

LIFT

SUBVERTING ECONOMICS

AN INTERVIEW WITH CENSOR
BOARD VETERAN ANDREW
KREMPULC

LIFT FILMS AT THE FESTIVAL OF
FESTIVALS



fig. 4

THE BOARD OF DIRECTORS OF LIFT WOULD LIKE TO SAY

THANK YOU

to
THE MEDIA ARTS SECTION
OF THE CANADA COUNCIL,
KODAK CANADA INC,
William F. White, Film House, and
Partners Film Company Ltd.

**FOR THEIR INVALUABLE SUPPORT IN THE
PURCHASE OF THE ARRI SR2 CAMERA**

and to

Claire Coltsmann, Laura McGough, Susan Norget, Julie Ouellon, Carolyn Wong,
Greg Woodbury, the Programming Committee, the Fundraising Committee, the
Equipment Committee, and the many LIFT members who volunteered their time
and energy over the past one and a half years

FOR WORKING TO HELP US GET THE CAMERA

LIFT

August 1992

Editor

Kika Thorne

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Production still from Jeremy Podew's David Roche Talks to You About Love (see pg. 11). Dot Turr and Blaize Allen have curated eleven programmes to celebrate the Twenty Fifth anniversary of the CFMDC at the 1992 Festival of Festivals.



A still from Gary Popovich's 70 minute film

Self Portrait Taking Stock. Seven years in the making? Premiering at the Festival of Festivals

(see pg. 12).

N.B.

Wanted: Volunteers of Festival of Festivals outdoor screening Sept. 10 & 11, Nathan Phillips Square
Call Lifter Andrew Waz at 535 1475

Super 8 Open Screening at Cinecycle Sept 12

Omission: Lori Spring's film Inside/Out will screen in Program 10 of the CFMDC series.

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 editor, 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. Phone: 596-8233. Fax: 596-8413.

For information regarding the Racial Equity Fund, call 596-6749.

Another Island Screening succeeds in entertaining a film thirsty crowd. One hundred and fifty, and probably more, individuals showed up for the festivities, enjoying not only the films but barbeque and baseball as well! Batting away were LIFTIES such as powerhouses Tony Browne and Lara Johnston among others.

(NOTE: Abandoned baseball gloves are now occupying the LIFT office. May the appropriate owners please recover them.)



The films themselves were a joy, all of them worth mentioning. Highlights being Iris Paabo's animation in **Leaving the Poisons Behind**. Robert Kennedy's focus on an old man's creative output in **Flamingo's Bigi Wonderland**, and again with **Fucking Bird** (where one learns how cockatoos propogate), Jim MacSwain's poetic study of the sexual aspects of flowers in **Flower**, and John Porters **Pleading Art** stood out for it's political criticism. After his film, John stood up to talk further of the situation, that this island screening itself was "illegal" because none of the films had been submitted to the government for prior approval (the audience cheered at this announcement). I think the point was that other artistic venues such as plays, concerts and visual art exhibitions don't have to, so why should films.



The major disappointment was, for me, not being able to see **Poulet, Poulet** by Virginia Rankin. Somehow the timing of the screenings slipped. Just as it started, the last ferry left (as well as 90% of the audience). Hopefully we'll have another chance to catch it. Other than that, it was a success, especially financially. Because of your support our brand new, delux state-of-the-art, cowabunga SR camera has arrived! (aug 12) We couldn't have done it without you. Many thanks and hope to see you at the next island screening.

words and pictures by **Ed Makuch**

future fiction

party of parties

I walk into and already three favourites are there, feel and music is right, some are out to the back for ritual but i'm giving a pass cos its too paranoid, this many people. looking around i see x, x sees me and x smiles, i nod and slip on a banana, we are laughing until the sun settles nothing like a forty hour conversation when the minutes are wired and the music swinging, who's on stage? well they're good but we're better because we're clicking everything is new not really trying but discovery and how did we get onto it, was it necessity or one of those nights everything is going forward, at the accidental velocity, where did this person come from and why am i suddenly so witty not even bothered when people come in and out of privacy and we are subtle conspiritors created a fiction drifting into laugh?

we were so funny and the air is warm with sound.

*friday august 28
8:30 pm at the party
centre 167 church
street near shuter*



John Akom



Sandra Caldwell

Who will be there? The John Akom Quartet and special guest singers David Sereda, Lori Yates, Michael 'The Bitch Diva' Fitzgerald, Norma Del Agnese, Sky Gilbert, Sandra Caldwell, Kurt Swinghammer, Janna Reid and David Ramsden are playing at this party Lift is celebrating the selection of 22 films by 19 filmmakers for the 1992 Festival of Festivals on friday august 28...

David Ramsden



congratulate

In the thaw of 91, Edie Steiner coordinated the Canadian Directors' Series. I couldn't make it to the panel discussions but I recently came across the documentation on the bookshelf in the LIFT office. The tapes are definitely worth listening to and could easily be broadcast on co-op



from left to right: Geoff Pevere, John Paizs, Rick Raxlan, Gary Popovich, Carol Anna McBride

radio. From the discussion entitled *Subverting Economics* I have excerpted the voices of Carol Anna McBride and Gary Popovich. In the context of the panel discussion they represented the extremes. Gary, working at home towards the production of intimacy and Carol, freely appropriating the standards of industry. (My apologies to the neglected: moderator Geoff Pevere, Winnipeg filmmaker John Paizs and Montreal filmmaker Rick Raxlan, who also participated in this lively discussion.)

Carol Anna McBride: I've made a couple of short films. I chose to make them in 35mm. A question that is often asked of me and anyone who works in 35mm at the beginning is "why?"

I did it because I could get a camera for free. There are lots of non sync 35mm cameras around town that are not used. I got all my short ends for much less than the cost of 16mm stock, virtually for free, in some cases people were just giving it away. The control over 35mm, I found, was much higher than most people usually keep in their 16mm stock. So I wasn't worried about matching batches. When we came to designing it, I wanted to make a short where I could work with sets. Everybody said, "you're nuts". I had \$50,000 in arts council money, plus investment. I hired a set designer and an art director who worked in the industry (Carol herself has spent the last 14 years working in the industry). They proceeded to look around town to see which sets were being struck, who was in production and what kind of sets (by that I mean doors, pieces, all kinds of things, furniture, lights etc...) were available. We ended up constructing an entire set, that I had bugeted by an art director at

\$40,000 and it cost us \$350. This was a set for the show "The War of the Worlds" that was going to be thrown into the garbage at the end of a shoot. So on that level, I'd say, keep an eye on who's shooting what. Go visit sets. Look at the kinds of things they're using and say "can I use any of this stuff, can I appropriate it?" Literally the guy said "if you can pick it up, if you can get a truck, you can have this stuff." The same happened in terms of making a deal with labs and equipment houses. I found in my experience that when you're working in the 35mm milieu, because there's a lot of surplus and because it's considered a professional medium, you can make deals that could go up to a 75% discount. There are ways to do it and they treat you with a level of professionalism that just isn't the same in 16mm. The 35mm lighting package on my film was basically written off, it was zero \$. By the time I went to the production house they said "oh this is too small, here, have it." It's not uncommon.

There's a filmmaker you should actually find out about, Keith Hlady, who has just done his first project in 35mm, **Efram**, and in fact, he had exactly the same experience I did. He got incredible deals. It was literally much cheaper than 16mm. I know that sounds weird, but he got them. There's so much surplus there. I can't begin to tell you.

subverting

I worked for four years with David Cronenberg. I saw thousands and thousands of dollars thrown away. From every department, from sound stock through to short ends, to sets, wardrobe, costume, xerox machines. Go in and use their bloody xerox machines, they've paid through the nose for these offices. Use them. Scam them. Just go for it. The stock is out there. The footage is out there, the money is being spent. Find out who is spending the money. It's like any good thief. My motto is - Don't go for the poor guy. Go for the one who has got the money. It's kind of a Peter Pan thing.

At the end of a feature film or series, you phone the production manager, you say "I want to buy some stock, what kind of price can you give me? I want to buy your short ends, I want to buy your reel cans, I want to buy everything." And then you deal at the end. And you go in fast. Or phone any commercial house. They always have 16 and 35 short ends, and it's kept in good shape. They use it for tests or small ends of a shoot. These people are given half a million

LIFT 3

dollars to do a project. They buy it full price. The other thing is, you can, and don't let anyone tell you different, you can make deals with Kodak, with Fuji, with Agfa. Fuji for sure, but you can make deals with all of them. You should never go in, read the rate book, and pay that price. Never. I don't. And if you're a woman you have to get really ballsy about it. I'm sorry for the term but you've got to go in there and don't make like you're really naive and "could you please give me a deal?" You've got to say "I've got two thousand dollars and I need x amount of footage." And then you deal. That's what you do.

Question from the audience: Aside from government grants are there any prime sources of private funding?

Carol: The best bet is if you know someone that has some money and they want to write it off. Tell them point blank, be totally honest, this film isn't going to make a cent. "Will you give me some money?" That's one of the only ways I've found that is completely honest. If someone thinks down the road they're going to make a fortune off a twenty minute film or a half hour experimental film they're not telling the truth. The reality is that even the commercial people are not seeing large returns on their features. So to tell your uncle who is a dentist that he's going to make twenty grand on his two thousand dollars is not true. The best way I've found, because I went into personal debt borrowing money, is to just find someone who had extra money and needed to write it off.

Q: You were talking about Cuban and Latin American filmmakers who can produce films for about two thousand dollars. I want to know how they manage to do that?

Carol: They hijacked footage. They borrowed equipment. They stole whatever they could get. They did it on the lamb, they did it on the fly. There's a series of filmmakers who did their films as a process of education. I don't know if you've seen the Battle of Chile? There are a number of, I think Chilean filmmakers, who would shoot very much like Gary. They would shoot a piece, show it in a village, show it in a town, get discussion, go on, shoot some more stuff. I mean at one point it was incredibly hard to get film stock. In Cuba it was impossible. So they became very very creative about making films. I mean all of the stuff exists in Toronto to make a film. You could do it as long as you can get that stock and figure out a way to get it into the lab and maybe you don't pay the lab. I mean, you can get way out there in terms of real guerrilla

filmmaking. Which is illegal filmmaking. Depending on the crisis of the film and whether it must be done regardless of the cost. That's ultimately what a filmmaker has to do. I mean those are some extreme situations and Canadians are quite spoiled rotten. We have Arts Councils for heaven's sake. But you still have to scam. You have to be very good at scamming, good at convincing people to give you something for nothing. And if you can't do that, or don't like doing that, give up, do something else. Because you're always asking people for something for nothing. I believe there has to be something in return, whether it's financial or not. There's a karmic thing. If you rip someone off, or you abuse them on a set and you don't pay them...it's going to come back to you. It comes back...it always comes back. *Talking to Carol now, she says that nothing is as free as it was last year. Certainly her own efforts were aided by the fact that she had been in the union for years and the 'crew' were all too willing to help out one of their own. She also felt it was important to mention that the Arts Council juries are quite prejudiced against 35mm, they feel it is a 'pompous' medium and make it difficult to fund post production.*

Gary Popovich: I started making films about nine years ago, I guess. I bought a super 8 camera. That was one of the first things I did when I got out of university. I started making films in super 8. At Sheridan College there's a whole tradition of people, experimental people, Richard Kerr, Phil Hoffmann, and others. Rick Hancox was teaching there. There was a good creative environment of people who were trying things out. We'd stick a backpack on our back and maybe five or six hundred feet of film, shoot for days, bring it back and look at it. The whole

economics

process was coming out of this documentary tradition. Of collecting material: sound and images and analyzing it and editing it over long periods of time. Sometimes a film might take ... well two films I'm working on are six years in the making.

I've found that I've had to teach. I've taught at Sheridan College, I've had to write reviews for magazines, I worked at LIFT on staff for six months, and I guess that was extended when I was newsletter editor there. Welfare, UIC, anything that you need to keep you going, working with other people. The grant system is there, Ontario Arts Council, Canada Council, LIFT grants, you're probably all familiar with those, the PAFPS program at NFB. Its never enough. Part of my strategy was to expand my own talents as much as possible. That means teaching yourself how to be critical of other peoples' work and being able to articulate that in writing. And getting some type of reputation so that people will come to you. Also, putting on screenings of other people's work, all these things do come back to you in some way. Promoting the cause of

between - between falling asleep and being awake, between here and there, between being and non-being. These metaphysical themes are evoked by the central image of a woman in white over which layers of images and sound (voices) are superimposed. 10min. Col. 1982 CFMDC Program 7

The following films are in the **PERSPECTIVE CANADA** Series:

JONATHAN AMITAY CHAIN REACTION IN VIRTUAL REALITY
Amitay's animated "Nukie" figure returns, with a new rant on things. The trick here is the combination of lovely coloured sand animation and Amitay's wickedly macabre humour. Not for the complacent. 3min. Showing with Robert Bergman and Myra Fried's "Hurt Penguins"

MARK DE VALK THE POOL: REFLECTIONS OF THE JAPANESE CANADIAN INTERNMENT
Framed around author Joy Kogawa's childhood experiences, The Pool is a sensitive and insightful account of a largely ignored aspect of Canadian history. 55min. PC Program 4

HERWIG GAYER SELF PORTRAIT
Gayer takes his head on a world tour in this pixillated number that's both a landscape and a portrait film. 10min. Showing with Gary Popovich's feature film "Self Portrait Taking Stock".

BRENDA JOY LEM OPEN LETTER: GRASP THE BIRD'S TAIL
Using a wide range of visual and performative strategies, Open Letter seeks a way out of the victimhood by acts of racial and sexual violence. 15min. PC Program 6

ANNETTE MANGAARD LET ME WRAP MY ARMS AROUND YOU
Leila is haunted by dreams. Dreams of drowning, of a love long since gone cold, and the frozen place in the far north where it all happened—Rankin Inlet, NWT. An impassioned, highly personal account of a southern white woman falling in and out of love in the north. 28min. PC Program 7



Herwig Gayer's SELF PORTRAIT

about the small versus big and fleshy versus tight. A hilarious poke at bdy embarrassment. 7min. PC Program 3

DENYS ARCAND, MICHEL BRAULT, ATOM EGOYAN, JACQUES LEDUC, LEA POOL, PATRICIA ROZEMA MONTREAL SEXTET
Six of Canada's most talented filmmakers

22 lift films at the festival of festivals

MARK HESSELINK NIAGARA
Drawing on both the substance and the spirit of hardcore music, Niagara sets in motion a number of male-female scenarios designed to challenge male aggression. 10min. PC Program 8

KEITH HLADY EFRAM
A Canadian touring the American southwest by motorcycle stops to help a poor family stranded at the roadside. Emmer and his kin give new meaning to downtrodden, but they're cannier than they look. 23min. PC Program 2

HELEN LEE MY NIAGARA
Touching the poles of both suburban bliss and absolute alienation, My Niagara explores the emotional undercurrents of a young third-generation Japanese woman. With its innovative approach to drama counterpointed by poignant Super 8 footage and a lush musical score, the film captures the texture of half-expressed desires. 40min. PC Program 2

GARY POPOVICH SELF PORTRAIT TAKING STOCK
From one of Canada's most accomplished young experimental directors comes a feature length reflection on Canadian identity, individual memory and cinematic truth. In a beautiful, optically printed sequence, Popovich begins in the very origins of filmmaking, then moves outward to a sophisticated consideration of what it means to make cinema now, and here. The film explores not only the nature of personal expression, but the concrete circumstances that govern what gets made and how. A tribute to the independent spirit, in life and in cinema. Feature. Will be shown with Herwig Gayer's film "Self-Portrait".

VIRGINIA RANKIN, CLEMENT VIRGO A SMALL DICK FLESHY ASS THANG!
This film subverts, inverts and ridicules racial stereotypes in the realm of the sexual. A black man and a white woman lie naked in bed shrieking at each other

have joined forces to offer a truly unique cinematic tribute to Montreal on the occasion of her 350th birthday. In all its glorious diversity, piercing idiosyncrasy and stately beauty of the film that results from their collective efforts adds up to a resounding chorus of Bonne Fete, Montreal! Feature.

MIKE HOOLBOOM & STEVE SANGUEDOLCE MEXICO
Experimental filmmakers Hoolboom and Sanguedolce set out to dissect the travel bug. Hoolboom's deadpan voice-over offers you the air-tight experience of a Third World holiday, while pictures establish the dual contexts of tourism and Free Trade. 35min. PC Program 8

LORI SPRING PERSONAL EFFECTS
Spring creates an unsettling atmosphere marked by enigmatic characters, cramped spaces, and oppressive gestures in this disquieting story of a young woman's initiation into life in the big city. 30min. PC Program 7

Welcome to the LIFT office

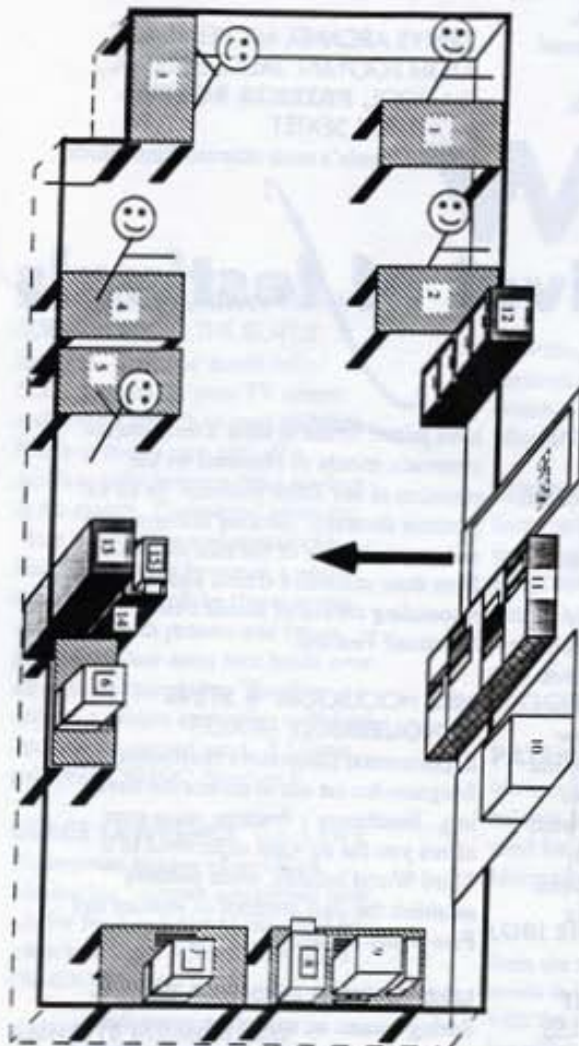
- 1 Robin Eecloo, Financial Coordinator
- 2 Michelle Mohabeer, Racial Equity Fund Coordinator
- 3 Julie Oullon, Greg Woodbury, Technical Manager
- 4 Claire Coltsman, Development Coordinator
- 5 Sally Lee, Arts Administration Intern

- 6 Computer - Mac. Prebook rental \$5/hr +
- 7 Computer - Mac. Prebook rental \$5/hr +
- 8 Laser Printer - 50 cents a page +
- 9 Computer - Mac with Raster Ops Screen
- 10 Photocopier - 8 cents a page +
- 11 Library, periodicals, film directories film book magazines, workshop cassettes etc
- Note sign out sheet on side of shelf
- 12 Drawer with operating manuals for film equipment and documents from past workshops
- 13 File cabinet - international film festival

MAP

information, applications, elaborate funding information brochures...
 14 Membership crew files, past LIFT newsletters
 15 FAX machine + incoming 50 cents/pg outgoing \$1/pg longdistance \$2/pg

+If office resourse rental, sign in log book
 Other resources sign in little booklets on drawers before use, this is for government funding records.



FUNDING

CANADA COUNCIL

EXPLORATIONS PROGRAM

Jan 15, May 15, Sept 15

ARTS AWARDS SERVICE

Art Grants "A"

October 1

Art Grants "B"

April 1, October 1

Short Term and

Travel Grants

March 15, December 15

FILM PRODUCTION GRANTS

March 15, July 15, November 15

ONTARIO ARTS COUNCIL

FILM PRODUCTION

April 1, November 2

VIDEO PRODUCTION

February 1, August 15

ARTISTS AND THE

WORKPLACE

November 30

TORONTO ARTS COUNCIL

VISUAL ARTS GRANT

October 15

government

Bob Rae wrote back to Robin Eecloo on July 9th saying something about how important culture is to nationbuilding, that the responsibility for culture should be shared by the provinces as well as maintained by the federal government. On July 27th Robin wrote back to Bob:

"...Given the experiences already encountered by our provincial governments in terms of diminishing federal responsibility and "sharing" in areas such as education, health and social services, I can only feel apprehension for the reforms proposed in the area of culture. Such a proposal does nothing to define federal responsibility in terms of current gaps, conflicts and shortfalls in the national support structure for arts and culture (our broadcast legislation rears its head as a noticable and unforgivable example). Further, "maintenance" of our existing national institutions only ensures us their slow death by starvation.

I cannot forget that this is the same government that has imposed the 10-year budget freeze on The Canada Council, that has mercilessly hacked away at the CBC and its ability to reflect and respond to our regional diversities, that has sold out the ability for this country to establish a strong and diversified film and video infrastructure in favour of American interests, that allows the majority of cultural workers to continue to live on below-poverty-line incomes, that put a for sale sign on the Canadian Cultural Centre in Paris, and that continues to ignore and contradict the recommendations coming out of federally initiated committees ranging from Massey-Levesque to Applebaum-Hebert and even Beaudoin-Dobbie... Federal 'maintenance' of national cultural institutions remains a statement of little substance and no vision."

Equipment News

ARRI BL :

Well, LIFT is in the process of acquiring another synch 16mm ARRI BL camera. This camera will act as a back-up camera to our present ARRI BL. Thus, there is no reason for film-makers out there not to rent a LIFT BL! With a back-up camera, you're guaranteed to have a smooth production no matter what!!! This camera has a Zeiss T3.0 10-100mm zoom, and three 400ft magazines.

SOUND BENCH MAKE-OVER

The sound bench got a great new look. Thanks to Andrew Chang for his many hours of hard work solidifying the sound bench. The bench is now bolted to the floor, and won't move an inch. Guaranteed.

The sound bench will also be getting new sound heads in the near future.

WANTED:

Sachtler 20 or Ronford 2004 tripod

Reward: members get to book it at great prices. If you have any information about this, or about: a **Mixer** and **Speakers** for the sound bench, **Lavalier mics**, **Lowel Tota lights** for animation stand, **Super-8 synch sound camera**, **projector, tripod**, **Boom Pole**

250 Watt Peppers and Stands

Call Julie Ouelton at 596-8233 TODAY!

Somehow these items have not found their way to LIFT yet.

NEEDED URGENTLY!!!

LIFT would gladly receive any donations of plastic cores, whether 1 inch, 2 inches, or 3 inches in diameter (you know the kind you use while editing). Volunteer hours will be given in exchange.

SENDING YOUR FILM TO A FESTIVAL?

IF YES, THEN THIS APPLIES TO YOU: LIFT has great plastic shipping cases left-over from the garage sale for sale. Any reasonable offer will be accepted. If you are interested speak to Julie Ouelton next time you are at LIFT.

BASIC LIGHTING WORKSHOP

LIFT would like to thank **WALLACE STUDIOS, LIGHTSOURCE** and **ROSCOE**

LABORATORIES for having donated their space, or use of their equipment or product to the **BASIC LIGHTING WORKSHOP**.

Their help and support was greatly appreciated, and enabled LIFT to offer a workshop with plenty of hands on use of lights, gels, smoke machine, etc., in a studio, as well as on location. *Thank you very much.*

ARRI SR II NEWS

Pre-bookings for the ARRI SR II are still accepted, but not for long. Once the final payments have been made, the booking schedule will return to normal. FULL members will be able to book six weeks in advance, and ASSOCIATES will be able to book two weeks in advance.

So if you have a specific date now, for a couple months down the road, pre-book the ARRI SR today!

ARRI SR II OPERATORS

You can still be added to the LIFT list of qualified ARRI SR camera operators by submitting a reference letter from a cinematographer with whom you have worked to Julie Ouelton at LIFT. If you are a cinematographer, then you can get a producer, director or fellow cameraman to vouch for you. The person providing the reference will be contacted by phone.

The list of qualified ARRI SR operators is just one of the many ways through which LIFT will insure that the SR II stays in top shape. For more information, don't hesitate to give me a call at LIFT, 596-8233.

Thanks...

NOTICE TO ALL LIFT MEMBERS:

New key policy is in effect

The new key policy was adopted to reduce late return of keys. This policy is quite similar to that employed in other co-operatives, like Charles Street Video.

N.B. New key policy...

LIFT KEY POLICY:

"Members who wish to access LIFT facilities must sign out the appropriate keys from the Technical Manager and must leave a 20\$ key deposit. Members will be required to pay for the replacement of the locks and keys if keys signed out in their name are lost. The 20\$ deposit does not cover the cost of new locks and keys. Members are not permitted to duplicate keys, and assume full responsibility for the use of the keys. Keys must be returned within 7 days of last booking of LIFT post-production facilities, during the Technical Manager's office hours. A late return fine of 5\$ a week-day will be charged. Keys not returned within 30 days will be considered lost. The member will then be charged for the cost of replacing keys and locks."

If you presently have a set of LIFT keys, the policy will go into effect as soon as you've signed the new key booking sheet. You can either drop by LIFT to fill in the form, or return by mail the one that was sent to you. As for members desiring to book keys, the policy came into effect as of August 1.

We, the LIFT Board of Directors and the Equipment Committee, regret the inconvenience this may occasion. However, we feel that this procedure will benefit members wanting quick access to keys. Presently, it takes on average a week for LIFT to obtain a set of keys for a member.

If you have any questions about this new key policy, please do not hesitate to contact me at LIFT.

Thank you.

Julie Ouelton for Greg Woodbury
Technical Manager

P.S. LIFT is looking into installing a key drop off box to facilitate the return of keys. Please share any suggestions or advice you may have with me as to the location or structure of the box. Thanks.

Charles Street Video
A Professional Media Centre for Artists

Video for Film Post:
Transform 16 film conform software.
Audio tape lock synchronization
and digital audio for film soundtracks.
tel: 416-365-0564 fax: 416-365-3332
65 Bellwoods Avenue, Toronto, Canada M6J 3N4

Congratulations

To LIFT members awarded Canada Council grants:
Film Production Grants: **Brenda Joy Lem, Mehra Meh and Mark Lafoy, Lori Spring, Mark Tollefson;**
Arts Grants "B": **James MacSwain;**
Short-term Grants: **Rosamund Owen, Cynthia Roberts;**
Explorations: **Monica Bider, James Gentle, John R. Hopkins, David L. Weaver, Michael O'Hara, Iris U. Paabo, Lenni E. Workman, Roberta Pazdro and Deborah Meldazy.**
Congrats to other competition recipients: **Alan Zweig, Alina Martinos, and Kal Ng.**

To LIFT member **David McIntosh** who received a project grant for arts writing from the Ontario Arts Council for Position Critical: Travels In The Hyperqueer Matrix.

Congrats to other LIFT members who received grants from the Ontario Arts Council: **Jonathan Amitay** (Welcome to the New(?) World Disorder); **Judith Doyle** (Wasaga); **Camelia Frieberg** (Leave Them Laughing); **Maira Holmes** (Images of Forgotten Dreams); **Cynthia Roberts** (Indivisible); **Naomi McCormack** (How To Be A Girl); **Steven Sanguedolce** and Mike Hoolboom (Mexico); **Andrew Watt** (Echoes and Dreams: A restless cry).

Screenings

Two films by LIFT members **Mehra Meh (Saeed)** and **Farzad Sadrian (Mirage)**, will be screened at the Euclid Theatre on 21 August at 7:30 and 9:00pm.

On Thursday, October 8th at 7pm the Innis Film Society will be screening **Amy Bodman's** film **The Duration of Life And Other Tales from the Grimms** (1990, 16mm, 45 minutes, colour) with **Richard Kerr's On Land, Over Water: Six Stories** (1984, 60 minutes, colour). The screening will take place at Innis College, Town Hall, 2 Sussex Avenue (one block south of St. George and Bloor). Both Amy Bodman and Richard Kerr will be present to introduce their work.

OFDC comes through

The Ontario Film Development Corporation, announced today the one-year renewal of Ontario's Non-theatrical Film Fund, which provides funding for educational films and is administered by the OFDC. Among the 59 projects assisted to date are films promoting awareness on the environment, family issues including domestic violence and divorce, Canadian heritage, racial equity, youth issues, seniors' issues and living with AIDS.

For further info call: Armando de Peralta; Manager, Communications; Ministry of Culture & Communications
Phone (416) 314-7235, Fax 314-7257.

GRANT OPPORTUNITY

The Venture Fund is the newest endowment of the Ontario Arts Council. Established in 1991 from a one-time Ontario government grant, the fund is designed to support artistic projects that embody a sense of challenge, experimentation and risk.

Grants up to \$15,000 may be awarded for individual or collaborative projects expressing ideas new to the artist within the context of his/her work, or new to a particular community. Assistance is directed to projects requiring support because of their developmental nature.

The Venture Fund grants are funded from an endowment, and awarded annually. The next application deadline is February 1993. Projects eligible under another OAC program do not qualify for the Venture Fund. For program information and application forms, contact the Ontario Arts Council Department

of Policy, Planning and Development at (416) 969-7413.

WELCOME NEW LIFT MEMBERS:

Chris Allen
Clare Bambrough
Rob Barnett
Brian Bleasdale
Eli Brown
Lisa Burling
Mary Ann Cassidy
Lina Chartrand
Yan Cui
Michael De Carlo
Maria Drazilov
Patrick Eves
Keith Daniel Fox
Sky Gilbert
Michael Hardy
April Hickox
Susan Howard
Rick Hyslop
Harley Jacobsen
Sean Jara
Saeed Khan
Peter Labelle
Yvette Lang
Denis Langlois
Mitchell Lauzon
Tanya Shea Lemke
Paul Livingston
Rob MacKinnon
Bernadette Mbambisa
Mark McNeilly
Donna Mobbs
Karen Parmitter
Gary Ploj
Mark Ramitt
Ambrose B. Roche
Paul Shoebridge
Mostafa Showraki
Brent Adam Smith
Mazdak Taebi
Tracy Thomson
Sunny Thrasher
Peter Wagner
Ron Watts

CALL FOR SUBMISSIONS

September Monthly Screening at the Rivoli: Final call for submissions!

LIFT's September monthly screening is being held in conjunction with ARTS WEEK. As part of a larger, multidisciplinary event, this is an excellent opportunity to screen your masterpiece before a broad audience. The screening is on Monday, Sept. 28th, at the Rivoli, 334 Queen St. W.

Please drop a VHS copy of your film off at LIFT along with your name and phone #. The deadline has been extended to Thursday, Sept. 4th.

(Q, QUEUE)

We are researching the various arts communities across Canada about putting on a series of cultural events based on the intersection of issues of sexuality, sexual orientation, race and contemporary culture. We wish to talk with the various people around the country who have been and are doing work in this area before determining how these events will be shaped. These works will be commissioned and/or curated. All mediums are welcome to be involved i.e. visual, music, screening: with special attention given towards performance art, theatre and dance. Individual artists/cultural workers as well as organizational structures are invited. People of all races and orientations are encouraged but we would especially like to see work from individuals whose sexual identities are not represented in our cultural context: Differently abled persons, Big and Beautiful persons, Gender Benders, etc. Please contact us with your brilliant ideas as soon as possible. Collect if necessary!

As well, we are creating a national database of organizations and individual artists to create a national network. Please send your CV and any other particular info to:

Cynthia Low
2814 Trinity Street
Vancouver, B.C.
V5K 1E9
Phone: (604) 254-9487
Fax: (604) 687-6260

We are a group of Chinese Canadians interested in working with other groups in presenting this series on Race, Culture and Sexuality.

ARTS IN-SERVICE PROGRAM

Funding provided by the Ministry of Education and the Ministry of Culture and Communications is available for Year III of a three-year pilot program for joint initiatives involving school board(s), arts organization(s), and artist(s).

The program aims to develop a network among local artists, the arts organizations and the schools in order to enhance communications and to stimulate the development and implementation of joint projects by the artistic and educational communities.

It looks like you'll have to contact an Ontario school board as this information was directed to them. Their deadline to submit the whole proposal to the ministry is October 16th, so if you're interested you should phone them immediately, or try 325 2373 - Carole Lane's office (she is the Assistant Deputy Minister of Education) on the 22nd floor of the Mowat Block, Queens Park. By the way, it's a \$250 a day honorarium.

short films wanted on cable tv

she tv is a half hour program providing an alternative forum to interpret society from the perspectives of women. Broadcast at 11pm on Thursdays on Maclean Hunter Cable Ten Parkdale Trinity. Our programming will feature a collection of short films and videos. We welcome submissions from all women, community groups, women of colour, native women. Entries on video format can be dropped off at the station (47 Lisgar) please label "Attention she/tv". Submission deadline is September 1, 1992. No fees are involved. Please call Katalin at 533-0536 or Larissa at 591-2396 for more information.

garage sale:

LIFT's 3rd Annual Garage Sale, on June 27, raised over \$900, which has been put towards the purchase of the Arri SR2 camera package. Many thanks again to **Susan Norget** (who for the third straight year in a row allowed us to hold the sale at her home), to **Sam Galati** and **Trisha Papas** of the Special Events Committee, who organized the sales so well, and to the many LIFT members who donated their "time" and "stuff" to help make the sale a success.

Special thanks also to the following businesses for their donations: Theatrebooks, Dominion Stores Inc, The Book Sale and McDonald's.

(short ends:

Racial Equity Fund is a go-ahead for this year. The deadline is not yet confirmed but should happen mid fall.

re: classifieds

POSITIONS - ARTS ADMINISTRATION

EM - PROGRAM COORDINATOR

Major responsibilities of the PROGRAM COORDINATOR are: overseeing membership productions; all aspects of programming including: workshop development, Artist-in-residence Program, scholarship program; financial management of production activities; maintaining production files; preparing annual production reports. The prospective Program Coordinator should have: A working knowledge of video production/post production; strong organizational and interpersonal skills; ability to work independently.

Contract: 1 year. Potential for renewal. Max. 50 hrs. wk. APPLICATION DEADLINE: Sept. 2, 1992 at 4PM. Submit letter and resume to EMMEDIA Human Resources Committee #200, 116 8th Avenue S. W. Calgary, Alberta, T2P 1B3.

EMMEDIA is an artist-run media arts resource, production and programming centre. The mandate of EMMEDIA Gallery and Production Society is to promote and advance the media arts and to encourage and support independent video, audio, and computer (and related time-based) production within the artistic, social and cultural community.

CANADIAN FILMMAKERS DISTRIBUTION CENTRE - INFORMATION MANAGEMENT OFFICER

The Canadian Filmmakers' Distribution Centre invites applications for a one-year internship as Information Management Officer. The successful candidate will work under the supervision of the Director, gaining arts management skills and experience and will be fully responsible for the development and implementation of an information management system for our resource centre and archives.

This position is intended to provide professional training and practical experience for individuals seeking a full-time management position in arts administration. Individuals with more than one year of experience at the management level are not eligible to apply.

Candidates should have an awareness of the Canadian film and visual arts communities. A research-oriented individual with strong organizational abilities, computer skills (database and spread sheet), excellent abilities in oral and written communications and interpersonal skills is sought. Bilingualism, and film-related experience (including film studies or production) are definite assets.

Salary: \$19,500 + benefits; Start Date: September 14; Written applications will be accepted until September 1, 1992 to: Hiring Committee, Canadian Filmmakers' Distribution Centre, 67A Portland Street, Toronto, Ontario, M5V 2M9, (416) 593-1808.

GALERIE SAW VIDEO, a contemporary multi-media Artist Run Centre, is currently accepting applications for the following positions:

ADMINISTRATIVE DIRECTOR

The Administrative Director has overall responsibility for the administration of the gallery. The successful candidate will have strong communication, organization and writing skills as well as experience in grant writing, financial management, HRM systems, and general office functions. She/he will have an understanding of artist-run non-profit organizations and an ability to work cooperatively with a small staff and a Board of Directors. This position is complementary to that of the Visual Arts Coordinator. A complete list of responsibilities is available on request. This position is full-time at 35 hours per week. The salary is \$21,500 per year.

SAW VIDEO VISUAL ARTS COORDINATOR

The Visual Arts Coordinator (for Programming and Services Coordinator) coordinates programming in association with curatorial committees comprising members of the Board of Directors and visual artists. She/he will be an artist who has an extensive knowledge of current artistic practice and a strong vision for its presentation at SAW. Demonstrated skills in grant writing, coordination and communication will also be essential. This position is complementary to that of Administrative Director. A complete list of responsibilities is available on request. This position is part-time at 28 hrs. per wk. The salary is \$17,000 per yr.

PERFORMANCE COORDINATOR

The Performance Coordinator will be an artist who has an extensive knowledge of current trends in alternative music, performance and poetry. In association with the Visual Arts Coordinator, and other artists, she/he will be responsible for the coordination and programming of all activities at SAW. Essential to this position are skills in production coordination and communication. Familiarity with audio equipment would be an asset. A complete list of responsibilities is available on request. This position is part-time at 21 hrs. per wk. The salary is \$12,800 per yr.

Galerie Saw Video Artists' Centre Incorporated is a pro active, equal opportunity employer. People of colour and First Nations People are encouraged to apply. DEADLINE for all applications is September 1st, 1992. Please send a C.V. and letters of enquiry to: Galerie Saw Video, 67 Nicholas St. Ottawa, Ontario, K1N 7B9. Attention: Linda Lunau. For more information, please call (613) 236-6181.

SERVICES

VOLUNTEER OR PAY, BOTH ARE O.K.

I'm a 19 year old high school student who wants to learn a thing or two about movie making. If you are looking for a P.A. please call: Siow-Ling at (416) 674-8578.

COPYRIGHT AND CONTRACT QUESTIONS?

Get expert advice from copyright lawyer and writer Lesley Ellen Haers - previously Senior Copyright Officer with the Federal Government and author of Canadian Copyright Law. Write, phone, or fax: 215 St. Patrick Street, Suite 21, Ottawa, Ontario K1N 5K2. Telephone (613) 563-3905, fax (613) 563-1567.

FREE ACCESS...WARNER BROS. LIBRARY & RESOURCE CENTRE

Is open to all, located in the renovated stables at Windfields, the Canadian Centre, 2489 Bayview Avenue (north of Lawrence) in North York. Hours are from 10:00am-12:00pm and 2:00pm-4:00pm Monday to Friday. A full library of books, journal back issues, movie stills, memorabilia, celebrity autographed books, an extensive biography section, celebrity cookbooks, Hollywood ghost stories, feature film and interview videotape collection and more. Viewing rooms and photocopyer available. Call Linda (416) 445-1446.

EQUIPMENT

WANTED: Fully adjustable 16mm Italian Splicer, Super 8 hot splicer, Fisher Price Video Camera. Call Andrew at 535-1475.

FOR SALE: Portable Magna-Tech, Bulk Erase. If you have been asking yourself "How could I have lived without these items for all these years" call

AnnMarie at 533-0606. Price negotiable.

(consensual)

LIFT's 2nd Annual Island Screening was a success!

The wonderful volunteers who chalked up hours and/or helped organize the day were:

Bruce Alcock, Amy Bodman, Bill Coombs, Richard Doornink, Petr Endlich, Lisa Fitzgibbons, Andrew Fiore, Keith Fox, Shawn Goldberg, Darcy Hoover, Susan Howard, Kirk Hudson, Doug Jones, Saeed Khan, Mitchell Lauzon, Michael Lewis, Bruce Lyne, Michelle Mahabeer, Vincenzo Natali, Mark Rammitt, Wanda Schockel, Paul Shoebridge, Sunny Thrasher, Siegmund Wolf, and anyone else whose names might have been misplaced, for all your help.

Special thanks to Susan Norget for programming the event; Mark Tollefsen for lending his amp and speakers; Pat McGowan, Bridget Newson, Carc Mark, Claire Coltsmann, Julie Ouelton and Peter Wagner for their essential skills in putting the event on and to the sponsors - **Conner's Brewery Knob Hill Farms, A & P, Coca Cola Ltd. and Gabriel Audic Visual.**

We would like to offer *huge* apologies to Virginia Rankin whose film ran past the last ferry.

Hope to see you all on the Island next year!

Allyson Woodrooffe

Special Events Committee

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 discount of 25% for services and 10% for materials. Payments must be made on a COD basis and sessions will be booked on a "bumpable" basis.

Discovery Productions will offer a 15% discount on audio post production work.

Sound Mix will offer a discount to LIFT members, 50% off their list price. For more information call 461-2550.

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%.

Valis Video offers a 20% discount to LIFT members off rentals of their video and audio editing suites. For more details call 971-6031.

Wallace Studios offers a 10% discount to LIFT members off rentals of their studios. For more details call 537-3471.

William F. White offers a 50% discount to LIFT members for equipment rental. For more details call Bill White at 252-7171.

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

LIFT AUGUST SCREENING

"IMAGE-MUSIC-TEXT:
REREADING THE RHETORIC OF IMAGING"

Derek Barecki

NO REASON FOR A TITLE

(1989; 5 min.; b/w 16mm)

John Gagné

MONDRIAN VOOR REBECCA

(1990; 3 min. col. 35mm)

Annette Margaard

THE ICONOGRAPHY OF VENUS

(1986; 5 min.; col. 16mm)

Aub Glazer

LINES OF ORLUMON

(1992; 9 min.; b/w 16mm)

Ed Makuch

SEARCHING DREAMS LOST

(1990; 24 min.; b/w 16mm)

Mark Hesselink

UNDRESSING DOMINION

(1990; 18 min. 16mm)

Gary Popovich

IMMORAL MEMORIES I

(1988; 14 min.; b/w 16mm)

ANTIGONE

(1990; 8 min.; b/w)

Maureen Judge

NATURAL CAUSES

(1990; 6 min.; col. 16mm)

Ed Ackerman

FRIMTI TOO TAA

(1986; 3 min.; col. 16mm)



above: Iconography of Venus

below: Searching Dreams Lost

Monday, August 31, 8 pm

Cinecyle 317 Spadina near (between Darcy and Baldwin)

LIFT

345 Adelaide Street West

Suite 505

Toronto, Ontario

M5V 1R5

416-596-8233