

LIFT

DECEMBER 1990

A still from "Wake Up, Wake Up" by Iris Paabo. See page 2.

Wondering what to do on your holiday break?



**A DIALOGUE WITH VISION:
THE ART OF SPRING HURLBUT AND JUDITH SCHWARZ**

a film by
ANNETTE MANGAARD

A DIALOGUE WITH VISION: THE ART OF SPRING HURLBUT AND JUDITH SCHWARZ is an innovative half hour film featuring two contemporary, Canadian women artists at work. Spring Hurlbut and Judith Schwarz have exhibited their large site-specific sculptures throughout the world. The film gives the viewer a unique opportunity to examine the often intangible creative process which an artist explores on the way to completing a work of art.

24.5 minutes, colour, sound, 16mm. 1990

FRIDAY DECEMBER 28th at 2p.m.

**on CBC channel 5
CANADIAN REFLECTIONS**

(check local listings for exact time and station)

A co-production of
THREE BLONDES INC

&

THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO

HO! HO! HO!
WE ARE CLOSING
FOR THE HOLIDAYS!

TAKE NOTE: The LIFT office will be closed for the holidays from SAT DEC 15, 1990 until MON JAN 7, 1991. Any members planning to use LIFT equipment or facilities during the holidays must make the necessary arrangements with Greg before December 15th. See ya in '91!

SEASONS GREETINGS



*Best Wishes
 from Greg, Robin
 and Susan*



NEW
 for 90/91

INDEPENDENT FILM AND VIDEO ALLIANCE

From November 2 to 4, the Independent Film and Video Alliance hosted a meeting of Canadian distributors of independent films and videos. Approximately 20 delegates from this National Distribution Caucus discussed a variety of questions including: the newly drafted Canada Council Distribution Policy paper, the unfair distribution practices of the National Film Board, versioning, and the lack of a real distribution policy from the Canadian Non-Theatrical Production Fund of Supply and Services.

The Caucus continues to recognize the fundamental role played by the Media Arts Section of the Canada Council in the support and development of Alliance member distributors. Nevertheless, they deplore the chronic lack of adequate funding necessary to support the independent distribution sector which not only impedes the fundamental right of film and video artists to a fair return on their work but also inhibits the visibility of their work to the Canadian public. However, this meeting did allow for an open dialogue between independent distributors and Canada Council officials, which the Alliance hopes will continue.

In a letter sent to Marcel Masse, Minister of Communications, the Alliance distributors strongly denounced the National Film Board's practices of acquiring independent works for distribution under their existing pricing structure, of including distribution rights as a non-negotiable condition of signing a co-production contract, and of generally destabilizing and undermining the efforts of private sector, non-theatrical distributors. Therefore, the Alliance distributors find unacceptable the Board's current practice of demanding non-exclusive distribution rights for films and videotapes co-produced through the Independent Production Program which interferes with the economic rights of the creators.

CORRECTIONS

RE: "Festival Wraprap", October Newsletter: It is not John (Harkness), but John (Sharkey) who co-programed Perspective Canada with Cameron (Bailey). AND James Quandt is not Festival of Festivals staff, but programs the Cinematheque, Ontario venue. Our apologies John, John and James.

LIFT

NEWSLETTER DEC 90

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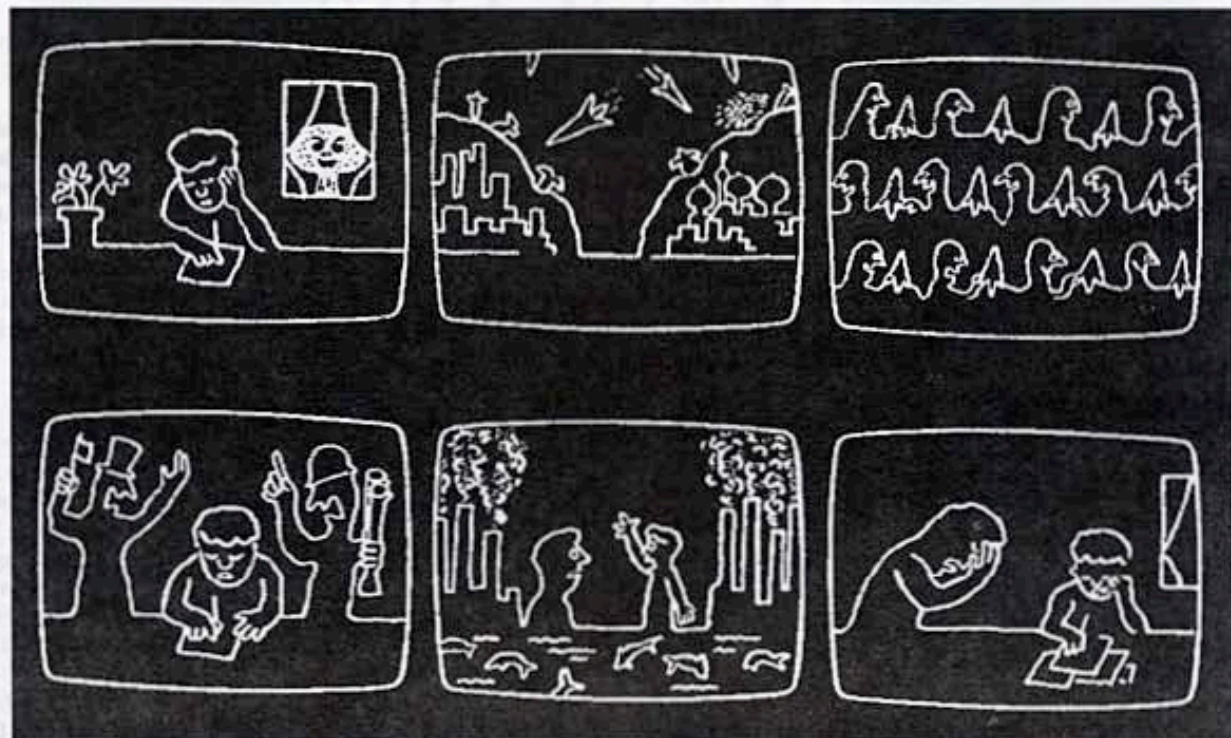
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THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-op which supports and encourages independent filmmaking through the exchange of information and access to equipment and facilities. LIFT hosts a program of workshops and monthly screenings, and it provides access to information regarding funding sources, festival and grant deadlines and other related matter.

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

Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors.

Cloth, clay, sand...



Jonathan Amitay, OH DAD, PT. 2

...cells, chains and bombs

by Allan Tong

Was it the weather?

Only a handful of viewers witnessed a night of animation on October 22 — a rare treat of ten short films by LIFT members. Here are but a few...

The evening began with Jonathon Amitay's *A MATTER OF GRAVITY*, a two-minute short created with coloured sand. In it, a woman rises on her fortieth birthday to discover her body parts sagging to the floor. Shortly, Ms. Four-O concludes, "I think I'm having a bad dream," and her fallen cheeks, breasts and buttocks return to shape.

Iris Paabo's *I'VE GOT A LITTLE BROTHER*, is a visual paean to sibling rivalry, drawn and sung from the view of a jealous, older brother. The deadpan vocals perfectly complement the boy's grievances (such as "slobbering baby talk"), while the paper cut-out and collage animation is bright and playful.

Amitay returned with another piece, *OF LINES AND MEN . . . AND SOME WOMEN*. Two real hands appear against a black background. One says, "I want to do something creative. . . something inspired." The other replies, "Balderdash." Undaunted, the creative hand toys with a chain. He gets nowhere and steps out for a break. Mischievously, the chain then twists and stretches in an exhausting array of shapes, while angry, chaotic voices growl in the background. "You really think you can change the world?" demands a face. "You can't even change yourself." After ten minutes, the storm finally settles when the screen reveals the ani-

Humour turns dark with Amitay's *NUKIE TAKES A VALIUM*, a four-minute TV commercial drawn with coloured sand. Nukie is a nuclear missile in drag.

Amitay's third film of the evening, *OH DAD*, pt. 2, features a chain animated boy who writes in his diary about his concerns for the environment. The boy asks his scientist/engineer father about the "terrible heat that we're having." When his parents dismiss his concerns, the boy becomes adamant. He vows never to drive a car, unless it's pollution-free. He declares that all the dollars spent on war toys should go to cleaning the world. "Something has to be done fast and now," the boy demands, before hunger, starvation, disease, pollution and the ozone layer destroy Earth. "And it's me, the pipsqueak, who's saying it," he laments.

Dave Thomas's *CLAY-DREAMING*,
continued on page 4

A 'BEHIND THE SCENES' LOOK...

by Jonathan Amitay

There are various ways to animate besides using common cells and paper: paper and cardboard cut-outs, plastiline, oil paints on glass, scratching and painting directly on the film, sand, plus various combinations. On average, one minute of cell and paper animation requires three to four weeks of labour. Remember, too, that one minute of animation equals 1440 frames, and even by "double framing" there are still 720 drawings in that 60 seconds.

The trick in animation is to know how and where to cut corners so the process takes less time, and the results look best. I use fine chains and coloured sand as my technique, because they allow me to animate directly under the camera, as if it was done "live". I skip the drawing, inking and paintings process, thereby cutting my labour time down to a few days or a week to complete one minute of film. However, whereas cell animation has no boundaries, my style of animation does have its limitations. To compensate, I must "build" my scripts to suit my kind of animation.

Chains provide me with a moveable line that transforms into whichever shape I need. Sand does the same. I can use it as a moving line (as in GRAVITY) and as a living mass (NUKIE). Unlike chain, sand also allows me to add colours, but it is also more difficult to use than chain—there are technical difficulties and it creates a mess on the table. Still, both these materials are faster than most other animating methods.

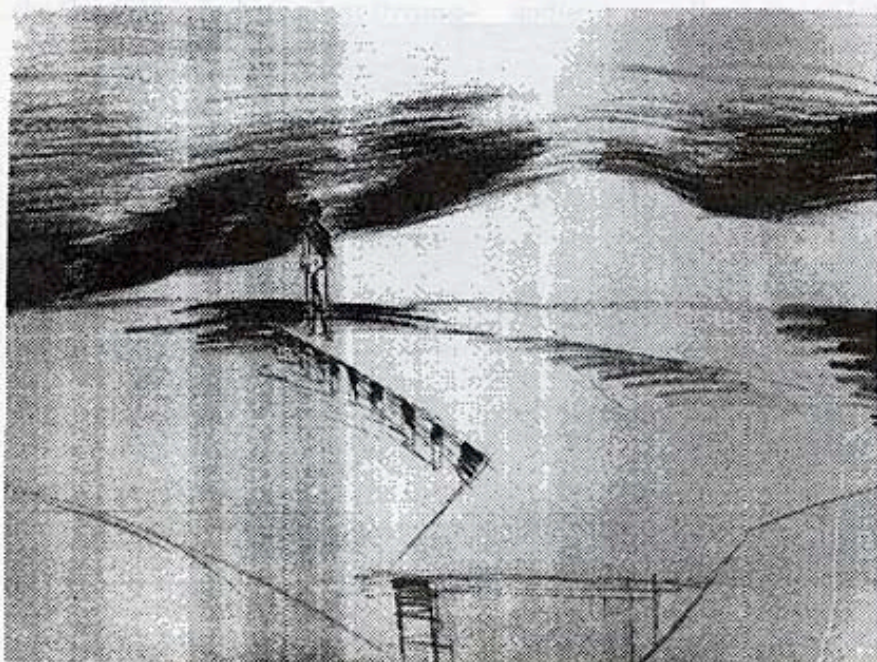
Similarly, animating under a camera is fast, but it does have its drawbacks. Because concentration must be high, you can't make mistakes. Also, bending over the animation table and holding a position for minutes at a time can wreck your guts—you better be in good physical shape. This process can take a toll on your body and nerves. Also,

some of the images are "winged," created as I go along. There are no plans.

What helps is a deadline, knowing that you have an exact time limit. In my case, I can work on my films either on vacation time or weekends, as in the case of GRAVITY. NUKIE (3:50 length) took "only" 14 days to animate. However, the point, as always, was to come up with a fair-sized film in the minimum amount of time. With this type of "live" animation, I usually have to "hog" the camera; if not, then I have to create editing spots where I can break away. (I'd rather hog than break.) With NUKIE, 14 days were all I had left of my vacation time. That was my deadline. Editing the voices into the picture and other fine details had to be done after the regular working hours, taking another week or so.

I mentioned that GRAVITY (2:20 length) took a weekend to make. But WHAT a weekend! Many times the images on the table became a blur. Normally, I would have moved away from the table and took a break, but in this case I hadn't the time, and the animation may have suffered in the process. The title and credits were done with chains, again to bypass the more "normal" and time-consuming ways. These required another two days. So, together with the sound editing, GRAVITY took a full week to produce.

OF LINES AND MEN (11 min.) took... well, that's more complicated. I'll just mention that the voices were the most difficult aspect in making the film. (I would still like to change some and make them more coherent.) But THIS film is the one I broke my teeth and other inanimated parts of my body on. After LINES, I believe I can do ANYTHING.



Still from VILLANELLE
by Elizabeth Lewis

continued from page 2

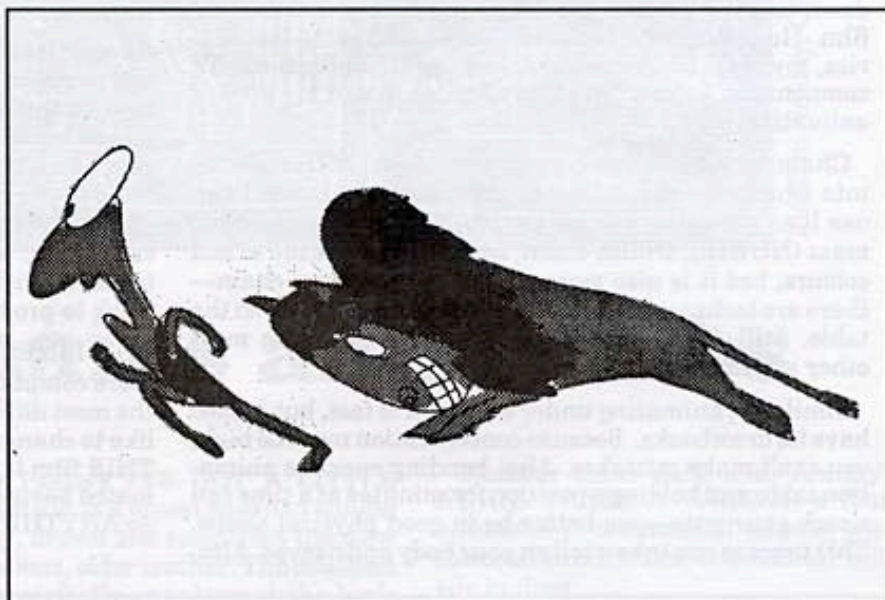
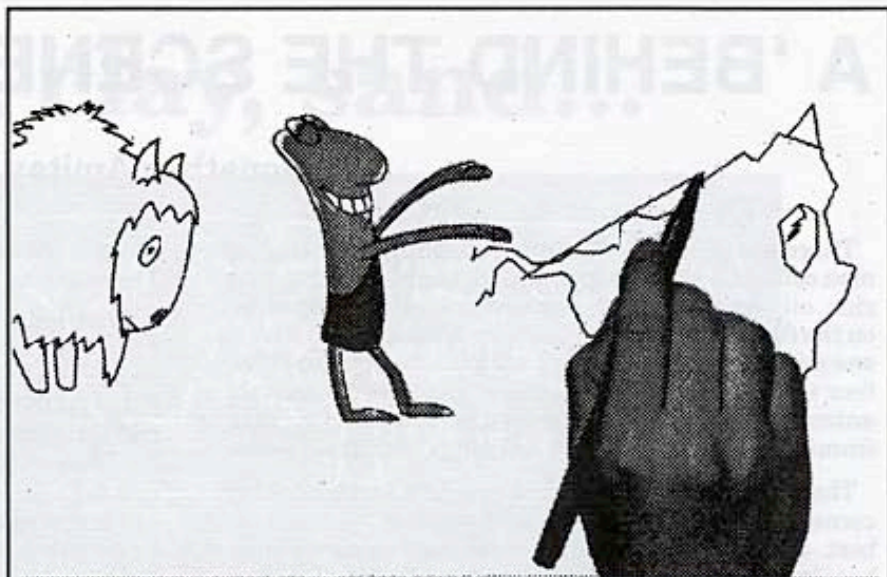
is and old boy-girl story. Ron wants to invite Beth to the school dance. He's already written an invitation on a paper heart. But Beth probably doesn't know he exists. What to do? Ron dreams in worlds of clay.

Another ambitious piece is **WAKE UP, WAKE UP**, Iris Paabo's second offering of the evening. Cloth, yarn, beads, sand, cottonwood, plasticine are some of the materials that appear on the screen in the form of angels. One day, a group of angels go picnicking in the clouds only to run into (vice versa, rather) missiles, satellites and other man made things. **WAKE UP, WAKE UP**, is a playful romp that again demonstrates Paabo's child-like (not childish) imagination. Just imagine winged horses galloping through the sky, clouds that spit out balloons and five-pointed stars and you get the idea.

The evening closed with **VILLANELLE**. Animator Elizabeth Lewis adapted Earl Birney's haunting poem written in the memory of an old friend. Birney's narration sails upon coloured pencil images of swimmers, rolling clouds and waves dissolving into another. The swirl of images captures the movement of the sea and evokes the sorrow found in the verse.

**Top and centre,
cells from David Andrew's
TROUBLE WITH JOE**

**Left, a still from Iris Paabo's
WAKE UP, WAKE UP**



An interview with the DON

Don 'Corleone' Haig talks about independent film

*Interview and photos
by D. M. Owen*

Don Haig's company, Film Arts, is twenty-five years old. It began as a post-production facility for CBC shows like *THIS HOUR HAS SEVEN DAYS* and for independent quarter and half-hours which Don helped to produce. Haig has become known as the "Godfather" of Canadian Independent Film Arts' new offices in the Film House complex still contain editing suites. (At the time of the interview, films being cut included both Bruce MacDonald's *HIGHWAY 61* and Atom Egoyan's *THE ADJUSTER*) But Don Haig works these days as Executive or Associate Producer, and has an impressive list of credits: *I'VE HEARD THE MERMAIDS SINGING*, *ARTIE SHAW... ALL YOU'VE GOT IS TIME*, *DANCING IN THE DARK*, *COMIC BOOK CONFIDENTIAL* and so many others that Don says he's lost count.

What follows is a conversation in which the godfather of Canadian independent film discusses the rebirth of the documentary, producing in Canada, Telefilm and the perilous condition of the Canadian Independent Dramatic Film.

D. M. OWEN: What do you think are the prospects for independent filmmaking in 1991 and beyond?

DON HAIG: It's been quite exciting to see the rebirth of documentaries, documentary features either dealing with political themes, third world countries or else local themes. But I see an interesting surge coming in documentary features. By documentary features I mean the kind of stuff Ron Mann is now into entertainment but factual.

DMO: Like *ROGER AND ME*, which was very successful for a documentary.

DH: Ron's new *COMICBOOK CONFIDENTIAL* reached a kind of mass



audience as well as being an intelligent documentary and now he's working on the *Twist* which is a kind of a history of music, with a lot of stock of course, going back to the sort of people that originated that sort of music. I'm involved also as the executive producer with Dan Curtis, who's an independent doing a feature length documentary on aliens, U.F.O.'s called *IN ADVANCE OF THE LANDING* which has got Cineplex money in it and an international distributor Film Transit.

DMO: So you think it's easier to produce documentaries?

DH: Well, I think if they're entertaining documentaries, stuff that appeals beyond television documentary like *60 MINUTES*, where you can perhaps break into, in a minor way, some

theatrical market.

DMO: And you see this not as a TV market?

DH: No, TV and video is where the money will come back for the product, but what is interesting is to see how they do theatrically. I think it may be a way of getting back into some of the art cinemas, which are shrinking quite a bit. It's funny how the Carlton has evolved from being kind of an art house to being a kind of moveover house for films that are, well I guess you can call *HENRY V* or *MY LEFT FOOT* an art film, but really they're a populist type of entertainment. Films like Cynthia Scott's *THE COMPANY OF STRANGERS* having a fairly good run it's kind of

treated like a drama, but it's really kind of reportage. I guess I have some hope for that, helping the independent market only because I've been depressed by how the theatrical dramatic films have been doing, you know the low budget independent.

DMO: *What has happened?*

DH: The market has really changed you know, I think distributors will tell you this if you talk to them. Now people are spending \$7.50 every time they go to the cinema they want to see stars; they want to see big stuff even if the pictures aren't that great, and so I think it's harder now for a small independent drama to get into those theatres and stay there without a big publicity machine. It's going to be interesting to see films that are coming up, like Atom's new film and HIGHWAY 61, to see if they have enough of a cult follow up to actually do some business, 'cause that whole market has changed.

DMO: *Because of the lack of screens and increased cost?*

DH: No, I think it's a combination of things, of everything, if you talk to people in the video business ... the schlock video stuff isn't going out as much now. I mean people are going in there and picking up international stars and international hits.

DMO: *Products of the American star system with high production value...*

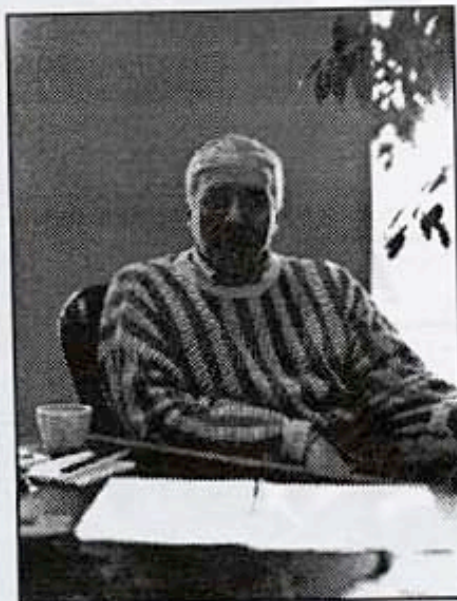
DH: And I think a lot of this has changed within the last four to five years. I mean the odd independent film makes it, if it's had recognition in Paris or Cannes ... I have a basic theory, mind you, that most Canadian films are really made-for-TV movies.

DMO: *Even the independents like MERMAIDS?*

DH: I think so. They really are television movies. I'm not putting them down in that way. American films are what I'd call airplane movies — made for airplanes and home video after that. I said I was depressed last year because I had an interest and was involved in films like Allan King's TERMINI STATION that had a kind of dismal reception. Yet it's a good film. It's a solid film.

DMO: *Do you think it's easier now than it was 10 or 15 years ago to get a drama*

"I work at trying to get the director's dream. It's usually the writer/directors first feature and I try to keep that dream as close to them as possible."



"What you've got is your national broadcasting corporation funded by taxpayers, running a Canadian funded film, and it's treated like fodder for the commercials."

produced in this town?

DH: I don't think it's easier but it's more bureaucratic. There's no doubt about that. The government agencies are really running it, not like a bank, but like production companies. They're like producers, when you go to them you have to have this package; who the stars are, where you think the money is going to come back. It's business. So, for a creative person going out to make

their first film they have to make sure they get on board a top Line Producer, not so much an Executive Producer (at least in my role as an executive producer) because I really don't go and search out the money. I really don't put hands on each project. I get more involved in it at the editing stage which I think is much more helpful.

I work at trying to get the director's dream. It's usually the writer/director's first feature and I try to keep that dream as close to them as possible and usually it's been quite successful. I know how they feel about the thing. I just try to bring some common sense to it and say, 'Look, this film cannot run three hours', or 'Somewhere along the line you've drifted off.' Even if the scene took three days to shoot, it just stops the film.

I think one of the secrets I found was to go to only three days of rushes. I found that by going to rushes every day my mind became as clouded as everyone else's. The crew is there, very ecstatic, the actors are there, everyone's having a great time "this is terrific" ... until the picture comes out. So I go to about two or three days then stay away from the film until the first assembly. I just found I'm more objective that way ... It takes off on another tangent, but at one time, and it almost happened but for a change of venue at Telefilm. There was an idea I had that they would go to a producer with support for six pictures, instead of all this going back to the table every time. You'd have a production office set up that moved from picture to picture and you'd have crews you could hire from picture to picture that knew they were going to be working for two years. The economics of it make sense.

DMO: *It's like the old American studio system.*

DH: That's right. You'd have your office planned, you'd have your life planned, instead of what happens in this country with a lot of writer/director/producer's it's always a one-shot deal. It's like Allan King, he comes to the end of WHO HAS SEEN THE WIND, he's spent three years getting that together and so he's exhausted. But suddenly he gets up one morning and he says, 'I've got to get work. I've got to make another film.' So then you have to start all over again. It isn't like the old Hollywood system where the producers says, 'You finish

"I think it's wrong for Telefilm to want to see money back. That isn't the point as far as I'm concerned ... but the important thing is it keeps the industry alive ... it stops people from trying the get into America ... or having to sell their houses or drive taxis or trucks..."

that picture, take a month's rest, and we've got another picture for you.' All the energy we spend in this country stopping and starting up again causes all kinds of sad inconsistencies that make the industry die. I don't want to get too heavy on Telefilm, but I don't know why they don't have a plan where they say they'll do 25 low-budget films a year. Out of those 25, eight of them are maybe going to mean something, but what it's got to do most of all is to keep developing talent. The key word is development. I think it's wrong for Telefilm to want to see money back. That isn't the point as far as I'm concerned. It's to develop talent and I think a certain percentage of those films will get their money back, anyway. But the important thing is that it keeps the industry alive; it stops people from applying to get into America, or from trying to escape or having to sell their houses or drive taxis or trucks across the country. Last year was a good example. They should have had a thing where they said, 'All right, we're going to make this keep going,' and there will be an industry humming along. It's more than just this single picture tact all the time.

DMO: *In some senses there has been a wave of Canadian drama that has found some recognition.*

DH: It was really on a roll for a while ... really starting to move. I thought it was incredible. I was involved in three films that were invited to Cannes for their

Director's Fortnight, all within five years: ALLIGATOR SHOES, DANCING IN THE DARK, I'VE HEARD THE MERMAIDS SINGING. And you begin to realize that they were very small films with some kind of difference to them, some little quirky thing about them that was original.

DMO: *You wonder what makes this films succeed, like what made MERMAIDS succeed?*

DH: Exactly, when I first read the script, it looked like a very personal, experimental film, but we don't know on paper what the dream of the film maker is ... but we were on a roll and then the government cutbacks came, in all areas. The tax incentive went away, the CBC got cut back, and so I think everything started to get pared down again...

DMO: *Do you think that if Telefilm were to disappear tomorrow that it would be the end of Canadian Independent Features?*

DH: (long pause) It would probably slow down the process. I don't think completely because there are always people who are going to go out, as there were before Telefilm, and they're going to find a way to make a movie ... I mean some people say we should just destroy all the Telefilms, but I think they keep a culture together. I think it's unfair to talk about Quebec — that's a whole other world that could probably operate on its own language. What we've got, of course, is that we're American, right? I mean we've got American cars, American fridges, American television. We're Americans in a sense, so it's very hard to...

DMO: *But having been involved with Canadian film for 20 years do you think there is a distinguishing sensibility?*

DH: I think it's there. It shows up, and it doesn't appeal to everybody. It doesn't appeal to all Canadians. A lot of Canadians have never seen Canadian films, and when they do see them they look at a film like *BYE BYE BLUES* on CBC, and every eight minutes you're getting six minutes of commercials. I mean, what you've got is your national broadcasting corporation funded by taxpayers, running a Canadian funded film, and it's treated like fodder for the commercials. So there's something wrong in the whole setup.

THE TORONTO STAR
Wednesday,
November 21, 1990

REPRINT



Eye on
Entertainment

Sid
Adilman

Feds raiding arts coffers to finance gulf costs

Ottawa's commitment to the Iraqi crisis will take an immediate bite out of operations at CEC, the National Film Board, Canada Council, Telefilm Canada and other government arts agencies already pressed for cash.

CBC will be stripped of about \$15 million from its current budget and the National Film Board and Canada Council will lose \$1 million each, say Ottawa insiders.

The amounts are non negotiable and similar cuts are being applied by Treasury Board to all government departments and all agencies on a formula based on their budgets to raise \$500 million or more to finance Canada's growing military role.

CBC, as with most media operations, has been hit hard this year by faltering advertising revenues because of the widening recession and steep costs of covering the summer-long Oka standoff.

As with CBC, operations at the National Film Board and Canada Council are suffering because of annual budget freezes or percentage increases that came nowhere near meeting rising inflation.

CBC these days is dogged by recurring rumors, not denied by head office, of what might be more program cuts and more staff layoffs.

Ironically, CBC will be expected to cover the Iraqi crisis, and particularly Canada's participation in it, with less money.

Taking \$1 million out of their budgets might not seem like much, but the National Film Board and Canada Council will hurt even more than they have been.

The fight is at home and arts agencies and those of us who are the audiences for what they help produce are the losers.

ON films AND intelligent WOMEN

Kim Derko

interviewed by Edie Steiner



Jacqueline Samuda as Ezster in Kim Derko's AN INTELLIGENT WOMAN

ES: *First of all, for our new members, how about some background on your film work to date.*

KD: I studied film, video and photography at Emily Carr College of Art and Design in Vancouver. I completed the four year program, focusing mainly on film, and during my last year, one of my instructors told me about the program at Studio D which was to get young women apprenticing in positions not usually open to women at the Film Board. I was accepted in the camera department as a camera assistant, and was trained as a cinematographer. Montreal was a great place to be and I'd probably still be there if I was Quebecois. But it's really hard if you're not and I didn't want to work at the Board ... I found it to be completely stifling ... a bit like I imagine working for the CBC is ... it's a huge machine ...

ES: *May we print all this?*

KD: Absolutely! You want me to talk about Studio D?

ES: *Anything you like, Kim.*

KD: I'd love to. It's interesting because

I really consider myself to be a feminist. My background is in feminist film theory, and my work has always been connected with women and science and technology, and why women are not involved in certain aspects of research related to these fields, etc.

This has been my focus ... so going to Studio D was a pretty big shock. The women who were there when I was there (in 1985) were from the old school of feminist practice, educated in the 1960's, many of them American ... and they seemed to be unaware of a lot of what was happening with women's work in film ... unaware of people like Patricia Gruben, Kaja Silverman ... theoreticians like Marian Doane ... women on the cutting edge like Sally Potter. This was when the new feminist narrative was evolving in the mid-eighties. At Studio D, where the focus was documentary, some of the women were very cut of touch with and not very receptive to certain ideas that were in development then ... what new feminists were doing, and there was a conflict between the older women at Studio D and some of the younger women

that they had brought in there.

ES: *What was their mandate?*

KD: Social realism documentary ... the Grierson thing ... but done with a lack of awareness of what was happening culturally. The issues were oriented in a very specific way, but I found the narrowness of the contexts to be, at times, very limiting.

ES: *No integration of subject matter into other areas or experimental approaches?*

KD: No, but luckily I was shipped off to the camera department which is really a wonderful place ... the Board had tons of money ... they had the newest lenses ... a great studio ... that was five years ago and they've since been cut back pretty severely.

ES: *But they still have a sizable budget which makes it very disconcerting for PAFS filmmakers to be told how poor the NFB is and how much we're costing them.*

KD: Which is totally untrue, because if you were there and saw the waste ... and the pace is so incredibly slow ... to get anything done requires so much paperwork. In order to get any supplies for

productions, there are so many forms and so much time spent processing those forms ... there's a different sense of time than in the "real" world of film producing where money is a motivation for speed and efficiency. For directors, especially the newer ones coming in to do a special project it's fight fight fight to get your film made. It's really tough. The allocation of funds at the Board in Montreal is dangerously misdivided. I had so many experiences there that I think need relating. On one production in particular, a young director was doing a short film about a woman artist and the woman who was playing the artist looked like she could have stepped out of a television commercial. Some of the producers stopped by the set one day and the actress, whose wardrobe had been worked out by the director and wardrobe person, was wearing a leather wristband with metal studs. One of the producers shut down the set because of this, called in three other producers and said that the bracelet represented S&M and that any character in an NFB film could not be seen wearing this. The whole shooting day was lost over this. The director had to explain that this was just fashion and that these were normal looking clothes for the period. The producers' implication was that it was politically incorrect, that no one who was a feminist would wear this type of bracelet. They seemed to have a certain bent towards being a specific type of feminist.

ES: *Do you think that your experiences working at Studio D helped to format the story elements for your subsequent work, especially beginning with THE SCIENTIFIC GIRL?*

KD: Sure. My art school theoretical background combined with the technical work at Studio D made things click in my mind about women's representation. Being a camera assistant on documentary shoots where women were being filmed, I saw exploitive techniques used to "get into" the subject ... it's not the most sensitive approach ... so I found that sort of pushing in to be very ... interesting. That led to my study of psychoanalysis and theory and starting to find a filmic representation. I went back to the theory and reframed it for myself. THE SCIENTIFIC GIRL is really a film that is trying to make a connection between the technical and the theoretical. It's not an answer, it's more of a working out.

ES: *How have these ideas been retranslated, reworked or expanded in your new*

film AN INTELLIGENT WOMAN? You're working thematically with similar material.

KD: THE SCIENTIFIC GIRL came out of a period where I was reading case histories out of psychiatric journals, which was fascinating and supposedly real storytelling, but you always have to keep looking at the perspective of where it's coming from, to reposition yourself as a viewer. For AN INTELLIGENT WOMAN I took details from some of my "favourite" case histories and built characters from them. I appropriated ten lives, and re-presented them in a fictional way through the voices of the doctors' writing.

ES: *Is the story told mostly with dialogue?*

KD: It's a very visual film. The dialogue scenes are separated by scenes that are like mime. It's more like a series of portraits that travel through different time

"For this sort of non-mainstream film the financial problems are obvious."

periods of psychiatric treatment. Characters talk about their experiences and treatments. The lead character, Eszter, who is hospitalized in a "rest" home, meets ten different people in the hallways there. She is seeking to find photographs secretly taken of herself during treatments.

ES: *How does she realize she is being photographed?*

KD: Eszter has a strange sense of vision that occurs in close-up and black and white, which makes her clue in to what's happening to her during hypnosis. In her quest to find these images, she meets the other inhabitants of the hotel/hospital.

ES: *Let's talk about the film's length and the problems connected to that.*

KD: I really didn't set out to make either a feature or a one hour film. It started out as a half-hour film but there was too much information to be conveyed in a half hour so it grew and grew and became about 70 minutes and it's a bit short of being a feature but it is what it is. It may change but I don't think so. Therefore it doesn't fit into the television market.

ES: *Why the decision to go with ACTRA and what specifically were the problems you encountered because of that decision.*

KD: The problem was largely because of the number of cast. There are ten actors and two speaking but not on-camera parts. To find twelve really good non-union actors that were the right twelve was a big order. Then Jacqueline Samuda from "Speaking Parts" came to mind and had the qualities I was looking for. I talked to her and she wanted to do it so we had to go union. We had two non-ACTRA actors who got permits. It was really hell with the amount of paperwork, meetings ... the fees and increase in cost ... and we went through the process of negotiating twice. First we tried non-theatrical, which could be public television, festivals and galleries, but this would mean a venue like the Euclid would be considered "commercial" and I would have to pay residuals to each of the actors each time the film was shown in a cinema, any kind of cinema. For this sort of non-mainstream film the financial problems are obvious. Then we switched to a limited "theatrical" release agreement, which is limiting in many respects as ACTRA's regulations are designed for very commercial production. There is no "break" for long art films. If you wanted to do a film like this with ACTRA for worldwide theatrical and television distribution, you couldn't do it on the budget we had. We couldn't go a penny into overtime. We had to be incredibly organized and on time. We couldn't go past an eight hour day, which put a lot of pressure on the crew, who were great.

ES: *Would you go with ACTRA again?*

KD: I think it was worth it. The cast was really experienced and professional, which is why we could get our days in eight hours. They were very supportive. It was hard handling ten actors and having ACTRA people helped.

ES: *Release date?*

KD: Paula Fairfield is doing the sound design this winter in Banff where the project received an artist in residency grant at the Centre For Fine Arts. The sound will be done digitally to a pre-mix, so when that residency ends the sound has to be done. We have to have the picture locked by January, and the sound done by April, so it should be out in the spring. We still don't have the money for post-production.

MUNGER SCOUTS "THE ADJUSTER"

Andrew Munger talks about his experience working on Atom Egoyan's latest film

This is a top to bottom LIFT story. At the top is a long time LIFT member whose three feature films have generated controversy and much critical acclaim. At the bottom is a relatively new member who got to work on the prestigious director's fourth, and biggest (budget) film.

The director if you haven't already guessed is Atom Egoyan. The other guy is yours truly, and the film is "The Adjuster", which may sound like vintage Schwarzenegger (get in his way and he'll 'adjust' you) but it's not. It's not even vintage Egoyan, as the producer/writer/director has headed into previously uncharted territory on this project.

Discretion prevents me from going into great detail about the film, and you wouldn't want me to spoil it for you.

Briefly, it concerns people in search of relative comfort. Noah (Elias Koteas) is an insurance adjuster who's handling Arianne's (Jennifer Dale) claim. Her house has burnt to the ground and she's 'starting over'. Noah's wife Hera (Arsinee Khanjian) is a film censor. Strange things happen to them, and the people they come into contact with. The characters are played by Egoyan regulars David Hemblen and Gabrielle Rose, and some familiar faces including Maury Chaykin, Don McKellar and Stephen Ouimette.

I said it would be brief.

My role on "The Adjuster" was as a location scout/assistant, working with Eureka Locations Ltd., who specialize in location scouting and management. Locations manager (a 'Londoner' and Eureka co-founder) Richard Craven, had been locations manager on British films "Defence of the Realm", "Company of Wolves", "Dance With a Stranger" and "Brazil", one of my favourite films of all time. I was well pleased.

Three weeks prior to principal photography I became involved in the hunt for the remaining unfound locations. This involved photographing, calling, indexing, searching, begging, crying and tramping knee deep through mud in Newmarket, Aurora and Thornhill. I now appreciate the meaning of a 'burnt' (unusable) location. Luckily Eureka's locations database, photo library and other resources are extensive. I understood why they were involved in the film. As associate producer/1st A.D. David Webb put it, "The Adjuster" was a 'locations' film. Or maybe he was just being nice.

During pre-production I was more a Eureka employee than an "Adjuster" crew member, being based in Eureka's office. The few "Adjuster" crew I had contact with were producer (and LIFT member) Camelia Frieberg, production manager Sandra Cunningham and Unit Manager Stephen "sleep is for wimps" Turnbull. Once location surveys started, I met the 'keys', most of whom had previously worked with Atom, some as far back as "Family Viewing" and even "Next of Kin".

These are the foundations on which the Toronto independent feature scene rests: Producer Camelia Frieberg, D.O.P. Paul

Sarossy, Key Grip Cynthia Barlow, Gaffer David Owen and too many others to list.

Atom Egoyan has developed a distinct style of filmmaking in his three previous features. "Austere" and "sparse" are adjectives often used to describe his films. Adjectives now made redundant by "The Adjuster", which is absolutely not austere. Highly original conception, 'Sarossian' cinematography, excellent art direction and great locations (if I do say so myself) make this a visually stunning film. There's even special effects!

It's a rare director who knows precisely what he wants from his actors, D.O.P. and other 'keys'. Atom Egoyan is such a director. He blocks a scene with authority and confidence, and communicates his needs precisely. So many films are hindered by indecision and poor communication. Not this one.

The five week shoot (with two days off every week) ran very smoothly, thanks to the razor sharp scheduling of the A.D. department. I won't say I always loved the A.D.'s, (you're not supposed to) but we never 'didn't get the day', and we never went longer than 14 hours. Now, try explaining to someone with a life that you were happy you only worked 14 hours.

Our most interesting location was a beautifully seedy 1950's motel in industrial, east end Hamilton, run by 'Smilin' Joe Sekhon, a kindly man whose main customers were strippers, American bikers and old white people. Our first day taught me my first lesson about locations diplomacy when the motel owner tried to shut down craft services.

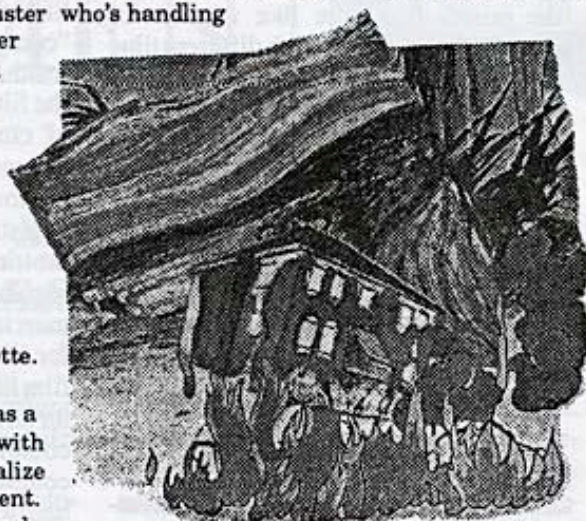
My second important lesson in Hamilton was in the separation of departments. While at the top of a 15 foot ladder, poking at the internal wiring of a neon sign, I was struck in the face by a 25 pound transformer. It could have been worse, but I'm not sure how. Lesson: if it's electrical, let the electricians do it.

Our other dream (nightmare) location was 'Woodbridge Highland Estates', a semi-developed project of big ugly houses northwest of the city. All I can say is, why would anyone pay half a million dollars to live there? Imagine the moon with monster homes and you've got the idea. We shot there for a week and a half, appreciating city life a little more each day. Mercifully we enjoyed beautiful warm sunny days (much to the consternation of the lighting department). Towards the end of our time in the country, typical November weather returned and turned our moonscape to a mudscape.

Whenever disaster struck, I knew I could retire to the lighting truck for a refreshing, revitalizing glass of carrot and beet juice, courtesy of juice heads and honorary LIFT members Roscoe (best boy) and George (3rd electric) Kerr.

It must have been the only shoot in history in which 12K HMI lights shared truck space with 50 pound bags of carrots. The crew was great, totally professional but lacked the 'industry' attitude. They were the kind of people you'd want to make a movie with. It wasn't just another show, it was an Atom Egoyan feature, and everyone seemed to care.

by Andrew Munger



SHORT ENDS



NEW AWARD

BELL CANADA AWARD IN VIDEO ART

The Canada Council is pleased to announce the creation of the Bell Canada Award in Video Art. The \$10,000.00 prize will be awarded annually to an artist who has made an exceptional contribution to the advancement of video art in Canada and to the development of video languages and practices in his or her videotapes or video installations.

For more information on the Bell Canada Award in Video Art, contact: Jean Gagnon at (613) 598-4356.

IMAGES 91 CALL FOR SUBMISSIONS !!!

February 4th, 1991 is the deadline for submissions for Images 91. This will be the fourth year for this showcase of independent film and video. The festival will be held from June 6th to the 11th, 1991 at the Euclid Theatre and will feature an equal exhibition of video and film and though primarily Canadian in content, will include an international component of 20% to 30%. A few satellite screenings are being arranged for community spaces, and a separate Workshop/Technical forum will run concurrently. Submissions are limited to one per artist, and Images is seeking all forms of video and film. The festival maintains a commitment to screening work that is innovative and challenging, representative of genders and sexual orientations, and reflective of the broad range of races and regions within all communities. Entry forms for the New Works programs are available from:

Images Festival

67A Portland St., Suite #3, Toronto, M5V 2M9

For further information contact

b.h. Yael, Coordinator of Programming, Images 91 Festival

(416) 971-8405

DEALS! DEALS! DEALS!

Filmhouse is offering LIFT members a 20% discount on COD orders upon presentation of the LIFT membership card.

Pathe is offering a discount of between 20% to 25% depending on the size of the project and other terms. They can also provide package prices for an entire project.

Soundhouse will offer facilities to LIFT members at 50% of their published prices. They also have some used 16 and 35 mag stock for half price.

Sound Mix will offer a discount to LIFT members, 15% off their price list.

Spot Film and Video Inc. offers a discount to LIFT members of 15%.

If you know of any other discounts offered to members, give Greg a call at LIFT.

Welcome
NEW MEMBERS
of LIFT:

Ja
Ronald P Koperdraad

The NFB is moving

to: 150 John Street,
Toronto, Ontario, M5V 3C3

The following will be open for business:
English Program/French Program, Dec. 10;
English Marketing, Dec. 18; Library Service,
Jan. 7, 1991.

For film and video reservations call:
1-800-267-7710

*All existing phone numbers remain the same.

CONGRATS!!!

Greg Woodbury's tape "Michael's Lake" and Paula Fairfield's tape "Live Wires" were purchased by Trinity Square Video as a part of its annual tape purchase competition. The screening of the selected videos will be on January 17, 1991. The screening time hasn't been confirmed yet, so, call Trinity to confirm!

FESTIVAL

The Canadian Film Celebration is slated for March 13-17, 1991 in Calgary Alberta. This unique festival will feature not only the best of this year's Canadian features, shorts, and documentaries, but also some of the best Canadian films of all time. In addition to the screenings, there will be seminars, workshops and a live film shoot. Details and entry information for filmmakers interested in competitive categories may be obtained by phoning (403) 268-1370, faxing (403) 233-8327, or by writing to the Canadian Film Celebration, P.O. Box 2100, Station "M" (#300), Calgary, Alberta, T2P 2M7.

LIFT 11

UPCOMING FESTIVALS

Creteil International Women's Film Festival - Creteil, France
Deadline: Dec. 15, 1990

Hakuba Film and Video Festival of Adventure and Sports - Hakuba, Japan
Deadline: Dec. 31, 1990

American Film and Video Festival La Grange Park, Illinois
Deadline: Jan. 4, 1991

Tampere International Short Film Festival - Tampere, Finland
Deadline: Jan. 15, 1991

Strasbourg Film Festival Strasbourg, France
Deadline: Jan. 31, 1991

Images Festival of Independent Film and Video - Toronto, Ont.
Deadline: Feb. 4, 1991

Asian American International Film Festival - New York, New York
Deadline: Feb. 9, 1991

La Mujer Y el Cine Women's Film Festival - Buenos Aires, Argentina
Deadline: Feb. 15, 1991

Ann Arbor Film Festival - Ann Arbor, Michigan
Deadline: Feb. 15, 1991

Information for these and other festivals are available in the LIFT office.

COMPETITION

"Reaching Out" is a new competition co-sponsored by the National Screen Institute of Canada and the National Film Board. Proposals are being sought for a three to five minute drama that is directed to a target audience between the ages of 14 and 18 and centred on the theme of "Reaching Out". Production teams of a writer, director, and producer must submit a proposal consisting of an application, a three page story treatment, director's notes, preliminary budget, production plan, financing plan, project rationale, and resumes of all principal team members. Ten winners from across Canada will be awarded \$3000.00 plus a distribution option provided by the National Film Board. *Potential applicants should be aware that the independent community has generally deemed the distribution practices of the NFB to be in conflict with the economic rights of the artist.* Application deadline is January 11, 1991, and forms and further details may be obtained by phoning or writing the National Screen Institute of Canada, Suite 202, 8540-109 St., Edmonton, Alberta, T6G 1E6 (403) 439-8461; or by contacting the local NFB office.

CANADA COUNCIL AWARDS

The Canada Council awarded 95 grants totalling \$1,083,575.00 under its Explorations Program, in a competition which closed 1 May, 1990. Congratulations to the following LIFT members who were awarded grants:

Naomi McCormack, for
"How to Be a Girl"

Wendy C. Rowland, for
"On Her Baldness"

STILL LOOKING!

If you have a S-8 projector that you would like to get rid of or know of someone who has a S-8 projector, please give Greg a call at LIFT.

GRANT DEADLINES

CANADA COUNCIL

EXPLORATIONS DEADLINES	RESULTS
January 15	mid April
May 1	end July
September 15	mid December

AID TO ARTISTS (INDIVIDUALS) DEADLINES	RESULTS
October 1	January 1
April 1	July 1

FILM PRODUCTION DEADLINES	RESULTS
July 15	October 1
November 15	February 1

ART BANK DEADLINES	RESULTS
February 1	mid March
August 1	mid September

ONTARIO ARTS COUNCIL

FILM PRODUCTION DEADLINES	RESULTS
November 1	early February
April 1	early July

SCREENWRITING DEADLINE	RESULT
February 1	early May

ARTISTS AND THE WORKPLACE DEADLINES	RESULTS
March 1	mid April
July 4	mid August

VIDEO PRODUCTION DEADLINES	RESULTS
February 1	early May
August 15	mid November

LEFT

CLASSIFIEDS

FOR RENT

Part-time office space, meeting/screening room, with phone number, fax, photocopier, and someone to answer your calls and hold mail near Queen and Bathurst. To share for VERY LOW fee. Call 369-9819 and ask for Michael.

BOY DOG GUN Don't call us, we'll call you...

HELP AVAILABLE

DRIVER/PA/Handyman with 3/4 ton truck. Also miscellaneous props call **STEVE GILBEAULT** 463-6461.

ONE SHEET WONDER The inexpensive solution for one-sheets, posters, c.v.'s and the many other advertising and publicity needs of the independent filmmaker. David Owen Desktop Design 533-9514.

INDEPENDENT FILM AND VIDEO

alliance

DE LA VIDÉO ET DU CINÉMA INDÉPENDANT

THE INDEPENDENT FILM AND VIDEO ALLIANCE is accepting applications for the position of coordinator. The coordinator will be expected to have experience in administration, preferably with a non-profit organization. She or he will have experience in fundraising and lobbying with different government levels and private sector.

He or she will know the Canadian community of independent film and video very well.

Full time, bilingualism essential.

Salary \$25k/a year starting April 1, 1991.

Residence: Montreal

Please send resumes before December 20, 1990 to:

Claude Ouellet, President IFVA/AVCI

397, boul St-Joseph O., #1

Montréal (Québec) H2V 2P1

CINEMATHEQUE

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BEST GIFT FOR
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Call 923-FILM

Buy Cinematheque Ontario Memberships for yourself and a friend



Dirk Bogarde Tribute

Cocteau & Cie.

Early Films of Kubrick

Program Guides for the Winter Series available Dec 3 at 70 Carlton St. or the Backstage Theatre 31 Balmuto St.

Advance tickets on sale (members only) December 3. Call the Box Office 923-FILM - Mon-Fri 12pm-5pm

MEMBERSHIP FORM, Please print clearly

Unless otherwise instructed, we will mail the membership, with a note acknowledging the giver, to the lucky person listed below. Should you wish to give the gift yourself, please let us know with a small note including your address.

CINEMATHEQUE ONTARIO MEMBERSHIP FORM

Name _____	Membership levels	Method of Payment
Address _____	<input type="checkbox"/> Griffith \$ 25	<input type="checkbox"/> Cheque <input type="checkbox"/> Visa <input type="checkbox"/> American Express <input type="checkbox"/> Mastercard
_____	<input type="checkbox"/> Lang \$ 50	Card Number _____
_____	<input type="checkbox"/> Mizoguchi \$100	Expiry Date _____
Postal Code _____	<input type="checkbox"/> Dulac \$250	Signature _____
Telephone _____	<input type="checkbox"/> Jura \$500	Name of Giver _____
		Phone # of Giver _____

Griffith \$25

- Membership card
- Members only, reduced prices at regular Cinematheque screenings
- Subscription to quarterly Program Brochure
- Advanced ticket sales at 923-FILM
- Advance notice of all Cinematheque events
- FREE Express Festival any time for members at all locations of The Centre
- Members Only FREE private screening of a Cinematheque presentation
- FREE discount with the purchase of any entire or at beneficiaries on any Cinematheque screening night

Lang \$50

- all of the above, plus...
- 10% discount redeemable up to six times per year at Theatrebooks, Canada's FilmBook Specialists
- 10% discount on the sale of all movies VHS, BETA & Laser Discs at Sun the Video Man
- FREE tickets to premiere screenings of 1st run films throughout the year

Mizoguchi \$100

- all of the above, plus...
- Special invitations to opinion maker & test screenings
- FREE Cinematheque T-Shirt from Roots Canada
- Chance to win a Gold Patron Festival of Festival Package
- 10% discount on cinema training at First Edition
- 10% discount off all lectures, talks and film series produced by The Power Plant

Dulac \$250

- all of the above, plus...
- FREE Cinematheque sweatshirt from Roots Canada
- Annual acknowledgment in the Cinematheque program guide
- Two FREE tickets to one regular Cinematheque presentation

Jura \$500

- all of the above, plus...
- FREE Cinematheque variety jacket from Roots Canada
- Four FREE tickets to one regular Cinematheque presentation
- Two invitations to our annual private screening
- Advance notice of special events presented by the Academy of Canadian Cinema & Television

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- at Bouchon on any Cinematheque screening night.

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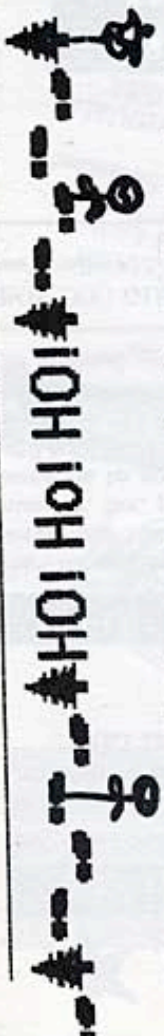
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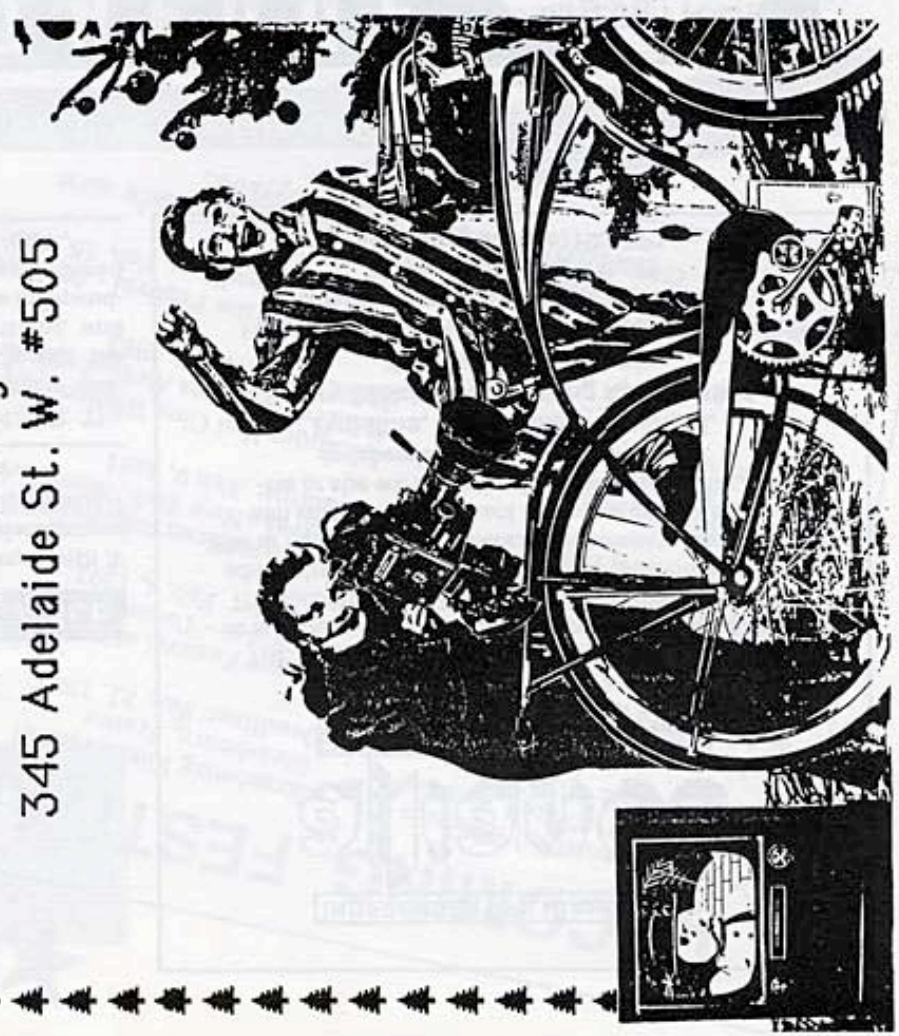
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Postal Code _____	<input type="checkbox"/> Dulac \$250	Signature _____
Telephone _____	<input type="checkbox"/> Jutra \$500	Name of Giver _____
		Phone # of Giver _____



You're invited to the LIFT/CFMDC

Christmas Party !!!

Thursday, December 13th
7:00 - midnight
345 Adelaide St. W. #505



LIFT

345 Adelaide Street West
Suite 505
Toronto, Ontario
M5V 1R5
416-596-8233