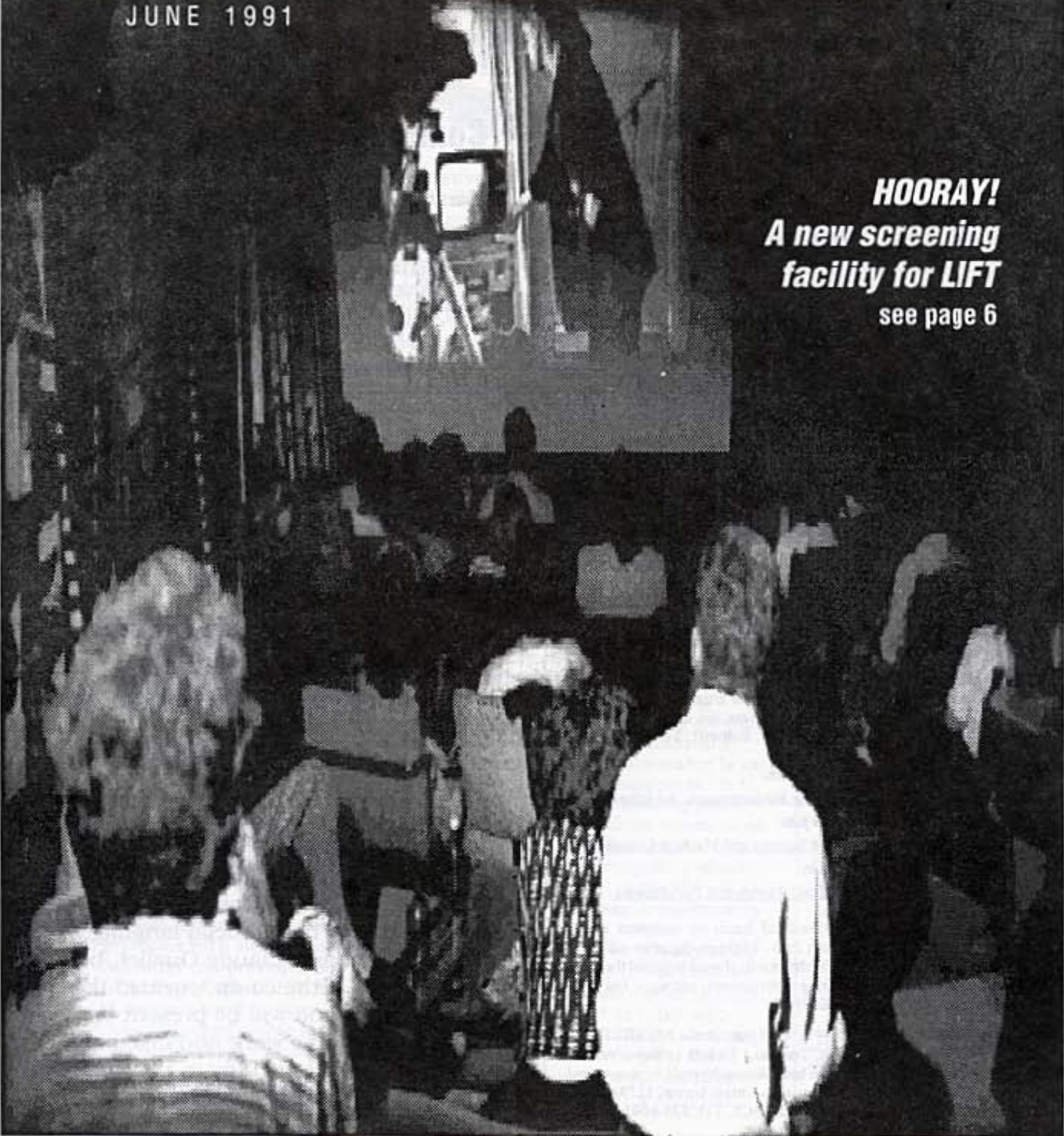


LIFT

JUNE 1991



HOORAY!
*A new screening
facility for LIFT*
see page 6

WANTED

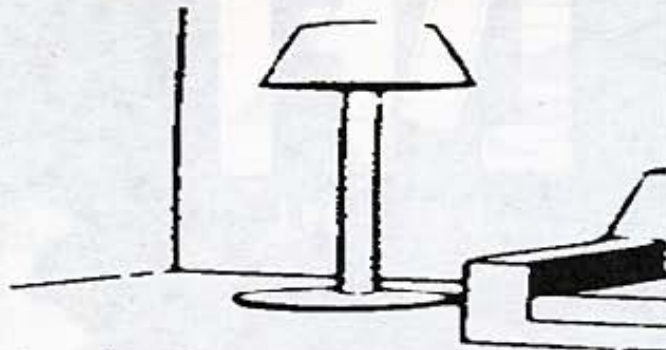
New and used equipment for purchase by LIFT

1. A Nagra IV-2 or IV-S tape recorder.
2. A good quality open-faced lighting kit.
3. A used Arri SR or Aaton 16 mm camera in good condition.
4. An Eclair NPR motor and/or other accessories for the NPR.

If you have any information leading to the purchase of the above ...

call Greg Woodbury at LIFT (1-416-596-8233).

LIFT's 2nd Annual GARAGE SALE



Coming to a garage near you
some time in August....

Your donations are essential to assist in raising \$15,000

Funds are needed for the purchase of an ARRI SR 16mm camera (\$15,000), so start rifling through your closets and cupboards -- books, furniture, jewellery and all-around good quality stuff needed. And remember, donations will be credited toward volunteer hours!

For more information call Laura at LIFT 596-8233

SOUND SYMPOSIUM *Interactive Music*

Conducted by Robert Rowe
JUNE 24 - JULY 7, 1991

In connection with the recent installation of our MIDI workstation, Inter/Access is hosting a two week digital audio production symposium. The symposium will present a series of lectures, a week of workshop tutorials and an interactive music performance on Saturday, July 6, at the MUSIC GALLERY. Robert Rowe, a visiting artist-in-residence from Boston whose residency is being sponsored by the Canada Council Visiting Foreign Artists program, will conduct the symposium.

The following free lectures, focusing on the artist's development of interactive computer music program software are scheduled to take place at Inter/Access, 1179A King St. W. Sult 001. Tel: 535-8601.

Wednesday, June 26, 8:00 - 9:00 p.m.

Robert Rowe and Interactive Music Environments: An Introduction

Thursday, June 27, 8:00 - 9:00 p.m.

Artificial Intelligence, Cognitive Science and Machine Listening

Friday, June 28, 8:00 - 9:00 p.m.

The Impact of Computers on Music Theory and Performance

Mr. Rowe will also direct a week of hands-on computer music tutorials. On Sunday, June 30, from 2:00 - 4:00 p.m. the artist will meet with tutorial participants to discuss the practical workings and theoretical basis behind using and composing with computer software. For costs and details, contact Dale at 535-8601

Robert Rowe on Saturday, July 6, 8:00 p.m. at the MUSIC GALLERY, 1087 Queen Street West, Toronto. Tickets to this event are \$5.00. They may be purchased from Inter/Access by mail, in person, and at the door the evening of the performance. Inter/Access, 1179A King St. W. Sult 001 Toronto, Ontario M6K 3C5. Tel: 535-8601

Main Film

presents:

4 Feature Film and 2 short Packages

July 25-28

John Spotton Cinema, NFB

Main Film is an independent film production co-op in Montréal. Started in 1982, it now has over 100 members producing in both official languages. Rick Raxlen and Claude Ouellet, both members of the co-op, curated the package and will be present to introduce the work and discuss independent filmmaking in the present Quebecois climate.

Letter draws defense of LIFT equipment

Re: Letter to the Editor, April LIFT Newsletter.

Perfection is something to which we constantly aspire in our line of work. For some of us, perfection is synonymous with happiness. And yet, perfection eludes us most of the time. As we scramble from one imperfection to the next, we must be content with our resolutions to do better next time. And we do occasionally learn from past mistakes; we develop foresight with regard to problems and build a repertoire of devices for avoiding or solving these problems.

When we start to think of ourselves as perfect, however, we are entering dangerous territory. Deluded as to our own infallibility, we begin to demand that the rest of the world match our level. Instead of improving conditions around us a little bit each day, we focus on the gap between ourselves and the ignorant multitude.

What then, awaits a self-deluded individual working in the film industry? In our line of work, artistic vision is constantly in negotiation with the physical world. The outcome of such a negotiation depends more upon our skill and patience (our *technique* - unfashionable word) than upon some capricious conspiracy of matter. So how does one reconcile shabby results with sophisticated dreams? I must consider myself favoured by fortune that throughout my recent production the cameras worked, the lights lit, the stands stood, the extension cords extended, and the ND filters filtered. What prodigious luck!

And suprisingly most of the equipment I used belongs to LIFT. So, it is actually possible to use it and obtain good results. But remember to check your horoscope before you shoot.

Richard Piatek

I am writing in response to the Letter to the Editor which appeared in the April 1991 issue of the LIFT Newsletter. LIFT is a fast-growing, viable organization responsive to its membership. There are growing pains that are undeniable and we do have problems with our equipment. Hopefully, this letter can provide a balanced understanding of what LIFT has been doing to improve equipment resources and how the membership in general can maximize the potential of this resource.

The present recession is hitting all artist-run centres hard and LIFT is no exception. The purpose of LIFT as a co-



operative is to aid filmmakers like you to make films, and to put it simply "what goes around comes around". Any experienced filmmaker will tell you that bad things happen on a shoot, even Panavision equipment has been known to break down. Hence insurance and guarantors which lead to inflated budgets and other nastiness ad infinitum. Our only safeguard as filmmakers is vigilance, by which I mean taking responsibility for what happens when you walk out the door with equipment; and awareness of the best ways to handle yourself, equipment and crew. No matter where you go to obtain equipment it will always be the filmmakers' responsibility to test and prepare equipment for whatever you intend to put it through.

Of course there is little anyone can do about internal failures — machines break. An internal failure can happen to anyone but what you must keep in mind is that LIFT equipment is as well maintained, given our limited resources, as our overworked staff and shrinking budget can manage. Greg is very careful that the equipment leaves technically sound for any shoot. The filmmaker is expected to ensure that all equipment is in good order at the time of booking and to report any problems on their return so as to avoid passing a failure on to another filmmaker and thus ruining their shoot. Considering the amount of use the equipment gets there have been in reality very few problems.

The equipment is not only maintained but improved as often as there is money to do so. The organization's priority is to provide good equipment at rates independents can afford. Recent or imminent upgrades include: a new lens for the Arriflex BL - a new motor for the Eclair NPR - another Nagra IVs - a complete

continued on next page

LIFT

NEWSLETTER JUNE 91

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Wayne Snell

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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 (media arts section), 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.

Letters to the editor can be sent c/o LIFT, 345 Adelaide St. W., Toronto, Ontario M5V 1R5

overhaul for the Bolex H-16 - new padding for all cases - and raising money for a used Arriflex SR or an Aaton. On an ongoing basis, LIFT re-evaluates its maintenance and booking policy with the aim of constant improvement.

This is in light of council funding caps and cutbacks, staggering staff overtime and the Board investing weeks of volunteer time. Informed discussion and criticism of LIFT as an organization is encouraged, as an artist-run co-operative it is essential in order for LIFT to remain healthy. The equipment is at present at the heart of LIFT and a number of people are having to work very hard to hang on to just that. It is because some people work to keep LIFT alive that members can continue to make films. The large majority get their film done and are happy with the results. Discussion is important and necessary, but to imply that equipment problems are pandemic isn't well considered. LIFT's equipment is inexpensive and available, filling a huge gap in the infrastructure and making Toronto, in the ten year's of LIFT's existence, a vastly more productive city. Twelve years ago independent equipment access was non-existent.

LIFT's existence makes possible independent films of all kinds - animation, documentary, experimental, narrative, you name it. We are privileged to have media access at all. Artists are vulnerable to cutbacks, cost of living increases and rampant neglect; we will have to fight tooth and nail for anything we get. The anger and frustration that occurs when equipment breaks down is understandable but it's the "unenlightened and misinformed" powers-that-be we should be gunning for, not underfed filmmakers who actually sympathize with your difficulties and really would like to see you produce a dynamite film.

Sincerely, P. Lionel McGowan

An industry standard camera could be ours ...

The Canada Council has recently offered LIFT a matching grant of up to \$15,000.00 toward the acquisition of an industry-standard camera (Arri SR or Aaton LTR).

This is an opportunity to revitalize the mandate of LIFT by providing reliable low-cost equipment and to be able to continue fulfilling this function into the 90's.

Does the prospect of having access to a really versatile, industry standard LIFT camera at a fraction of industry prices have a powerful appeal to you?

We are currently exploring various options for raising our share of the money for this important acquisition: prominent among them is a system of **pre-paid bookings** such as was recently (and successfully) employed to help us acquire the Oxberry. **IF YOU ARE SHOOTING A FILM THIS YEAR** and are interested in having access to an industry-standard Arri SR or Aaton at a fraction of commercial rates, please **DO NOT DELAY**, phone Greg at LIFT for more details...

Hello's and good byes from the LIFT office!

A tearful adieu from the Board, staff and membership of LIFT to **Susan Norget** our former **Events Co-ordinator/Publicist**. Susan has pulled up stakes at the LIFT lodge and has accepted a position at the Festival of Festivals. It goes without saying that she will be greatly missed but nevertheless, we will be brave and wish her all the best. Susan is still a LIFT member however and will continue on as a member of both the Newsletter and Programming Committees. Thank you and all the best. We'll see you at the Festival!

For those of you who haven't been in the office recently we would like to introduce you to **Laura McGough** who began at LIFT on May 21 as our new **Events Co-ordinator/Publicist**.

Laura, who has recently moved to Toronto for the second time, comes to us from Buffalo where she was involved with *Squeaky Wheel Buffalo Media Resources*, and *Hallwalls* and



Laura McGough and Adrian Callender

studying for her Masters at the Department of Media Studies, State University of New York in Buffalo. Laura, welcome back to Toronto and welcome to LIFT. We look forward to a lot of new programming ideas and collaborations.

The smooth voice that's calling members these days to line up volunteers or ask you what films you're working on, belongs to **Adrian Callender**. Adrian began at LIFT back on May 6th under the Futures program as our **Membership Co-ordinator**. Like a fish takes to water we have taken to Adrian. Call up some time ... he really does have a smooth voice.

So long to **Cynthia Roberts** who has retired as Co-Editor of the **LIFT Newsletter** in order to devote more time to her filmmaking. We thank Cynthia for a year of exciting and provocative newsletter reading, and wish her luck with her future film projects. The special effort and energy that Cynthia brought to the newsletter as will be greatly missed. **Wayne Snell** will continue as solo Editor and Cynthia will still be a member of the Newsletter Committee.



Non-Theatrical Fund update

by Don Booth

On June 4, Perrin Beatty, Minister of Communications, informed filmmakers that he had terminated the Non-Theatrical Film Fund. Eight days before, on May 27, his assistant and deputy ministers had promised the fund's advisory council that the fund was to be reinstated. The newly resurrected fund was to be financed with money from Telefilm and the National Film Board. The new fund was to be administered by the NFB. The advisory council was not happy with the NFB as administrator, but they continued a dialogue with the Department and both sides agreed to meet again in three weeks. In the light of promises made by his deputy and assistant ministers, the minister's capricious decision is scandalous and deceitful.

This comparatively small fund (\$2 million per year) has made an impact on the production of short films that exceeds its size. It has made grants to over 197 films and has led to the creation of the OFDC's Non-Theatrical Fund, as well as non-theatrical policies in British Columbia and Nova Scotia.

There is great support for this fund from audiences and filmmakers in every corner of this country. It has funded movies by and for the Inuit and examined the plight of everyone from Turkish refugees to illiterate prisoners.

It exercises absolutely no editorial control and makes grants to all genres, including experimental films. At a time when our national destiny is in question, the government is eliminating this fund which efficiently reflects Canada to Canadians. Don't stand for it.

The Minister might think he has heard the last of this; he is wrong. There is a strategy forming. We have identified new financial resources outside the Department of Communications. If we relinquish this fund the Canada Council and Telefilm will be the next victims.

Ask your children's teachers if they have ANY Canadian films to show.



They will tell you they don't and that they have been looking for decent films for years. If you are involved in ANY community groups ask them if they have any Canadian films (or videos). Tell them about this fund and how it was creating really great films and how, just when there is hope on the horizon, all hope is shattered. *Get these people to write and to fax.* As filmmakers, we have self-interest in this fund but when regular people write, the politicians start counting votes.

GENERIC LETTER:

Hon. Perrin Beatty,
Minister of Communication,
Ottawa, Ontario, K1A 0C8
(no postage necessary).
Fax: (613) 952 - 2429.

Dear Mr. Beatty:

I am writing to express my concern that the Department of Communications has decided to terminate the Non-Theatrical Film Fund. It is my understanding that this important fund has two years left in its mandate.

In its short tenure, this fund has proven to be an essential element in communicating Canada to Canadians. Please ensure that this fund continues because:

1. Most of the 197 films are destined for schools and community groups. The fund provides a Canadian perspective to millions of school children, cultural organizations and community groups.
2. The fund has generated over \$21 million dollars of production from less than \$5 million dollars of investments in 197 films.
3. It funds every kind of filmmaker and all genres. It has achieved great success through simple and effective administration.
4. If the fund is eliminated the void will be filled by American companies who currently dominate this market.

Please respond to this letter and inform me of the reasons for your decision.

Sincerely,

Your Name, Title and Organization

OAC receives more funds

The Ontario Arts Council recently received an additional \$7.5 million in a recent Ontario Government budget announcement. Nalini Stewart, Chair of the OAC, acknowledged with pleasure the allocation of additional funds to the base operating grant. This increase was announced in the budget speech on April 29, 1991 by Floyd Laughren, Treasurer of Ontario.

The OAC recently received a cost of living increase of \$1.5 million, or 4.2 per cent, bringing its base from \$34 million in 1990/91 to \$36 million in 1991/92. The additional \$7.5 million brings OAC's base up to \$43.5 million for 1991/92.

The OAC, artists and arts organizations have been campaigning vigorously for a significant increase to the base funding of the arts in the province for several years. Most recently, OAC made a bid for an \$11 million increase to their budget for the 1991/92 fiscal year in its revised 3 year strategic plan, *Moving Forward - Next Steps*.

"This base increase is a signal from the government that the arts are integral to the quality of life in Ontario," says Ms. Stewart. "It is not just the money which we are delighted to receive, it is the symbolic importance of this allocation at a time of serious economic pressures."

Norman Walford, OAC's Executive Director, reported that the increased base funding will assist greatly with the financial crises being experienced by many groups already receiving grants, and by those waiting to be funded. The new funds will be allocated to the five priorities outlined in *Moving Forward - Next Steps* and will allow OAC to meet those goals as quickly as possible in the current fiscal year.

Copies of *Moving Forward - Next Steps* can be obtained by calling the Communications Department of the Ontario Arts Council. Contact Eleanor Goldhar, Director of Communications at (416) 961-1660 or 1-800-387-0058 (toll free in Ontario).

NEW 8mm Club starting at LIFT

Interest in 8mm film around town has taken a sharp rise recently. The success of *Token & Taboo*, a LIFT and CFMDC 8mm series, and a number of PLEASURE DOME screenings has generated a lot of attention to this largely understated format. In response to the growing 8mm activities of its members, LIFT has been accumulating 8mm cameras, projectors and editing equipment, and later this month will be hosting the first meeting of its new **8mm Club**.

Greg Woodbury, LIFT's Technical Coordinator, began buying and asking for donations of 8mm equipment about a year ago and has managed to gather the following: 5 Super 8 cameras, 1 Super 8 Steenbeck (motorized flatbed), 2 Dual 8 Portable Editor Viewers and four projectors (2 Super 8, 1 Dual 8 and 1 Regular 8).

Since most of the cameras and projectors are second hand, Greg is waiting until they are tested before he goes ahead and rents them out. He is also waiting for the first meeting of the **8mm Club** in order to get input from the members on determining rental rates as well as future equipment needs.

This is an opportunity for 8mm filmmakers to get together and share information about getting prints made, alternatives to optical printing, hand developing and much, much more. Whether you are a LIFT member or an 8mm filmmaker who might join LIFT to use the 8mm equipment, this meeting is a chance for you to help define the direction of 8mm production at the co-op.

**The 8mm Club will meet on
Monday, July 8 at 7p.m.
in the LIFT office.**



Bad NEWS for 8mm filmmakers

by Gwendolyn

Bad news for Super 8 filmmakers. Exclusive Labs has run out of 7399 print stock and has stopped their 8mm printing service. Now there is nowhere in Ontario where we can make prints.

We either have to ship our originals to Carrick in Montreal or cross the border and get stuff copied in the States. Greg Miller at Exclusive says very few people actually used the service anyway. "When Kodak stopped distributing Super 8 stock, we bought two cans — 48,000 feet. That supply lasted for two and a half years. Besides, Exclusive will have a really good blow up printer in August '1991."

But not everyone working in Super 8 wants to transfer to 16mm. "It's expensive!" says Chris Gehman. "It will be harder for people with almost no money to make films and distribute them. People doing serious work in Super 8 will have to show originals."

LIFT member John Porter thinks this limitation may make for some creative solutions, like making several versions of one film. People could use several cameras or just make more copies out of different takes. "And for certain films it would be alright to make your own print by re-shooting off the wall."

Johnathon Pollard wonders if Kodak has stopped manufacturing the print stock or just stopped distributing it in North America. "I guess I'll get my prints made in Berlin and leave the originals in Germany. It's too bad about Exclusive. They went to quite a bit of trouble to try and get a good print."

Damn right it's too bad! Whenever I send a film out of the country, I sit and sweat: will Canada Customs let my film come home?

Say good bye to one more service in this town and to working with people you know you can trust.

Kika Thorne reacted just like me when she heard the news. She stopped dead in her tracks and gasped "Oh MY GOD!"

Overheard during the **Token & Taboo 8mm Series Pt 2** at the Rivoli on May 23

"If you move your head, and the shadow moves ..." Marnie Parrell (projectionist)

"Could you get that guy to move his head?" Marnie Parrell (Later that night)

PUBLIC SCREENING

A book review by D.M. Owen

While *Public Screening: The Battle for Cineplex Odeon* by Jaimie Hubbard is only incidentally an important part of Canadian cinema history, it offers fascinating insight into the world of entertainment corporations by looking at Cineplex Odeon. It's the ironic story of Canadian entrepreneurship run afoul of conservative American mega-corporation MCA.

Of course this is no cultural critique, this is a business biography, a corporate history by a business writer who covers media and entertainment companies for *The Financial Post*. The story of who owned what, Take over bids, Short sellers, The Bronfmans, number of shares, year-end reports, The Board Of Directors etc. and the requisite character sketches of the powerful personalities behind it all. The principle in this cast being a man named Garth Drabinsky.

Hubbard gives us the essential facts; born October 27 1948, Toronto, the traumatic effects of polio at age 3, high school president in the late 60's at Toronto Collegiate Institute, in the 1970's graduates law school, specializes in entertainment law and never really practises. In 1977 he produced his first film *The Disappearance*. The other films he produced between 1976 and 1982 along with his Hollywood partner Joel Michaels are *The Silent Partner*, *Changeling*, *Tribute*, *The Amateur*, (for which Jack Lemmon was nominated for an Academy Award), and *Losing It...* Drabinsky's movies were on the whole glossy and well produced, but they had the stamp of Hollywood North just when Hollywood North was sinking fast.

Small native independent films these were not. As a filmmaker, Drabinsky's contribution to Canadian cinema was as negligible as Norman Jewison's. Ultimately, his true talent was not in producing, or even distribution, but in exhibition.

In 1972 Drabinsky met Nat Taylor (one time owner of the Twentieth Century chain which had long since sold to Famous Players). Drabinsky worked on Taylor's trade paper *Canadian Film Digest*, and learned a great deal from the exhibition veteran Taylor.

Taylor had an idea — from his own experience of dividing the Elgin theatre in Ottawa — that was to prove seminal in Drabinsky's career. The idea was simple: a multiple screen cinema. Having several different size cinemas in the same location allows the distributor to maximize the return. A show

that's no longer profitable in a big auditorium can still turn a profit in an adjacent smaller one. This was Taylor's dream; Cineplex.

Drabinsky took Taylor's idea to heart. With an investment of 2.5 million, Drabinsky and Taylor built 18 small theatres in the Eaton Centre and showed second run American and foreign films. They broke even in their first year.

And so the legend goes. In two years there were 15 locations and 127 screens. But by 1982 (the year Garth's career as producer ended) Cineplex was in trouble. Martin Knelman's description of the situation is useful:

"For decades, the showing of Hollywood movies in Canada had been gov-



With nearly half of the theatres in the country (he) could have been a great boon to the Canadian feature industry

erned by a family compact made up of the two big chains (Famous and Odeon) and the Canadian branches of the big Hollywood movie companies. Almost automatically Famous Players (owned by Gulf & Western, the corporate giant that owned Paramount Pictures) got the first run of all films from Paramount, Warner brothers and MGM/UA as well as two-thirds of the product from 20th Century Fox. Odeon was content with Columbia, Universal and one-third of Fox. Small chains and independents got leftovers."

While the exhibitors were not really breaking any laws with their booking practices, the position of the distributors (the six American majors listed above) was far more dubious. Since Drabinsky had no access to the big American pictures which the Canadian

public (like the rest of the world's film-going public) flocked to in large numbers, his profit potential was being severely minimized.

Cineplex began lobbying the government to force the studios to change their distribution practices. They supplied abundant documentation to support their case and as Hubbard tells us the "Ottawa Combines Investigation branch filed a restrictive trade practices complaint against the major distributors." Then, in a dramatic turn around in June of 1983, just before the restrictive trade practices tribunal was to begin, the six companies gave in. Rather than face the tribunal they agreed to change their evil ways. Drabinsky (in those days of course abetted by a government that occasionally acted like it believed in Canada) had helped bring about a virtual revolution in film exhibition.

In the wake of the new deal, Famous, Odeon and Cineplex bid on each new movie. Competition was intense and the distributors actually ended up doing better as a result, but almost as soon as it had happened, it was over. In early 1983 Odeon, which had passed hands from the British Rank Corporation to Mike Zahorchak, a Canadian, was up for sale. Drabinsky backed now by the Bronfman family, who had become major shareholders after November 1983, bid for and successfully bought the Odeon chain. By 1987 Cineplex-Odeon and Famous Players were being supplied exclusively by the American majors and there was no longer any bidding.

Hubbard's concern in *Public Screening* is not with the question of Cineplex's potential as a Canadian distributor and investor in Canadian film. Still one wonders, did Drabinsky have any interest in distributing Canadian film or was it just a historic moment too soon? When he made distribution deals it seems to have been with Americans. Consider this item from *Home Movies* about the film *Glass Menagerie*: "Drabinsky paid \$2.3 million (U.S.) for worldwide distribution rights of a new version of the Tennessee Williams play starring Joanne Woodward and directed by Paul Newman...he then recovered the entire amount by selling video rights to MCA." A savvy deal indeed, but not much Canadian about it. To be fair Drabinsky did promote Canadian art through his personal patron-

see *Drabinski* on page 13

LIFT's new monthly screening facility is a unique, hybrid hangout for bicycle and film enthusiasts

Spinning wheels and LIFT reels

by Hank Wright

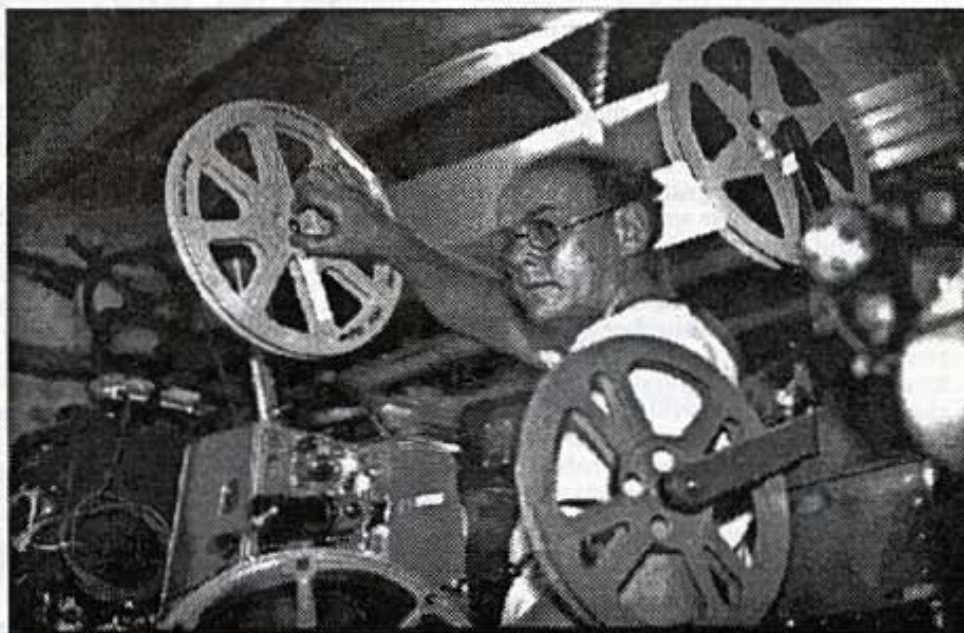
When you first walk into LIFT's new monthly screening venue, you might think you've stumbled into a bicycle repair shop by mistake. But make no mistake, for you have arrived at *Cinecycle*: bicycle repair shop by day and movie theatre by night. That's right, behind all those bicycles is a film screen, a stage, projectors, a second-hand seating arrangement and a large library of films.

Cinecycle is the latest pet project of bicycle and film enthusiast Martin Heath. This funky junky hanger-style garage, tucked away in an alley behind Spadina Avenue, is no Euclid or Bloor theatre — but in a lot of ways it's better. It's better because of its size, atmosphere, and style of operation. In all, it is the perfect setting for LIFT filmmakers; not too large and threatening like some theatres; not pretentious like others; and not uncomfortable or inadequate like the LIFT offices were.

The agreement between LIFT and *Cinecycle* is mutually beneficial. While LIFT gains a screening venue, *Cinecycle* taps into the city's largest independent film network. It's also more than LIFT ever hoped for.

"It's a match made in heaven," says Robin Eecloo, LIFT coordinator, "it's the best thing that ever could have happened to us." For the staff and Board of Directors at LIFT it's a welcome sigh of relief that's been a long time coming.

A "too good to be true" atmosphere was prevalent during the inaugural LIFT/*Cinecycle* screening on May 27, which ran TWO,



Martin Heath at the helm of *Cinecycle*

Photos by Tom Kim

by Kika Thorne and Mike Hoolboom and MARY MARY, by Anna Gronau. Those in attendance (approximately 50 people) and especially those who hadn't been to *Cinecycle* before, were evidently thrilled with the facility and LIFT's new arrangement.

"Wow," was all that LIFT board member Kip Spidell could say as he sipped on one of Martin's select home-made beverages after the show.

"Everybody likes it ... it's ... groovy," offered outgoing LIFT staffer Susan Norget as her eyes wandered from the milling crowd to the hanging bicycles.

Paul McGowan, the LIFT board member responsible for match-making *Cinecycle* and LIFT summed up the beauty behind *Cinecycle*: "It's an honest place as opposed to a political place ... it's really grass roots."

The charm that radiates in the room is also reflected by the soft-spoken presence of Heath. His modesty and unpretentious

nature seems to be the key ingredient to this truly unique, hybrid hangout. Between rewinding the films, serving espresso and mingling with his guests, Heath still found time to talk with me about *Cinecycle*. "I wanted to create an environment that is relatively neutral where people won't get each others back up," he says.

While "neutral" may not be the best word to describe it, *Cinecycle* does have a special at-home-in-the-garage feeling to it: the cement floors, the cats at your feet, the bicycles and the smell of coffee all add up to a very comfortable environment. Most of all, however, it's the make-yourself-at-home attitude of Heath and his handful of "helpers". Congeniality goes a long way towards respect.

The question on most peoples' lips when they first hear about *Cinecycle* is 'why bicycles and films?' Aside from the connection between bicycle wheels and film reels, the similarities between bicycles and film seem rather

elusive. When asked, Heath simply explains: "They are my two favourite hobbies." No other explanation seems necessary when it's put that way.

However for Heath, they are more than just hobbies; they are obsessions. An avid film collector, Heath has a library that includes over 100 feature length films and 150 shorts. He's got everything from classic Betty Boop to works by Polish director Andrej Wajda and a large collection of films by his favourite director Alan Resnais.

He is also an avid cyclist and has been involved with community cycling organizations for a number of years. *Cinecycle* recently held 3 screenings of bicycle films in coordination with the Metro City Cycling Committee's annual Bike-to-Work-Week. (Included in the program was a Super 8 film by Paul McGowan entitled *Loose Affiliation*, shot while he was on a bike rally with the group *Bikes Not Cars*.)

"Films help the plight of the bicycle politically," says Heath, who will go to great lengths to help make Toronto a more bicycle friendly city.

"He's been very generous to us," said Sue Zeilinski, who is head of the cycling committee. "Last year he donated a lot of bikes to us." This year, with *Cinecycle* gearing up, Heath will be able to offer better support to the political cycling groups as well as the independent film community.

Cinecycle officially began in March when Heath hosted an "Open House" for the month of Saturdays. These events, which were run more like an after hours club, were to promote interest and awareness and to sign up members to the new cycle and cinema club. But Heath wants to avoid *Cinecycle* being categorized as a 'speakeasy'. He sees it as more than just a place for people to party, but a place for people who are genuinely interested in films and bicycles.

During the day, *Cinecycle*



Bicycles loom over head at Cinecycle

operates as a bicycle repair shop where you can drop in to have your bike repaired by one of the 2 freelance mechanics. You can also use the tools available to fix it yourself.

When he speaks about the possibilities of *Cinecycle*, his eyes gleam with the kind of hope that comes when someone is on the threshold of realizing a long time dream. A few more seats, a projection booth, some more networking and a little wiring is all that is needed. That may seem like a lot, but for Heath, who has come a long way already to get where he is, it is precious little.

Everything seems to be in place for *Cinecycle* to come into it's own, however, "all these things take time," explains Heath. "With a gradual distillation of consciousness, there will be quality stuff going on here. There are people out there who are interested ..."

Interested indeed. Already slated for later this month is an upcoming Pleasure Dome series that includes a not-to-be-missed film/performance by LIFT member Gwendolyn. In the future, Heath and his programmer Luna hope to attract enough interest to run events six nights a week: live musical film scores, cabarets and performance art are all part of the scenario. The floor seems to

be wide open to possibilities.

Heath knows how badly the city is in need of a truly independent film screening facility. For ten years he operated a screening and performance facility out of his own studio mounting shows in cooperation with A Space, The Last of the Red Hot Dadas and a host of other groups. But the location wasn't right. With *Cinecycle*, Heath hopes to not only realize his long term goal of starting a grass roots facility, but to also incorporate his love for bicycles and do it in a fashion unlike anywhere else.

Certainly the place is right, and for independent filmmakers and environmentalists alike, the timing couldn't be better. This city is desperate for more bicycle lanes as well as better support of the arts.

With the inspiring and colourful charm of *Cinecycle*, comes a realization that there are people out there who are capable of promoting and supporting a healthy and creative lifestyle within the community. Is it possible that politics will stay backstage of the arts and that cars will move over for bicycles?

Like a beacon in the midst of an economic and environmental gloom, *Cinecycle* provides us with at least a glimmer of hope that our wildest and wackiest dreams can come true.



by Kika Thorne

This was my first opportunity to participate in the Images Festival De La Video Et Du Film Indépendent. I had a great time, met some lovely people and got the rare opportunity to discuss work in depth, which doesn't occur enough after regular screenings. It was good to see the same faces, develop a rapport, ask some important questions surrounding imagemaking, language, relationships, pornography, violence and responsibility. One of the real pleasures of the festival was the programmers' decision to curate experimental or personal work alongside documentary and drama. As a viewer I am drawn to work of an experimental or sexual nature so I was happy to catch up on some exciting shifts in other genres/interests of contemporary production.

The trend towards hybrid forms is making the experimental/documentary/drama definition shaky. This was most obvious in the powerful documentary 'EXTINCT... BUT GOING HOME'. The 10 year struggle by the Kamu to recover their land title in Northern Australia, is retold



Rob Teteruck in *SOLEILS COUCHANTS* by Andrew Watt

BATTLE OF TRAFALGAR by Despite TV Co-op. The Cooperative superimposed the profiles of eyewitnesses telling their version of the British anti-Poll Tax demonstration over a backdrop of multi-source video

proved as eye opening though definitely more personal. My absolute favourite piece of the festival was *JOLLIES*, Sadie Bennings Fisher Price sextalk diary. Sadie, a seventeen year old lesbian from Milwaukee

IMAGES

an immediate response

in narrative sequence by one of the Kamu people, Rhonda Foster (with co-director Mick Barker). The intimate moments of family story telling replaces 'The Interview' of traditional documentary form. 'Narration' becomes a personal expression of the internal hope of an individual whose tribe was labelled extinct because an anthropologist forgot to look in the internment camps where they had been imprisoned by British educators. This tape is an exciting example of what can happen when the people whose lives and culture are at stake produce their own stories.

Another important testament in the fight for civil liberties was the

NET

footage of the state organized attack. Witnesses were interviewed three days after the 'riot', so their telling is fresh and angry and extremely articulate. The Co-op makes no pretense at showing both sides of the story, though they do include the undeniably biased media coverage as it aired on British television. (The media forgot to include images of police trucks charging into the middle of the crowd at 40 miles an hour without any warning.) The actions of the demonstrators were no more violent or celebratory than the Toronto parades I've participated in. This video is a definite lesson in the prepared willingness of a police force to incite riot as a political maneuver.

There were other pieces which

is smilin' and witty in her mockery of those first sexual encounters with menboys. It appears that the only reason she ever had anything to do with guys is so she could tell her girl-lover (and us) a good story. Bennings occasional use of text as image is formally consistent with the 'warm' appeal of the low tech Fisher Price camera and her intimate visual style.

The opening night of Images revealed consistently strong work, though I can't really comprehend why these films and videos were programmed together. They almost all took place in summer in natural locales but this seemed a thin connection. For instance, I could have seen Lori Spring's *BEACH STORY* coupled

with **TO TELL YOUR DAUGHTER** by Mary Alice and Claire Maxwell. I think that the intricate ideosyncrasies of mother daughter relationships is the predominant theme of these two pieces and that this subject is of particular importance after such condoned mother slamming as is featured in that cultural delicacy, 'Wild At Heart' by David Lynch (to name but one example).

Lori Spring's **BEACH STORY** was an edgy experience for me. Perhaps because I could identify. My mother also likes to get really tanned and read trashy novels every summer while I cover myself with SPF 32 and read poetic white girl confessions of interracial desire.

What is most disturbing about this film is being witness to such a lack of tenderness between mother and daughter. Told from the perspective of Alex, the daughter, we are invited into her memories as she attempts to both escape and comprehend her emotions. On a sparsely populated but symbolically loaded beach, Alex (Victoria Snow) sitting beside her mother, Sylvia (Micki Moore) notices to her right a man sunbathing alone who cranes his neck to 'check out' the two women. To her left she watches a young mother and baby remembers her own alienation as an only child among the laughter of women.

It seems that the emotional chasm between Alex and Sylvia was solidified in the early years. The young Alex enters the circle of terror, a slowed down depiction of her mother and a bunch of friends talking and laughing, having a great time. She seeks refuge at the legs of another woman as though her mother was more horrifying than the rest. Alex's paranoia makes piss run down her leg and they only laugh harder. By this point, the adult Alex has left her mother's side to swim into a montage of underwater camera, and the memory of those women.

Her grim expression and fervent swimming leads up to a melodramatic pitch, sustains it and then pushes beyond it. Similar to an explanation of despair which takes time to convince; at first I am in disbelief of this intensity of feeling. But the camera stays with her until I am past scepti-

cism, connected to my own current childhood sensation of loss.

As the older Alex leaves the water there seems to be some softening in her previously harsh look of judgement of her mother, as though the near suicidal swim has taken her to another level of understanding. This brief moment of compassion is coupled with a fantasy/fear that her mother is being strangled by the man from down the beach. By the end I am still uneasy — the film positions the mother as a fool, oblivious to her daughter's trauma as if Sylvia was without complexities and hereditary hurt of her own. The position of the daughter is too easy, guilty by being guiltless, above reproach. I think in our culture there is room for this rare dialogue, between mother and daughter. I think Lori Spring presents her story, in essence a monologue, waiting for 'the mother' to come forward with some explanation. I too look forward to hearing the voice of the mother, the voice of the most misunderstood.



Sylvia (Micki Moore) in BEACH STORY

I recognise that festival programmers have a huge task before them not only choosing work but also making it 'fit' by providing a site for the work to co-exist and compliment each other. I think some programmes worked a lot better than others. I felt that 'Ultra-hi Frequency' was thoughtfully connected, each piece stood separate, articulate and in conversation with the others. Part of the success of this show for me was the quality of work, a similar rigour, ending with Luc Bourdon's most beautiful tape **L'ENTREVUE**.

'Cultural Blues' was to be a celebration of cultural diversity, while it was indeed culturally diverse, it seemed to

lack a thread, a consistency that would create that celebratory charge that comes from seeing work that compliments rather than distracts. But some of the individual pieces were terrific, most notably **FADE TO BLACK** by Tony Cokes, a layered multidimensional, rap critique of popular culture. I mean whose popular culture is it anyway and how'd it get to be so popular? It was hard to be a white woman during this third degree.

Another strong piece from this selection was **LIFT** member, Andrew Watt's **SOLEIL COUCHANTS**. **SOLEILS COUCHANTS** begins with the layered rumblings of a poem by Paul Verlaine spoken in its original tongue by Françoise Vallée; her voice gliding over the walls of a city. Next, the image of a skinhead, looking happy, eating fast food on the street is revealed to be a projection onto the t-shirt of another young white man. What follows are a series of projections onto his face and body.

The music of Canteloube's *La Delaissado* from *Chants d'Auvergne* and the slow grain of the emulsion serve to mythologise these projections of a decaying capitalism. I experienced intense satisfaction witnessing the evolution of 7-11, MacDonalds, and the billboards of Calvin Klein into a romantic nostalgia — as do all things which come to pass. To realise this vision while these mega corporations still have a firm hold on our lives is the most elegant revenge.

The man whose body is a screen stares blank faced into the light as if he is not responsible or responsive to these images; as if he could have no reaction, would not be allowed a reaction and so he is most reactive by presenting a face which hovers between indifference and shock. It is intriguing that the only time he closes his eyes is when the still of Joan of Arc's face (appealing to the judges from *The Passion of Joan of Arc* by Carl-Theodor Dreyer 1928) sweeps over his own. As though her passion will speak for him. As though he would be persecuted by contemporary judges if he revealed his visions. The short scenes fade in and out of black, in a delicate balance of lyricism and cynicism...

Filmmakers across the globe unite!

by Deborah Waddington

Telephone wires are criss crossing the planet, pointing at cities and drawing lines through towns. In an electric way, from one node to another, orchestrated bodies of knowledge are siphoned in and out of an information ocean by workers conducting their machines. Of the most simplistic elements, ones and zeroes, arranged in complex configurations, are composed Sierpinski mountains of information - infinite depth with no physical presence. And, with a computer & modem†, you can send yourself in to investigate...

Let's spiral down from the abstract map of the poetic picture into our country, into our city, into our community - the art community - and close in on me; viewing from the back of my head, looking over my shoulder to see... that I'm typing on a computer. My computer has a modem. I use it like a telephone. I call another computer, and, instead of speaking, I walk into it with letters. I always dial a computer at the Inter/Access artist-run centre with an assortment of software collectively called Matrix.

Matrix is on a host computer; a special computer set up specifically for artists (of any medium) to communicate with each other — share knowledge, resources and opinions — in other words, to build a community defined, not by geographical location, but by common interest. Matrix is also connected through an electronic information exchange to other communities: scientists, activists, politicians, hackers, scientists, various cultures, etc. As such, it becomes a way to investigate specialties and realities of individuals not

generally accessible by outsiders.

Communication on Matrix takes three common forms: electronic mail, special interest discussion groups (SIG's), and accessing archives of data. Electronic mail (e-mail) is similar to Canada Post letters (snail mail), but is relayed almost instantly because it is sent through telephone wire. I send shocking letters to Baphomet, my network nemesis, from my remote computer, through the phone system to Matrix and into his e-mailbox. In the darkness of night he logs on to Matrix, opens his mail to read my messages, and then, in a fit of wit, bakes a bomb into his reply. I preserve all these goodies on floppy disk in case I get sentimental about him sometime.

Special interest discussion groups are like a huge bulletin board you might see at a strange laundromat; a bulletin board carefully divided into sections, with many notes and articles posted under bold subject headings like [matrix.newmedia.film](#), [sci\(ence\)](#), [military](#), [alt\(ernate\)](#), [sex.bondage](#), [soc\(ial\).culture.nepal](#), [rec\(reation\).arts.movie.reviews](#) or [can\(adian\).politics](#). Experts and washerpersons alike read the articles others have written and post passionate, infuriating, or intelligent responses to the discussed topics, uploading opinions in a fury. The SIGs are free, informal, interactive newsgroups where the readers are the writers. They are international in scope, and participants, from as far away as Timbuk2.5, contribute to discussions. Special sections have been established for the discussion of issues and technical information pertinent to filmmakers.

Yes, we archive data on Matrix! Files as bland as grant listings information or as electrifying as our Gallery of Artwork are dis-

seminated via Bell telephone lines. The Gallery launches poems, writings, and visuals into the private viewing chamber of your own home! Soon we will be presenting papers, and curating downloadable shows that delve into the issues of making and distributing art produced on computers. We have catalogues, and a place for propoganda information on the various film and video centres.

Matrix is a part of the evolving nature of communication, art, and art administration. As telecommunication networks spread like underground cities, artists will increasingly become a part of the scene. Right now artist-run centres across Ontario are grappling with the telecommunications technology, trying to overcome their physical isolation, to get on-line and build a regional dialogue. The Ontario and Canadian art councils are beginning to investigate the possibilities of standardizing their databases so that they will eventually be able to collect and disseminate information by electronic networks. The idea of starting a network like Matrix has just sprouted up in the Prairies.

Telecommunications is unique as a form of communicating — the implications of which can only be comprehended through the kind of understanding achieved through experience. If you would like to find out more about Matrix, or would like to come to Inter/Access for a tour of the system, please call, voice: 535-8601 and ask for Deb; or send e-mail to bed: 535-7598 (8N1).

† a modem is a modulator/demodulator device, attached to, or inside your computer, which converts the digital information of computer file into sound information that can be sent by phone.

CONGRATULATIONS!

LIFT MEMBERS ARE GRANT RECIPIENTS

Tari Akpodiete - Canada Council Explorations Grant for her film *Cathryn's Decision*

Rosamund Owen - Canada Council Project grant for her film *Misguided Angels*

Cynthia Roberts - Canada Council Scripwriting Grant for her film *Jack of Hearts (working title)*

Remo Giralto - OFDC Production Grant for his film *Anton Cetin*

Donna Preece - OFDC Production Grant for her film *Children of Women in Prison*

Kalli Paakspuu - OFDC Production Grant for her film *Suicide - A Love Story*

SHORT ENDS



A BABY BOY!

Congratulations to Annette Mangaard and Don Truckey on the birth of Carson, who weighed in at a healthy 8lbs 14oz back on April 21. Carson is sure to be seen as a regular at The Rivoli and, of course, at all LIFT events...

WELCOME New LIFT members

- Brooke MacDonald
- Caedmon Malowany
- Sheila Morissette
- John Watson
- Lenni Workman
- Anthony Pizzari
- Estelle Anderson
- Raymond Kwong
- Andrea Berneckes
- Peter McCubbin
- Dave Kazala
- Mary Jane Gomes
- Alexander Dickman
- Michael Thompson
- Stella Kyriakakis
- Margo Bethel
- Charlotte Disher
- Robert Nolan
- Pasquale Morra
- Dave Lecuyer
- Vicky Peters
- Trevor Fenton
- Michael Werth
- Laura Boston
- Christie Milliker
- Julian Paine
- Peter Sabat
- Michelle Breslin
- Silvano Dodaro
- David Langer
- Trisha Papas

MULTICULTURAL DRAMATIC FILFUND

Congratulations award recipients for 1991

SCRIPT DEVELOPMENT AWARDS

Lawrence Carpenter for *Not On Our Land*

Clarence Hamilton for *Blood On Our Hands*

*Glace Lawrence for *Choices*

*Mehra Meh for *Siblings*

Colina Phillips for *Making Change*

Gita Saxena for *Conversation Piece*

*Openg Senkyine for *Bida: The Serpent of Wagadu*

Eugene Seymour for *Through the Eyes of an Eagle*

*Tom Wong for *Aaayaah ... Banana Bread*

PRODUCTION AWARDS

*Simon Chung for *Chiwawa Express*

Marcel Commanda for *Ba Ma Sha*

*Kwoi Gin for *Dark Sun: Bright Shade*

I-sis Productions for *Stick and Stones*

*Brenda Joy Lem for *Open Letter*

*Kal Ng for *The Soul Investigator - Hide the Wind*

*Djanet Sears for *Abide With Me*

* LIFT member

THE GOOD NEWS

LIFT has recently received notice from the Ministry of Culture and Communications that our application for a one year trainee under the Arts Management Training Program has been approved. The job description for this position will be available at the beginning of July, deadline for application established for August 2nd, and the start date slated for September 3rd.

And more great news! Our application to the Ministry of Culture and Communications for another computer, 2 hard drives, a LASER PRINTER (Yeah), networking cables, memory upgrades and design software has been approved for a matching grant through the Ministry's Resource Material/Equipment program. Bit by slow bit LIFT comes of age.

We thank and acknowledge the Government of Ontario through the Ministry of Culture and Communications for this much needed support.

UPCOMING FESTIVALS

Aspen Film Festival
Aspen, Colorado. Deadline: July 1, 1991

Ann Arbor 8mm Film and Video
Festival - Ann Arbor, Michigan.
Deadline: July 10, 1991

Columbus International Film Festival
Columbus, Ohio. Deadline: July 16, 1991

London Film Festival
London, England. Deadline: July 26, 1991

Cork Film Festival
Cork, Ireland. Deadline: July 27, 1991

Uppsala Film Festival
Uppsala, Sweden. Deadline: Aug 1, 1991

Sao Paulo International Film Festival
Sao Paulo, Brazil. Deadline: Aug 1, 1991

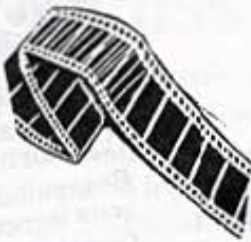
Montreal World Film Festival
Montreal, Quebec. Deadline: Aug 1, 1991

Human Rights Watch Film Festival
New York, NY. Deadline: Aug 1, 1991

Mannheim International Filmwoche
Mannheim, Germany. Deadline: Aug 4, 91

Aurillac International Film Festival
Aurillac, France. Deadline: Aug 4, 1991

Chicago Lesbian & Gay Film Festival
Chicago, Illinois. Deadline: Aug 31, 1991



THE NOT SO GOOD NEWS

We are notifying the LIFT membership that the key deposit is being increased from \$5 to \$20. It is hoped that the increased deposit will deter members from walking away with the keys to the joint for months at a time when they are not using the facilities. Just so you know, the amount we are asking for from members is still less than the amount of money we have to spend each time a set of keys is cut. **MEMBERS BE WARNED** - do not attempt to cut your own keys as this presents security concerns and is grounds for revoking your membership.

SCRIPTWRITING COMMITTEE

The screenwriter's resource list has been expanded to a book and is now available at the LIFT office. Cost is \$3 for members and \$4 for non-members.

SHORT ENDS

TECHIE NOTES

THANKS TO ATLANTIS

Atlantis has very generously donated piles of 16mm post-production equipment, and as requested, we will be sending them a dozen 'quality' bagels. Thanks again Atlantis.

THANKS TO PRODUCTION SERVICES

...So we got the donation from Atlantis but all we had to pick it up with was a Toyota truck. We wouldn't have got half the stuff we did if P.S. didn't loan us one of their cube vans for a day. Bagels to P.S.

Tardy Flatbed users beware!

Several members have been showing up late or not at all for their bookings. This behavior is unfair to members who are trying to get flatbed time. To deal with this problem the following rule has been passed by the board:

Any Associate or Full member who wants to use the flatbeds has the right to 'bump' any members who are more than two hours late for their booking. In addition, the late members will be fined for the full cost of their booking. The member using the last member's time must also pay for the time they used.

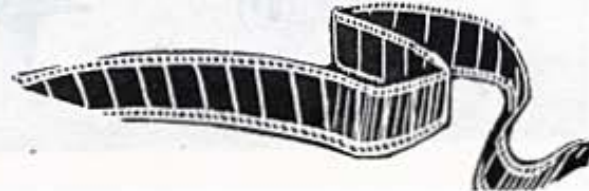
WHAT'S HAPPENED

LIFT congratulates Northern Visions on the success of IMAGES '91 and are already looking forward to IMAGES '92. Thank you for your continued hard work and commitment. Without a doubt, it's become the NOT TO BE MISSED FESTIVAL.

Congratulations are also extended to Charles Street Video on their spiffy upgraded facilities and equipment additions, and to Trinity Square Video on their 20th Anniversary (we look forward to another 20, at least).

WHAT'S HAPPENING

The 11th Annual General Meeting of the Independent Film and Video Alliance (IFVA/AVCI) is being hosted this year by Calgary Society of Independent Filmmakers (CSIF) and EM/Media in Calgary from June 17th to 22nd. Edie Steiner and Robin Ecclou are the LIFT-ees attending this year's AGM. As well as setting into motion a lot of lobbying activity, each AGM of the Alliance also includes a screening component, SHOWCASE, which presents recent film and video work coming out of each of the member centres. This year, work from LIFT members which will be featured at the SHOWCASE includes Paula Fairfield's *LIVEWIRES*, KITCHENER-BERLIN by Philip Hoffman, Annette Manguard's *Art of Spring Hurlbut* and Judith Schwartz, and *SAMSARA: the case of carp 23* by Cynthia Roberts.



Drabinski *continued from page 5*

age of art, and the many murals in its Canadian and U.S. theatres, all done by Canadian artists.

Drabinsky, with nearly half of the theatres in the country, could have been a great boon to the Canadian feature industry. He could have provided major release across Canada (and in his later expansion, into the U.S. as well) thus giving Canadian producers guarantees and money for production that no American major would ever do. But if he did, Hubbard never mentions it. Rather he documents Drabinsky's rapid expansion into the states backed by the Bronfman money and his final ill-fated relationship with MCA in 1986. MCA bought 50 percent of Cineplex for a price of \$151 Million U.S. and allowed him the capital to

Did Drabinsky have any interest in distributing Canadian film or was it just a historic moment too soon?

build the empire that Cineplex Odeon quickly became.

Then, of course there are the final scenes in this corporate thriller. MCA owned half the company but because of Canadian laws had only a third of the voting shares. When Drabinsky's relationship with them soured (over how much he paid for acquisitions, how much his personal jet cost, how much debt he had driven the company into relative to its assets) he decided to buy back the Bronfman shares and thus take effective control of the board of the directors and the company. However he did so without seeking MCA's approval. When Sid Sheinberg, MCA's president found out, it was the beginning of the end for Drabinsky. The concluding chapters follow Drabinsky, the headlong outsider, running afoul of the jingoist MCA who eventually force his hand.

Hubbard quotes David Putnam, the famous British producer, who was briefly head of Columbia, on Drabinsky's relationship with MCA "I think that U.S. business in general, and the entertainment business in particular, are grappling with adapting to a post-imperialist environment," he says. "You have people who are used to dominating a field suddenly presented with people from other countries asserting themselves. There's a built-in conflict."

In this conflict with the declining American Empire, however, the Canadian with the moxy was sent packing with a golden parachute (a big business enforced retirement package) and with the live-theatre division of Cineplex, including the refurbished Pantages and the whole Canadian Phantom of the Opera Production. In the final chapter, Drabinsky leaves the film world behind and turns his attentions towards live theatre while Cineplex gets turned over to be run by less flamboyant corporate managers.

As a book, *Public Screening* is too much of a hodgepodge, and a collection of research and facts without any synthesis by the author. It carries the reader along in a headlong rush of events without the satisfying pause of reflection and analysis. What happens is well documented but what it means, in particular what it means to Canada and the Canadian film business, is not discussed.

Hubbard says in his introduction that he realized that his book is also about "the fragile nature of Canadian culture, and the dichotomous sense Canadians have always had of wanting to be both a part of, and yet hold themselves apart from, the enormous cultural influence that America exerts -Hollywood, in particular." Yet he seems to have realized more his expressed intention of "telling a good business yarn". Hubbard's *Public Screening* is more a casebook for the study of Canadian culture than a commentary on it.

The final irony of this book is that it was published just last fall by Lester & Orpen Dennys, a great Canadian publisher that has just recently gone out of business.

LIFT CLASSIFIEDS

JOB OPENINGS

CANADIAN FILMMAKERS DISTRIBUTION CENTRE

Administrator responsible for managing day-to-day and long-term operations of CFDC. Includes budgeting, grant-writing, coordinating special projects and publications.

Education Film Officer responsible for non-theatrical film sales and rentals. Involves extensive contact with filmmakers and clients, coordination of events and screenings.

Deadline: June 28, 1991
CFDC
67 Portland Street
Toronto, Ont. M5V 2M9

HELP WANTED

ELDRITCHFILM

An independent film company based in Buffalo, NY is looking for both crew and cast for an upcoming feature film. There is pay for crew and all major roles. We are looking for a camera crew, sound man, boom operator, driver, grips etc. The shoot is slated for mid-September to mid-October of 1991. Interested parties should send resume to:

ELDRITCHFILM
P.O. Box 82,
Buffalo, New York 14212
Attention: Kathi

POST PRODUCTION EQUIPMENT FOR SALE

**TRIM BINS • EDITING BENCHS
GANGS SYNCHRONIZERS • SPLICERS
YOU NAME IT!**

CALL GREG AT LIFT FOR DETAILS (416) 596-8233

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 a 25% discount for services and 10% for materials. Payments must be made on a COD basis and sessions will be booked on a "bumpable" basis.
 - **DISCOVERY PRODUCTS** will offer a 15% discount on audio post production work.
 - **SOUND MIX** will offer a discount to LIFT members, 15% off their list price.
 - **P.F.A.** will offer a 15% discount to LIFT members on C.O.D. orders.
 - **SOUND TECHNIQUE** film & video sound finishing for \$80.00 per hour, master mixes for \$40.00 per hour and customs by the sound doctor.
 - **SPOT FILM AND VIDEO INC.** offer a discount to LIFT members of 15%.
- If you know of any other discount offered to members, give Greg a call at LIFT.*

CINECYCLE

317 Spadina Ave. (in alley behind liquor store)

LIFT ➔ MONTHLY SCREENING



A Package of Fear

by Bruce Lyne

It used to be your parents that told you what to do.
Now it's your brother (18 min. drama)

PREMIERE

Roll Out The Barrel

by Thom Hounsell

A portrait of a Niagara Falls daredevil. (13 min. documentary)

Yonge 'n safe Harbour

by Thom Hounsell

A portrait of an elderly couple from a Newfoundland fishing village living at Yonge & Eglinton. (8 min. experimental documentary)

JUNE 24th 8 PM

LIFT

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



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