

AUG '87

**DISTRIBUTION
ISSUE**



LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS LIFT NEWS

CO-OP FILM

The scripts are in! The first script selection process did not get what LIFT was looking for so we've done it again. The selection committee is now going over the newest submissions and will get back to us soon. Keep posted for details. If you are interested in working on the film you should contact Annette at the LIFT office.

MONTHLY SCREENINGS

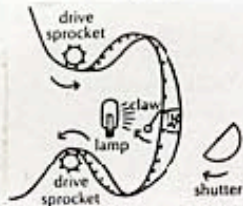
ON MONDAY AUGUST THE 31st THE LIFT MONTHLY SCREENING AT THE NFB (65 Adelaide Street E.) WILL PRESENT 2 FILMS: HER SOIL IS GOLD BY ANNETTE MANGAARD AND UNDER THE TABLE BY LOUIS GARCIA. THE SCREENING WILL BE AT 8:00pm AND THERE WILL BE A CASH BAR

ON MONDAY SEPTEMBER THE 28th WE WILL BE SCREENING 3 FILM INCLUDING: MY RIVEN BY DEREK ROGERS; THE MAIL BOX BY CHARELS SATHMARY AND ESCAPE BY HEIDI LASI. THIS SCREENING WILL ALSO BE AT 8:00PM AT THE NFB (65 Adelaide St. E.) AND WILL ALSO HAVE A CASH BAR.

BOTH OF THESE EVENTS PROMISE TO BE A LOT OF FUN AND A GREAT CHANCE TO CHAT WITH FRIENDS, DRINK A LITTLE AND SEE SOME GOOD FILMS.

NEW LIFT EQUIPMENT YIP YAP YIPPY

Recently purchased items are: -A Sachtler Tripod Head with standard and baby legs and case.



-A NEW!!! Rycote wind screen, suspension mount, pistol grip and George's old sock, for our Senn. 415.

-New headphones and new mic. cables.

WHAT'S IT TAKE

Peter Vinet's most recent documentary WHAT'S IT TAKE has been sold to CBC's Canadian Reflections. Congratulations Peter.

DO YOU HAVE ROOM TO SPARE

In OCTOBER LIFT will have guests from out of town for the Co-op as Producer Workshop. If you can put a filmmaker up for the weekend of October 1-4, please let us know.

TURIN YOUTH FILM FESTIVAL

Congratulations to the LIFT members who had their films chosen to be included in the Turin Yourth Film Festival. The films are THE SCAVENGERS by Ross Turnbull, UNHOOKED by Daniel Campbell, TREE TALE by Amy Bodman and BOOKREADER/NAVIGATOR by Peter Iwaskiw.

THE LIFT NEWSLETTER IS PUBLISHED BY THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO. 345 ADELAIDE ST. W. #505, M5V 1R7. GEORGE GROSHAW, EDITOR. VOL.1, NO. 4 HAS BEEN PRODUCED WITH THE ASSISTANCE OF KIM DERKO, ANNETTE MANGAARD, ROBERTA PAZDRO AND RANDY ZIMMER.

DON'T MISS THIS BROADCAST EVENT !!!!!

Adrienne Mitchell's new film, HEART OF THE FOREST will be on CBC's Canadian Reflections on Sunday September the 13th at 1:00pm. Adrienne made this film with Linda Outcalt, a former LIFT member. This will be an excellent chance to watch some quality television on a lazy Sunday afternoon before making your way out to films at the Festival in the evening.

FLORA AND FAUNA

Lori Spring recently received a Research and Development Writing Grant from the Toronto Arts Council for work on the script for her feature entitled, FLORA AND FAUNA. Congratulations Lori!

LIFT AT THE WORLD FILM FESTIVAL

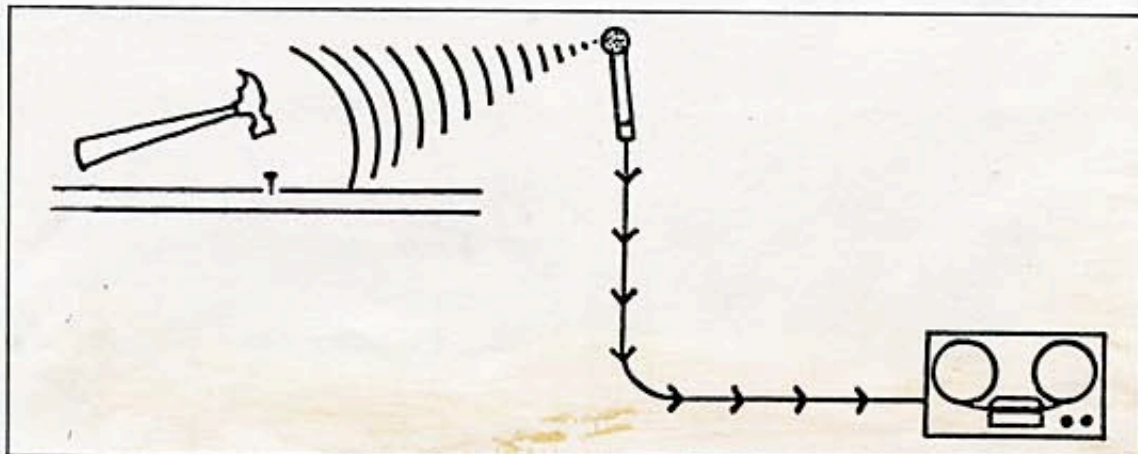
Daniel Campbell had his film, UNHOOKED accepted to the World Film Festival in Montreal, Quebec. The Festival takes place August 21 - September 1, 1987. Congratulations Daniel!

LIFT AT THE FEST OF FESTS

As most of you will allready know, I'VE HEARD THE MERMAIDS SINGING, produced and directed by Patricia Rozema, and co-produced by Alexandra Raffe, has been chosen to open this years Festival of Festivls, September 10 - 19. Four other LIFT members have films in the Perspective Canada Series at the Festival. They are: FAMILY VIEWING (by Atom Egoyan), TAKING CARE(by Clark Mackey), THE FINEST KIND (by Mary Jane Gomes along with Emil Kolompar) and THE ICONOGRAPHY OF VENUS (by Annette Mangaard) For more information on this year's Festival of Festivals and its programs please see the next page.

GOIN' TO THE CHAPEL

Peter Bay Weyman, filmmaker, member and friend to LIFT will be a married as of the 22nd day of August. He and his bride, Annie will be tying knot in Kleinberg and taking off to an island in Georgian Bay for their honeymoon. LIFT's best wishes are with them.



GRANT DEADLINES

Canada Council: Explorations Grants - September 15th
 Arts Grants A - October 1st
 Arts Grants B - October 1st
 Production and Travel (film) - September 15th
 Production and Travel (video) - October 1st

Ontario Arts Council: Film Production - November 1st

CANADA COUNCIL NOTE

Susan Nasgaard, who served at the Canada Council as Media Arts Officer, (Distribution and Broadcast) for almost two years has left to pursue other interests. We wish Susan the best of luck and the same to her successor.

ARE YOU WRITING YOUR LETTERS?

There are a number of important issues at this time that the government needs to know your opinion on. Bill C-54, the Anti-Pornography (Anti-Freedom of Expression) Legislation that has been proposed by the the Tory government in Ottawa will most likely have third reading sometime this fall. You should write Ray Hnatyshyn, Minister of Justice and Attorney General of Canada.

In the proposed tax reforms the Capital Cost Allowance for investors in films will be reduced from 100% of the investment to 30% over a two year period. Michael Wilson is in the process of meeting with people in the film industry in Canada (not including low budget independents, I am sure) to assess the impact of this move. You can make a difference by writing Mike and telling him what you think.

Free Trade negotiations are in the final stages and up until the very last moment we won't know what Brian and the rest of the gang in Ottawa are going to do about cultural industries (ie. CBC, Telefilm, Canada Council, Ontario Film Development Corp., etc...). It will help for Brian Mulroney and Flora McDonald to receive letters telling them that we would support the decision to leave protections for Canada's cultural industries unchanged along with their decision to protect other unique Canadian industries, should a free trade deal go through. They have stated that cultural industries will be protectd and we have to make them stick to it.

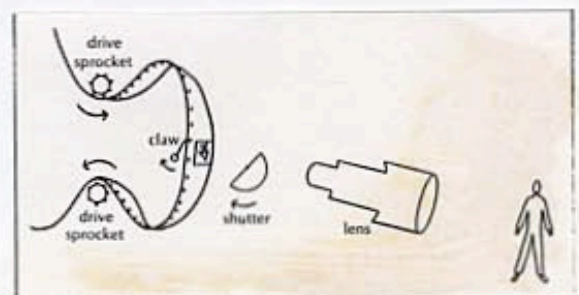
LIFT has written letters to the above mentioned representatives to speak out on these issues and has information available to you at the office. We would like to encourage you to voice your opinion where it will make a difference. Writing your Mp's and other representatives in Ottawa requires no postage.

FOR SALE,

SEKONIC Light Meter

LIKE NEW!!!

contact Kim @ 596-8233



 FESTIVAL OF FESTIVALS OF FESTIVAL OF FESTIVALS OF FESTIVAL OF FESTIVAL OF FESTIVAL




The Festival of Festivals will be running their Perspective Canada Series again this year and it promises to be a good selection of work, including features, documentaries, short dramas and experimental. The films in the 1987 Perspective Canada include AND THEN YOU DIE by Francis Mankiewicz, THE CLIMB by Donald Shebib, FAMILY VIEWING by Atom Egoyan, LES FOUS DE BASSAN by Yves Simoneau, I'VE HEARD THE MERMAIDS SINGING by Patricia Rozema, THE LAST STRAW by Giles Walker, LIFE CLASES by Bill MacGillivray, SEDUCTIO by Bachar Chabib, LE SOURD DANS LA VILLE by Mireille Dansereau, TAKING CARE by Clarke Mackey, TOO OUTRAGEOUS! by Dick Benner, UNDEVIDED ATTENTION by Chris Gallagher, A WINTER TAN by Jackie Burroughs, Louise Clark, John Frizzell, John Walker and Aerlyn Weissman, UN ZOO LA NUIT by Jean-Claude Lauzon, ARTIST ON FIRE by Kay Armatage, DANCING AROUND THE TABLE by Maurice Bulbulian, THE FINEST KIND by Mary Jane Gomes and Emil Kolompar, POUNDMAKER'S LODGE by Alanis Obomsawin, THOSE ROOS BOYS AND FRIENDS by Barbara Boyden, WHERE IS HERE? by Sturla Gunnarsson, THE ZOO by Kevin McMahon, THE CRITICAL YEARS by Gerald L'Ecuyer, LE LYS CASSE by Andre Melancon, THE SECRET by Leuten Rojas, ELEPHANT DREAMS by Martha Davis, A GAME OF DEATH by Jeff McKay, ICONOGRAPHY OF VENUS by Annette Manguard, NIGHT STREAMERS by Robert Cowan, OF LINES AND MEN by Jonathan Amitay, OUR MARILYN by Brenda Longfellow, PICTURE/FRAME by Daniel Sokolowski, PRIMITI TOO TAA by Ed Ackerman and Colin Morton, SLAP HAPPY JIM by James Anderson, 3:48 by Blaine Allan, and L'USURE by Jeanne Crepeau and Stephane Fortin.

This years Festival will include an array of special events and presentations with many distinguished guests. Stars Mandy Patinkin, Christopher Sarandon, Robert Wright, Cary Elwes and Andre the Giant will attend the World Premier of THE PRINCESS BRIDE along with director Rob Reiner, producer Andrew Scheinman, screenwriter William Goldman and executive producer Norman Lear on September the 18th. THE GLASS MANAGERIE has been selected for the Festival's Gala Closing event and the films director Paul Newman will attend this event along with roducer Burt Harris and stars Joanne Woodward, Karen Allen and James Naughton. Spain's hottest young director Pedro Almodovar will be highlighted at the Festival this year. Six films by this flamboyant and controversial filmmaker will be presented including LAW OF DESIRE (1986), MATADOR (1985), WHAT HAVE I DONE TO DESERVE THIS? (1984), THE SISTES OF DARKNESS (1983), LABYRINTH OF PASSIONS (1982) and PEPI, LUCY, BOM AND OTHER GIRLS ALL LIKE MOM (1980). Some of the other Gala presentation will include TOO OUTRAGEOUS by Dick Benner, BAR FLY by Barbet Schroeder, DARK EYES by Nikita Mikhalkov and ARIA a multi-directorial celebration of opera.

Eastern Horizons: New Asia Pacific Cinema, a program of of film from Hong Kong, The Republic of Korea, The Philippines, Taiwan, China and Vietnam will bring a host of important films and filmmakers to Toronto as part of this years Festival of Festivlas. This is the first major program of new Asia Pacific cinema to be mounted internationally and will be well worth sneaking out of work or class to catch as much as you can.

In the absence of the University Theatre facilities the Festival's Gala presentations will take place at the Ryerson Theatre this year. Other Festival locations include the Uptown 1, Varsity 1 & 2, Showcase, Cumberland 3 & 4, and the Royal Ontario Museum Theatre. Prices for the Festival range from \$45 for a book of 10 coupons to \$265 for the "I Want It All" pass. The Festival pass (good for all films excluding evening galas) is \$115 and \$75 for students.



Let us put stars in your eyes 

Phone: The Petro-Canada Hotline 968-FILM



WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPSUP-COMING WORKSHOPS

LIFT will be hosting a free legal workshop on Wednesday, September 9th, at 7:30pm in the LIFT office. Three lawyers will be present to discuss different legal aspects of filmmaking such as script rights, errors and omissions, liability, contracts, investors, as well as to answer your legal questions. Lawyers present will be: Jonathan Barker of the OFDC and two lawyers familiar with the film industry, John Fischer and Brian Wynn. This workshop is available to members only and is free!

GRANT WRITING WORKSHOP

Judy Gouin will be at LIFT on the 23rd of September to instruct a Grant Writing Workshop. Judy Gouin is the Film and Holography Officer at the Ontario Arts Council and will be able to supply you with all kinds of valuable information. The workshop will be at the LIFT office from 7:30 - 10:00pm

THE CO-OP AS PRODUCER

As we are now in the middle of plans for our Co-op film it seems appropriate that we get advice from people who have been through this experience. The Co-op as Producer Workshop will bring together representatives from the Newfoundland Independent Filmmakers Co-op in St. John's, ACPAV in Montreal and Cineworks in Vancouver to discuss their experiences with Co-op produced films. This will be an excellent opportunity to meet with people from other parts of the country and get to know what kind of work they do. The workshop will take place on the weekend of October 2-4.

PRODUCING WORKSHOP

Clark Mackey, Executive Producer and Director of the feature TAKING CARE will be instructing a workshop examining production issues relevant to the low budget filmmaker such as handling paper work; dealing with funding agencies; dealing with contracts and distributors. The workshop will take place on the 18th of October.

ADVANCED SOUND WORKSHOP

Ross Redfern who did sound recording for Atom Egoyan's feature FAMILY VIEWING along with many other sound recording projects will be at LIFT to teach this workshop. Participants will develop further sound recording skills; including an exploration of perspective quality, tonal and frequency range. Emphasis will be placed on practical use of equipment. A date for this workshop is as yet unconfirmed but will be sometime in October.


PRODUCTION PLANNING/MANAGEMENT WORKSHOP

This workshop will examine production management as well as the important relationship between the producer, director and production manager. The workshop will be taught by Alexandra Raffe, Co-producer and Production Manager for the feature I'VE HEARD THE MERMAIDS SINGING. Tentative dates, Nov 6-7.

ADVANCED LIGHTING WORKSHOP

Gaffer extraordinaire, Roger Martin who has worked on such films as DECLINE OF THE AMERICAN EMPIRE and ANNE TRISTER will be here from Montreal to instruct participants in advanced lighting skills; emphasis will be placed on the manipulation of the source lighting without employing additional and often unnecessary, lamps. Dates for this workshop are not yet confirmed.

FOR FURTHER INFORMATION ON THESE WORKSHOPS INCLUDING FEES, DATES AND TIMES, PLEASE CONTACT THE LIFT OFFICE AT 596-8233. MOST WORKSHOPS ARE OPEN TO BOTH MEMBERS AND NON-MEMBERS. REDUCED RATES FOR LIFT MEMBERS.

Introduction: 

This film distribution summary is meant to be used as a resource and guide and by no means guarantees success in your distribution efforts. I suggest that along with the information that you find here, you talk to as many people as possible and where necessary consult a lawyer when the stakes get high. Not all of the information contained within will apply to you and your work. Each film is appraised by distributors for its marketability in terms of subject, treatment, length, audience potential, etc... There are many variables when it comes to acceptance of your film by a distributor, for example; you may have produced the best film on a subject but if fifteen films on the very same subject have been released in the past few years the audience potential may not be as great. Each distributor knows their market and they will not accept your film if it does not appeal to their audience (if you know that it doesn't fit into their market and they accept it you should be suspicious)

This summary contains a number of questions that should give you some direction in your quest for a distributor and help you avoid some of the sticky situations that can arise. With this in mind I hope this information is of some value to you and I wish you good luck in your search for just the right distributor.

DISTRIBUTION FOR INDEPENDENTS: A SUMMARY

The first major step to take when seeking a distributor is to determine exactly who the audience is for your film. Different distributors cater to different markets such as educational, libraries, industrial, Television, instructional, children, etc... To just classify your film as being for general audiences may be too vague but you should also be careful not to negate certain markets by being too narrow in your definition. Giving a lot of thought to this issue will give your distributor clear direction in what to do with your film. If you are unsure of the appeal of your film it might be a good idea to get an objective opinion. It is a good idea to have people in different fields (educators librarians, exhibitors, TV acquisition officers, etc...) look at the film and tell you how it might or might not work for their audience.

Once you have defined your audience and you are ready to approach the distributors, there are a number of questions that you should be ready to ask and that you should have the answers to.

- 1) Do you own all the rights involved (music, script, actors, narration, domestic, U.S., world, etc...)?
- 2) Do you have signed contracts and releases to prove you own these rights?
- 3) Have you applied for copyright registration? Even though this is not strictly necessary it is advisable that you register. For more information on copyright registration you can write:



D I S T R I B U T I O N D I S T R I B U T I O N D I S T R I B U T I O N

3) cont... Commissioner of Patents
 Copyright Branch
 Consumer and Corporate Affairs Canada
 Place du Portage
 Victoria St.
 Ottawa, Ontario. ←←
 K1A 0C9

- 4) Are you prepared to sign over exclusive distribution rights? Many distributors prefer exclusive rights for print sales, rentals and in some cases Television and theatrical releas. You should be clear as to the territory the distributor will represent your film in - all or part of Canada, all or part of North America, Europe, the world? Some distributors may want the right to assign some or all distribution to a sub-agent: that is to say, a distributor may be able to represent the film in English Canada only and may have an agent to work in Quebec in both languages.
- 5) Will there be preview prints available from the distributor? Do you provide them or will the distributor provide them. If it is the distributor, what is the cost and how much is charged to you? How many of these prints will be available in the territory that the distributor covers.
- 6) Do you understand how revenue is recovered and the frequency of payment for both sales and rentals. These issues can sometimes be very complicated so make sure that it is fully explained.
- 7) Is there a ceiling on the amount the distributor will spend on the promotion of your film? A good deal for paying for promotion costs is a 50/50 split with the distributor or of course having them pay the whole shot. For the money that you do have to put up for promotion how is it being charged to you.
- 8) If your distributor is handling different areas of distribution such as home video, theatrical, television and pay television you should watch out for cross-collateralization. This is the process of taking profits from one area to pay for another areas losses. For instance if home video is making lots of money but theatrical (which is much more expensive) is loosing money, some distributors will take from one to pay for the other. You should avoid this if possible.
- 9) Is there a guarantee of release for a certain period of time? Does the distributor guarantee that your film will be released for 2 weeks, 1 month, 6months, etc... This will ensure that your film does not just sit on their shelf forever.
- 10) Is there a performance clause to provide for the distributor to place the film in active distribution within a prescribed period of time?
- 11) Has the film had previous distribution, broadcast, cablecast or sales?



D I S T R I B U T I O N D I S T R I B U T I O N D I S T R I B U T I O N .

- 12) What controls , if any do your investors have over distribution.
- 13) If the distribution includes export sales and exhibitions, do you have a Canadian Education Certificate and a U.S. Education Certificate. For more information write:

Canadian Certificates -

National Film Board of Canada
 150 Kent St.
 Ottawa, Ontario.
 K1A 0M9

U.S. Certificates

International Communications Agency
 Room L - 009, Patrick Henry Build.
 1776 Pennsylvania Ave. N.W.
 Washington, D.C. 20547
 U.S.A.

Though you may not absolutely need these when dealing with many art institutions they may come in handy for many other situations. The certificate identifies the film as bone fide educational material and can benefit the distributor or you re: duty and taxes and may allow domestic tax exemption

- 14) Do you have a "Canadian Certificate" (not the same as "Canadian Education Certificate"). This is a must for the capital cost allowance for investors. For further information write to:

Canadian Film Certificate Office
 Secretary of State
 Arts and Culture Branch
 Ottawa, Ontario.
 K1A 0M5



FILMCLIPS

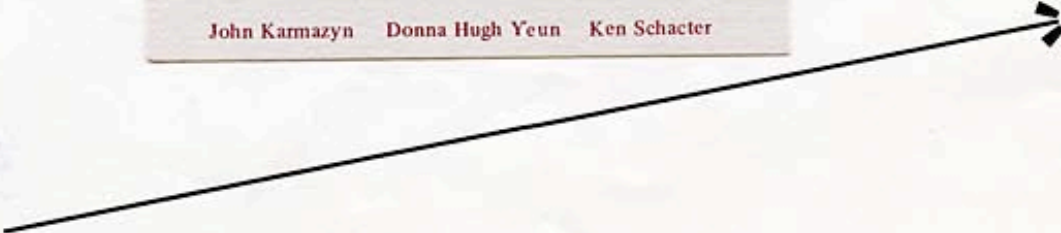
For those of you who did not attend the FILMCLIPS workshop at the LIFT office last month you should know about this organization. LIFCLIPS has a database of film festival listings and will work with filmmakers to plan what festivals will be most appropriate for their films to go to.

One LIFT member has employed their services allready and has had a very good experiance. If you are interested in sending you film or films to festivals and saving yourself some money you should get in touch with John Karmazyn at FILMCLIPS.

FILMCLIPS
 DISTRIBUTION &
 PRODUCTION

P.O. Box 3014
 Postal Station "D"
 Willowdale, Ont, M2R 3G5
 Tel: (416) 486-6059, 485-3910

John Karmazyn Donna Hugh Yeun Ken Schacter



Non-profit Distributors:

Distributors such as the Canadian Filmmakers Distribution Centre (CFMDC), CFWest, CFDAntic, The Funnel, Development Education Centre, Canyon Cinema, etc... are ideal places for many independent filmmakers to put their films for distribution. These centres and others like them don't have the facilities to promote your film the way commercial distributors do but they offer good services and non-exclusive contracts. Such distributors have good connections with the educational and art markets and are often involved in high profile screenings of alternative films. Some of these centres specialize in specific areas such as The Funnel. The Funnel deals with experimental film and is one of the only places that distributes Regular and Super 8mm films. Development Education Centre deals with films that have a social-political bent to them. The CFMDC also has a very extensive collection of experimental films along with documentary and drama.

With a little effort on your part you can make distribution through these non-profit centres work very well for you. When people are interested in your films you should always tell them where it is available and that they can rent them through your distributor. When your film is doing well it will be in the distributor's mind when someone asks their opinion as to what films they should be programming. Besides the advantage of a non-exclusive contract the rate of return is good.

One problem that these distributors have is finding a network for regular screenings of many of the more experimental and alternative films in their collections. Exhibitors are very cautious about including any alternative films in the theatres or even art galleries although television is becoming a little more accepting of the more "main stream" of the alternative films.

If and when these distributors get reasonable amounts of money from the Canada Council, Telefilm or other sources you better watch because they will knock you out with all they will do for your films. As it stands now they are doing wonders on shoe string budgets.

Self Distribution:

Self distribution can be a great deal of work for a filmmaker to take on, especially if they are involved in new productions. Some basics you will need above and beyond the work you have to do for any other distributor, include: a comprehensive, targeted mailing list; effective promotional and publicity materials; realistic ideas on the marketability of your film; and most of all TIME.

Promotional materials should include one sheets, posters, complete information packages (including synopsis, credits, aspect ratio, year completed, format, length and where available) and video copies or clips on video for previewing.

Much of the process of self distribution is trial and error and self taught. If you decide to take this on make sure that you have the time and initial funds to do it right otherwise you might be better not to bother. If an individual or organization has a bad experience in renting your film for any reason they will most likely not be back.

D I D T R I B U T I O N D I S T R I B U T I O N D I S T R I B U T I O N

This is a list of local and some national distributors and their areas of specialty that you may be interested in contacting when looking for just the right distributor.

Visual Education Centre

75 Horner Ave. #1
Toronto, Ontario.
M8Z 4X7
252-5907
cont: Mr. Fisher, President.

All areas of non-theatrical,
schools, health, industrial, etc...

Canadian Filmmakers Distribution Centre

67-A Portland Ave.
Toronto, Ontario.
M5V 2M9
593-1808
cont: Ross Turnbull, Director

16mm independent drama, documentary,
experimental, animation, etc...

Magic Lantern Film Distributors

872 Winston Churchill Blvd.
Oakville, Ontario.
L6J 4Z2
844-7216
cont: Doug Connally

All areas of non-theatrical,
schools, industrial, etc...

Canadian Filmmakers Distribution Atlantic

1588 Barrington St.
Halifax, Nova Scotia.
B3J 1Z6
(902) 423-8833
cont: Bonnie Baker

16mm independent drama, documentary,
experimental, animation, etc...

Alliance Releasing

92 Isabella St.
Toronto, Ontario.
M4Y 1N4
967-1141
cont: Victor Loewy, President

Only features for theatrical, TV,
Pay TV, some rep-houses.

Canadian Filmmakers Distribution West

1131 Howe St. #100
Vancouver, B.C.
V6Z 2L7
(604) 684-3014
cont: Diane Sullivan

16mm independent drama documentary,
experimental, animation, etc...

Creswin Film Distributors

825 Eglinton Ave. W. #312
Toronto, Ontario.
M5N 1E7
789-1223
cont: Brian Lester

Theatrical, Pay TV, Commercial TV

Development Education Centre

229 College St.
Toronto, Ontario,
M5T 1R4
597-0524
cont: Peter Stevens

Social - political documentary and
drama

Cinephile

173 Willow Ave.
Toronto, Ontario.
M4E 3K4
699-8744
cont: Connie Ede or Andre Bennet

Theatrical and non-theatrical,
interested in many types of film.

The Funnel Film Centre

11 Soho St.
Toronto, Ontario.
364-7003
cont: Jim Anderson

Regular and Super 8mm & 16mm experimental
as well as performance, slides and
multi-media.

D I S T R I B U T I O N D I S T R I B U T I O N D I S T R I B U T I O N

listing cont...

Norstar Releasing

86 Bloor St. W. 5th floor
 Toronto, Ontario.
 M5S 1M5
 961-6278
 cont: Andy Myers

Features for theatrical
 distribution

New World Video "Canada"

825 Eglinton Ave. W. #214
 Toronto, Ontario.
 M5N 1E7
 480-0453
 cont: Andre Beaugard, Ted East
 all 35mm, theatrical, home video

Film Transit

402 rue Notre-Dame E.
 Montreal Quebec.
 H2Y 1C8
 (514) 844-3358
 cont: Jan Rofekamp

Export to European
 theatrical market

Cinecom International Films

1250 Broadway
 New York, N.Y.
 10036
 (212) 239-8360
 cont: Ira Deutchman, VP Marketing

Low budget features.

Creative Exposure

2236 Queen St. E.
 Toronto, Ontario.
 M4E 1G2
 690-0667
 cont: Ron McCluskey

15mm theatrical, Television,
 some 16mm

COE Film Associates

65 E. 96th Street, #9-A
 New York, N.Y.
 10028
 (212) 831-5355
 cont: Bernice Coe

Low Budget Features for theatrical
 and television

Marden Film Distributors

329½ Yonge St.
 Toronto, Ontario.
 M5B 1R7
 977-2900
 cont: Marvin Miller

35mm - TV - Video -
 some 16mm.

Canyon Cinema

2325 Third Street, #338
 San Francisco, Calif.
 94107
 (415) 626-2255
 cont: Melanie Curry

Alternative and experimental 16mm and
 video, some Super 8mm.

Mobius International

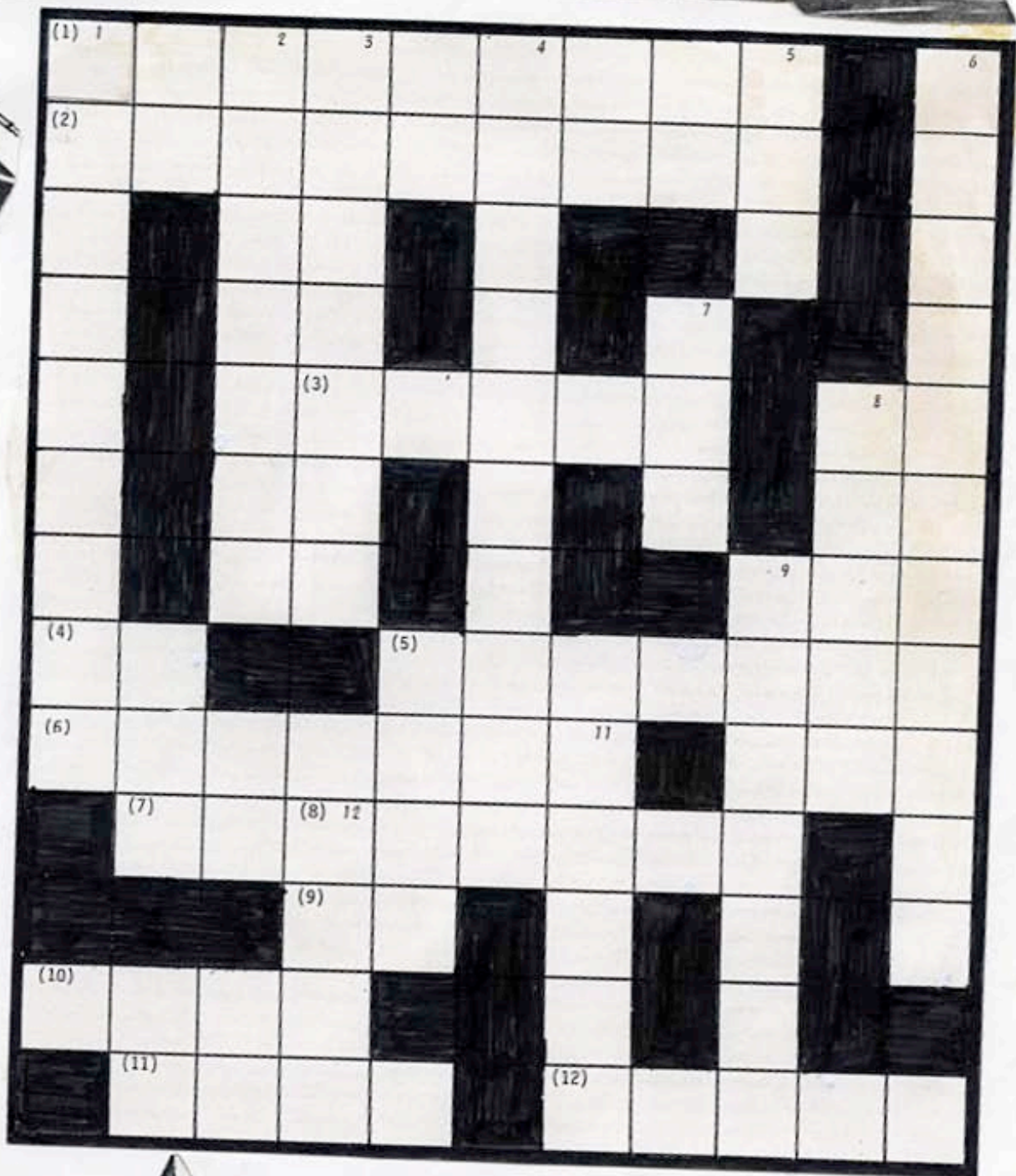
188 Davenport Rd.
 Toronto, Ontario.
 M5R 1J2
 964-8484
 cont: Marilyn Belec

Educational, mostly to
 Health institutions, some
 international TV.

Sullivan Films

16 Clarence Sq.
 Toronto, Ontario.
 M5V 1H1
 597-0029
 cont: Joy Rosen

Documentary, drama, childrens, sports
 for home video, TV and international
 sales.



THE GREAT CANADIAN INDEPENDENT FILM CROSSWORD PUZZLE

If you know something about independent Canadian film and other various subjects then this crossword is for you. For the person who is first to complete this puzzle or has the most correct answers on or before the 28th of September, the Grand Prize will be a copy of Making It, The Business of Film and Television Production in Canada, Barbara Hehner, Editor. This book has been donated by The Academy of Canadian Cinema and Television. Completed puzzles must be brought in to George Groshaw at the LIFT office during regular business hours. Any LIFT member is eligible to win except LIFT staff members.

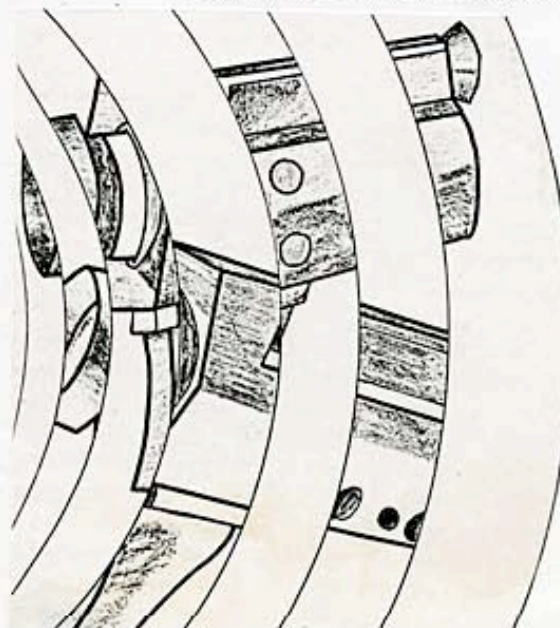
Numbers in parenthesis indicate the beginning of words that continue in the "Across" direction. Other numbers indicate the beginning of words that continue in the "Down" direction.

ACROSS

- (1) How to carry Lift film equipment.
- (2) _____ Raffe, former Co-ordinator of Lift.
- (3) _____ tone, colouring.
- (4) What filmmakers hear most about money.
- (5) The singular of those who sing in Patricia Rozema's film.
- (6) Canadian FilmMakers Distribution Centre (5 letters)
- (7) Canada's Biggest Confusion (3 letters)
- (8) The American spelling of, "not black and white". (5 letters)
- (9) This side ____.
- (10) Everyone's favourite acronym.
- (11) After production.
- (12) _____ Arcand

Down

- 1 _____ content.
- 2 If it is all wrong you may have to do this.
- 3 over or under
- 4 opposite of #3 (9 letters)
- 5 Shaggy-haired, long horned ox.
- 6 _____ filmmaker.
- 7 Ontario Arts Council.
- 8 Canadian film award.
- 9 Atom Egoyan's new feature, _____ Viewing.
- 11 clapper _____.
- 12 What the censor board can take out.



1987
WHO'S WHO
 in Canadian Film and Television
QUI EST QUI

au cinéma et à la télévision
 au Canada



Edited by Chapelle Jaffe

*Academy of Canadian Cinema & Television
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Another example of depth in the image.

