ES: This is a pretty obscure Dostoyevsky novel. Is it any thing like The Brothers Karamazov, a rivalry between two brothers? They're not brothers in The Eternal Husband, but the idea that two men are somehow psychologically brothers, who are having a rivalry?

CP: Yeah, in a sense, it's two men fighting over a woman at it's core, except the woman's dead before the story begins....and there's lots of brooding and angst.

ES: Since it's based on a Dostoyevsky novel, does the film get into any political or moral dilemmas, aside from the affair Alex had with Peter's wife?

CP: Yes. Hopefully not too overtly, there's not any political manifestos but implicit political content in the situation of the characters. One of the things about Dostoyevsky work was on one level it was a satire of the land owning classes, the leisure class that basically doesn't exist now. So it was meaningless to adapt those aspects of the story.

ES: Is there something that replaced that idea of class?

CP: Yes. One of the ideas that the story hinges on is the fact that these are two guy with too much time on their hands. (laughing)

ES: Something you can relate to?

CP: Oh yeah!... but in this story Peter is a workaholic who suddenly stops when his wife dies, and Alex is unemployed.

ES: Who are the actors?

CP: Alex is played by Richard Hughes and Peter is played by Paul Babiak.

ES: Why did you pick this particular story?

SD: Chris is working on adapting all of the masters (laughter)

CP: We've ticked off Shakespeare and Dostoyevsky.

SD: Proust is next, as a kick boxing film. (laughter).

CP: I've written a lot of scripts. I guess about a dozen now and every once in a while, I like to do an adaptation. I wanted to do something that if it wasn't quite two guys in a room talking, at least had modest production demands so I could make it for very little money. I was terrified of coming up with a story myself that would be exciting yet contained. And so I started searching literature and I read a lot. I just happened across this story and fell in love with it.

ES: Why, aside from financial reasons, did you decide to make the story contemporary. Did you ever think about putting it in the time period it was written?

CP: No. Neither of us are into period films.

SD: No we don't like costumes. No, we're both into films that we can make and because of that we'd never think of doing something in a different time with costumes... or with people who own cars.

DP: It was the contemporary aspects of the story that attracted me to it.

ES: Did you in some way deconstruct The Eternal Husband?

CP: I start from the idea that nothing I can do to the text can really harm it in anyway. It exists in its own perfection and so I could do anything to it. I wasn't trying to have some notion of fidelity to the letter of the text, you know, a DDC kind of propriety which I find kind of boring. I just wanted to really re-think it as a film and make it have some expression of relevance to me and hopefully to audiences today.

ES: Did you have to get copyright clearance?

CP: No it's public domain.

ES: I wanted to ask you both about your background and how you got into film making?

SD: Well from a young age I was always into film. I had relatives in the exhibition business. They're exhibitionists! I went to York for film and dropped out. I produced one of Chris's earlier short films, Silent DNA, as well as two features. I was at the Film Centre last year as a resident producer.

CP: Is it my turn now... are you done?

SD: Yes, but I'd rather just watch films.

CP: Ya but they don't make them like we like them, so we have to make them ourselves. (laughing)

I went to university to study biology and didn't like it. I switched to business and didn't like that. I was doing radio plays at the radio station at Western and then I just shifted and decided to go into film making. That was around 1982. I've made four or five short films that I transferred to video. The only two that have prints are Scenes from MacBeth and Silent DNA. I never studied film making per se.

ES: When did you start writing The Eternal Husband?

SD: Well I know I first saw it, Novemberish of '93.

CP: I think I wrote it that summer.

SD: I guess you applied that fall to the Ontario Arts Council and we found out the beginning of '94.

CP: That's right that was the night of the premier screening of Silent DNA.

ES: How much did you get from the OAC?

SD: \$40,000

ES: What other monies did you receive?

SD: We had some private money. In terms of cash, what we had to shoot was \$47,000.

CP: Then there was PAFPS (through the NFB)

SD: We had people who volunteered their time, and everyone was paid with deferments also. The keys were paid some money but everyone who worked on the film deferred something.

ES: Did you get any substantial freebies?

SD: We got some good deals and we're editing right now at the Canadian Film Center, so I guess that's a freebie. Some locations (were free). We did have a lot of help and support of a lot of people and definitely couldn't have made the film without those contributions.

ES: A lot of people find it very difficult to move from making short films to features. Chris, did you find it a big step artistically?

SD: He didn't even notice. I'll answer for him.

CP: Well I think my last short was a big short (Silent DNA). It had special effects, we had to build a laboratory. This was a small feature so it wasn't as big of a jump as you might think.

SD: It was pretty well a continuation for Chris because we had a lot of the same people from Silent DNA. Mark Caswell shot it. We had the same make-up/hair person and myself and the same assistant camera, so there was a lot of the same people. We actually had more money to shoot Silent DNA then we had to shoot this (The Eternal Husband). We shot (the Eternal Husband) in 18 days as opposed to Silent DNA which was maybe 9 or ten.

CP: I think it was 8.

SD: 9 or 10 (laughter). I personally didn't find much of difference producing Silent DNA to this, it just seemed another step. It didn't seem like this was any more impossible to get done then that was. This was actually in some ways simpler to do.

ES: What's the most important element to produce a feature?

SD: I think what you need is a group of peo-

ple who are committed to a project. Once you get that, I don't think money should be much of a problem. Once you have the creative elements in place, you just have to go out and shoot it.

You know it's not necessarily a bigger or better step either. There's nothing wrong with short films.

One of the differences of shooting a short film (as opposed to a feature) is that if you're only shooting four days, you can push people a lot harder. When you're shooting for 18 days, you've really got to give some thought about who you're working with. You can't really kill them by shooting 20 hours a day, when you might be able to do that on a four or five day shoot.

For a feature, with this amount of money, you sometimes have to sacrifice what you want. You'll have to give in every once in a while. I'm sure occasionally Chris had to give in, in terms of shots he wanted to get, and how many times he wanted to take takes, and how long he wanted to stay on locations. Those sacrifices have to be made, mostly because of money and you have to be able to give into that, so you can actually complete it as a whole.

CP: The production went very smoothly. We only went overtime one day. It was all shot on

locations. (The Eternal Husband) was well planned in advance, everyone worked very well together and it was a very professional crew. Everything was just done very nicely.

We had quite a low shooting ratio, about five to one. I decided to use almost no coverage. I tried to make the frame interesting without getting so complex that you're worried that you could screw up the camera department during a shot. Try to find a balance between making it interesting enough and simple enough that you can get the shots. Sometimes our takes were five minutes long and pretty intense scenes.

The most intensive part of the pre-production was probably looking for the actors. We spent an awful long time looking for actors. It's a really demanding script.

SD: It was something that the three of us (along with Mark Caswell) always agreed on, that the acting would either make or break the film.

ES: Did you have a lot of rehearsals?

CP: I didn't think it was a lot but I think for Canada that it was a lot. It was three weeks, at least. It was pretty intensive. We really worked the script and we did some improvisations. I re-wrote some scenes to get the characters to fit the actors.

ES: Where's the production at now. Are you still in post production?

CP: Ya.

SD: We finished a rough cut /fine cut. (Chris laughs) Somewhere in between.

CP: The print is currently in Ottawa at the Canada Council (for a completion grant application).

ES: When will the film be released?

SD: Sometime this winter, I guess.

ES: Are you going to hold it for the Toronto Film Festival, or what would be your dream screening?

SD: We'll show it anywhere people will watch it. We'll send it to all the festivals. We're not going to wait for Toronto but if they liked it we wouldn't mind having it screened there.

CP: (laughing) We will honour them with our presence.

ES: Any advice to other film makers who are hoping to make a first feature?

CP: I would say rehearse with your actors a lot, that's totally invaluable. Take the time to find good actors.



Richard Hughes as "Alex Driscoll" tries to choke the life out of Paul Babiak as "Peter Peterson".

SD: Well, I'd have to say, you really have to be ready to do a lot of the work on your own. In this case one of the strengths was, three people as producers. That's three people who really cared about the project and three people who would deal with a bulk of the work as opposed to one person having to have everything on their shoulders. I think sometimes with low budget film makers, they need more support. They need all that help from the rest of the community. If that's having ten other producers or not but you need people who are really going to be there and do the work so that everyone can do what they do best.

ES: Do you have any other advice?

SD: Always dress warmly when it's cold out.

CP: Be respectful to your elders.

SD: Never run out of film, that's bad!

Elizabeth Schroder is an independent filmmaker and a member of LIFT

The Party of Parties

Cheap drinks, funky music, LIFT members' films



CURTAINS DIRECTOR STEPHANIE MORGENSTERN APPROVES WARDROBE

by Jason Romilly

What more could you want from a party? LIFT held its annual Party of Parties at Symptom Hall and it was an event to be remembered. Two floors of non-stop action, one floor playing foot stomping dance music and the other playing a marathon of LIFT members' films. I started the evening running up and down the stairs but eventually stayed on the dancefloor, dancing with the two queens of disco, Kika Thorne and Liz Czach. The party drew even more stars than some of the festival parties including Alex Raffe, Maury Chaykin, Clement Virgo, Sky Gilbert and of course the ever popular LIFT staff and members of the board. Once again, Denise Jones showed us that she knows how to throw a party. Thanks to all the volunteers who made the party possible and all the people who came out to support LIFT. See the pictures for all the fun that you missed if you did not attend.

CURTAINS

Let me offer my sincere apologies to Stephanie Morgenstern. I missed her short film *Curtains* in the rundown of LIFT member's films in the Festival. The film is a Quebec/Ontario co-production but was listed by the festival programmers as solely a Quebec production (are there separatists working at the festival?). *Curtains* is clearly an example of how well Quebec and Ontario can work together. Co-directed with Stephanie's brother Michael,

the film chronicles the life of a stage actor (brilliantly played by Stephanie herself) well into a long run of a play. Jumping back and forth in time, the film shows the exuberance and excitement of the first performance to the depression into the run after a failed relationship with one of the lead actors. Shot in anamorphic 16mm by Michael Morgenstern for that wide screen look, the film is gorgeous to look at with incredible attention to detail and colour in the art direction. Best of all, the story provides a dramatic arc which is satisfying and complete which I find rare in many short films. I can hardly wait until the two move into feature film-

NAOMI MCCORMACK KIDS EDIE STEINER



making.

THE FESTIVAL PARTIES

Due to my incredibly busy schedule, I was only able to attend three parties this year (get out the violins). The first was the fabulous *RUDE* party at Il Fornello's on King Street. Food overflowed from the tables as the Who's Who of the Toronto scene mingled with liquor pumping through their veins. Two big-screen t.v.'s pumped out CityTV's Festival Schmooze which turned out to just be one giant love-in for *RUDE* (as much as I like *RUDE*, there are other Canadian films). Soon the cast and crew arrived and all hell broke loose. Maurice Dean Wint, Melanie Nichols King, Sharon Lewis: they all were there, adding an unparalleled sense of glamour to the proceedings. Clement looked calm which was surprising after attending the North American premiere of his film, the Festival Schmooze, and then his own party. A DJ spun the tunes and people danced into the

wee hours of the morning. What LIFT members made an appearance? They were far too numerous to mention.

As much as I enjoyed the *RUDE* party, the *SKIN DEEP* party was more my scene. The party was held at Skorpio in Yorkville and was two full levels of fun. Music blasted from speakers at top volume as pumped go-go boys gyrated on platforms with occasional performances from delightful drag queens. Midi Onodera sported incredibly fashionable green hair. After several hours of pushing through the crowd and indulging myself to my own personal limits, I had to be dragged home by my friends. I did not, however, have it as bad as Midi, who I saw the next day with a pallor matching her hair colour, horrified that she had to go through with a scheduled photo shoot. Midi's party was easily as fun as last year's *SUPER 8 1/2* bash.

Finally, I attended the party for the golf club set. Yes, I am talking about the Canadian Film Centre Barbeque. The party this year was short on the star power of previous years (excluding the presence of several LIFT filmmakers) so there were not many people to gawk at. I could not turn around without running into LIFT members: I almost tripped over Mark Caswell and Virginia Rankin's kids, ran into Mike Hoolboom wearing charming purple



DANCING FOOLS CARLOS ARRIAGA AND JENNIFER HOLNESS.



JASON ROMILLY IS AWED BY CLEMENT VIRGO

shades, and saw **Stephanie Morgenstern** and **Cassandra Nicolau** conversing under a tree. People sipped wine and beer, ate hamburgers, and lounged by the pool in the Film Centre's grandiose backyard that stretches out for acres. It was all so posh.

THE FILMS

I managed to see all of the LIFT films except *House of Pain* (which I've seen half of), *Why I'll Never Love You*, and *ab(NORMAL)* since they did not play at press screenings before the festival. I'm sure they were excellent like all the other films by LIF filmmakers I saw at the festival. Congratulations are also in order to **Clement Virgo** for getting an honourable mention in the best Canadian feature category for his epic *RUDE*. Since LIFT member's films were covered in the last issue, I thought I would go through some other Canadian films that members should watch out for in the coming year.

Reconstruction deservedly won first prize for



WE DON'T KNOW WHO SHE IS BUT SHE LOOKED LIKE SHE WAS HAVING A GOOD TIME...

best Canadian short. The film by **Laurence Greene** uses old super-8mm home movies (no, do not run screaming) to tell the story of his family's relationship with his adopted black little sister. The film works so well because of the revelation of a family secret half way through and turns into an extremely sad personal plea for his sister to return to the family. The two runners-up for best short film were also very noteworthy. *Odilon Redon* is **Guy Maddin's** insane tribute to the symbolist painter of the title. Even if you are not a fan of **Guy Maddin's** feature length films, with all of his lunacy crammed into a ten minute film, the film zips along in a mind warping frenzy of bizarre images. I was not able to catch **John L'Ecuyer's** feature *Curtis' Charm*; but his short *Use Once and Destroy* is a portrait of different junkies and punks. The film benefits from L'Ecuyer's use of a fast talking narrator, an underground film look, and his own personal knowledge of what the streets are really like.

There were three other short films that I found particularly of note and worth watching out for. **Douglas Coupland's** *Close Personal Friend* is a documentary on the writer of *Generation X*. What I found so interesting about the documentary is how well it suited its subject with a



ALAN JONES, CELESTE SANSREGRET AND DAN STEVENSON

non-stop barrage of images, psychedelic computer graphics, and a fake fifties talk show interview style with **Douglas Coupland** on a completely white set, sitting in a swivel chair, and dressed in a black suit and tie. *Making Change*, by **Colina Phillips**, was a beautifully shot film without any dialogue about a black coal miner in 1936 Nova Scotia dreaming of becoming a professional clarinetist. Our friends at the *Racial Equity Fund* helped with the funding of this film and LIFT member **Richard Daley** is responsible for the wonderful cinematography. The Quebec shorts looked like huge budget feature films and the two I saw were shot on 35mm. The best of the two was *Ficoti Picota* which also did not use dialogue to tell its story. The story is of a girl who comes home from school to find her parents brutally murdered. She goes back to

school and starts to age as if the experience has instantly aged her beyond her years. The film is very creepy and unsettling, she ends up looking like one of "the brood" from **David Cronenberg's** film.

The short films overall were much stronger than the Canadian features that I saw (I missed a few including *Live Bait* which won best Canadian feature). The *Suburbanators*, however, was a great example of low budget filmmaking. **Gary Burns'** film follows three stories of the young and the bored in Calgary. One story features



PARTY DIVA DENISE JONES AND VICTOR CROWL

three Lebanese guys who do not speak English trying to get their equipment out of a friend's apartment. The other two stories follow guys walking around and looking for some of the devil's weed. What makes the film so funny is the hilarious dialogue and situations the character's get themselves into on their directionless trek through Calgary's backstreets and shopping malls. The film runs the same ground as films like *Slacker* and *Clerks* but manages to do so in a fresh way. I wasn't able to talk to **Gary Burns** but the film appears to have been shot on 16mm, edited on video, and then transferred from video back to film; another example that proves it is possible to make an ultra low bud get feature film. Another good feature was **Stephen Williams' Soul Survivor**. What worked about the film was its depiction of the vibrant Jamaican culture in Toronto which is too often ignored in Canadian films. The DJs at a party with everyone dancing, the Jamaican hair salon, and the restaurants captured the Jamaican community extremely well. For me, the sense of community was the star of the film.

There were several features in the "if you can't say anything nice...." category so I will not go into them and just congratulate the filmmakers on actually getting a feature financed, shot, and edited in time for the festival. This type of achievement in mean financial times is no easy task.

Jason Romilly has just completed his 1/2 hour short, *Alone*.

Storyboard

PRE-PRODUCTION

- | | | | |
|---|---|---|---|
| Jonathan Amitay
FLAGS
6 min./Animation | Clare Elizabeth Hodge
FAMILY TRILOGY
9 min./Super 8mm | Iris Paabo
TEKNICLY INKORECT
5 min./16mm/Animation | Shay Schwartzman
A LITTLE THING |
| Zvia Bird
MORE THE MERRIER
16mm/colour | David Horton
THE INDECISIVE CAMERAMAN
20 min./16mm/Colour/Drama | Kalli Paakspuu
DO NOT ADJUST YOUR SET
50 min./VHS Video | Opong Senkyier
BIDA - THE SERPENT OF WAGADU
30 min./Super
8mm/Colour/Animation |
| Anthone Browne
CUDDLE WITH ME | David Horton
BIRDSONG AT MORNING
30 min./16mm/Colour/Drama | Rock Palidwor
BODY AND SOLE
10 min./16mm | Alexander Shuper
THE BRIDE OF THE PARANOIC
3 min./Super 8mm/
Colour/Experimental/Narrative |
| Mylan Cheylov
JESUS FREAKS
35mm/colour | Margus Jukkum
CUTS
2 min./16mm/Animation | Richard Piatek
PHOENECIAN SAILOR
30min./16mm/Drama | Ed Stanulis
THAT'S THE MESS I'M IN
15 min./Experimental/Drama |
| Charlotte Disher
I COULD HAVE BEEN AN ASTRO-
NAUT
15min/Experimental | Carol Mark
FISH WITHOUT BICYCLES
30 min/Documentary | Gary Popovich
COMING ATTRACTION
15min./16mm | Barbara Sternberg
THROUGH AND THROUGH
60 min/Experimental |
| Herwig Gayer
UNTITLED
16mm/colour/Experimental | Laura McGough
RECONSTRUCTING GRANDMA
3 min/Animation | John Porter
SCANNING
Variable Super
8mm/Experimental/Documentary | Dave Thomas
RODENT STEW
8 min./Animation |
| Kwoi Gin
BONE COLLECTOR
30 min/16mm/Experimental | Paul McGowan
PRICE
Drama | John Porter
FILM BUSKING
Variable Super
8mm/Experimental/Documentary | Diana Vazquez
NIGHTHOUSE
10 min./16mm/Colour &
B&W/Experimental |
| Remo Girfalo
ANTON CETIN
30 min/16mm/Documentary | Michael McNamara
COCKROACH TRILOGY
16mm | John Porter
TOY CATALOGUE
Variable Super 8mm/
Documentary | Andrew Watt
ECHOES AND DREAMS:
A RESTLESS CRY
40 min./Experimental |
| Aub Glazer
FIRE ON THE WATER
16mm/colour &
B&W/Experimental/Narrative | Candy Minx
TERROR
100 min./Comedy/Drama | Jim Powers
WORK IN PROGRESS
15 min./16mm & Super 8mm | Michael Werth
YOU CAN'T MISS IT
5 min./Comedy |
| Joanne Heaton
GYPSY OCEAN
20 min/Drama | Dennis Mohr Calvin Campbell
AUGUST
1 hour/Drama | Mara Ravins
ON THE EDGE
Feature/Documentary | Michael Werth
KELLY'S AUDITION
10 min./Comedy |
| Clare Elizabeth Hodge
NOVEMBER 7017, 1991 VAN-
COUVER
5 min./Super 8mm | Richard Needham
THINGS TO COME
Feature/Drama | Richard Rebiere
OUT OF MIND | Ben Weyman
LOOK UP: AN URBAN EXPLO-
RATION
30 min./Documentary |
| | Joanne Norman
WALKING ON EGGSHELLS
24 min./16mm/Colour/Drama | Beth Richards F. Rofusz
CEASEFIRE!
5 min./Animation | |

Roberto Ariganello Chris Gehman
GAZANIA
12-15 min./
Kodachrome/Experimental

Katherine Asals
WHEN YOUR SKIN SMELLS OF
JASMINE
39 min/16mm

Christine Brown
ANOTHER PLANET
100 min/35mm Colour/drama

Michel Duquet
MOM AND DAD'S FRIDGE
15 min/16mm Comedy/Drama

Christy Garland
MY ACCIDENT
25 mn./16mm colour/drama

Christopher Grismer
GENEOLOGY
23 min./16mm Drama

Ali Kazimi
A VIEW FROM IROQUOIA
60 min./16mm Documentary

Sally Lee
1.5
30 min

Brenda Joy Lem
NGUKKEI: FAMILY HOUSE HOME
Super 8mm/Experimental-
Documentary

Brenda Joy Lem
THE DAY THE BANDIT'S CAME
Super 8mm/Animation

Bob Millard
THIS VILLAGE
16mm/8mm/Colour & B&W
Documentary

Joanne Norman
WALKING ON EGGSHELLS
24 min. 16mm/Colour/Drama

Justine Pimlott
ALL OVER THE MAP
60 min./16mm/Betacam SP
Colour/Drama

Ben Sainsbury
LOSING YOUR NORTH
90 min

Lisa Santonato
GRAVITY OF NATURE
Feature/16mm/Colour/Drama

Marcia Sirota
OFF MY CHEST
60 min./16mm/Documentary

Stephanie Vittas
AUDREY
16mm/Colour/Experimental

David Weaver
DRIVE
16mm/Colour/Drama

Elizabeth Yake (Prod.) Colleen
Murphy (Dir.) MR. HAPPY
Feautre/35mm/Colour/Drama

Elizabeth Yake (Prod.) Lara
Fitzgerald (Dir.) MEMOIRE MOIRE
DES SOUVENIRS
16mm/Documentary

Doris Yen
UNTITLED
3-4 min./16mm/Comedy

PRODUCTION

Marcos Arriaga
EL BARRIO
30 min/16mm & Super 8 &
Betacam SP/Colour & B&W/
Experimental/Documentary

Jason McBride
WHEN IN ROME
8 min./Super 8/Drama

Ann Marie Fleming
AUTOMATIC WRITING
60-90min./
16mm/Colour/Experimental
Narrative

Herwig Gayer
DIGGING UP POTATOES
24min/
16mm/Colour/Experimental

Mark Hesselink
PUNK, PROBABLY HARDCORE
Feature/16mm/Documentary

Lara Johnston
BARBIE: AN AMERICAN BIOGRA-
PHY
Super
8mm/Experimental/Documentary

Daisy Lee
PONG
60 min./B&W/Drama

Penny McCann
MYOPIA: A LETTER TO MIKE
HARRIS
16mm/Video/Experimental

Candy Minx
POODLE
35min./16mm/Colour/Drama

Brian Nash (Dor.) Elizabeth Yake
(Prod.)
BP (PUSHING THE BOUNDARIES)
60 min./16mm/
Experimental/Documentary

Derek Rogers
IS THAT YOUR SISTER?
30 min./16mm/Colour/Narrative

Charmaine Carvahlo
ACHE BETI (ONE CHILD)

Kyrin Hall
GAAN ABRAWD

Lisa Lacroix
...AND YOU WATCH
6 min./16mm

Farzad Sadrian
DESIRES UPON PROMISES
60 min./Drama

Charmaine Carvahlo
ACHE BETI (ONE CHILD)

Kyrin Hall
GAAN ABRAWD

Lisa Lacroix
...AND YOU WATCH
6 min./16mm

POST-PRODUCTION

Warren Acan
PASSION FRUIT
30 min./16mm/B & W

Jon Alderman
MURDEREEL
22 min./16mm/Colour/Comedy

Roberto Ariganello/Frederico
Hidalgo
LOTERIA
20 min./16mm & Super
8mm/Colour & B&W

Amy Bodman
AFRICAN LANDSCAPE
Experimental

Christino Browne
TWIN DILEMMA
30 min./Hi-8/Colour &
B&W/Experimental-Narrative

Mark Caswell (Prod.) Chris
Philpott (Dir.)
THE ETERNAL HUSBAND
90 min./Super
16mm/Colour/Drama

Adam Cioffi
FORESIGHT
30 min./16mm/Colour/Drama

Nick de Pencier
FLUX
16mm/Betacam SP

Nick DePencier
DINOSAUR
16mm/Betacam SP

Franci Duran
VIAJE AL NORTE (TRIP TO THE
NORTH)
40 min/16mm/B&W/Comedy-
Drama

Chris Gehman
FIRST DISPATCH FROM ATLANTIS
16mm/Colour/Animation

Jennifer Holness David
Sutherland
QUESTION EVERYTHING
16mm/Colour/Drama

Eugene Kachmarsky
NO MSG
12 min./16mm/B&W/Drama

Helen Lee
YOU TASTE KOREAN
16mm/Colour & B&W

Joe Mahoney
FOUR OF A KIND
9 min./16mm/B&W/Comedy

Jorge Manzano
CITY OF DREAMS
30 min./16mm/Colour &
B&W/Drama

Josephine Massarella
RECURRING DREAMTIME
20 min./Experimental

Josephine Massarella
NIGHT STREAM
10 min./16mm/
Colour/Experimental

Naomi McCormack THE HANGMAN'S BRIDE 35 min./16mm/Colour/Drama	Allyson Woodrooffe STANDING ON FISHES 15min./16mm/Colour & B&W/Experimental	Franci Duran David Garter PRINT NO CHARGE: A FILM ABOUT AMERICA 10 min./Super 8mm & 16mm/B&W	Marcine Linder UNTITLED 10 min./Documentary
Michelle Mohabeer TWO 5 min./Super 8mm/Experimental	Brad Woods BRICK 3 min/Colour/Animation	Roger Durhanto THE ACCOMPLICE 25 min./Drama	Bruce Lyne AFTER THE END 5 min./Colour
Nonqaba Msimang SON OF THE SOIL 30 min./Colour/Documentary	Tim Zeigler HEROES IN THE SEAWEED 80 min./16mm/B&W/Drama	Peter Evanchuk RENT 83 min	Caedmon Malowary PARK NIGHT 15 min./16mm/Colour/Drama
Nonqaba Msimang THE CONTINENT 28min./Colour/Drama	Saverina Allevato PICTURE PERFECT 5 min./16mm/Comedy	Tanya Fleet STAGE HANDS Drama	Josephine Massarella RECURRING DREAMTIME 20 min./Experimental
Gary Popovich 33 Feature/16mm/Experimental	Jonathan Amitay WELCOME TO THE NEW WORLD DISORDER 16mm/Animation	Jill Fleischman CITY SAFARI 10 min./Comedy	Peter McCubbin LEATHER WINGS 85 min./Super 16mm/Colour/Drama
Gary Popovich LEAPING OVER SHADOWS 20 min./Experimental	Alexander Bak CELLULOID BULLETS Experimental	Laura J. Forth THE OPAQUE MUSIC OF FIRE- FLIES 22 min./16mm/Documentary	John McFetridge THE RETARD 8 min./Drama
Gary Popovich FAULT LINES 30 min./Experiemental	Allan P. Barnes IN MEMORY OF ANDY	Luis Garcia HELENA IN THE RAINFOREST 10 min./Experimental	P. Lionel McGowan EDEN 15 min./Super 8mm/16mm/Colour
JOHN PORTER THOMSON HIGHWAY 3.5 min./Super 8mm	John Baumann THE THIRD BOMB 30 min./16mm/Documentary	Lindsay Gaughan LAST FARE 20 min./Comedy/drama	Elisah Miles MESSIAH 17min./16mm/Colour
John Porter VAC/ALL BY LEECH 3.5 min./Super 8mm	Dan Bekerman TOOL 2 min/16mm	Barry Gillis WICKED WORLD Feature/horror	Elisah Miles FURY 4 min./16mm/B&W
John Porter OH MY HEART 5 min./Super 8mm	Monica Bider TROPHY HUNTING 15min./Super 8mm/B&W/Documentary	Aaron Hill UNTITLED 2.5 min./16mm/Experimental	Dennis Mohr Calvin Campbell THE MUSIC OF YOUR LIFE Feature/16mm/B&W/Drama
John Porter PAPER BOY 1 min./Super 8mm	Lawrence Bortnik THE ENEMY WITHIN 30 min./Drama	Keith Hlady WELDED AT THE HIP 30 min./16mm/Drama	Ron Murphy DIVORCE 5 min./16mm/Comedy
Jason Romilly ALONE 20 min./16mm/Colour/Drama	Francoise Caron David Martin CAMPAIGN! 1 hr./16mm/Documentary	Moira Holmes IMAGES OF FORGOTTEN FREAMS 16mm/Drama	Victoria Muspratt THE GREATEST MOMENT OF MY LIFE 30 min./Drama
Mark Tenorio THE DARK CHAMBER 15min./16mm/Colour/Drama	Kathy Dymond BLOOD ON THE SHEETS 20 min./16mm/Colour & B&W/Experimental/Documentary	Thom Hounsell ONE FOR THE VINE 30 min./Documentary	Mazako Nagai PREDICTING MAY 10 min
Hope Thompson CROSSING THE LINE 2.5 min./16mm/B&W/Drama	Scott de Blois LATENT IMAGE 15 min./ 16mm/Colour/Animation	Robert Kennedy SITE 4 30 min./16mm/Documentary	Oliver Olsen GIG 24 min/16mm/Colour/Drama
Ian Thompson THE BOOR 26 min./16mm/Colour/Drama	John Detweiler Renee Duncan YEAR OF THE SHEEP 60 min./16mm/ B&W/Comedy/Drama	Lisa Klapstock BLUES 8 min./16mm/Colour/Experimental /Documentary	Julie Ouelton Laurence Botnick Mark Tocheri

LAMB TO THE SLAUGHTER 13 min./16mm/ B&W/Experimental/Narrative	Feature/16mm/Horror	Jay Bajaj FOOLS DIE FAST Feature/Drama	Richard Naylor INDUSTRIAL DISEASE 3 min./Super 8mm/B&W/Experimental
Julie Ouelon THE BOXER 3 min./16mm/B&W/Drama	Wayne Snell MADAME VELVET 15 min./Experimental	Tristan Bakker UNDERWHELMED 70 min./16mm/Drama	Bridget Newson TORTOISESHELL 12 min.
Kalli Paakspuu SUICIDE: A LOVE STORY 60 min./16mm/Documentary	Edie Steiner ROSES ARE BLUE	Bill Coombs Jon Alderman MR. FUCKER 6 min./Super 8mm/Surrealist	Terry Odette THE MARTYR 15 min./35mm/Colour/Drama
Roberta Pazdro CHOKING ON ICY WATER 5 min./16mm/ Experimental/Documentary	Richard Strobel THE PIPER PAYS 30 min./Drama	Jonathan Culp BARK 19 min./16mm/Drama	Velcrow Ripper BONES OF THE FOREST 60 min./Experimental
Tina Petrova WAR PAINT Feature/16mm/ Colour/Documentary	Annie Szamosi SAFE 7 min./16mm/Colour/Drama	Annastacia Dickerson SWIM AFTER DINNER 16mm & 3/4" video/Experimental	Farzad Sadrian BEYOND THE RED LINE Drama
Jim Powers RED, WHITE AND BLUE 30 min./16mm/Drama	Mark Tollefson NOISE EMPLACEMENT 10 min./ Experimental/Documentary	Lisa Fan TEN LITTLE DUMPLINGS 8 min./16mm/Documentary	Paul Tiberius Vicky Peters SQUIRREL "SKY" Super 8mm & Betacam SP/B&W/Music Video
Donna Preece LOCKED IN, LOCKED OUT 30 min./Documentary	Ross Turnbull MORGAN'S FALL	Chad Glastonbury MOURNING MERCENARIES 7 min./16mm/Colour	Jeff Winch ANIMAL TRACKS 29 min./ 16mm/Colour/Experimental
Mara Ravins SAND IN HER SHOES 8 min./Experimental	Nadine Valcin MODULATIONS 20 min./16mm/ Color/Experimental/Documentary	Shannon Grinnell CASSIE'S HUNGER 24 min./16mm/Drama	
Peter Sabat UNTITLED	Sarah Whitehouse LIPSTICK II 20 min./VHS Video/Documentary	Rob Heydon PLEASURE FORCE, NEW YEAR'S EVE 40 min./Documentary	
Peter Sabat UN AMOUR FOU 15 min./Narrative	Joe Woolf DELIVERY 24 min./16mm/Colour/Drama	Paul Hasick NOT ALONE: A HALLOWEEN ROMANCE	
Steve Sanguedolce ALL OVER 6 min./16mm/Experimental	Adam Young UNREAL CITY 20 min./ 16mm/Colour/Experimental	David Horton GRATEFUL 9 min./16mm & VHS/B&W/Drama	
Steve Sanguedolce AWAY 60 min./16mm/Experimental			
Steve Sanguedolce TOO HOT TOO HANDLE 24 min./Comedy	COMPLETE	Jim Kim LAPTOP DANCER 8 min./16mm/B&W/Drama	
Ben Sharp RICHARD'S POOL 30 min./16mm/Documentary	Abraham Aizenman BESHERT (THE SOUL MATE) 13.5 min./16mm/Colour/Drama	Brenda Kovrig GIRLS ON FILM 13 min./16mm/B&W/Narrative	
Kathi Smeitana David Williams VOID EDGE Feature/16mm	Roberto Ariganello Chris Gehman NON-ZYMASE PENTATHLON 5 min./16mm/Colour/Animation	Penny McCann CRABAPPLE JELLY 12 min./16mm/Colour/Drama	
Kathi Smeitana David Williams THE ELDRITCH	Marcos Arriaga MARS 12 min./16mm & Video/Experimental-Drama	Steve Milne TRANSPLANT MOURNING MERCENARIES 7min./16mm/Colour	

Rumour Mill

Here are a few tidbits that you should know regarding LIFT equipment and facilities:

* We now have new accessories for our Bolex camera, a 10mm kern lens and a rewind key.

* We recently purchased a Smart cable (this sucker really thinks). With this cable you can figure out how many film magazines you can use on any given battery. It also tells you when to recharge a battery. For more info talk to Greg or Lisa at LIFT.

* Our editing suite rates are going up but think of what you're getting: a nice big sound insulated editing suite, individual air conditioning control, a brand new sound bench, telephones in every room, a shared kitchen, a members lounge. The new rates will be \$1.50 an hour for Full members and \$3.00 for Associate members. The rates will come into effect December 1st, 1995.

* In the previous mailing we mentioned that LIFT has a Production Office for rent. We have finally figured out the rates and policies for this room. The rates will be \$250 plus a \$25 administrative charge per month for Associate members and \$350 plus \$25 for Full members. The maximum booking period for this facility will be four months. This facility can only be used for film related activities.

WORKSHOPS

An additional Optical Printing Workshop will be offered due to overwhelming response...

Thursday, November 30, 7pm-10pm, Sunday December 3, 10am-5pm Thursday, December 7, 7pm-10pm, Saturday December 9, 10am-5pm

This workshop will present the basic knowledge of optical printing and how it can influence the ideas and feelings you are trying to evoke on the screen. Participants will also learn how to operate the LIFT aerial image optical printer. Step printing, skip printing, matting, super impositions, and how to choose stock will also be discussed. Participants are encouraged to bring 8mm or 16mm film to use as source stock.

Instructors: Jeff Paull and Irene Buncel

Cost: Member \$50, Non-Members \$60

Location: LIFT Enrolment is limited to 8.

Any questions? Call LIFT at 588-6444, Monday - Friday, 10am-6pm.

Send mail registration to:

LIFT Shoptalks
37 Hanna Ave., Suite 301
Toronto, ON, M6K 1W8

Participants may cancel up to 48 hours in advance and receive a full refund minus \$5 administrative fee. No refunds will be given with less than 48 hours notice.

LIFT Orientation

Wednesday, November 15, 1995

11:30 a.m. - 1:00 p.m.

There will be an orientation session for individuals who are thinking about joining LIFT and members who haven't yet familiarized themselves with the co-op's facilities and resources. The Membership Co-ordinator will introduce attendees to the rest of the staff, show everyone how to access the various information resources (funding files, festival and crew lists, etc.), and will answer specific questions regarding resources, membership structure and policy, etc., or more general ones regarding how to get more involved in the co-op and it's activities. The Equipment Co-ordinators will take everyone on a short tour of the editing rooms, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

Space is limited, so call to reserve a spot. LIFT: 588-6444. BRAVO! has launched a new foundation, Bravo!FACT, to assist Canadian talent by offering financial assistance and incentive for the promotion, development, production, and exhibition of Canadian-made shorts form arts video, in all manner of disciplines and modes of expression, and to stimulate public interest in and appreciation of the arts on television. Awards can cover up to 50% of the budget, up to \$25,000. Next deadline: Oct. 27, contact Marie Lalonde. For more info: 416-591-5757, ext. 2734.

FILM · FOOD · SEX · COFFEE · UFO'S ·

KUMTIGLES

the gine

↑
GET IT!
ON SALE AT

THE BEQUILING

601 MARKHAM

S'VILLE

S'VI

S'VILLE



CALL ME...
candy.mnx
@
Passport.ca

garlic press
101 niggara st
box 16 toronto
m5v 1c3

garlic press
101 niggara st
box 16 toronto
m5v 1c3

garlic press
101 niggara st.
box 16 toronto
m5v 1c3

↑ ↑ ↑
THIS WAY UP

Classifieds

Script Consultant/ Story Editor Marguerite Pigott can help make your project stronger and more appealing to distributors & production companies. Marguerite acts as a Script Analyst for major production and distribution companies, Story Edits independent films and works in theatre as a Dramaturge.

To polish your final draft, rework an early draft or just discuss ideas, call Marguerite at 466-7487.

Documentary Seminar! Creating, Financing, Insuring, Producing, Directing, Selling and Distributing a television documentary. One day intensive

seminar in Toronto, Saturday, November 4, 1995. By Gemini-nominated team with industry guest speakers. For information, phone (416) 963-8550.

2 studio spaces for rent at 37 Hanna:
600 s/f = \$380/month (LIFT members); \$480/month (non-members) 800 s/f = \$490/month (LIFT members); \$590/mo (non-members)

Cement floors, lots of windows. Call Deborah at LIFT 588-6444.

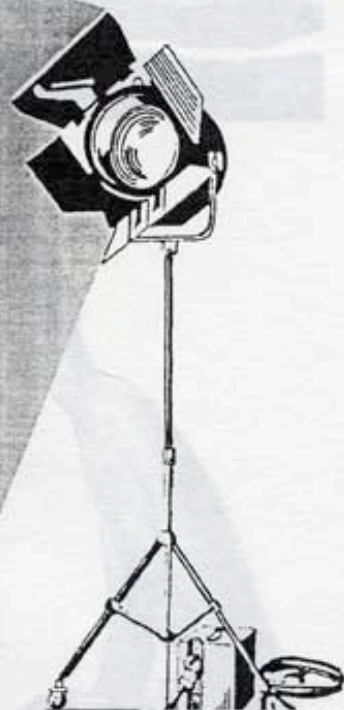
DEA Knock-Out Graphics just call The Design Enforcement Agency at (416) 534-7700 or e-mail to rawdeal@inforamp.net: for creative industry promotions animation logos and anything

from film titles to merchandising. Call to view a portfolio. Discounts to LIFT members.

BOLEX, H 16 REFLEX - 3 lenses, light meter, grip, filters, more... Excellent Condition! Call 512-7262

WANTED

POSTERS AND POSTCARDS of members' films (past and present) to decorate the new LIFT office. Give us a call at 588-6444 or drop them off.



ECONOMix

*The full-service post audio alternative
for independent film and video production*

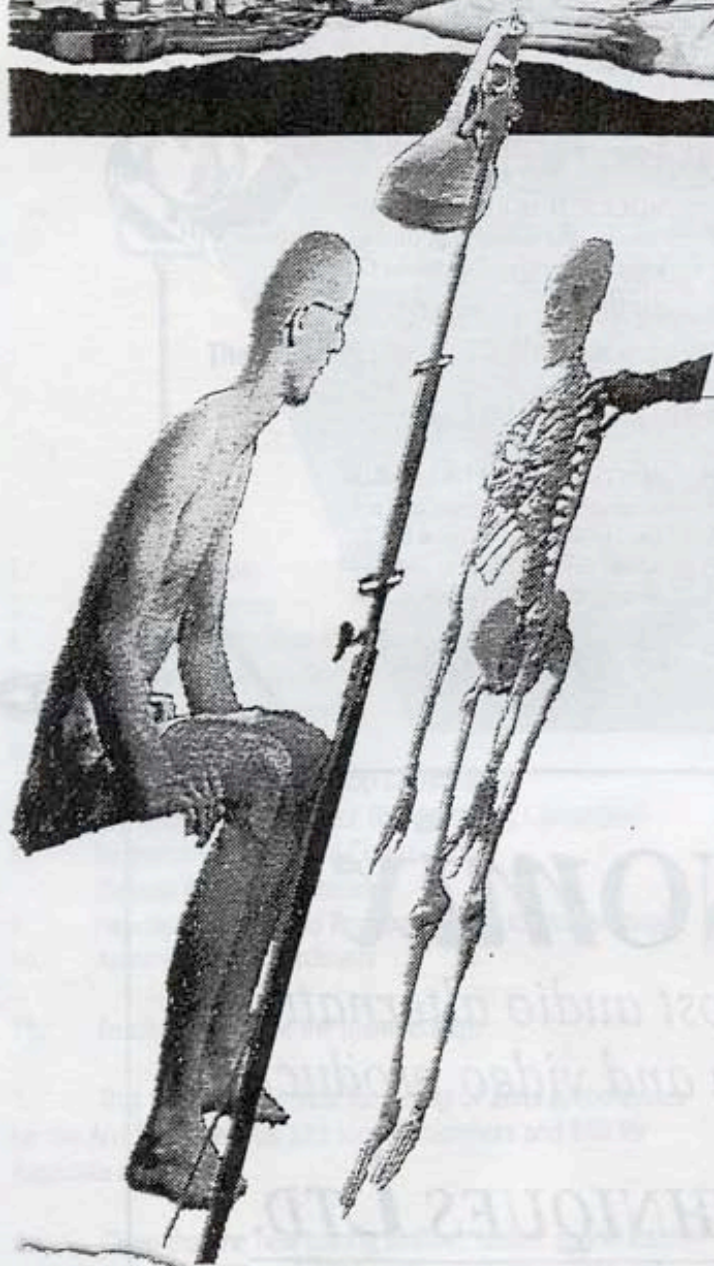
SOUND TECHNIQUES LTD.

181 CARLAW AVENUE, SUITE 206, TORONTO

(416) 778-4973

Internet: larry_johnson@encyclomedia.com

Scary Stuff!



Celebrate Halloween

@

LIFT's October Screening

Two black comedies by LIFT members

Dead Man's Hand

JOE WOOLF (19 mins, 16mm, B&W)

Transplant

STEVE MILNE (45 mins, 16mm, Colour)

w/ Saul Rubinek & cameo by Maury Chaskin

Monday October 30, 1995
8:00 pm

Ginecycle 129 Spadina Ave.

(between Richmond & Adelaide)

free to LIFT members, others by donation