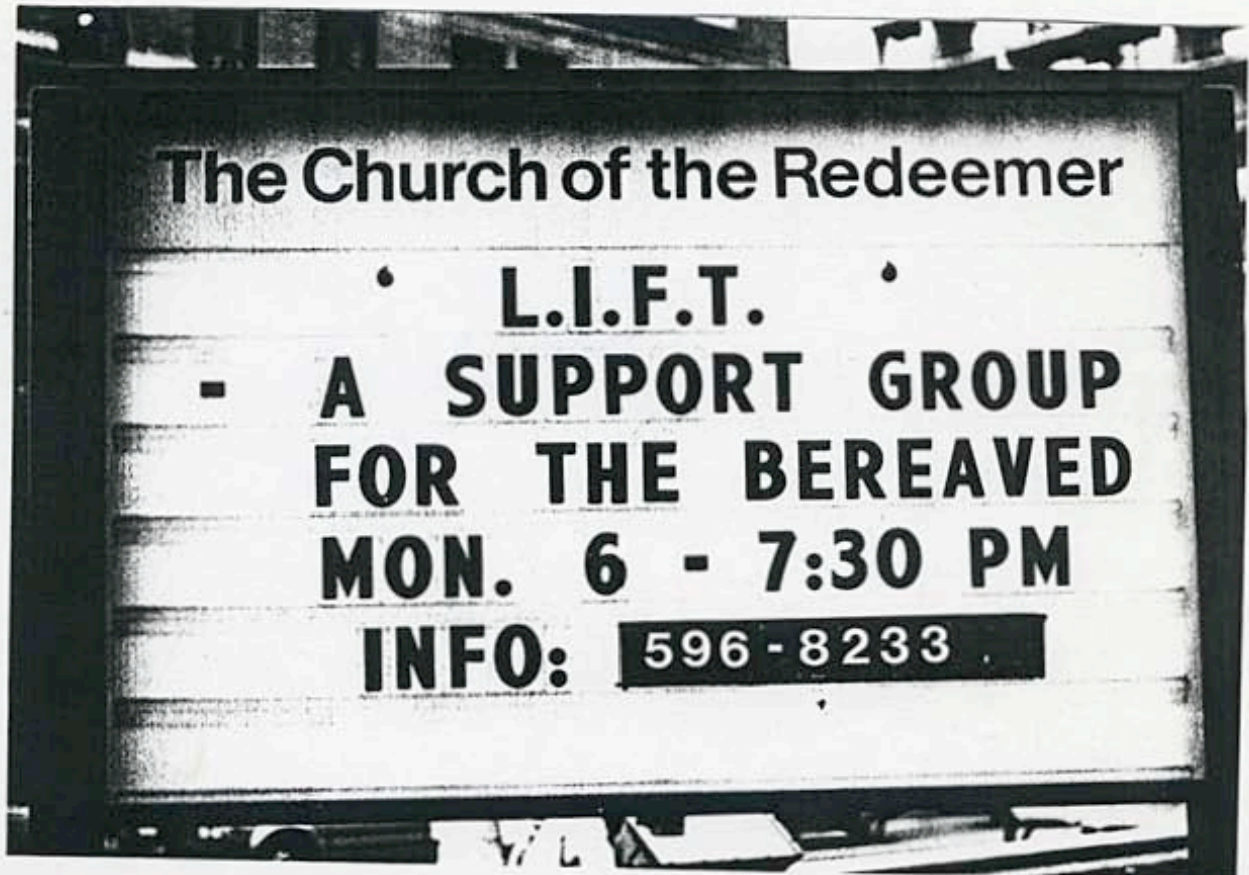


VOL. 1

NO. 3

JUNE 87



HELLO OUT THERE!

I hope that this newsletter has reached you despite postal difficulties!

My message to you is that we need to know about your FILMS FILMS FILMS. Randy Zimmer, our summer student, is beginning to research all LIFT films for our upcoming catalog (unfortunately, funds for this project are still pending.....) but we still need to locate them all!

The information will also be crucial for Annette Mangaard who is trying to have LIFT films programmed at places like the AGO, Harbourfront and even on TVO.

Elsewhere in the newsletter, George will fill you in on all the events that took place at the recent Alliance Conference in Montreal. I think that all of us would agree that the best part of the Conference was meeting people from film co-ops from all over the country. One outcome of a chance meeting with Bruce Duggan, of the Winnipeg Film Group, ended with a plan to screen LIFT films in Winnipeg and vice-versa. All the more reason to know about your F---S F---S F---S!

\$\$\$\$\$\$\$ for travel--- have a film in a festival? Need \$ to get there? Here are two possible sources: Arts Awards (The Canada Council) and the Dept. of External Affairs. External Affairs will only fund travel to certain parts of the globe like the Pacific Rim, Eastern Europe and the US (and not Western Europe!). Unfortunately, both of these agencies require quite a bit of lead time so they're useless for last minute festival notification. Call me for more info.

-Rob Pazdro



CONTEST

Guess the Canadian Films!

Throughout this issue of the LIFT Newsletter you will find a series of stills from various Canadian films with numbers beside them. There are 12 pictures in all. The first person to guess all the films or the person who has the most correct answers on or before the 29th of June will win two free beers at the Members Screening on the 29th at the NFB theatre. Please submit your answers to George Groshaw at the LIFT office. Anyone is eligible to enter this contest except employees of LIFT and their kin.

Congratulations to Rob Benson who was the first person to complete HOLYWOOD TRIVIA, the contest in the last newsletter and won two free beers at the members screening in April.

Keep watching for bigger and better prizes in the future.

The LIFT Newsletter is published by the Liaison of Independent Filmmakers of Toronto. 345 Adelaide Street W. #505. M5V 1R7. George Groshaw, Editor Vol. 1, No. 3 has been produced with the assistance of Roberta Pazdro, Annette Mangaard, Kim Derko, Amy Bodman, Camelia Freiberg, David Jowett and Randy Zimmer. Coffee stains are compliments of Colin Brunton.

Cover photo by George Groshaw.

MONTHLY MEETINGS

The monthly screenings/meetings at LIFT seem to just get better and better. On May 25th almost 60 people turned out to see a great line up of films including 1) LOCK by Frank Sanna, 2) ELLIS ISLAND: A LIVING HISTORY and JOSEPHINE MEETS THE SKY by Virginia Rankin (thewoman with the red hair and face), and WHAT'S IT TAKE by Peter Vinet.

In that the turn out at these meetings has been steadily growing in the past few months, we have been considering the possibility of changing the venue. A number of potential alternatives were considered and some discussion has gone on with these alternative venues. It is felt that having the shows at the LIFT office is disruptive to the daily office routine and dosen't do justice to the films. The solution is a

NEW LOCATION.

The screenings are moving to the NFB theatre at 65 Adelaide Street East. They will be here for the summer and we would then considering moving them again to the new Funnel when it is open in the Fall at their new location on SOHO Street.

On June 29th at 8pm we will be screening two films at our new location, WCODBRIDGE by Steve Sanguedolce and PLECO by Ross Turnbull.

On Monday July 27th at 8pm, also at the NFB theatre, we will be screening four films including, TREE TALE by Amy Bodman, HER SOIL IS GOLD by Annette Mangaard, IMPROVASATIONS and BYE BYE by Ihor Lomaga.

Since we are going to have a much bigger and more comfortable space for these screenings I want to see even more people at tending from now on. There is no good excuse for missing these events. Besides they are a lot of fun. SO put on your best (or worst) outfit and treat yourself to a free evening of independent entertainment.

BOARD BIZ BOARD BIZ BOARD BIZ BOARD BIZ BOARD BIZ BOARD BIZ BOARD

Highlights from the Board meeting, May 12th, 1987.

GRANTS REPORT-We have recently received a number of grant confirmations that we have been waiting for. The Toronto Arts Council has granted us \$3000.00, The Canada Council gave us \$1300 to cover the workshop by Les Halman, the Ontario Film Development Corporation has confirmed their support for the workshop series and we also received approval on our proposal for a summer student from the Ontario Arts Council. Since the time of the Board meeting we have also received a grant of \$4500.00 from the Metro Arts Council.

LIFT PRODUCTION-The Board resolved that LIFT would initiate the process of putting together a co-op production and approved an allotment of money from the NFB production grant to go towards the production.

LAWYER-Martyn Kryz is now LIFT's lawyer and is in the process of researching charitable status and its advantages and disadvantages.

ANNPAC MEMBERSHIP-The possibility of LIFT becoming a member of the Association of National Non-Profit Artists' Centres was discussed. This idea received favourable response, and it was decided that Roberta should proceed with her enquiry into membership requirements.

ANNETTE'S NOTES ANNETTE'S NOTES ANNETTE'S NOTES ANNETTE'S NOTES

MEMBERSHIP-Our membership has now increased to 130 members. This influx of new members (most of which are in the affiliate category) could be attributed to the higher profile of LIFT, the fact that Toronto has become Hollywood North and people see this as an in to the industry, or maybe just that more crazy people want to fulfill their masochistic tendencies and make a film.

PROGRAMMING-We now have commitments from Harbourfront (Studio Theatre), The Art Gallery of Ontario, T.V. Ontario and The Power Plant Gallery at Harbourfront to at least look at LIFT films and consider them for programming. Give me something to show them! Everyone is especially interested in NEW WORK. (Please remember that LIFT does not wish to become a distributor, only to promote filmmakers and their various forms of distribution.)

CO-OP FILM-So far we have 4 (that's FOUR) replies to the form asking who wants to work on the film in what capacity. Did I mention that there is a good chance that crew will get paid or at least receive LIFT volunteer hours for their efforts. We also have 0 (thats ZERO) replies to the call for script submissions. Perhaps LIFT will be a contender for the Telefilm Refund of the Year Award. Will we have to give back the \$10,000.00 already raised for this project? Get on the Ball Kids!



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

NEW STAFF-

Randy Zimmer, a Ryerson student originally from Regina, Saskatchewan has been hired for the summer as our Research/Administrative Assistant. This position is being funded by the Experience '87 program through the Ontario Arts Council. Randy will be busy researching long lost, misplaced or simply never recorded information on LIFT, so when he calls you (and he will) be ready to tell all.

WE NEED TO KNOW ABOUT YOU-

Annette would like your co-operation in compiling information on all LIFT films ever made. We need copies of one sheets, posters, resumes, filmographies and so on for our files. This is only to your advantage. We would like to know as much about everyone as possible so we can pass that information along to exhibitors, distributors, programmers, etc. and you can make lots and lots of money.

NEWSLETTER ADS-

If you have notices or classified type ads that you would like included in the Newsletter including notices about films you are working on, help wanted or help available ads please submit them to George. The next issue of the Newsletter will be out in the middle of August.

KEITH IN KRAKOW-

Keith Hlady was invited to the Krakow Film Festival at the beginning of June with his film THERE IS A RALLY. Yet another LIFT success story on the international scene. Congratulations Keith!!!!!!!!!!!!!!

MEET NEW PEOPLE-(THE BIG RIDE)-

A pair of filmmakers from Halifax, Alex Busby and David Coole are making a film this summer called THE BIG RIDE. They will be riding bicycles from Vancouver to St. John's shooting footage all the way for this experimental documentary. While they are in Toronto they will need a place to stay and we would like to help them out by finding members who would be interested in putting them up for two or three days in late July. In addition to having the pleasure of meeting filmmakers from another part of the country we will work out an arrangement with regards to volunteer hours for LIFT. If you are at all interested please call soon.

STEENBECK RATES AND HOURS-(NEW RULES)-

- 1) Free access time on the steenbeck has been reduced from 3hrs to 1 hour and is now only offered during office hours (9-5 Mon-Fri).
- 2) The following new rates for the steenbeck will now apply.

Full Members -	\$100./week -	24 hour access
-	\$ 10./for 12hr period	8am-8pm or 8pm-8am
Associate Members -	No 24 hour access available	
-	\$ 12./for 12hr period	8am-8pm or 8pm-8am
- 3) A two hour minimum will now be charged for rental of the mag transfer machine on weekend bookings.

MORE NEWS AND NOTICES MORE NEWS AND NOTICES MORE NEWS AND NOTICES

QUEEN OF VIDEO-

The Queen of Video, video rental shop is interested in independent films on video. 412 Queen St. W. Toronto, 1 block west of Spadina. 366-1118. You can also talk to Colin Brunton who has a film there.

WRITERS WANTED-

The Independent Film and Video Alliance is looking for writers for their quarterly magazine, Composition. They want articles on current issues, screen theory, critiques, etc. and they pay. You can look through back issues at the LIFT office.

NATIONAL GALLERY NEWS-

Susan Ditta, the former Director of the Canadian Images Festival in Peterborough has recently been selected to take the position of film and video curator at the National Gallery of Canada in Ottawa. We would like to extend our congratulations to her and say that we see this as a very positive step.

FOR SALE-

1 Bolex super 8 and regular 8 splicer. Needs new blades.
1 Acmade Picsync (1Pix, 3 sound). Needs new speaker
Contact Kim Derko at LIFT.

LIFT FILM ON FIRST CHOICE-

Once a week at an unspecified time, Derek Rogers film HARMONY appears on First Choice Super Chanel as part of their film contest. If you see it at some point, don't forget to call in and vote for it.

DISCOUNT FOR LIFT MEMBERS-

LIFT members now receive a discount at NUMBERS for edgencoding and editing supplies. Edgencoding is \$.15/f (reg. \$.20/f). Editing supplies - 10% discount.



M. MARTYN KRYS

**Art & Entertainment
Lawyer**

508 QUEEN ST. W. TORONTO, ONT. M5V 2B4 (416) 361-3266

WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS WORKSHOPS

REPORT ON DIRECTING WORKSHOP WITH ATOM EGOYAN-

The workshop began Friday evening with a video screening of Atom's film NEXT OF KIN. A short discussion followed which set the tone for the remaining two days. Atom emphasized here his opinion that the actor's/actress's presence in a film is the most direct way into it. On Saturday, various segments from Atom's films were shown to help articulate a wide ranging discussion around the nature of performance in film. The mood was informal and questions, comments and observations from the participants were frequent. Atom fielded these with enthusiasm and happily digressed with his personal experiences in film-making. Areas covered here included casting for film, scene rehearsal, and inter-personal relations on set. Sunday continued in a similar fashion with the emphasis placed on camera design/strategy and its relation to performance. Atom's candid and thorough responses were appreciated throughout, and served to clarify the film-making process. Also appreciated was the practical advice he gave to assist the participants with their own projects. The workshops continued Sunday afternoon with a video screening of Atom's latest film FAMILY VIEWING. Reaction to this film was varied, and anything but indifferent.

Report by David David Jowett.

FILMCLIPS WORKSHOP- July 6th, 8pm

Ever wonder how you'd find just the right festivals for your film? John Karmazyn, of Filmclips, may have the answer. He has put together a computer data base that lists approximately 500 film festivals world-wide. (Telefilm lists only about 150.) Filmclips also offers a mailing and scheduling service in order to get films to festivals simply and efficiently. Karmazyn will be demonstrating the program's capabilities at the LIFT office on Monday July 6th, 8pm. Don't miss this educational opportunity. Members only. Admission is free.

LEGAL WORKSHOP- July 14th, 7pm

Martyn Krysz, LIFT's lawyer, will be giving a workshop on legal issues that relate to the concerns of independent filmmakers. Martyn will discuss contracts and such and then open the floor to your questions. This kind of opportunity for legal advice doesn't come around everyday so be there with questions ready. The workshop will take place at the LIFT office on Tuesday July 14th, 7pm. Members only. Admission is free.

At the end of May, Telefilm Canada returned \$17.4 Million to the Canadian Treasury that was left unspent from their Broadcast and Feature Fund. The Canadian Independent film and video community was very upset and had very strong concerns that Telefilm's mandate has too narrow a scope to adequately deal with all the creative work that is being done in film and video today. LIFT sent a telegram to Flora MacDonald telling her what we think of the treasury's windfall along with many other co-ops, distributors and producers from across Canada.

Telegram sent to Flora from LIFT-

LIFT would like to express concern over Telefilm's unspent Broadcast and Feature Film Fund. \$17.4 Million goes unspent while independent filmmakers struggle to finance projects that in spite of overwhelming difficulties receive world wide recognition. It is time for Telefilm to begin to support independent film in Canada and to give more filmmakers the opportunity to help in developing a Canadian film industry.

CINEGRAD CINEGRAD CINEGRAD CINEGRAD CINEGRAD CINEGRAD CINEGRAD CINEGRAD

On June 15th and 16th Harbourfront was a-buzz with eager film and video program graduates from all over Ontario. These young people were frantically searching for a place to go and get the practical experience they have been hearing so much about. Panel discussions, screenings, workshops and a gala awards presentation were all part of this two day event geared towards providing information to recent graduates from colleges and universities, on an industry that can be rather overwhelming and confusing to someone just starting out. A lot of hard work went into presenting this event that was completely free to the public and drew very good crowds. LIFT was very glad to have been a part of this event in terms of having an information table set up in the York Quay Centre for both days.



THE ALLIANCE CONFERENCE IN MONTREAL

I was going to write an article making comment on the fact that while the Alliance was meeting in Montreal to bring the Canadian film and video community closer together Mr. Mulroney was busy dividing us up into distinct societies. I felt this was an interesting comparison in that many of the problems that arose at the conference stemmed regional/political differences involving money availability and recognition of the independent film industry. It seems that the Alliance is working hard at striking a unique balance between representing film and video producers, distributors and exhibitors from all regions under the heading of Canadian, and representing the concerns of each that obviously vary greatly due to the regions they work in. This is being done equitably rather than finding regions that have problems that are more distinct or important than the rest. As I approached 4 pages on this topic I realized that it made a better thesis than newsletter article.

The meat of the conference consisted of four days and nights of meetings, committee meetings, workshops, sub-committee meetings, regional meetings, screenings, meetings over breakfast, lunch and dinner, informal meetings, and panel discussions. The best part of the whole experience was the opportunity to meet with so many people from across the country. There were representatives from every province attending the conference.

It was at the evening showcase screenings that we were best able to get a taste of what is being produced across the country. It was unfortunate that due to the problem of being required to submit all work to the Regie du Cinema (the censor board in Quebec) most of the video was not screened. The Canadian video art community is well organized in their stand against censorship and this was of course no exception. It was in response to this issue that the Alliance resolved not to submit any films or videos for prior censorship in any province in any further showcase presentations. Though the screenings were long and exhausting (7:30 - 12:30 almost every evening) they were packed with some excellent work that gave a comprehensive overview of the distinct culture represented by independent Canadian film.

Some of the other resolutions passed at this year's conference included:

- 1) Continued lobbying to the CBC for increased recognition of independent film and video as a viable product to be purchased and to be given more consideration for prime time slots.
- 2) To meet with Flora MacDonald to introduce her to the Alliance and the concerns that we have directly relating to her position as Minister of Communications.
- 3) Further lobbying projects with regards to Telefilm policies, DOC allotment to Canada Council Media Arts Dept., restoration of Canadian Reflections programming to previous time allotment levels and more.
- 4) To oppose in strongest terms possible the passing of Bill C54 (the anti-pornography legislation that has been introduced by the Tory government in Ottawa)
- 5) To send a response to the powers-that-be in regards to their promises that cultural industries will not be on the free trade table. We are of course in favour of this and hope (with scepticism) that they will keep this promise.

These are just some highlights. The list goes on. The complete list of resolutions will be available at the LIFT office as soon as they arrive from the Alliance through the mail (HA:HA HA HA HA)

Despite a certain amount of confusion and organizational problems the conference was fun and educational for the whole family.

George Groshaw

FESTIVALS FESTIVALS FESTIVALS FESTIVALS FESTIVALS FESTIVALS FESTIVALSA REMINDER NOTICE-

LIFT has a very large file on film and video festivals from around the world in the office at all times. Members are more than welcome to look through it at any time. We are also willing to make copies of any of the information contained in the Festivals file including entry forms.

SOME OF THE FESTIVALS WE HAVE INFO ON-

- Festival Des Films Du Monde, Montreal, August 21 - September 1, 1987.
 - Festival International Du Nouveau Cinema et de la Video, Montreal, October 22 - November 1, 1987.
 - Festival Du Cinema International de Ste-Therese, Ville de Ste-Therese Quebec, September 16-21, 1987.
 - 10th International Tyneside Independent Film Festival, Newcastle Upon Tyne, England, October 8th - 18th, 1987.
 - Mill Valley Film Festival, Mill Valey California, October 8th-13th, 1987.
 - 3rd Women in Film Festival, Los Angeles California, mid-October, 1987.
 - 4th International Cinema, Television and Video Festival of Rio De Janeiro, November 19 - 28, 1987.
- And lots more.

TELEFILM AND THE FESTIVAL CIRCUIT-

At the recent Allaince Conference in Montreal, one of the workshops we attended dealt with Telefilm's distribution to the Festivals. The following are some of the guidelines and points of interest.

- Telefilm will handle participation in all festivals outside of Canada wich are approved by the IFFPA (International Federation of Film Producers Association) and which do not charge an entrance fee.
- All productions, whether in the medium of film of video are eligible for this Telefilm service.
- Telefilm will handle all return shipping costs and customs brokerage.
- For festivals which have selection by competion or by jury, Telefilm will not act as jury but rather leave this up to the Festival.
- Telefilm's overall aim is to promote Canadians at major film festivals.
- When a Canadian filmmaker is being premiered at a major film festival and their presence is requested by that festival, Telefilm will in most instances pay for a return tourist class arifare.

The festivals the Telefilm office handles are all included in LIFT's Festivals file. Most of the festivals seek new work, often within the last one or two years. In order to enter festivals with Telefilm's help you need only fill out an entry form and take it with a copy of your film (some festivals will accept video copies for preview) to the Telefilm office on Bloor St. Please include the following items with your entry. 1) a brief synopsis of the film, 2) the main credits, 3) technical specs. ie. aspect ratio, 4) where previously shown, 5) a short resume or biography, 6) 2-3 stills from the film with your name, film title, date, etc. on a piece of paper scotch taped to the back, 7) the production date of the film. (that is the date at the end of the credits.

GOOD LUCK.

CAMELIA AND THE Ontario Film Development Corporation

OFDC meets the rabble, a subjective report by Camelia Frieberg:

On Friday May 1st, the Ontario Film Development Corporation held a small get-together with members of the film community. I was under the impression that the event was held for the OFDC to present their new guidelines as well as to hear the reactions of those present, allowing us to voice our concerns about their first year in operation and their proposed directions for upcoming years. The fact of the matter was that the meeting was an excuse for us to crowd into a low ceilinged room with insufficient ventilation, and watch as various OFDC-ites performed acrobatic, double-jointed, feats patting themselves on the back. The 15min. compilation video of OFDC supported films was well received and there is no question that the OFDC deserves considerable praise for their successful involvement in many projects to date. However, there is also an obvious need for an open dialogue between those who are forming the policy and those who will be affected by it.

It seemed to me the true nature of this event was an exercise in highly ritualized courtship dances and self congratulatory mating patterns between those who have money and those who want it. It also occurred to me as a minor revolution that those invited were filmmakers and producers who had already received money and wanted to insure possibilities of future support.

However there were a number of individuals who were ready to voice their opinion. Alex Raffé took issue with the OFDC's policy to not accept grant money as filmmakers equity, thereby forcing filmmakers to defer huge chunks or all of their salaries in order to maintain ownership of at least some percentage of their own film. The situation is such that a filmmaker who has raised \$90,000.00 in grants can then apply to the OFDC for \$10,000.00. The OFDC then has 100% of the equity of the budget and therefore owns the film. The explanation is that grant money is not 'risk' or investment money because you don't have to pay it back. The OFDC actually claims that this is a problem with the councils, more so due to tax implications with regards to grants as equity. Since this meeting I have spoken with both Judy Gouin of OAC and Glen Lewis of the Canada Council who both said that they had no problem with grant money being seen as equity. Further discussion is obviously needed between these organizations on this subject.

Other throny issues raised at the meeting were as follows:

- 1) The criteria for script development money has changed effectively making it impossible for people to access this fund without a proven track record. ie. a history of published and/or produced scripts.
- 2) The OFDC will give preference to documenteries about perfromance arts over documentaries on social issues.(Holly D. & Janis C. were not impressed)
- 3) The debate about the necessity for Errors and Omissions insurance continues, with the OFDC maintaining that E&O is an 'industry standard'. Indeed this is true for much of the industry but for most of the independents a \$7000.00 - \$13000.00 policy is a luxury that is unwarranted and unnecessary. An agent representing Richard Melling

Insurance Agency could not name a single E&O claim in Canada. Furthermore experience indicates that many independents have been able to make sales on films both in Canada and abroad without E&O.

- 4) The OFDC continues to recognize the validity of markets other than theatrical and broadcast. Non-theatrical films don't qualify for OFDC assistance because you need a prime-time T.V. license and/or a distributors commitment or guarantee.

We must admit though that the OFDC is not all bad. In fact after the councils they are the next best thing to wealthy uncles on deathbeds. But, as always there is room for improvement and at the very least there is room for dialogue that will hopefully lead to a constructive rather than confrontational position between the independent filmmaking community and the OFDC. Somewhere along the line I missed the lesson in not biting the hand that feeds me, but I know I was at school the day they told me the squeaky wheel gets the grease.

Squeekingly Yours, Camelia Frieberg



... WHAT WILL YOU BE WEARING
TO THE OPERA NEXT SEASON ?

OPERA NORTH
THE 86-87 SUBSCRIPTION SERIES
LEEDS GRAND THEATRE
CALL LEEDS 462226 FOR A FREE MAGAZINE

This is an advertising campaign that was used by an opera company in England to market their 1986 season. As a result of this campaign their attendance rose 50% over the previous season with a sharp increase in subscriptions. Might be an interesting idea for LIFT's advertising. Any volunteers for models.



REVIEW: WHAT'S IT TAKE, BY PETER VINET

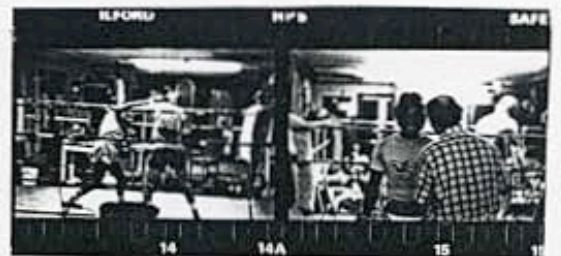
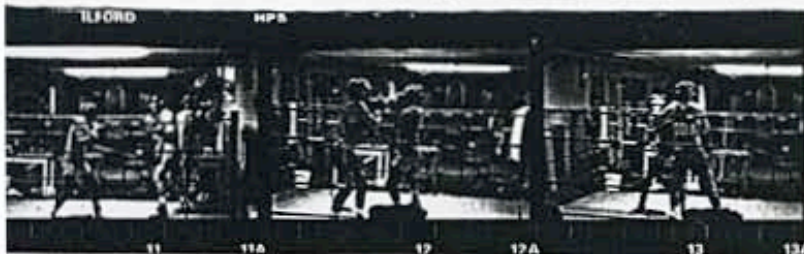
by Amy Bodman

At first, Peter Vinet's film, What's It Take, seems to be a fairly conventional documentary about professional boxing. A young boxer is shown in training, then in a match and finally is interviewed. A more flattering view of a sport many consider to be corrupt and violent is presented: the boxer states that the sport has broadened him as a person, kept him out of trouble and in shape.

The shots themselves give one a sense of the everyday boxing scene. However, as the film unfolds, one detects an undercurrent which undermines its traditional documentary quality. The boxer's trainer is introduced and seems as one would expect: someone who has taken a few knocks and learned through experience and tenacity. He is even a bit charming. Things go awry after the boxer loses a fight he feels he should have won. Continuous disagreements show each character in a different light. The trainer is transformed from self-assured and cocky to seeming seedy and suspicious. One even begins to doubt his credibility when the film reveals that he conducts his training in the back of an antique shop. The boxer, on the other hand, changes from the victor to seeing himself as a victim forced to act against his better judgement. A tension that is often hidden from the traditional "objective" viewpoint is introduced and changes the very essence of the film. Rather than being a film about boxing, it becomes a film about disagreement and judgement.

This change of topic is best exemplified when the film follows the boxer to Atlantic City which, in my opinion, is the greatest part of the film. The boxer explains, as he drives south, that he is going to bring back a girl he had met on a previous trip, but had left behind against his will. From this point on, one has no idea what will appear next on the screen. One of the best surprises is when a man on the boardwalk suddenly announces to the camera that he will play Melancholy Baby on his harmonica. The song then becomes background music while the boxer searches for the girl.

The film ends rather inconclusively: none of the tensions between the boxer and the trainer are resolved. This lack of resolution allows the ambivalence the audience feels towards the characters, their relationship, and the sport itself, to remain. By not explaining the situation, but instead merely presenting it with all of its incongruities, the film manages to become objective and to truly document its subject without moulding it for a specific message or purpose. In the end, despite its formal changes, What's It Take is quite successful as a documentary.



The following is a list of old members whom LIFT has lost track of. If you have any information about their current whereabouts please contact us as we are updating our archival files.

	Knight, Larry	McBride, Carol	Ontcalt, Linda
	Griffin, Tim	Karsten, Selia	Sims, Patricia
	Jordan, Ann	Acbar, Marc	White, Bryon
	Ramezani, Mahmoud	Vernis, Frank	Jacobs, Bonney
	Steinberg, Jeff	Paquette, Therese	Riggs, Janet
	Zimmerman, Jay	Sasaki, Chris	Henshaw, Helen
	Deme, Steve	Bradstreet, Dawn	Fitzgerald, Katherine
	Walker, John	Riley, Ted	Pacek, Michael ?
	Olsen, Charlene	Lawrie, Karen	Popovich, Gary
	Ramsley, David	Smith, Ken	Ulman, Suki '80
	Waugh, Phyllis	Wanderstop, Wanda	Weinzweig, Pinchos
	Wolfe, Laurie	Wolynsky, Vera	Magee, Allan
	Mak, Derwin	McLean, Paul '85	McLennan, Robert
	Martineau, Barbara	Mason, Joyce	Mishkin, Stan '82
	Mossanen, Moze	New, Dave	Nicol, Nancy ?
	Outcact, Linda	Hillman, Carolyn	Nikolajevich, Donna
	Hoolbloom, Michael	Hrock, Mark '86	Jenkins, Patrik
	Kolompar, Emil	Lloyd, David	Lorenz, Ray
	Alexander, Silvan	Armour, Douglas	Bonskill, Richard
	Dunbar, Robert	Dunlop, Reid	Ferguson, Betty
	Foster, Frank	Gauvrea, Gil	Gaulden, Darby '84 ?
	Guastavino, Jorge	Gray, Alastair	Korican, Michael
	Steinberg, Jeff	Shaver, Wendy	Steinberg, Jeff
	Hardy, Andrew	Cochrone, Ian	Keating, Lori
	McLaren, Suzanne	Stevens, Doug	Armour, Doug
	Bowskill, Richard	Brounstein, Ray	Fanjoy, Beth
	Forman, Elaine	Henshaw, Helen	Jesionka, Henry

'79

?

'81

Mannke, Monika

Krantz, Greg

'83

Mume, Jan

?

Powers, Jeff

'84 ?

L. I. F. T.
LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO
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505
TORONTO, ONTARIO
M5V 1R5

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The Liaison of Independent Filmmakers of Toronto is a non-profit organization supported by its membership, The Canada Council, The National Film Board, the City of Toronto through The Toronto Arts Council, Metro Toronto Cultural Affairs and Canada Employment through the Job Development Plan.



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