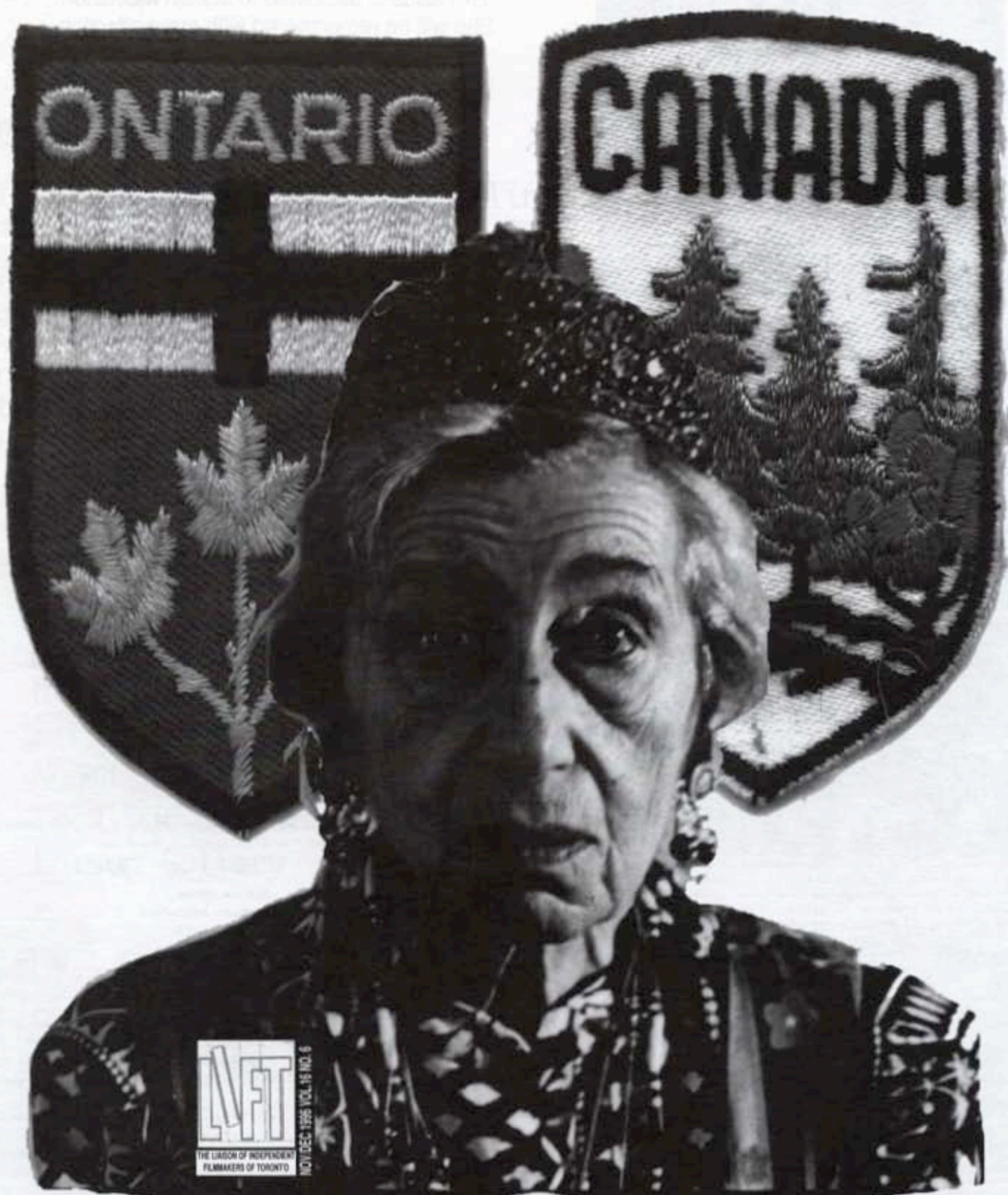


REVUE/REVUE/REVUE de la Fédération des cinéastes IFT



THE LEAGUE OF INDEPENDENT
FILMMAKERS OF TORONTO

NOV/DEC 1995 VOL. 16 NO. 6

THE ALL LIFT ISSUE



THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO
November/December, 1996
Volume 16, Issue 6

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Schwartzman, Nena Toth

BACK COVER:

Mazako Nagai

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, Metro Council 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 Co-op or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6H 1W5, Phone, 588-6444; Fax, 588-7017.

LIFT's website was incorrectly addressed in our last issue. The correct address is:
<http://www.inforamp.net/~lift>
e-mail: lift@inforamp.net

Anyone with questions, suggestions or ideas, please call Lisa at the LIFT office, or e-mail us.

DO YOU HAVE e-mail???

Send us your e-mail address and let us know if you would be interested in receiving your bi-monthly mailing by e-mail in the near future. You can e-mail the info to us at

lift@inforamp.net

This issue is dedicated to Marian McMahon. She will be remembered with great affection

EDITORIAL



MESSAGE FROM THE CHAIR

Dear LIFT Members:

This is my last letter from the Board. The new Board was elected at the recent Annual General Meeting. As well as the seven newly elected members there will be four returning from the 1996 Board. The Board for 1997 looks like this:

- Dominique Cardona
- Keith Cole
- Jonathan Culp
- Siobhan Devine
- Christy Garland
- Victoria Hirst

- Simone Jones
- Mduzuri Mkgakala
- David Nancoff
- Deborah Tabah
- Nena Toth

One of the many new ideas that was talked about and passed at the AGM was the notion of increasing communication between the Board and the membership. In order to do this all motions that are passed at Board meetings will now be listed in the newsletter so that the membership will have an idea of what types of issues are being dealt with.

As always LIFT seeks more members to join the committees that help LIFT run as smoothly as it does. These committees require a limited amount of your time, but help the co-op immensely. They are: special events, the newsletter programming, equipment to name a few. If you are interested in helping out please see Deanna at the LIFT office and she'll steer you in the right direction.

Cheers, Hope.



departments:

critical dates & dubious deadlines

funding & grant deadlines>upcoming festival deadlines>calls for submissions>announcements>

lift news

congratulations>new members>liftgear & machinations>lift orientation>thank yous>

other people's money

notes on the AGM

ads

features:

Storyboard

John Greyson

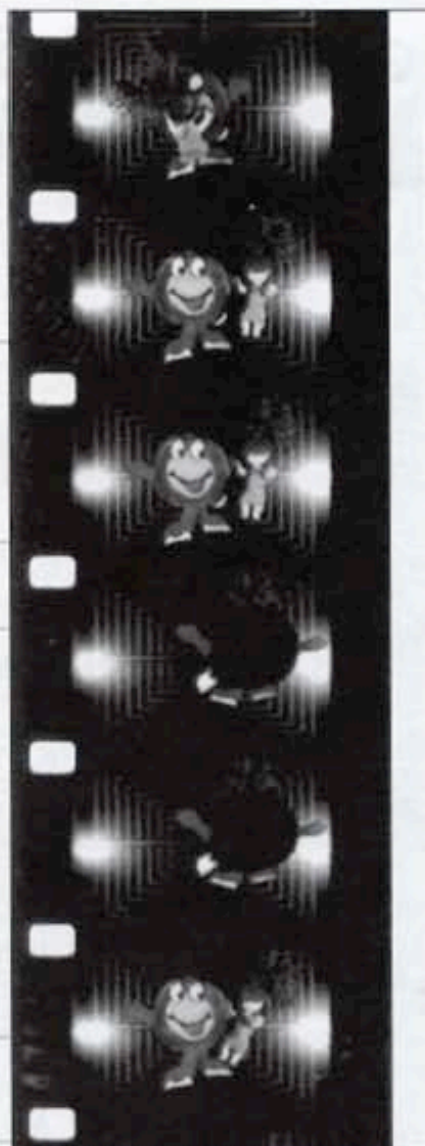
Nick Curcin

First Person: Michelle Mohabeer &

Naomi Boxer

Lock Out at Cineplex

Edison Gallery



mini-Canadian sex film by
Christina Zeidler

reviews:

Vancouver Film Festival

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The Cockroach That Ate Cincinnati

pgs:>>10

ON THE COVER: STILL FROM NAOMI BOXER'S FILM
ANNA & ARIEL. PHOTOGRAPH: JAN BIRD

critical dates & dubious deadlines

ONTARIO ARTS COUNCIL (961-1660)
 First Projects in Film & Video
 January 15, 1997
 Artist Film & Video
 April 1, 1997

NFB FILMMAKER ASSISTANCE PROGRAM (FAP) (973-3012)
 January 1, 1997

ABORIGINAL FILMMAKING PROGRAM
 c/o Christine Lee, FAP Program
 December 31, 1996

TORONTO ARTS COUNCIL (392-6800)
 Visual Arts (Inclusive of Film & Video)
 October 15, 1997

CANADA COUNCIL (1-800-263-5588)
 Production Grant/
 Creative Development
 March 15, 1997

FUND (FOUNDATION TO UNDERWRITE NEW DRAMA FOR PAY TELEVISION) (956-5431)
 Script Development/Equity Investment
 December 6, 1996,
 February 14, 1997,
 May 2, 1997.

FESTIVAL

DEADLINE:

TELEPHONE:

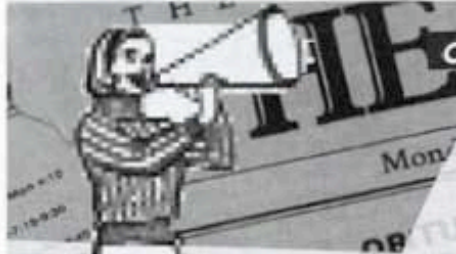
CLERMONT FERRAND VIDEO FORMES VIDEO FESTIVAL Clermont-Ferrand (April 3-5, 1997)	12/15/96	(33) 73-90-67-58
NANTES WOMEN'S FILM FESTIVAL, "TOUT FEU, TOUT FLAMMES" Nantes (March 4-9, 1997)	12/15/96	(33) 51 82 31 09
INSIDE OUT LESBIAN & GAY FILM AND VIDEO FESTIVAL OF TORONTO Toronto, Ont. (May 23-June 2, 1997)	12/30/96	(416) 977-6847
FRIBOURG FILM FESTIVAL Fribourg (March 2 - 9, 1997)	12/31/96	
ISTANBUL INT'L FILM FESTIVAL Istanbul (March 29-April 13, 1997)	1/1/97	90 212 249 66 10
ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL Annecy (May 26-31, 1997)	1/2/97	(50) 57 41 72
TAMPERE INTERNATIONAL SHORT FILM FESTIVAL Tampere (March 5-9, 1997)	1/5/97	358-31-213 0034
IMAGES FESTIVAL OF INDEPENDENT FILM AND VIDEO Toronto, Ont. (April, 1997)	1/10/97	(416) 971-8405
BACA/BROOKLYN ARTS COUNCIL FILM & VIDEO EXPOSITION Brooklyn, New York (Late March 1997)	1/15/97	(718) 625-0080
GEORGE FOSTER PEABODY AWARDS Athens, Georgia (May 1997)	1/15/97	706 542 3787
INTERNATIONAL BIRD AND WILDLIFE FILM FESTIVAL IN THE BAY OF THE SOMME Abbeville Codex (April 12-20, 1997)	1/20/97	03 22 24 02 02
SYDNEY FILM FESTIVAL Glebe (June 6-21, 1997)	1/30/97	(612) 660-3844
ASPEN FILMFEST Aspen, Co (April 2-6, 1997)	1/31/97	(970) 925-6882
NYON INT'L DOCUMENTARY FILM FESTIVAL Nyon (April 21-27, 1997)	1/31/97	41-22-361.60.60
OBERHAUSEN INT'L SHORT FILM FESTIVAL Oberhausen (April 24-29, 1997)	2/1/97	(0208)82 52 652
MISSOULA INT'L WILDLIFE FILM FESTIVAL Missoula, Montana (April 5-12, 1997)	2/10/97	(406) 728-9380
ANN ARBOR FILM FESTIVAL Ann Arbor, Michigan (Mar. 11-16, 1997)	2/15/97	313 995-5356
THE MONTREUX INTERNATIONAL ELECTRONIC CINEMA FESTIVAL Switzerland (April 23-28, 1997)	2/15/97	+41 21 963 32 20
DREAMSPEAKERS FILM & VIDEO FORUM/ABORIGINAL FILM & VIDEO AWARDS Edmonton, Ab (May 30, 1997)	2/28/97	(403) 439-3456
HIROSHIMA INTERNATIONAL AMATEUR FILM AND VIDEO FESTIVAL Naka-Ku, Hiroshima 730 (Aug. 22-26/96)	2/28/97	81 82 245 0245

*Guidelines and application forms for the following festivals are on file and available for photocopying (10¢ a page) at the LIFT office. As much as we'd like to, LIFT staff cannot take the time out to fax forms to members. **Please do not ask.** If you are unable to make it into the LIFT office, you will have to call the festival directly to request an application form.

*1996 edition of the AIVF Guide to International Film & Video Festivals. An invaluable resource for planning your festival entries for the upcoming year. Available as an in-house resource for all LIFT members.

critical dates & dubious deadlines

calls for submissions:



CHARLES STREET VIDEO 1997 ARTIST-IN-RESIDENCE PROGRAM

Charles Street Video is accepting submissions for its 1997 Artist-in-Residence Program. The program will offer two residencies; one for media (video/film/CD-Rom, animation, etc.) between July 1-September 30, 1997, and one for audio, between May 1-July 31, 1997. Each residency includes about \$5000 in services and/or credits toward the cost of a project. Applications may be submitted for projects which are at any stage of development. Those with additional sources of funding must present a complete budget indicating all revenue sources, and retain complete copyright and editorial control of the project. For an application form and more info contact Charles Street Video at: tel: (416) 603-6564; fax: (416) 603 6567; 65 Bellwoods Avenue, Toronto, ON, M6J 3N4; email: csv@io.org

GALLERY 44 CENTRE FOR CONTEMPORARY PHOTOGRAPHY AND ASIAN HERITAGE MONTH GROUP

seek submissions from photographers and photo-based artists of Asian descent for a group exhibition to be held during Asian Heritage Month (May 97). In keeping with Gallery 44's overall mandate, we are seeking work which is innovative in the application of photographic material and in the examination of subject matter. Submissions will be reviewed by a curatorial team consisting of representatives from the Asian Heritage Month Visual Arts Committee and the Gallery 44 Exhibition Selection Committee. Submit to: Asian Heritage Month Exhibit, Gallery 44, 401 Richmond Street West, Suite 120, Toronto, On. M5V 3A8. For more info: Contact Scott McLeod, Exhibit Coordinator (416)979-3941.

TRINITY SQUARE VIDEO presents the 15th Annual Purchase Collection 1997. If you wish to submit a tape please complete a submission form and send a preview copy of your tape by Tuesday February 7, 1997. The chosen videotapes receive a cash award of \$550.00 and will be screened as part of a special gala event. Trinity Square Video: 172 John Street, 4th Floor, Toronto, On, M5T 1X5 (416) 593-1332

HOT DOCS! '97, Canadian International Documentary Festival & Awards is accepting entries for the December 30 deadline. HOT DOCS! includes a week of screenings, seminars, and an Awards Gala. For all categories other than international, all productions entered must be deemed Canadian in compliance with the rules & regulations of the CRTC, Telefilm or the Canadian Audio/Visual Certification office. Rules and regulations are available at the HOT DOCS! Office: 344 Dupont Street, Suite 206, Toronto, ON, M5R 1V9. For more info.: 975-3977, debbie_nightingale@tvo.org, cific@tvo.org

DESH PARDESH is looking for works in all forms of cultural production for the 97 Festival. If interested in organizing proposals for forums, workshops, panels, etc. & program curators please submit a detailed proposal, brief description of how your program pertains to Desh Pardesh, CV and support material, possible sources of external funding (if applicable). Call 504-9932, fax: 504-9973, email: desh@io.org

CANADIAN SCREENWRITERS ALLIANCE announces its First Annual Hollywood North Feature Screenplay Competition. Submissions must be accompanied by a \$30 application fee. Deadline: December 31, 1996. For more info.: CSA, 24 Watts Ave., West Royalty Industrial Park, Charlottetown, PEI, C1E 1B0 (902) 628-3880, fax: (902)368-1813, email: evie@lsn.net

ABORIGINAL ARTS - Aboriginal Electronic Publishing/Multimedia Workshop: This four day workshop provides 20 Aboriginal creative and technical participants with an orientation to the multimedia and electronic publishing industries, the Internet and the World Wide Web. The Workshop is a partnership between The Aboriginal Film and Video Art Alliance and the Banff Centre for the Arts. Workshop dates: February 18 to 22, 1997. Application deadline: January 15, 1997. Late Applications will be accepted if space in the workshop are available. Fee: \$310, Accommodation: Shared, \$95, single, \$165; Full meal plan: \$90. Full details are available in the office.

ABORIGINAL ARTISTS - A series of Dance, Visual Arts, Screenwriting, and Electronic Publishing/Multimedia workshops are being presented through a partnership between the Aboriginal Arts Program/Aboriginal Film & Video Arts Alliance and the Banff Centre for the Arts. Applications and full details are available at the LIFT Office, or call the Banff Centre 1-800-565-9989.

DIRECTING, ACTING AND WRITING FOR CAMERA WORKSHOP, TORONTO - DANC is accepting cvs from directors, screenwriters and actors for its spring courses. The workshop will give directors and writers training working with actors in the production of original dramas. Send your resume to the DGC, Ontario District Council, Att: Maruska Stankova, 225 Richmond St. W., #300, Toronto, On, M5W 1W2

announcements:

NAME THE NEWSLETTER SUGGESTION THIS MONTH: WE HAVEN'T THOUGHT OF ANYTHING BETTER THAN BOB...

LETTERS TO THE EDITOR - Send us your critique! Ask us for favours! Shower us with praise, gifts, personal photos...

lift news...lift news...lift n

new members:

Welcome new members
as of August-October

- Jason Ashdown
- Eric Aurand
- Srdjan Bukvic
- Russell Challenger
- Dack Man Cheung
- Michael Chin
- Peter Cho
- Iggy Cugalj
- Francis Diakowsky
- Trevor Eamer
- Barry Godin
- Jonathan Gould
- Bruce Harper
- Jonathan Hayes
- Zubin Hooshangi
- Tim Kilby
- Jack Kwinter
- Joe Leclair
- Samuel Lee
- Mike Lummis
- Renee Mac Carthy
- Irene Markoff
- Sheona McDonald
- Ela Molevska
- Valentin Ned
- Ryan Oliner
- Kenny Pearl
- Susan Peebles
- E.J. Perez
- Michelle Power
- Antonio Ranieri
- Bryan Ratushniak
- Ken Simpson
- Diane Spence-Vernon
- Mark Thoburn
- Lisa Villary
- Yair Weisblum
- Harvey Wilson

congratulations:

CONGRATULATIONS to Paul Hasick who recently picked up two awards for his film *Not Alone: A Hallowe'en Romance*. Paul recieved awards for Best Men's Short Film and 2nd Place for a Narrative Short at the Chicago Lesbian & Gay Film Festival and the Washington D.C. Lesbian & Gay Film Festival, respectively.

Congratulations also to Mark and Stephanie Morgenstern, Genie nominees for their short film *Curtains*.

Congratulations to Heather Frise and Velcrow Ripper, Genie award winners for Best Achievement in Documentary -- Feature Length. Frise and the Ripper were given the nod for their much-awarded doc *Bones of the Forest*, in a prestigious field which included Peter Lynch's film *Project Grizzly* and Magnus Isaacson's *Power*.

AND congratulations to John Greyson, longtime LIFT member, whose *Lilies* won four Genie awards including Best Picture, Best Art Direction, Best Costumes and Best Overall Sound

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... sex goes
... known

The INSIDE OUT Lesbian & Gay Film and Video Festival of Toronto is currently seeking resumes for the following positions.

GRAPHIC DESIGNER/DESKTOP PUBLISHER
Seeking strong portfolios for consideration of a Graphic Designer/Desktop Publisher. The Designer will work with the Executive Director in producing the Festival Programme Guide and Poster. Catalogue and Print experience is essential in this position; in addition to a strong knowledge of Desktop Publishing Programs and Macintosh environments. The Designer must have access to a scanner, and it is preferable that the Designer have their own computer. For initial short listing, please send your resume to INSIDE OUT, 401 Richmond Street West, Suite 456, Toronto, MSV 1X3 by December 19, 1996.

AD SALES
Resumes are requested for the position of Ad Sales Representative. This commission based

position requires a aggressive individual with solid connections to our diverse community. The Ad Sales Rep. will be responsible for the solicitation of ads and sponsorships for the INSIDE OUT Programme Guide. Interested applicants should forward their resumes to the above address by December 19, 1996. INSIDE OUT is committed to Employment Equity.

The Shaw Festival is seeking a technical director, primarily responsible for the Court House Theatre. This is a seasonal salaried position. Normal season for this position is the beginning of March through to the end of Sept. annually. The Court House Theatre runs three to four shows in rep. each season. Experience in repertory or touring a definite asset. Experience with IATSE crews is required. Must have excellent organizational skills. Some AutoCADD experience preferable. Send resume and covering letter to: Ivan Habel, Production Director. Email responses may be forwarded to ihabel@shawfest.com. Include in covering letter salary expectations and references.

lift orientation:

LIFT Orientation:
Tuesday, December, 17, 1996 and Tuesday, January 21, 1997 11 30 a.m. - 1:00 p.m.
There will be an orientation session for individuals who haven't familiarized themselves with the co-op's facilities and resources Call to reserve a spot 588-6444.

ews...lift news...lift news...

THE

liftgear & machinations:

What's new with equipment @ LIFT?

Monday,

CHRISTMAS CLOSURE

LIFT will close on Dec 20 at 6 p.m. and re-open on January 11 at 10 a.m. Closure during the first week in January allows the staff to take care of annual maintenance to equipment and facilities. For those members who need to use equipment or post production facilities during the closure, call Greg or Lisa to make arrangements.

DIGITAL PICTURE EDITING

LIFT has committed to purchasing a Digital Picture Editing System in 1997. We will be requesting funds to purchase this system from the Canada Council as a part of 1996/97 grant request. There are a number of systems available on the market, each has their own strengths and weaknesses. The speed of technological change makes it impossible to choose a specific system at this point. Our request to the Canada Council would not specify a particular system, however, we would outline a number of pre-requisites that

must be fulfilled before we commit to a system. The system must:

- Fit easily into the film post-production chain at LIFT. This means that the digital picture editing system must be fully compatible with our ProTools digital sound editing system. The system must also have an algorithm that simulates 24 frames per second or a reliable 30 frame to 24 frame match back program. Either of these solutions would assure filmmakers that their projects would stay in sync when they finished their project on film.
- Have the capability of adapting to the changing needs of members. As delimitation's between film, video and computer technologies blur many filmmakers are no longer film purists. Instead their main concerns centre around story and/or the aesthetics and image and sound. With so many new media, film becomes just another choice.

These needs dictate a system that has video on-line mastering capability and multi-media capability. It is important the system can use hardware and software from different manufacturers (open architecture) allowing members to have more options for manipulating image and sound.

- Be simple to use. It is essential that filmmakers can operate this system, rather than only editors. The filmmaker should have the option of cutting the film themselves, or they can hire an editor because they want an editorial perspective, not an operator. A LIFT filmmaker should not have to hire a technician to operate a system.
- Be affordable.

If you have any questions or input regarding the above strategy, please do not hesitate to call Lisa or Greg.

OTHER EQUIPMENT NEWS:

Here are some updates from the equipment area:

- We recently purchased 10 new sandbags which feature a removable inner pouch so you don't have to take the sand with you if you're shooting in distant lands.
- The Bolex camera was recently overhauled.
- Our 16mm Elki projector is now working better than ever after its recent overhaul.
- We now have a small Manfrotto tripod with a handy carrying case that can be used with the Bolex and 5-8 camera.
- We have extended our ProTools practice hours from one 3 hour session on Tuesdays to three sessions to allow more members to train and get familiar with the system. The Tuesday practice sessions are: 10 a.m. - 1 p.m., 1 p.m. - 4 p.m., and 4 p.m. - 6 p.m. A member can only book one session per week.

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correction:

The TIFF Short Film Seminar was introduced by a rep from the Canadian Film Centre, who said she was new at distribution. OFDC Distribution Officer Kelly Alexander is not new to distribution, and though she did say that short films are calling cards, she thinks it indicates the state of the industry as it is, not as it should be.

more announcements:

WE NEED YOUR PHOTO!!!

The LIFT Newsletter wants to compile a LIFT year book in June, '97. Send in your picture, or any visual representation of yourself. Those who don't will languish forever in obscurity. You have been warned!

other people's money....

METRO FUNDING has been cut off to all arts service organizations

"On October 12 and 13th Metro Council approved a revised Cultural Grants Strategy which outlined the goals, eligibility and assessment criteria for Metro's Cultural Grants Program. This policy sets out certain types of activities which will not be considered for support through the Cultural Grants Program. Another set of organizations was identified as being a low priority for the program as their focus was the provision of services to individual artists

Metro currently funds five organizations providing services to professional artists
Canadian Artists Representation Ontario, Charles St Video, LIFT, Trinity Square Video, Visual Arts Ontario

The current policy provides for support to be directed towards cultural presentation and to those services which support presentation. Services which support the creative process fall outside the current policy."

If you have any suggestions or comments for Kathleen Sharpe, Director, Culture Division, you can reach her at 392-8674 or write to her at Metro Parks and Culture, 55 John Street, Stn 1240, 24th Flr, Metro Hall, Toronto, Ontario, M5V 3C6, or email msharpe@metrodesk metrotor on ca

Thanks to Laurence Green and POV magazine for the following note "The OAC was recently praised by Informetrica Limited, "an economic research firm habitually enlisted by the Tories." A study titled *The Economic Impact of OAC Arts Organizations* considered a sample of 850 mostly not-for-profit arts organizations funded by OAC in '94-'95 and found that these organizations generated almost \$50 million in Ontario tax revenues, and that this return was 20% higher than the total funding to these organizations that year"



THE AGM

The following Board resolutions were ratified by the membership attending the LIFT Annual General Meeting:

1. It is recommended that the rental rate for the Nizo Super 8 cameras be \$4 for Full and \$8 for Associate members per day
2. It is recommended that the daily rental for the ProTools sound suite be set at \$10 for full and \$20 for associate members
3. Given that LIFT now has five full edit suites it is recommended that they be block booked at \$100 per week to Full and \$200 per week to Associate members; further no more than two suites may be block booked at the same time
4. Given that the instruction provided in a One-on-One equipment orientation session is of the highest professional quality and given that LIFT seeks to acknowledge the expertise of its membership, it is recommended that the cost for the sessions be increased from \$10 per hour to \$20 per hour for a minimum of 2 hours
5. Given that the Visiting Artists Membership Program (VAMP) members are allowed equipment accessing privileges at the Associate level it is recommended that the VAMP membership rate be increased from \$10 to \$60 for two months to reflect the present Associate rate
6. Given that just over 50% of our members are non-accessing members and given that LIFT is resistant to increasing costs to active filmmakers, it is recommended that the Affiliate membership rate be increased from \$35 to \$50 per year
7. Given that the cost of the newsletter is continually rising and that there is a need to maintain the newsletter as an integral part of the organisation, it is recommended that members now be charged \$5 for placing a classified ad (non-members are charged \$25)

There was extensive discussion surrounding the raising of the membership rate for Associate category. Some members felt that raising the rate would alienate those who wanted to join in order to support LIFT, or discourage entry-level emerging filmmakers who were still unsure of their commitment to filmmaking but wanted to join in order to investigate possibilities.

The LIFT Board pointed out that the function of LIFT is to serve working filmmakers, and that the move was made in order to avoid having to raise the rate for working filmmakers, and to avoid those at the Associate or Full level having to carry those at the Affiliate level. The Board noted that since the rate had changed in April 1995 the number of those joining LIFT



had the Affiliate level had dropped slightly, but that the number of Associate Members had risen. They also pointed out that in previous years LIFT had carried members for up to 6 months after their memberships expired, and that the drop in numbers may be because that is no longer the case. The resolution was ratified by a membership vote of 10 in favour, 5 opposed and 4 abstaining.

Several requests were made as Other Business:

- * The Board was asked to consider a level of membership which would be inexpensive and for which the only benefit would be a subscription to the Newsletter.
- * A motion was passed to require the new Board to finish the job of compiling all motions made and passed by the various LIFT Boards present and past, by the day of the Board Meeting of June 1997, and that this job be given to a past Board member looking for volunteer hours, and that if no past board member is available it be given to a suitable other candidate.
- * These motions are to be printed in the LIFT Newsletter on an ongoing basis and disseminated through the LIFT community:
 - 1* copies will be available at the LIFT office;
 - 2* copies will be given to the the New Board members and Committee Chairs for dissemination among the committee members;
 - 3* new members will be made aware of the document and if any member wants a copy-one will be photocopied for them at LIFT's expense.
- * A motion was passed that the Board representative for the Newsletter committee be required to write a column on the Board's current activities.

A new Board was elected, which will include four returning members: David Nancoff, Christy Garland, Mena Toth, Dominique Cardona and seven new members: Siobhan Devine (Filmmaker, Special Events Committee), Victoria Hirst (Filmmaker, Chair of Special Events Committee), Simone Jones (Visual artist), Jonathan Culp (Filmmaker, Chair of Newsletter Committee), Deborah Tabah (Filmmaker), Keith Cole (Artist, dancer, choreographer) and Mhuzuzi Mngakala, (filmmaker).

The Cockroach that Ate Cincinnatti

dir. Michael McNamara

Fear and Loathing in Manchester. Alan Mills's hilarious, anarchic monologue, is delivered by his performance persona/alter-ego Captain Fish Slime, a contrary, pugnacious blue collar lad from the north of England, who spits his words like toxic sputum in a desperate effort to ward off psychosis.

Shot in Windsor, Ontario, Mills hilariously rants about rock stars, religion, the destruction of history, fear of things nuclear, and the British industrial landscape while delivering anecdotes about his bizarre life in his hometown of Manchester, U.K., with his best friends, the fire-setting, fellow rocker (sets consisting of 1 1/2 hours of freeform guitar) Roger Harris, and Trevor the Crank, an "old maidish bookseller/performance artist" with whom he bonded, (until Mills dropped the Gulag Archipelago on his head.. "He wasn't dead, but he was never that friendly again.")

15 years ago, director Michael McNamara saw Mills's play, *The Cockroach Trilogy*, and approached him about a film. Someone else had the rights, but the two became friends, and when the rights became available Mills was interested in working with McNamara. For reasons of accessibility, the two used the device of a young, eager but wet-behind-the-ears filmmaker who, with her sound

recorder husband, is quickly in over her head and the film is hijacked by the irascible, unreliable Mills. The event causes friction with her husband, and the young filmmaker eventually drops out of the picture, leaving her husband on a kind of *After Hours* guerrilla-filmmaking descent into the dark side.

McNamara, an OCA graduate, made the film with money from his own pocket and the help of friends. He was working at TVO directing *Saturday Night at the Movies* and *Jay Scott's Film International*, when Risa Sherman gave him a crate of unexposed, state-dated 16mm film which he tested and used.. A low shooting ratio and long takes made possible by Mills's professional monologist experience - "I never had to say cut for performance" - helped keep costs down.

McNamara shot in his home town of Windsor both for the bleak industrial landscape and the friends/film crew available there. Cinematographer Pat Lobzun had just purchased an Aaron XT and P.S. provided a lighting package at an

immensely favourable rate over the 8 day - 4 weekend - shoot. The House of Toast film co-op - it really does exist - the Detroit Film Coalition and friends provided the rest of the crew. Process was done through the now-extinct PAFPS program.

By post-production, McNamara was directing episodes of *Eric's World* and *Sharon Lois and Bram* for Cambium films, and that company generously provided a CMX edit suite. McNamara used mostly location sound. By then the DFDC's James Weyman, dismayed that the Corp could no longer support emerging filmmakers, had come in as producer, helping McNamara to finish the film, and find distribution.

Fragments from the film "Lucid lost tribe of Dylan," "History as a set of invocation rituals, rituals that ended in evil," "Conspiracy theories - everyone's just role playing, 'we're the government, you're the poor.'" "Best place to hide a nut is in a fruitcake."

Brief Notes on LIFT films at the Vancouver International Film Festival

by Franci Duran

This year's Vancouver International Film Festival ran from October 4 through 20 and featured 27 programs in its "Canadian Images" Section. 8 films were by LIFT members.

The VIFF does not have the frenetic pace and energy that I have come to associate with film festivals. Rather, its sprawling length allows you to see almost everything you want, you don't have to decide what you want to see before the festival begins and a healthy buzz builds around a few choice films.

I began my festival experience with a program called *Kinocentric* that featured Mike Hoolboom's and Sean Chapelle's *Shooting Blanks*. A black screen accompanies Mike's lyrical and ascerbic commentary about

Hollywood, Canadian Cinema and Canadians generally. Sean Chapelle's response is a barrage of step-printed images from films and porn. *Shooting Blanks* won the Highbury Award for the Best Western Canadian Film.

Of the two features, I only saw *Bubbles Galore*, as bouts of morning sickness prevented me from attending the screening of Mike McNamara's *The Cockroach that Ate Cincinnatti*. I caught a glimpse of the demure Cynthia Roberts giving a 60 second pitch for *Bubbles Galore* on a local TV show. Looking more like she belonged hosting a luncheon than an "Ultra-porno-rama" director, my curiosity was sparked. I wasn't disappointed. *Bubbles* is a film with verve and Cynthia Roberts deserves praise for pushing several scenes to their limits without overwhelming us with cheese. *Bubbles* played with

upcoming Feature Film Project Director, Vince Natali's, *Elevated*.

Kris Lefcoe's *Can I get a Witness*, another Canadian Film Centre short, is a slickly constructed drama that gives a twist to the ever popular cool disaffected youth in a convenience store genre. Set in the Toronto Gay Ghetto, Paul Hasick's *Not Alone* is the quintessential gay film. Colourful characters dominate this tightly directed Toronto romance. I read the script a few years ago and was happy to see what had evolved.

The Hangman's Bride by Naomi McCormack and Lisa Hayes' *Dike* were also in the Vancouver fest, and will be familiar to Toronto audiences from the Salon de Refuses.

GREED

by Jonathan Culp

THE CINE- PLEX LOCK- OUT

At the same time as John Greyson was being arrested for expressing an idea in a Cineplex, the management was locking out the company's projectionists. In the afterglow of October's hallowed Days of Action (footage-holders of which should call this writer at 368-3194 ext. 608, in case you haven't heard), labour politics are no longer looking like one of the arcane arts. I sought answers on the picket line, not in the management's office: if this ain't "objective" journalism, I ain't Conrad Black. So sue me.

Okay, first of all, what's your name?

John Farquharson

And how long has this lockout been going on now, when did it start?

It'll be six weeks tomorrow, Saturday

Just quickly recap for me, what are the demands Cineplex has made?

Okay, basically, in a location like this, the Carlton, where there used to be four full-time projectionists, two on at any time, well what they want us to do is have one person in this location on two nights .take four full-time positions and turn it into one part-time position, at about \$150 00 a week I don't know anyone in this town who can live on \$600 a month, I mean my rent's \$600 a month So, that's why we're out here They claim that automation has taken over our jobs, well I've got news for 'em, automation's been around since 1974, so are they trying to tell the general public

they've been stupid for the last 24 years and been paying us for a job that we're not doing, according to what they say? It doesn't add up

And what's going on? Is any progress being made right now?

Basically, there's no discussion between union and management We're out on the street, they're still out there trying to run things properly And I stress the word trying.. today we've had a lot of features out of focus, from what I understand one of them burnt up on screen

So, who's running these projectors?

Um, manager/pseudo-projectionists Two-week crash course, and they're trying to do our jobs I've got about fifteen years experience, my friend over there's got about twelve, the union's been in existence since 1907, we've been running movies for the general public for that long I think the public is used to the standard that we've created What all this goes back to basically is our 800-

hour apprenticeship being chopped off by Mike Harris

What happened was I guess about eight or nine months ago Cineplex Odeon and I believe Famous Players I'm not sure about that, but I mean they're in bed together, let's face it - lobbied the provincial government to eliminate our licensing The government wouldn't completely eliminate the licensing but what they did do was eliminate our apprenticeship hours

Let's face it, these guys are popcorn millionaires, they don't care about the distributors They're getting 10% of the gate, the distributors are getting 90% So to them, they make their money on the candy bar So we are asking people to boycott the candy bar and the cafe, that kind of thing, because that's where they make their profit As a matter of fact it's about 570% profit I don't understand how people with good conscience can cross a picket line, especially knowing how the top five executives at Cineplex last year earned \$10 million gross

Let's face it, these guys are popcorn millionaires

Nick Curcin

Nick Curcin has become a familiar sight around the LIFT offices. For the last three months, Curcin has been picture editing his first feature, *MY SCRIPT DOCTOR*, a self-funded comedy about a writer's life. Curcin took time out from negotiating the labyrinth of film funding, distribution and post-production to speak to the LIFT Newsletter

Barbara Malnguy: What kind of financing have you had for this?

Nick Curcin None whatsoever

B: It's completely self-financed?

N The only thing that I got was free processing from the NFB PAFPS. I still have some material that's not processed because they changed the program. I tried to get FAPS, but they said that I couldn't because I had got PAFPS.

B: What percentage would you say you did get processed?

N More than 50%

B: What was your overall budget?

N There was no budget at all. I got the film stock.

B: You bought the film stock and you just started shooting?

N I was supposed to make a high budget film, for close to \$1 million, with a producer and a distributor, and it didn't work out. I lost enormous time. Wrote 10, 15 drafts of a script. He liked the screenplay, but it didn't work out. I didn't have enough of a name, so he couldn't push me...

B: Who did you try? Did you try Telefilm?

N You can't approach Telefilm unless you have a name in Canada or if you have a famous producer. Then I said OK. I can't waste my time any more waiting for somebody else to do the job for me, so I sat down and looked at myself in the mirror and I said the only way to make a film is to shoot a film. Then I wrote the script.

B: Did you write it bearing in mind that you were going to be doing everything yourself?



N The idea was to write a film about writing. When I was writing it I wanted to keep it like one location, however, it was not possible, I had to have a few locations. I wanted to keep characters minimal. My idea was to shoot it for under \$10,000.

B: Did anybody tell you you were insane?

N Well, everybody.

B: What had you done in film before?

N I had done a number of documentaries. I was working on a series for Radio Québec called *Planet* which was a series of 30-minute documentaries. I did one about the movies, one about the theatre, I directed, edited, wrote, sometimes even posted them. And then I worked for some other directors at Radio Québec, as researcher, assistant director - I don't know, you name it - for a few years. Then I did a documentary called *A Tale of Two Churches*, about the Church in Québec, for which I got a grant from the Ministry of Multiculturalism. I taught at Concordia University in the Department of Educational Technology. I was teaching video production, and the course was small format television production. Then I was a news editor for CFCF in Montreal. Then I did a few short fiction films and one of them won first prize at the Festival de jeune cinema du Québec (now the Festival du Nouveau Cinema). It was 18 minutes long, called *The Discreet Charm of a Dirty Movie House Employee*. I had been living in Québec since '77, but I'm from Yugoslavia originally, and there was a competition for Belgrade TV, to write a script for a melodrama. I sent my screenplay from Montréal and I won that prize and was able to make a film over there, a movie of the week, 16mm, 61 minutes long, called *Sentimental Journey*. I stayed for a few years working in TV Belgrade, directing documentaries. Then I came back to Toronto in '89.



B: And you found it hard to access funding ..

N Everything went down for me since I came to Toronto. I got a job for a while as a TA at York, then they stopped having one for that course.

B: And then you decided...

N I didn't decide anything. Sometimes you decide things and sometimes you don't. I couldn't find a job. I knew that I was a filmmaker, that's the only thing that I know how to do. I had a few screenplays and one was the one that I took to the producer. So I was in limbo, and I said, OK, I should make a film with that much [\$10,000] money. I didn't mean to become a writer, but I caught myself writing more and more, so I got the idea to write a screenplay about writing, and I wrote it. Then I set up a shooting date. I had to postpone the shoot for a month, but I realized I couldn't postpone it any more or I would lose everyone.

B: Who shot it?

N Antonin Lhotsky. I met him at York, he was teaching cinematography. Valerie Buhagiar was supposed to be in the other movie so I asked her and she agreed, reluctantly - there was no money, no budget, everything was deferred.

B: So you scheduled a shoot. Did you do all that yourself?



N I phoned a guy I know in LA. I hadn't been in touch with him for a few years and it happened that he had produced some films there. A friend of mine in Montréal was a production manager. He wanted to find some money, but I was supposed to postpone everything and I couldn't do that. The guy from LA told me he could get \$300,000 from a distributor in New York, but he needed a couple of months - I was scheduled to shoot in ten days, and I just thought, if nothing happens, I have spent that much more time, and I might lose people. So I said I couldn't do that, and now he isn't speaking to me.

B: So you scheduled the shoot. Did you have any help with production? A producer or production manager?

N No. I was the producer, director, production manager, assistant director. I was just about everything. And it showed, because sometimes I couldn't function on the set. I would go to sleep about 2 o'clock in the morning and wake up at about 5 o'clock a.m.

B: So you wouldn't recommend it?

N I would recommend it. If you don't have a house, a car, and if later on creditors can't come after you.

B: How long was the shoot?

N We shot it in fourteen days, not continuously. We were shooting something like 4-day, 3-day weekends, something like that.

B: Did you get the equipment from LIFT?

N No, I wasn't a LIFT member at the time. I made a good deal with Complete Camera, lights, grip equipment. I shot it on 16mm, with an Arri SRII, in colour. No dolly. We wouldn't have been able to use a dolly because in the space I had the floor was uneven. We had a great DOP and exceptional actors. I bought the lunch. I started with \$10,000 but then I had to borrow another \$10,000. The shoot itself cost \$20,000, plus or minus.

B: How much film did you shoot?

N 40 rolls.

B: And how long will the final film be?

N About 90 minutes. Right now it's 99. It's sort of a fine cut, but it needs to be 10 minutes shorter.

B: So that's a ratio of about 4 to 1. That's very tight. Did you plan extensively?

N No, no, no. This is my nightmare. I didn't plan anything. Sometimes I did, but then for practical reasons we had to change to improvise, drop a scene -- but somehow the shoot went well, in spite of all the difficulties.

B: So then you joined LIFT.

N I came to see the new space, and I saw the editing table and was very pleased, so I joined. I had an editor, and he did a semi-assembly, semi-rough cut. The film was about 110 minutes long. He had to leave, because he wasn't being paid. I had worked as an editor before, so I cut it. I am glad that I did because I got back in shape for editing. I edited for more than three months, then I had to quit, because I ran out of money. I still need a few more weeks of editing, and to do a sound edit.

B: So what are your plans now?

N To get the film to some distributors to see what the situation is. I gave the film to the large distribution houses, and basically they have no interest in productions like this. A member of LIFT who is in the same situation told me that the distributors are basically not interested in Canadian films like this. They want them to play at least a few festivals before taking them, because then they don't have to advertise. So now I'm leaning towards that theory.

B: Towards festivals...

N: Yes. What surprised me is that nobody talks to you. I've learned a lot about corporate culture. You send them a film and they send you a few lines. Nobody talks to you about it. The OFDC gave me a list of distributors. Telefilm told me to go and buy a book. They said, "We are a funding company, we don't give out free information." There is a producer who likes the film, but it's not the kind of film that is going to make him money. He has to think about it, see if he can get a partner and so on. He told me, "I need \$100,000 to finish it, to finish it well, and to release it another \$100,000." But if he can't release it in theatres, he is probably going to lose his money. So there's only a slim possibility, but he was encouraging, he really laughed and enjoyed it. Anyway, it's better if I finish it myself. If he finishes it I'll have a film, but I won't get any money because his investment will have to be taken out first. I want to pay the crew and the actors.

B: How much do you need to finish it yourself?

N About \$5,000 - \$15,000.

B: Do you have any advice?

N. My advice is start early. Make your first feature, learn from it, make another one. By the fifth one you'll be 26 or 27, and you'll be a good director. I really believe this is the way it should be done - just go into the fire and do it.

John Greyson

Interview

John Greyson's *Lilies* has swept the Genies, with fourteen nominations, one in every category for which it was eligible and four awards, including that for Best Motion Picture. This extraordinary film is Greyson's first experience working from other people's material. Irene Buncel spoke to him just after the Toronto International Film Festival.

I: How was the reception for *Lilies*?

J: In the Toronto Festival? I was really pleased with the reception. We had two sold out screenings and really good feedback. The one-on-one response has been great. It seems to be a story with characters that people personally identify with, even though it has quite a fantastic quality to it and it's not a traditional, realist narrative.

I: What attracted you to it?

J: I'd seen the play in 1991 at Theatre Passe Muraille and really liked it. I really liked the script, the structure, the play within the play.

It reminded me most of *Marat/Sade*, which was about the inmates of the asylum putting on a play written by the Marquis de Sade. That theatrical structure was fun to translate to cinema. Anna Stratton had acquired the rights. She's a producer I'd worked with on *Zero Patience* and she got me to meet Michel Marc and we really hit it off. It was my first time directing someone else's script. I really like Michel Marc and his aesthetic and thought that this would be a very rich challenge, to try to get inside his head, translate his concerns, his aesthetic, his obsessions - to take his very theatrical play about a play and put it onto the screen.

I think there were all sorts of other points of commonalities - an interest in small town history. It's very Canadian and in this case the Québécois character was very attractive. The Catholicism was really interesting to me because I grew up Catholic and was an altar boy and a choir boy and had all that sort of baggage too, which was sort of fun to unpack and think about again. The play was interesting in its playful ambivalence around the church. The church isn't held up as a simple target. Instead, it's very much the ambience around which the story takes place, but it's not the determining structure in the town; prejudice plays a stronger role than the official church - garden variety prejudice. Those were some of the elements which really made me want to do it.

I: I saw some similarities between this and some of your other work - things to do with the abuse of power and so on. Can you speak a bit about that?

J: Well two large institutions set the terrain for the film: the prison where everything takes place and the prison

chapel, an institution within an institution, and all of the implicit powers, privileges, rules, hierarchies and repressions that accompany each of those institutions.

The way the prisoners resist is through the agency of theatre, using this play to escape for a moment. That gives a sort of good working definition of what theatre allows for the players and also for the audience. It's a chance to escape, to become somebody else, to invent themselves. A black actor can imagine himself as a Parisian balloonist. That sort of basic relation between theatre and oppressive institutions was something that was very rich to play with, because those institutions are so very theatrical to begin with. There are a lot of commonalities between the rituals of the prison and the rituals of the church, and they're also very theatrical within and of themselves. The gestures that are performed in the incarceration of people and the gestures that are performed in the celebration of the mass are sort of imminently theatrical.

I don't think the bishop was repressed because he was a bishop of the church, I think the bishop was repressed because he was messed up by society. The church offered him a bit of an escape. He could escape into the loneliness of the church. But the church didn't cause his repression or his fuckedupness - the society he lived in did.

I: Were you thinking about these things as a filmmaker when you were working together with Michel Marc?

J: The material was all there because the film is very true to the original play, the dynamics between the characters, the scenes, what happens. It was definitely a chess game going from stage to screen. But it was a chess game that was all about how to be true to these elements, to make them cinematic and fix some of the weaker dramatic elements - especially in the ending. Both the ending of 1952 and the ending of 1912 were changed slightly. They were subtle changes but they were very important for character motivations and choices that characters made and the final outcome of the story.

I: Can you explain that a little bit?

J: The play worked in the theatre



because the theatre can work with grand gestures, sweeping statements, sweeping generalizations and a very rich sense of romanticism. Part of theatrical illusionism is all about that romance of the shadows, what happens in the shadows of your imagination. Film is much less forgiving, especially when it comes to such a romantic story. We had to find ways to make those gestures, those decisions, that plot much more character-based. What's interesting is that Michel Marc said he likes the resolution of the story better in the film than he does in the original play. He hasn't gone back to change the play, that's sort of after the cows have left the barn. He's talked about how he was happy to revisit, and actually be able to fix what was weaker in the play.

I: There's media hype these days about filmmakers who are working with other people's stuff...

J: I don't know that it's all that recent. People have been adapting other people's work for an awfully long time. I think the relationships can go from being extraordinarily bad to extraordinarily good. I feel like ours was a privileged one. We worked very hard to keep the doors open and keep listening and when we did have disagreements there was a strong commitment to work it through. One of the things we built into the process was that Michel Marc was there right through the rehearsals and the shooting. Technically, the credits say that he's the writer and I'm the director but the way we approached was actually much more closely to co-authors. I was a very strong presence in the writing and he was a very strong presence in the directing. We kept a division of labour clear for the cast and the crew, but the two of us had a consultation process which made it very viable.

To give you an example: you know the St. Sebastien story? Very early on, I'd suggested that the St. Sebastien thing was very familiar to me. Pierre Agile did the St. Sebastien photographs, Derek Jarman did his St.

still from Lilies



Sebastien film. St. Sebastien is really a familiar gay icon I thought it might be fun to take up an old testament story of Shadrac, Meshac and Abednego who went into the fiery furnace of Nebucadnezzar I don't know if you know that, but there were reasons why that would really be quite rich as a biblical story to recruit for Lilies Michel Marc was quite clear, "We're sticking to Sebastien, that's what it's always been, that's what this is about" So that's an example of understanding who the author is and you have to agree with that process or you shouldn't be doing it

I: Some people have commented that Lilies doesn't seem like 'a John Greyson film'. What do you think?

J A lot of people have said that I agree it's a very different piece because for the first time it was someone else's script I really saw the job description as me getting into Michel Marc's head and inside his aesthetic and trying to be as true as possible to the text That's a very different process than me being inspired by the story of Lilies and turning it into a film They're two completely different projects One of the funny things that happens to a lot of us, not just Canadians, is that audiences try to put you in a box really quickly in terms of style I remember really vividly when *Drugstore Cowboy* had just come out (that's Gus Van Sant's 2nd film) It's an extraordinary film, but to start talking about Gus Van Sant's style based on two films seems to me to do a disservice to him and where he was trying to go next. He's since gone all sorts of different places. People joke, the arts councils always talk about emerging filmmakers and when you stop being an emerging filmmaker you start to become a real or serious artist. I just wish that we could all be allowed to be emerging artists for the next 50 years or so and then maybe in the year 2040 finally maybe be allowed to be senior artists I plan to keep emerging

for a few more decades anyway

The thing I really like about Lilies is that it changed how I direct - because it's very different when you direct someone else's script - you learn You approach the material in a very different way when you're not the author and your relationship to the cast and crew is much different I also found surprisingly it changed me as a writer When I went back to writing this new video I'm working on, it was a very different writing process and I really liked that

I: What scene did you find the most challenging to direct or which was the most fun?

J There's all sorts of different types of fun There's the technical fun of doing crane shots and balloon landings - large craft stuff. But there's a real satisfaction to whittling down to the simplest sort of vocabulary possible between two actors, and creating a space where you as a director and all of the actors can hit a new rhythm or find a new space dramatically, where we've never seen the scene fly in that way before. Rehearsals are a very privileged space, it's just you and the actors and the text Extraordinary things happen But it's often harder to get back to that level on set when you're surrounded by 40 people and the technicalities of stopping and starting, lighting cues and boom shadows and missing the dolly cues So the moments on set I'm most proud of are when we actually went beyond and created something magical. One of the scenes I'm most proud of is the confrontation between Lydie Anne and the Countess in the drawing room. The angles are very simple but the potency of what we all created there - I think the lighting, the camera, the work is very simple and powerful.

I: So you weren't jumping up and down on the side someplace watching that huge hotel, building or whatever it is

with all the lights, you know the scene I'm talking about...

J Oh, we weren't jumping up and down That was sort of rougher There'd been some miscommunication and there were supposed to be seven boats on the water filled with extras and there weren't. So we improvised and we got some boats on the water with some flares and some crew members jumped in the boats and stuff, but as a result the beauty of that shot wasn't really celebrated at the time In the editing, for sure.

I: It looked gorgeous. The Balloon scenes also.

J Well that was also one of those things that at the time you have no idea if it's going to work because the beauty of it is actually in the montage. The actual shot of the roof lifting off is 2nd camera and then the montage was built up with the close-up of the Bishop looking up at nothing at all One I was really happy with was the flooding of the prison and the recitation by Matthew Ferguson There was this funny thing that no one will ever pick up on, but when he's saying the shores of Lac St Jean are fringed with golden water and he sprinkles sand in the water, the sand is actually from Lac St Jean Michel Marc's parents brought us a little packet down for the shoot It was really fun. It was this really somewhat Christian ceremony of blessing the water

I: That's wonderful. There's a traditional discussion among feminists and other communities about advocacy and abuse of power, boundary issues. In this context I was thinking about that kiss at the end of the film. Was that in the play?

J No, the kiss was added It's of course echoing the original kiss that starts everything, where they're basically assaulting Aubert (Older Simon) and they really brutally molest him and kiss him. It's using a kiss as revenge In the script there are all these different kisses, every time a kiss happens something changes The first kiss is what gets them all in trouble and why Simon gets beaten - because he was kissing Vallier The next kiss is to prove to Lydia in the parlor that he wasn't kissing that boy You know, "I'll show you who's lying," and he kisses her That causes the bishop to break out of the confessional etc, etc The kiss is a turning point - dramatically and thematically - the power of having two men in their sixties, and having one man attack the other with a kiss. And you know who kisses who in the Garden of Gethsemane. Judas. The famous betrayal by the kiss.

I: What do you think about the realism of some of these themes and subjects, especially that scene? Do you feel that people will believe and follow along with the elements of the story and the way it unfolds?

The Edison Gallery in Vancouver:

Franci Duran spoke to Alex McKenzie, friend to independents.

(Franci Duran) FD: How long has the Edison Electric Gallery been opened and what prompted you to open it?

(Alex McKenzie) AM: It's been about a year and a half since I rented this space. It was a pottery studio for years and years, but something else was going on. There was pottery sitting in the front with a fake badly-built wall right in the front, and I kind of wondered if it was a front for something. When I started renovating—you know that trip wire that if you break it the alarm goes off? There was wire all over this place. It was kinda weird.

I renovated the whole place and put in the walls, the bathroom, the plumbing. I had a two-year lease because they were planning on destroying the place in two years. Since then the grocery store next door renovated their space so the landlord said they could extend mine, but the rent is going to go up a lot. Getting back to how the place got started. I renovated slowly for about two months and then opened. I started off doing exhibits of moving-image based art, but I wanted to do screenings. I just didn't have my shit together yet and I didn't have the seats. I got the seats and I started doing screenings.

FD: So what did you put on?

AM: Well the first thing that screened here was a filmmaker from San Francisco whose name I can't even remember. His stuff was pretty stupid, but he went around with a collection of other and some 1920's pornography. It was like Charlie Chaplin, but they were naked. Anyhow that was the first screening. The first real screening was called *Medical Atrocities*. I make experimental films. I can't sit through ten experimental films without getting antsie, so I combined ephemeral films from the 50's and 60's with experimental stuff and got people who normally wouldn't watch experimental films to look at them without feeling any kind of threat of the obscure. I was inspired by the Pike Street Cinema in Seattle. It's a storefront cinema. And there's the Other Cinema in San Francisco that Craig Baldwin operates once a week. It's actually Artists Television Access and also operates as an equipment access space. By talking to him and finding out that there are other places like this in Portland, Seattle and LA, I thought, OK now I've got some people I can talk to and find out where they were getting their programming. It just

pyramided. There are a lot of people who want to show work that they can't show in this city because there isn't a real venue for it. The Ridge doesn't really operate on that level. There isn't a real rep house in town except the Cinematheque and they rarely runs experimental or "difficult" work. There's definitely a gap in the city. There are also a lot of people in the States who want to come to Vancouver because they've heard that it's a nice town, nice mountains. I've had quite a few people up here who have frequent-flyer points or who have a beater old car and want to take a trip. They'll come up and crash on the couch and do it for half the door. That's worked out well and it's put me in touch with people who are into the same kind of work. Before I started, I was feeling that the work I was doing had no place. I've discovered that there are a lot of other places that you could take a package of your work and tour across Canada and the States. You could hit maybe 50 places and at least pay for your trip.

Where was I? Don't just stare at me blankly. Ask me another question.

FD: I was waiting to see if you were finished talking.

FD: The Edison Gallery is self-financed?

AM: Yes. No grants at all. I actually started off without permission from BC Film Classification. There's a classification board in the Province. If you want to run an operation like this you have to either submit to classification which costs \$70 for every film you show no matter how long it is or you get non-profit status, create a film society and you can avoid dealing with the censorship bureau because all the people who come are members. They got hold of a program somehow and said, "What you're doing is completely illegal. We could put you in jail right now." So I said, "But you're not going to do that are you?" and they said, "No come on down and we'll talk about it." They told me as long as I operate as a non-profit society or start the wheels in motion of becoming non-profit then I could continue to operate. I did. It's surprisingly easy. You get a Board of Directors together, five people, and get bi-laws and a constitution which you can steal from the basic model. You keep your finances organized so that they can make sure that you're not profiting from it. I put everything together, sent them a copy and two months later they wrote back and said, "Thanks, we got your package, here's a change you need to

make." I still haven't heard from them. I'm sort of in limbo. I don't mind being here because they are letting me operate without non-profit status. I'm in the stage where I am considering applying for some grants so I need to get non-profit status in order to do that. There's not a lot of funding out there and funding at an operational level, where you get money every year for basic requirements is very rare. Project-based stuff is more common and easier to get, but it's piddly amounts. Part of me thinks it's hardly worth filling out all this paperwork for a couple of thousand dollars. I do graphic design; I could just do a job. Having said that, I am still going to apply for grants. I like the idea of being able to operate without grants, but I'm not getting paid a salary, no one is getting any curatorial or programming salaries. The only people who are getting anything are the landlord and the filmmakers. They get half of whatever comes through the door which ends up being better than your average fee for an artist.

FD: How have the crowds been?

AM: They range from 6 to about 70; lately it's been busier and busier. It depends on the programming. I am supplementing some of the more difficult programming with some of the, for lack of a better word, flashier programming.

FD: Like the *Karen Carpenter Story*?

AM: Yeah that's definitely a supplement. It's a great film. It's got appeal and a certain popularity and cache as an underground hard-thing-to-see.

FD: Can you finance the place with the door?

AM: The way I treat it is as a giant hobby. It's like opening up a giant living room to the public. I can pay the rent. If I keep in that mindset about it then I am quite happy with the way it's going. But I am not adverse to getting funding and I have a pretty good idea that I could get it given what I've done and the track record that I've got now.

The model I would use is *Pleasure Dome* where I'd get curatorial money and publicity money. The real costs if you are going to run an organization are rent and salaries. I worked at the Cinematheque for three years and 1/3 of the budget was salaries. Usually it's about 1/2. That's where the money goes.

DESTRUCTIVE IS ALSO CREATION

First Person: LIFT'S Filmmakers speak for themselves.

Naomi Boxer

I am currently finishing my first film, *ANNA & ARIEL*, a short black and white drama about the friendship between two women, a 75 year-old European immigrant and a young Canadian-born woman. I'm starting research on another dramatic script, *HUSH*, about an office assistant who intercepts a personal letter to her prominent boss. I'm also developing a documentary called *STELLA*, about a Toronto based opera singer turned Yiddish folk singer.

I have a background in drawing, studied

English at U of T, and did a year of film production at York. I realised years ago that I wanted to make films, but it's taken a very long time for it to happen - for that mysterious constellation of conditions to be there - a ripened idea, enough nerve, etc.

So far I have been interested in a relatively traditional narrative format. And there are a few ideas that surface consistently in my work. I have a fascination with the way the past is present in daily life, the spiritual collapse of time and space between generations. For example, a violent event that happened almost eighty years ago to my grandmother and her family

still from Naomi Boxer's film *Anna & Ariel*
Photo credit: Jan Bird



in a small town in the Ukraine - taking up a few minutes of actual time - has rippled tangibly through two generations. It has imprinted on my daily life, I see it as a direct source of aspects of my character. I am interested in the way layers of emotional and psychological inheritance, negative and positive, can be suddenly accessed, healed, renewed by relationships with people in the present. In *ANNA & ARIEL*, Anna, the older woman begins to admit to the pain from her past by a connection with the younger woman, Ariel.

Another focus for me has to do with coming to terms with not having a clear-cut sense of my cultural identity. I grew up in Vancouver before it got itself on the map as a 'world class' 'metropolitan' city. My experience of Vancouver was that it had a very white, small-town feel to it. I was raised within one of a tiny number of orthodox Jewish families, within a small, very secular Jewish community within the broader community. I did not feel like an insider, significantly, in any of these groups. The experience of being an outside observer of a majority culture, and of often being in a position to explain myself to people was mixed and fuels a lot of my ideas. I have had a parallel experience negotiating the cultural gaps as a woman in relation to men.

I am also interested in notions of success - the relationship between what I do and what I'm worth. People are often compelled to chalk up very particular achievements to feel they have earned a right to occupy their spot on earth. I am curious about the way people's sense of their own value develops. I will be exploring this in my script, *HUSH*, through the disparity in the social and intellectual status of the two main characters: an office assistant and a well-known biographer.



MICHELLE MOHABEER

AN INDIE-FILMMAKING PERSPECTIVE

I find it a daunting task to write instead of speak about my work. When a filmmaker begins to write about their work it takes guts, honesty and hopefully integrity. Dare I say that many of these traits seem to be passé in the Jungle of the 1990's independent film scene. I consider it necessary to first define what I mean by independent film practice. In my opinion, an independent filmmaker is someone who is driven, maintains a strong vision in their work and is committed to an expansive mode of artistic expression. In other words, independent films are rarely objects of commodity. Instead, they question, provoke and create worlds that art often askew in terms of their form, style, aesthetic and content. For me, the independent spirit is about full creative control fueled by a willingness to take risks, be daring, gutsy and provocative in the choice of one's subjects, themes, style and aesthetics.

BIO/FILMOGRAPHY MICHELLE MOHABEER

I arrived in Canada in 1973 from Guyana, South America. Since graduating from Carleton University in Film Theory and Criticism in 1985, I have worked in various filmmaking capacities. I began as a trainee sound recordist in an apprenticeship program offered by the National Film Board — Studio D in Montreal. During my 8-month sojourn in Montreal, I also worked as Art Director on a short film. I returned to Toronto in 1986 and worked on various ultra-low budget projects, and, to make a real living, worked as a programmer at the now-defunct Euclid Theater and in various other Arts Administrative positions (including working at LIFT, and as a symposium co-ordinator at the then Festival of Festivals (Toronto International Film Festival)). In 1989 I was commissioned along with 15 other Canadian women filmmakers, (including Shawna Dempsey, Christene Brown, Janis Cole, Ann Marie Fleming, Sook Yin Lee) to produce a short film that would be part of the Five Feminist Minutes compilation film.

I produced and directed my first film Exposure in 1990. Since then I have written and directed the multiple-award winning Coconut/Cane & Cutlass completed in 1994, Two/Doh completed in 1996 and the soon to be completed Child-Play, to be finished in Spring 1997. Currently I am in development with a feature script Chameleon.

ON THE FILMMAKING PROCESS:

To date my films have been about exploring a personal alternative political vision in relation to issues of the representation of gender, sexuality, race and post-colonial politics and desire. However, I am not as interested in producing simple issue-driven work. I am very keen on pushing formal and aesthetic boundaries to create ambiguous and unsettling stories. This is especially evident in Coconut/Cane & Cutlass and Child-Play. Another element to my work is the creation of a vivid and surreal aesthetic through the use of striking colours, texture and visual design, which allows for both fantasy and "reality" to coexist. The setting for Coconut/Cane & Cutlass and Two/Doh hinted at this possibility, however I have expanded this formal concern in both the style and structuring of the story of Child-Play.

Although I am definitely interested in further challenging myself as a filmmaker through the production of my first feature, I am equally committed to producing indie/alternative work which can be more organic both in terms of the production process and in style and vision of the work. I do not hold onto the mentality that short films are the means to an end since I am not interested in making short films as a stepping-stone to features.

On another note, I am also not interested in limiting the perimeters of my work to the above mentioned themes. The most important consideration for me as a filmmaker is to care passionately for what I am doing and to enjoy the process of filmmaking, otherwise there is no drive and determination to make films in this challenging political and economic climate.



The following is a tongue-in-cheek poke at what it supposedly takes to be a "successful" filmmaker. The tone may be somewhat sophomoric, but there are people out there who recognize some grain of truth?

THE RULES OF THE GAME

(No, not the well-regarded French classic by Jean Renoir)

ON THE MAKING OF THE 90's ART STAR (AKA A "SUCCESSFUL" INDEPENDENT FILMMAKER)

RULE #1 "Kiss, lick and grease" all asses who could be remotely helpful to your career (commonly known as 'schmoozing').

RULE #2 Be seen! Be seen! & Be seen! (Otherwise known as Doing all the premieres, festivals, parties, panels, film-related events). Anytime left for filmmaking and honing your craft? Of Course Not! Dahlin' everyone knows that it's WHO you know, not WHAT you know. Talent, hard work, drive and a love of cinema are rare commodities in this 90's brand of independent filmmaking. Out of sight, out of mind.

Rule #3: Make sure your short films are safe and palatable, even bland, and can be programmed at any time of day without offending small children (or anyone else). You will have a better chance of selling to television short film programs. Short films should be a tad about nothing, but yet about something. They should be hip and political, but only for effect. In other words, make films that fit the current pre-occupation with being a commodity that is sellable, safe and with just enough of a "trendy edge" to be called "cutting edge"

Are you completing a feature-length project? Then please conveniently omit doing a film that is Risky, Bold, Daring and/or Deranged — not marketable to many Canadian Theatrical Distributors, Television Broadcasters and some Canadian Film Festivals.

HOW WELL DO YOU PLAY THE
G A M E ?
-MM



still from Michelle Mohabeer's film Child's Play

J: Just about everyone agrees that the first hour they're working at a loss. They don't know who is who and they're figuring out the puzzle. Then at that point - for some people it's 20 minutes, some people it's 40 minutes - but somewhere in that time they click in. In the test screenings we did people all said, yes we're confused, but keep it that way. There's this work we have to do, but it really pays off when we figure it out. And it's very satisfying and everything does come together.

It's obviously not a realistic film in either the story or the way it's played out or in the language that's used. Nothing about it is realistic. I mean prisoners don't talk that way. But prisoners also don't act that way, they don't kidnap bishops and lock them in confessionals, so there's a fantastic mythic quality to the story. A failure in the location scouting resulted in the creation of the lake we really needed, in order for that mythic quality of the lake to come across. I mean, that's not very realistic, to have a bathtub sitting in the lake, but somehow the logic of it made a lot of sense. You watch it and it's effortless and I think it sounds the right sort of note of romanticism. It's erotic.

It's not all that explicit and Michel Marc and I were pretty clear that we didn't want it to become all that explicit. These were country boys and the fantasy of love was a romantic fantasy. It wasn't an explicit or realistic or pornographic fantasy, so for that reason there's a sort of purity maintained in their relationship which really serves the romantic elements of the story.

I: What kind of role do you like to play in the editing process?

J: I've really tried to give over more and more space to the editors. I've worked with. But certainly from the first cut on I was in there every day. And really I can't see that changing. It was also the way that André wanted to work. I kept checking in with him. You know he's one of the legends of Québec cinema. He did *Les bons débarras*, *Boys of St Vincent* - you name it, he did it. He's an extraordinary editor and he has a really extraordinary sense of dramatic timing. I kept saying, do you want time on your own? Do you want to get rid of me? He said, no no no this is the way I like to work. So I was there every day. I work with Miume Jan, we've done a couple of films together, and we work the same way.

I: Do you want to add anything to the discussion so far about how you as a filmmaker visualize the story and the

script, how you translate it to cinema? Do you want to answer a stupid comment that somebody made in NOW?

J: Clunky.

I: That's the one. Do you want to talk about that?

J: I want to make up a T-shirt, actually there's a club of us, me and Krishna and Bruce la Bruce and all of the others are going to start the "One 'N' Club". We're going to have T-shirts made up with one 'N' on one side and on the back we're going to put quotes. So I think mine will be 'clunky'. Here comes clunky.

I: I was thinking back to what you said about your skills, how you feel you've changed as a filmmaker over the years. One of those things you've talked about was your writing and in terms of this interview, how one visualizes.

J: One of the things I'm trying to do more and more is return to drawing. I started as a painter, a bad painter, but I came into film and video from visual arts and performance art, so I'm trying to use drawing as a way to problem solve. So when I'm writing and I'm stuck on a scene I'll sketch it. I'll draw an aspect of it, what one character will be thinking. Somehow the mechanical process, a physical, mechanical activity - I mean some people knit - is the best way to get your brain moving in a way that sitting there and staring at you computer screen just atrophies your brain.

With *Lilies* I kept a scrapbook. It was filled with sketches, drawings, photographs, advertisements. I'd see a dress and I'd say, that's the countess. The book was really a good way to talk to the actors, to talk to the crew, instead of relying on words there'd be a picture. We could both look at the same picture and go, that's what that means.

I: Do you want to talk about your next project?

J: It's in the editing stage right now. It's called *Uncut*, and the actors are Matthew Ferguson, Michael Achtman and Damon D'Olivera. It's all about Trudeau's sex life, circumcision, copyright and the alphabet. It's a project that I've been wanting to do for a long time and finally raised the money and was able to shoot it this year. So I'm hopefully going to be done by Christmas.

I: Great. Do you have any words of wisdom or a kick in the butt you'd like to give to emerging filmmakers?

J: Yeah actually, sort of tied to that is idle hands aren't the devils playground, they just are no playground. Idle hands don't get anything done. I think it's a terrible time to be making

films in Canada. Cutbacks are destroying our arts councils, the Harris government is closing the OFDC and the NFB is shutting down. We can whine or we could pick up Hi-8 cameras. The only way you can learn your craft is by doing it. You'll learn more in a day of shooting with a Hi-8 camera than you'll learn sitting around for a year trying to write a script. You learn more about our characters, more about your story by just getting a couple of friends and improvising situations. Following that, don't keep it at a workshop level. Really see projects through to the end because you learn the most about projects once they're up on the screen in front of an audience. Once you've said, "It's finished," that's when you start to learn what's wrong with it. It's happened to me with every project I've ever done. It's really important, because then hopefully you don't make the same mistake in your next film. You always want to redo it every project, to change what's up there. But you'll learn that finishing something and then going on to the next is probably the most important way to grow as a filmmaker or video artist.

I: So what would be really fun for you to direct? What would be a challenge?

J: Well the dream is to keep going back and forth between the really low budget things like the video I've just done and longer projects like *Lilies* and not be stuck in one pattern of work, like, now I've done *Lilies* I have to do something bigger, but to keep being all over the map. The other thing I'm interested in doing is some interactive stuff. Using the new technology either CD ROM or the Internet and doing image text work when it's not possible to do film, working on different creative levels.

Following this interview John was arrested at Cineplex Odeon at the premiere screening of *Lilies*. He had been invited to speak to the audience and made a brief speech admonishing the Harris government for arts cutbacks and encouraging everyone to participate in the Days of Action. The management called the police to charge him with trespassing.

In response to my inquiries about the Cineplex action John said "As far as I know they're dropping the charges and issuing a full apology, so it's over as far as I'm concerned. It's been a Monty Python skit and I haven't found the door yet but I think there's a window. Regarding the strike, when people ask, I say, 'Don't cross picket lines. Period.'"

At press time, however, the charges have not been dropped. Perversely, the apology has been issued.

storyboard:

The storyboard reflects a year's worth of work by the LIFT membership. We are only able to print information that has been approved by the filmmaker -- if you did not respond or we were unable to reach you, your film will not be on the list. The LIFT Newsletter is indebted to the staff and volunteers who have spent hours collating this year's information, with special thanks to membership co-ordinator Deanna Bowen.

Pre-Production:

Christopher Ball, *Stolen Heart*, A woman kidnaps a 14-yr-old girl and reveals to her that she is her mother. 35mm, feature.

Sean Buckley, *Leap*, Black comedy about a suicide attempt and intervention from beyond. A man who is going to throw himself off his apartment building re-evaluates his life. 16mm, 90 min.

Russell Challenger, *Evil Seed*.

Bill Coombs *Celebrated Murders: The Buddy Sampson Story*, Super 8, 16mm, Betacam SP 3/4" Video, 30 min.

Sky Gilbert, *Fill'em*, Tracy Wright is a heroin addict re-incarnated as a sailor. 16mm, 45 min

Karen Lee, Gin Kwoi, *Peacock Butterfly*, 16mm, 30 min.

Nathan Gunn, *Following France*, Travelogue inspired fictional narrative of a trip to Europe. 16mm, Feature.

Tina Hahn, *The Tinker*, A feminist tale told through the eyes of a nine year-old boy. Super 16, 20 min

Tin Hahn, *an innocent Kiss*, VHS Video 10 min.

Ken Hama, *Is There a God?*, A narrative film that takes place in the mid 19th and late 20th centuries, examines the philosophical ideas of Friedrich Nietzsche and Soren Kierkegaard. 35mm, 10 mins

Adam Kozyniak, *The Specialist*, Lem Putt discusses the finer points of outhouse construction. 16mm, 15min.

Mike Lummis, *Christmas Eve*, Two lonely men bond in a strip club.

Renee MacCarthy, *Universal Dream*, a futuristic dance music video 16mm, 8 min.

Renee MacCarthy, *alt.rec.death*, title sequence 16mm, 30 min.

Roy Marques, *Interlude*, Poetic Music video featuring music from Steven Morrissey, 16mm.

Jason McBride, *When In Rome*, 16mm, 10 min. and *Mute*, 16mm, 80 min.

Penny McCann, *The Fires of Joanna*, A young epileptic woman, burdened by an illness for which she is shunned, illuminates her isolation with the pleasures of her one great gift - her ability to set fires with her mind. 16mm

Naomi McCormack, *Song of Solomon*, 8 min.

Fiona McIntyre, *The Evolution of Common Sense*, A five-year process-documentary on the evolution of public opinion and the Mike Harris government. Betacam SP.

Dirk McLean, *Same Blood*, a depiction of two Trinidadian sisters on different continents who have maintained their bond & influenced family and friends around them. 16mm, 23 min.

Bob Millard, *This Village*, An overview of the setting and development of the village of Coldwater, ON. Home movies, Optical printing. 16mm, 8mm.

Michelle Mohabeer, *Chameleon*, An experimental drama about a Black Canadian lesbian who is forced to come to terms with her gender confusion. 16mm, 60 min.

Mduduzi Mokgakala, *Ghost of Queen Street*, 16mm, 30 min.

Cassandra Nicolaou, *Last To Know*, 16mm, 30 min.

Graeme Oxendale, *Love Suckers*, 16mm, 15 min.

Antonio Raniaro, *My Little Room*, One character, one room.

Ryan Redford, *The Witness*, Jehova's witnesses soliciting their religion/cult.

Derreck Roemer, *Untitled*, A short film documenting the experiences of a number of refugees who have recently arrived in Toronto. 16mm, 30 min.

Massimo Sartor, *March Break*, 16mm, 90 min.

Wanda Schmockel, *Collision*, 16mm, 17 min.

Tenorio Mario, *The Dark Chamber*, 16mm, 23 min.

Katherine Wawrzkowicz, *Skin Deep*, a documentary about size/fat discrimination in North America. 16mm, 60 mins

Production:

Roberto Ariganello, Chris Gehman, **Medieval Times**, Experimental Animation through the Middle Ages, Kodachrome, 12-15 min.

Roberto Ariganello, **Yesterday's Wine**, A found-footage film, using material from Mexico City. 16mm, Super 8, 10 mins.

Marcos Arriaga, **El Barrio**. Images and interviews that explore the Annex as a neighbourhood. 16mm, Super 8, Betacam SP, 25 min.

Pamela Brown, **Between The Stones**, A documentary on stone circles and other neolithic sites in Britain and the contemporary "role" they play in society. Super 8, 16mm.

Maria Cadilha, **Ceramic Wig Sale**, Super 8, feature.

Michael Downing, **SHIFT**, Dance film shot in a farmer's field over three seasons. 16mm, Super 8 35mm, VHS Video, 20 min.

Kwoi Gin, **Bone Collector**, A poetic diary direct address and sometimes road movie that re-traces ancestral footsteps through fragmented memories. 16mm, Betacam SP, 30 min.

Kwoi Gin, **sl/at** Can-Asian Arts & Culture magazine Journal 30 min.

Lisa Hayes, **Women are Not Little Men**, a fictive documentary examining outdated images of women in the work force. 16mm, 15 min.

Robert Heydon, **Life on the Edge**, 16mm, 35mm Hi-8, feature.

Glace Lawrence, **Coming to Voice**, Documentary on the emergence of black film and video in Canada. 16mm, 1 hr.

Sarah Lightbody, **Disenchanted**. A girl struggles to remember the lyrics to an Anne Murray song while contemplating traumatic analogies. 16mm, 10 min

Jorge Manzano, **Love Son**. Music Video, 16mm, super 8, 6 min.

Penny McCann, **Myopia: A Letter to Mike Harris**. A poetic, political rant, 16mm, Video.

Charlene Roycht, **The Journey**, 16mm, 3 min.

Brigitta Schmidt, **The Intruder**, Nicole, a shopping fiend, in financial doom and soon to be dead if her ex boyfriend Jack finds her, siezes the opportunity to secretly put her boyfriend, Charlie and his dysfunctional family on a controversial t.v. show. 16mm, 20 min.

Elida Schogt, **Blue Cyclone**, A documentary about Zyklon B the pesticide transformed into genocidal weapon for the gas chambers of Auschwitz; a dialogue between mother and daughter - a filmmaker's poem linking three generations. 16mm, 15 min.

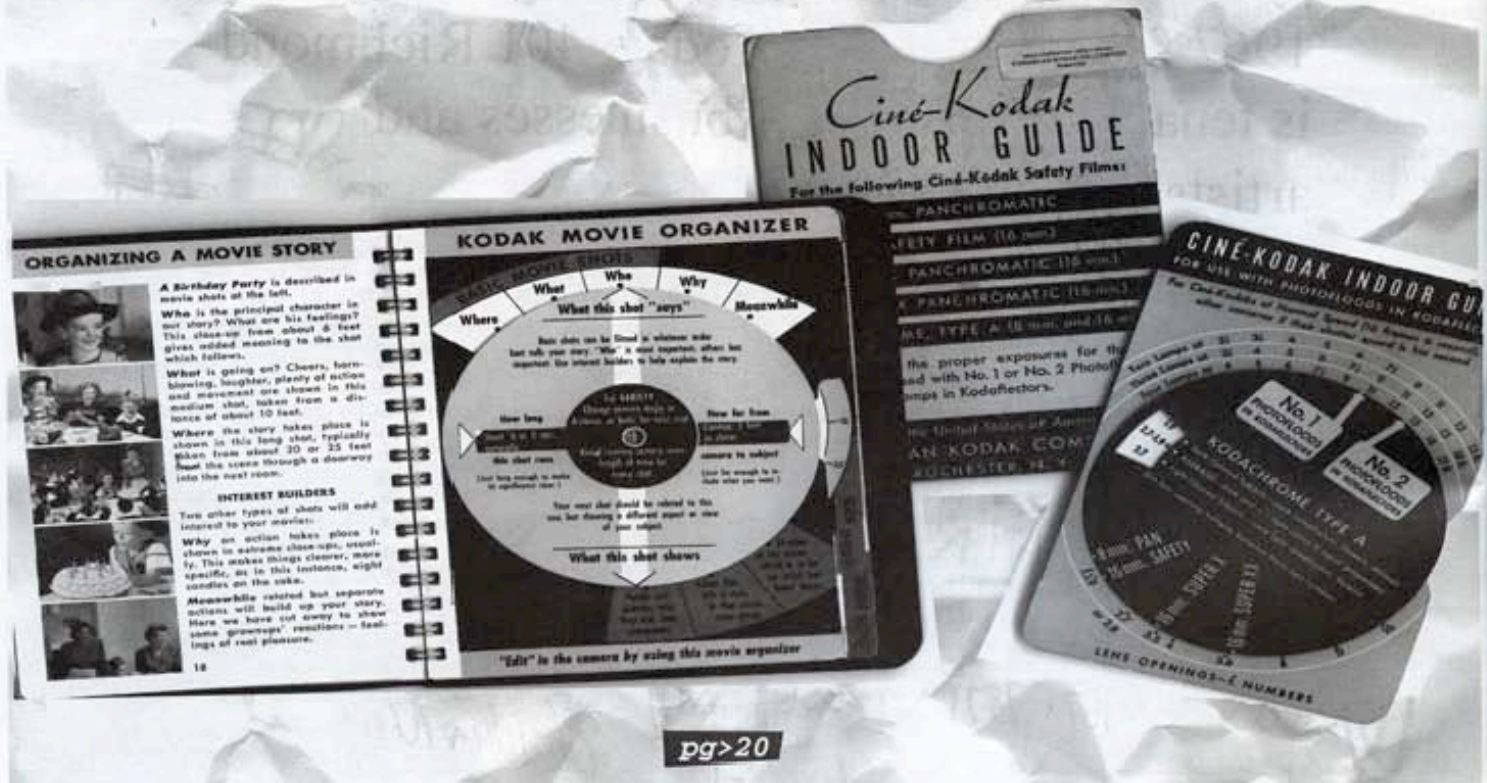
Kon Sellzen, **Moscow Flat**, A pseudo-documentary about one of the victims of Stalin's terror in the Soviet Union. 16mm.

Lana Tetlock, **The Bridge**, An estranged couple discovers an unattended bundle-buggy on a bridge, and each assigns different characteristics to its imagined owner. 16mm, 4 min.

Hope Thompson, **It Happened in the Stacks**, A film-noir story of a Canadian smalltown librarian's struggle with her desires. 16mm, 10 min.

Paula Tiberius, Vicky Peters, **Great Lakes**, Music Video, Super 8 Betacam SP, 3 min.

Valerie Weiss, **Timepiece**, A film which examines the links between objects, memory, the concept of time, and how they influence and form one's identity. 16mm, 25 min



Post-Production:

Sarah Abbott, **Why I Hate Bees**, A comedic journey into a young girl's memories of near death. 16mm, 6 min.

Sarah Abbott **Froglight**, a short about seeing further, 16mm, 3.5 min.

Katherine Asals, **When Your Skin Smells of Jasmine**, Experimental documentary about Mexico City, 16mm, 60 min

Gary Blakeley, **Autonomous Charts**, the peregrinations of Mr. Sellars; the man in the driver's seat; the restless urban nomad. 16mm, 25 min.

Naomi Boxer, **Anna and Ariel**, 16mm, 10 min.

Riel Brown, **Drawing Life**, An exploration of the relationship of an artist and his politics with the community (Parkdale) where he lives & works 16mm, 6 min.

Jonathan Culp, **Jonathan Culp!** Peter Lynch exhorts as I examine the sexual paranoia of my old apartment's interior design 16mm, Super 8.

Jonathan Culp, **Chew It, Somalia!**, Old educational films juxtaposed in a tentative rationale for the Somalia Affair 16mm.

Michael Dorn, **Anne Says**, A simple, imaginative woman tries to cope with modern relationships. 16mm.

Michael Downing, **Dancefront**.

Aline Gilmore, **Silos**, Documentary on abandoned urban grain elevators. 16mm, 22 min.

Karen Lee Hall **Permission**, 16mm, 30 min.

Dan Hawkes, **Rosa's Time**, A stranger enters the world of a shy young girl and her lonely mother. 20 min.

Lisa Hayes **Grandpa's Fingers**. A short fable about family, storytelling and cannibalism that gives new meaning to the phrase "finger food." 16mm, 4 min.

Robert Heydon, **Hairdo**, 16mm, 2 min.

Nancy Hughes, **Freud's Daughter**, 18 mins.

Maureen Judge, **And We Knew How To Dance: Stories From Women And World War I**, Betacam SP, 60 min.

Jack Kwinte, **Down at the Pumps w/ Mr. Saturday**, VHS Video.

Keith Lock, Leslie Pador, **Big Fish, Little Fish**, Two 14 yr old boys from China, one a big fat kid, the other small & skinny. Its a film about heirarchy. 16mm, 30 min.

Soo Lyu, **The Cure**, A man who is dying tries to live with dignity, while the government forces him to get the cure a form of euthanasia. Betacam SP, Short.

David McCallum, **The Colour of Sunlight: The Lives of Butterflies**, 16mm, VHS Video, 48 min.

P. Lionel McGowan, **Eden**, Mickey, a misfit & homeless deaf/mute, works courrying packages between office towers. His rapport with nature brings him a vision of Eden. 16mm, 6.5 min; **Thrice**, autobiographical, 1 suppose, but multiple exposed. 10 years of off-the-cuff stuff. film then wound back & run through again. 16mm, 27 mins.

Steve McNamee **Bike Girls**, VHS Video, Betacam SP, 30 min.

Michelle Mohabeer **Child-Play**, An allegorical fantasy tale about possession, rape and the loss of innocence, re-enacted through memory and fantasy projections. 16mm, 30 min.

Teresa Montanino, **Esperanza**, VHS Video, 15 min.

Stephanie Morgenstern, **Incident at Tango Creek**, A surreal story of a woman, a man, and a death, set in fictional town of Atlas, Alberta in 1881. 16mm, 18 mins.

Nongaba Msimang **The Continent**, A piece about the African woman's unique shape and form, and the conflict between black men and women about the subject. 16mm, 28 min.

David Nancoff **Untitled**, 16mm, 28 min.

Vicky Peters, **Fool's Chess** A young man doing court-ordered community service at a questionable suicide hotline feels vindicated in making fun of the people calling for help. A dark comedy. 16mm, 22 min.

Jamie Phelan, **Blueprint**, An experimental, stop-frame puppet animation follows the progression of the artist's production of photo-sensitive impressions as they come to life. 16mm, Super 8, 8 min

Marius Polrier, **Haphazard**, A drama on the dangers of not wearing a helmet while rollerblading. 16mm, 6 min.

Demetri Portelli, **Milo**, A film about a young boy reaching out to someone for friendship and support. 16mm, 4 min.

Suzan Poyraz, **Philter**, Visual essay inspired by musical composition. 1 min; **Solitaire**, Animated 1min

Marc Roumy, **Crash**, Sociologists research the poor and rich in Canada. (French). Hi-8.

Gerald Saul, **Doubt** Study of avant garde film via formal attributes 16mm, 18 min.

Gerald Saul, **Life is Like Lint**, 16mm, 80 min.

Laura Taler, **Heartland - The Movie**, Choreographer Bill Coleman's tales of his childhood travels with his family across Canada and Scotland. 16mm, Super 8, 24 min.

David Weaver **Drive**, A night in the life of 16 year old Del when everything changed - and not for the better. 16mm, 23 min.

Jennifer Wemigwans, **Nango**, 16mm, 5 min.

Jeff Winch, **Catabolic**, Documentary exploring the world of the blind and their guide dogs. VHS Video, 30 mins.

Completed Films

Sarah Abbott, **TALES FROM THE KAWO GAMA**, 16mm, 6 min.

Roberto Ariganello, Frederico Hidalgo **LOTERIA**, An impressionistic documentary about the National Lottery in Mexico. 16mm, Super 8 20 min.

Naomi Beck, **A JAGGED LITTLE HOMECOMING**, A satirical investigation into the hype-surrounding Alanis Morissette's homecoming to Ottawa, when the city declared a day in her honour. 16mm, 20 min.; **ANCHORED IN REALITY?**, A look at the strange relationships that develop between news anchors & their audiences. VHS Video, 27 min.; Naomi Beck, **POETRY ON TAP**, A portrait of an eclectic group of poets trying to revive the "beat" scene in stuffy Ottawa. 16mm, 8 min.

Russell Challenger **MR. EXCITING**, 77 mins

Zan Chandler, **5 DAYS IN MARCH**, 5 days, 5 events. 16mm, 9 min.

Randall Cole, **THE GREEN DART**, 35mm, 25 min.

Drake Conrad, **PRIVATE DICK**, A spoof of the film noir/detective genre of the 30's and 40's. 6mm, 9 min.

Kathleen Cummins, **THE SEDUCTION OF MARY DAY**, A woman struggles to keep her land after her husband is suddenly killed. To halt the passing-off of ownership of the land, Mary Day must find someone to father her a male heir. 16mm, 31 min

Michael Dorn, **MOTEL 3**, couples in adjoining rooms in a motel deal with their past. 16mm, 30 min

Maria Drazilov **MY MOM WORKS AT SEARS**, A personal documentary of the director's mother and her struggle for independence, selling heavy equipment at Sears. 16mm, 23 min.

Shawn Goldberg, **UNTITLED MEMORIES**, 16mm, 15 min.

Ken Hama, **1950'S**, A retrospective of 50's culture & architecture that exists today. 2 min.

Ken Hama **MT. PLEASANT**, The filmmakers discovers famous Canadians buried in Mt. Pleasant Cemetery. 2 min.

Carolynne Hew, **BANGS**, A young Chinese woman turns to soothsayers to calm her anxiety about the woman she is becoming. 16mm, 8 min.

Robert Heydon, **HAIRDO**, 16mm, 2 min.

Michael Woolhoo, **CARNIVAL 1,2,3**, 16mm, 12 min.; **DEAR MADONNA**, 16mm, 5 min.; **LETTERS FROM HOME**, A dialogue is woven between the filmmaker and the late Vito Russo through many voices, taking an innovative, activist/poetic position in the face of AIDs. 16mm, 15 min.

Maureen Judge, **AND WE KNEW HOW TO DANCE: STORIES FROM WOMEN AND WORLD WAR I**, Betacam SP 60 min

John Kneller **YOU TAKE THE HIGH ROAD...AKA: THE LONELY KETACHROME BLUES**

Adam Kozyniak, **VIRTUALLY UNFAITHFUL**, A lonely housewife cheats on her absentee husband with an online lover. 16mm, 5 min.

Jack Kwinter **AUTONOMOUS**, VHS Video; backyard grill; sticky traps, 16mm

Neill Lockley, **FALL OF A CLOWN**, A Mockumentary which follows the rise and fall of Jax the clown. VHS Video, 10 min; TV **BAD**, An insight to how people in general view tv and some theories of how we are being held captive by it. VHS Video, 5 min.

Renee MacCarthy, **GENDER, CULTURE, CREATIVITY**, a look at the lack of female artists studied in school. 16mm, Super 8, VHS Video, 8 min.

Joe Mahoney, **FOUR OF A KIND**, A poker game gets ugly when one player won't stop razzing another. 16mm, 9 min.

Roy Marques, **LOOK AT LIFE**, 16mm.

Josephine Massarella, **NIGHT STREAM**, A film about rebirth and fertility. 16mm, 12 min.

Jason McBride, **LITTLE SISTER'S & BIG BROTHER**.

Naomi McCormack, **THE HANGMAN'S BRIDE**, The story of the unlikely alliance between two outcasts who meet in prison. 16mm, 21 min.

Sheona McDonald, **BREAKING THE CYCLE**, Explores The Issues of Native People And Domestic Violence. VHS Video, 45 MINS.; **WITH MY BOOTS ON**, The exploration of ros-alind macphee's battle with breast cancer. VHS Video, 11 MINS.

Michael McNamara, **THE COCKROACH THAT ATE CINCINNATI**, 'The Captain's' inspired, hilarious anecdotes, theories, and borderline-psychotic ramblings comprise a bent exploration of the rituals of history and popular culture. 16mm, Feature.

Krista Mitchell, **A WOMAN'S FEAR**, An exploration of the growing fear of rape from a female perspective, Super 8, 3 min.

Michelle Mohabeer **TWO/DON**, An evocative poetic pastiche exploring the inter-cultural and erotic connections between two women of different origins. 16mm, 5 mins

Jeff Moore, **SHOP TIL YOU DROP**, A modern gay fable about shopping and existence. 16mm, 10 min.

Carol Ng, **MYTH OF THE CAVE**, 16mm, 20 min.

Alexandre Oktan, **FLYING PUPPET**, A photographer and his mysterious muse. Betacam SP, 13 mins

Kalli Paakspuu, Kevin Peng, **SWEET AND SOUR: WHEN EAST MEETS WEST**, Exploring Chinese artists efforts to produce a new cultural identity through cinema. 6mm, 60 min.

Rick Palidwor, **FAVOURITE THINGS**, A crook's odd scheme backfires. VHS Video 3:30; **GOOD NIGHT**, A short horror film disguised as a comedy. 16mm, 3:40; **HELP WANTED**, A comedy short. 16mm, 2 min; **THE TAPE**, A spy thriller with a comic twist. VHS, 1:50

Roberta Pasdro, **CHOKING ON ICY WATER**, A woman recounts her experience in a violent relationship. 16mm, 12 min.

e.j. perez, **EARLY INTERVENTION READING**, industrial/educational video to educate elementary school teachers on a new reading program. VHS Video, 15 min.

Antonio Ranieri, **FACELESS**.

J. Rupert Ritchie, **COLONNADE**, A journey that evokes images of past memories and present journeys. 16mm, 10 min.

Steve Sanguedolce, **AWAY**, He's down and out in Toronto until the rescue call comes - it's Francis Ford Coppola inviting him down for the shoot of Apocalypse Now. 16mm, 60 min.

Julie Saragosa, **DREMA**, A young woman searches for her sexual self. 16mm, 25 min.

Gerald Saul, **GERFILM**, 16mm, handpainted, 5 min.

Kon Sellzen, **HART HOUSE**, A creative mind - the double and "ghosts" it produces. 16mm, 12 min.

Kon Sellzen, **STAGES**, A recontextualization/paraphrasing of the stages of development of the modern man. 16mm, 15 min.

Ken Simpson, **THE FANN**.

Moitek Smialek, **INCHDATE INFERNO**, A young man gets hung up about his future and follows his life after death dream. 16mm

Edie Steiner, **ROSES ARE BLUE**, A dramatic film that explores a woman's sensual awakening to spiritual and feminist transformation. 16mm.

Jason Suedath, **EMPTY SUB**, is so obsessed with work that she has no time for a young man at the office or her female house guest who both show her affection. 16mm, 26 min.

Mario Tenorio, **THE DARK CHAMBER**, A Toronto based writer searches for emotional healing through re-living her past in a Salvadorian jail. 16mm, 16 min

Dave Thomas, **RODENT STEW**, A mischievous girl named Merlinette instructs her friend Rodney on the way to prepare rodent stew. Clay animation. 16mm, 16 min.

John Tran, **THE BOSTON BRUINS' EDDIE SHORE**, A dramatization of the true event of the night Mr. Shore missed his train from Boston to Montreal. 16mm, 6.5 min.

Tim Ware, **CEREAL**, CD ROM.

Tim Ware, **TIJAJHA**, A claymation nightmare based on Huron legend. 16mm.

Ya'ir Weisblum, **GRACELAND - TEL AVIV**, documentary about Elvis impersonators in israel. Betacam SP 50 mins.

Jennifer Womigwans, **TURKEY WORK**, 16mm, 4 min.

Harvey Wilson, **DOWN AT THE PUMPS W/MR. SATURDAY**, VHS Video, 7 mins

Alllyson Woodrooffe, **STANDING ON FISHES**, A cine-poem that celebrates ritual and the fundamental patterns and forces that shape all life. 16mm, 8 min.

Yvett Yasteff, **SOME BREADS**, A documentary story on breadmaking - old fashioned and modern ways. 16 min.

Tim Ziegler, **HEROES IN THE SKANKED**, The story of a student trying to make enough money for tuition and about his dysfunctional relationship with his father. 16mm, 82 min.

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LIFT has set aside hours in the ProTools Suite for full and associate members of LIFT to practice and get familiar with this new system. Those without previous non-linear editing experience or who haven't taken a ProTools workshop should first take an orientation. Up to two members can book the suite together for practice. This time cannot be booked to work on a project.

FREE HOURS ON TUESDAYS:

10 A.M. - 1 P.M., 1 P.M. - 4 P.M., 4 P.M. - 6 P.M.

To sign up for one of these sessions, call LIFT @ 588-6444

LIFT monthly screening

mon jan 27
8:00 pm

*Tales from the
Land of Cain*

Mark Wihak
(16mm, 25:00)

Innerstate

Abigail Steinberg
(16mm, 21:00)

*Why I'll Never Trust You
(In 200 Words or Less)*

Cassandra Nicolaou
(16mm)

and others...

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Free to LIFT members, all others by donation