



that's exactly where I was
born in that spot that yard

marjorie
beaucage
in the west.
metis country.

LAF

THE BLACK FILM & VIDEO NETWORK

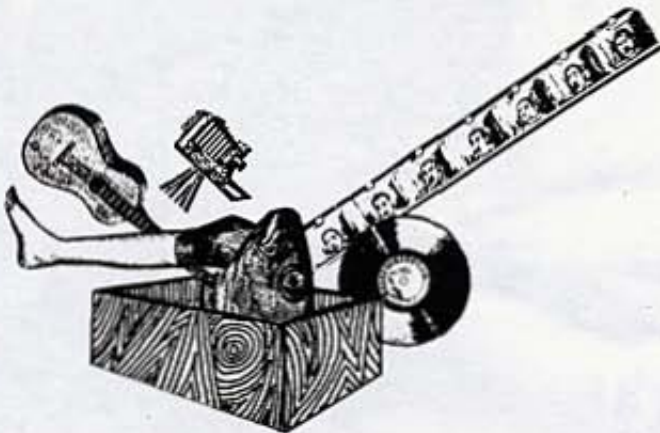
is inviting applications for a unique workshop, designed specifically for aspiring Canadian Black filmmakers interested in directing documentary film. **Documenting... The Black Story**, is a detailed six-day workshop, to be conducted by award-winning documentary filmmaker **St. Clair Bourne**.

U.S. independent producer/director/writer of the acclaimed **Making "Do The Right Thing"**, St. Clair Bourne has spent over twenty years documenting the lives of Black people on film and video.

The Network seeks applicants who are concerned with The Black Story, creating it and completing it for the screen. Applicants are required to provide evidence of previous documentary work, whether it be in film, television, or print. Student productions will be considered. In addition, each applicant must submit a resume, an idea for a documentary film which they would like to develop over the course of the workshop along with 250 words outlining their interest in directing documentary films. All submissions will undergo an adjudication process.

Documenting... The Black Story will be held May 16-21, 1992 in Toronto. The workshop will be limited to 12 participants. Fees for Network members are \$175 and \$250 for non-members. Interested directors should submit applications and a \$25.00 application deposit by April 21 to The Black Film & Video Network, Suite 341-67 Mowat Avenue, Toronto, M6K 3E3. For more information, call (416) 534-9148.

SPRING CLEANING?



LIFT's 3rd Annual Garage Sale

is coming in June & your donations are essential! Books, furniture, jewellery and all-around good quality stuff needed. And remember, donations will be credited toward volunteer hours!

Watch for more details in the May mail-out.

RACIAL EQUITY FUND



(FORMERLY THE
MULTI-CULTURAL
DRAMATIC FILM
FUND)

The Multi-Cultural Dramatic Film Fund is now being called the Racial Equity Fund. The name change came about at the recent community meeting on February 25. Community members felt they wanted to have a more representative name for the Fund; as an equity program specifically targeted for filmmakers of colour and First Nation producers.

The call for submissions for 1992 applications to the Fund will probably not occur until early June 1992. As of yet, LIFT has not been given a firm confirmation of funding from the Ontario Film Development Corporation for the 1992-93 program.

LIFT Racial Equity Fund Co-ordinator:
Michelle Mohabeer

ATTENTION ARTISTS & DESIGNERS

LIFT ANNOUNCES A CONTEST OF
NIBS TO DETERMINE A NEW LOOK
FOR THE LIFT T-SHIRT

We're looking for a
funky/sexy/
rhythmic/filmic
design which may
or may not include
LIFT's own logo



To enter, please send us your design on a plain piece of paper (8 1/2 X 11") along with one loonie. Include your name, address and phone # on reverse side.

CONTEST DEADLINE: MAY 11, 1992

NOTE: LIFT's Super 8 **Open Screening** has been changed to 8pm Sat April 18 - CineCycle

It's here ... Images '92

Northern Visions' annual festival of Independent film and video is just around the corner with the dates this year set for April 23 to April 28th. LIFT is very proud to be sponsoring two programs at Images 92: **TELLING TALES** on April 25 at 4pm and **HISTORICAL DIVISIONS/FAMILY CONNECTIONS** on April 26 at 9pm. Both programs will be



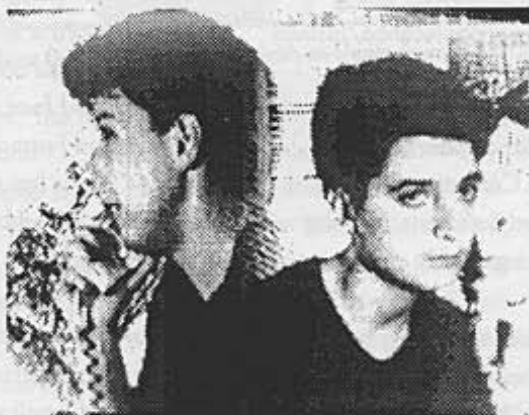
B is for Bread, by Justin Stephenson

screened at the Euclid Theatre. We extend our congratulations once again to Northern Visions and to all the filmmakers and video artists participating in the Images 92 festival. Errata: Ardele Lister's video still on pg. 6 has been incorrectly identified as "See Under: CANADIAN NATIONALISM" — it should read "Beyond the Promised Land". Zoë Druick talks to Northern Visions on Pg 7.

"They have their identity in their heads while we have ours on our sleeves." **Glance Lawrence** returns from West Africa and speaks stories to Andrew Davis. See pg. 2 for his retelling.

Lesbian & Gay Film and Video Festival of Toronto

The Inside/OUT Collective is presenting the 2nd Annual Lesbian and Gay Film and Video Festival of Toronto from April 30 to May 10 at The Euclid Theatre. This international festival will present 32 screenings of film and video works from around the world over the course of its 11 day run. LIFT is very pleased to offer our support and encouragement for this important event by providing a program sponsorship for this year's festival. More on page 9.



Bodies in Trouble, by Marusia Bociurkiw

In an interview by Francisca Duran, **Marjorie Beaucage** talks about scarcity, conflict and making films from the inside out. p 4

New media arts officers at the Canada Council

In June 1992, Martine Sauvageau will begin work as the new film officer in the Media Arts Section of The Canada Council. Martine is the former co-ordinator of the Independent Film and Video Alliance. Until that time, Ross Turnbull will continue in his capacity as Interim Officer.

Ian Reid has also been hired to the Media Arts Section as interim video officer. We understand this is a temporary nine month placement. For more information on the Canada Council, see commentary by Robin Eecloo on page 9.

LIFT

APRIL 1992

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Clement Virgo

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.

LIFT member Glace Lawrence tours West Africa with the work of African Canadian filmmakers

Out of Canada

by Andrew Davis

Faced with the task of reclaiming the traditions of her African ancestry and trying to harmonize them with the identity she has forged for herself as a Canadian, Glace Lawrence's trip to West Africa helped her measure the value of her own experience. She has recently returned from a two month, three country tour of West Africa, which was funded in part by the Canadian University Services

Overseas (CUSO), the Canadian Artists Network - Black Artists in Action (CAN-BAIA) as well as personal financing. The trip was organized to secure Ousmane Sembene for an exhibition of his work, which is to be screened at Harbourfront Studio Theatre July 9th - 12th, as part of the upcoming CELAFI, a multi-disciplinary international conference/festival hosted by CAN - BAIA.

Glace was also in West Africa to research and target other African filmmakers and films for similar appearances in Canada. Exhibiting work by African Canadian filmmakers was also on her agenda. She secured Sembene and she will be discussing some of the work she targetted in an upcoming article for Fuse magazine.

The first destination was Accra, Ghana. During her stay in Accra, Glace did a stint at the National Film and Television Institute (NAFTI) and had the opportunity to initiate the selection of films for exhibition in Canada. Ouagadougou (pronounced woga dugu), Burkina Faso was her second destination and while there Glace was assisted by the Pan African Film Festival, FESPACO, which is held every two years. She was able to screen Canadian films at both NAFTI and FESPACO. Her final stop was Dakar, Senegal where she spent time with Sembene on the set of his latest production "GUELWAAR".

The people Glace worked with were generous with their time and help. It was through them that she was able to experience some of the history of West Africa first hand.



"The professional objectives were clear, but the personal experiences forced me to confront my issues and politics... The experience forced me to change my point of view."

The coast of West Africa is populated with castles that were later used by slave traders to warehouse Africans until a ship was ready for their passage to the 'New World'. Glace visited one such castle at Cape Coast. "I went into one of these rooms where they had stored Africans. When you enter these rooms you feel this incredible weight pushing in all over your body ... It's hard to lift your chest to breath ... Thousands of people died in

them and the people that live around that castle today say that the weight is the souls of the people that died in them." The weight also could have been the unfolding of Glace's confusion and fear in regards to the reclaiming of her heritage and harmonizing it with her Canadian identity — or perhaps it was her growing awareness of how much of her fate is determined by other people.

Glace wanted to go on this trip without any preconceived notions about the peoples or the countries she was going to visit, but in preparing for the trip she began to realize how difficult a task that was going to be. "It's ironic that I had to be protected against the environment that my ancestors came from." The Canadian Medical Association (CMA) recommends that travellers to West Africa undergo inoculations for Polio, Tetanus, Diphtheria, Typhoid, Meningitis, Yellow fever and the Flu. Malaria pills must also be taken before, during and after the trip and an Immune Serum Globulin sample is taken to determine how effectively your body fights infection. A book which lists the series of injections is supplied to the traveller and it must be certified by one of the clinics that administers these inoculations before one can go.

In the West an ugly picture of Africa is painted. We are told about famine and the AIDS epidemic and about a host of

other diseases that have beset the people of Africa. The media presents the west as having an benevolent relationship with Africa. It has reported on campaigns funded by western organisations throughout Africa that provide food, information and medicine to fight hunger and diseases such as AIDS, Malaria and Yellow Fever, from which many people have benefitted. It has also disseminated the notion that AIDS originated in Africa. Whether or not one needs the level of immunity that the CMA recommends or if AIDS started in Africa is not what I want to highlight, but rather that our assumptions about Africa were made a long time ago and they continue to provide the frame for how we view the continent and its people today.

When the European first encountered the African, the african was considered to be the antithesis of the european.

The African was the savage and the European was the cultured. When the 'new world' was being colonised the african was valued as a source of cheap labour, hence a division of labour based on skin colour was organised. These events informed a biased ideology of race. The Canadian films screened in West Africa by Glace, represented the influence that these assumptions have had on the dispersed African

histories, cultures, genders and sexualities. The films included were: *Home to Buxton*, by Claire Prieto and Roger McTair; *Black Mother, Black Daughter* by Claire and Sylvia Hamilton; *Preito's Older, Stronger, Wiser*; Dionne Brand and Ginny Stikeman's *Sisters in Struggle*; Christene Browne's *Brothers in Music*; Glace Lawrence's *D-ES-I-R-E*; and my own *good hair pretty hair, curly hair*.

In many African countries, Canada is thought to have no history of oppression. After one of the screenings, an audience member said, "I didn't know there was racism in Canada." By elaborating on the role racism has played in shaping the values and traditions of the Canadian community, the Canadian films deconstructed the romantic notions of our country that some of the African viewers held.

We should pay particular attention to this question of value because it helps us to understand the paternalistic relationship between Africa, Europe and the West. It also helps us to see how this relationship has revealed itself in the dispersed African community. The term "good" hair, for example, is a well intended phrase in the dispersed African community which is used to instill self-confidence. It means European quality hair which is straight or curly. This idea of the "good"

is not limited to hair, but extends to all things European. When one examines this phrase more closely its latent meaning is revealed; "good" hair also means that African biological attributes and culture are undesirable.

The veneration of African biological attributes and culture is an important method of raising the community's level of awareness around the issue of worth. It has provided a way of articulating the values and traditions of the dispersed African community, but it has also become a popular standard upon which a person's Africanness is measured. In drawing a comparison between the values of the African Canadian community and the African people with whom Glace interacted, she observed that "they have their identity in their heads, while we have ours on our sleeves".

Her impression of her friends and acquaintances in Africa

is that they are very familiar with their values and traditions and consequently — they do not feel a strong need to measure that familiarity with the products of their community. The dispersed African experience is that of a greater level of assimilation and the products of the community become important as a



Glace Lawrence (far right) with students from NAFTI in Ghana.

means of maintaining the communities integrity. As a result of this the values and traditions of the neo-African community remain uncelebrated.

Glaces' latest film project looks beyond the products to the values of the dispersed African community. Her project is called *Hold on Sistah*. It examines the resident assumptions in black female - male relationships, such as, are black men the property of black women? They are not, just as black women are not the property of black men, but how will this effect the black community when its integrity depends on this type of ownership? The film features two women who walk back into their past relationships. The younger of the two explores some of these questions through the 80's and into the 90's while the older one provides the perspective by exploring the assumptions of her relationships in the 1970's.

Hold on Sistah needs to ask these questions because so many of us are finding that we do not fit into the categories that have been imposed on us by history and that even the marginalized communities have centres. I asked Glace what the Sistah is holding? She told me that it could be her African identity and/or her Canadian identity — or it could be something else entirely.

francisca duran interviews marjorie beaucage

Francisca Duran: Can you tell me how BINGO evolved... what gave you the idea and how you went about achieving that?

Marjorie Beaucage: It's been on my mind for a long time to explore that "bingo mind." I know Tomson Highway had done it in the play *The Rez Sisters*. I was in a theatre group, and I'd been exploring it then too, but it wasn't satisfying me. I was working out my own personal issues, I guess, through that form. I chose bingo because it does for me contain all the aspects of a victim mind that I know very well. Inside out. So that's why I did it, to work it through in myself.

F: In terms of going out and actually making the film?

M: Well, I was a student at Ryerson when I started on it in my documentary

Really, the exciting part for me in making my film, was the sound, the layering ... I suppose it's directly connected with having a voice.

F: Sometimes it's best to have less.

M: That's what I say. If you know, if you are clear about what you need, then you don't have to take a whole lot.

F: What did you shoot it on?

M: Scoopic. Like I said, it wasn't even a sound camera. It was just a plain little Scoopic.

F: That would have been good in a hectic environment like the Bingo Hall.

M: No lighting, just available light. I shot it in the afternoon to take advantage of the available light. There are a lot of windows.

F: Where was the Master Bingo game?

M: At the Knights of Columbus Hall at Sherbourne and Bloor. I chose the hall because of its architecture. My first idea when I chose that hall was to relate

of winning and losing and chance ...

CHOICE

year. The Bingo Hall footage was part of my work as a student. You know, documentary, cinema verité.

F: I noticed there's a very big stylistic transition between the personal stuff and the Bingo Hall, just in terms of cinematography. I was going to ask you about that, actually.

M: I was trying to explore and to create my own form of documentary — a creative documentary, not just a talking heads documentary and not just cinema verité-type documentary. Also with sound, which I love. I wanted to use sound in a different way to layer things. We weren't shooting in sync at Ryerson at the time and that was kind of an advantage. I did it partly to try to see how I could do it, being my first film in a documentary situation where you only have one take or one moment like an event like the Monster Bingo. It was a three-hour shoot. I had to plan it really, really well. It had to be organized so

that I would get the shots that I needed for my film. I planned it all before, in a sense, in terms of the types of shots. I took stills and did all that stuff to see. But at the same time, because I knew the subject intimately, in terms of the research component, I knew what would happen. I knew all the people, the regulars, the ones that were in the film. I had those relationships and everything set up, so it wasn't hard to get what I needed.

F: Did you shoot it yourself?

M: No, not that particular time, because I knew the game. I had two cameras: one roving camera and one camera on stage. So I was calling it as it was happening.

F: It looks really good. So you had all this footage, and you were at Ryerson...

M: All what footage? 2:1. My film is 2:1

F: So you had some footage.

M: Sixteen hundred feet total.

it to church stuff, that whole sense of ritual, and also the fact that it was invented by the Roman Catholic Church and that it is an institution in that organization. My first structure for the film was a Roman Catholic mass, but I thought it was too limiting. I wanted to use that for the ritual elements for some of the shots. You know, God on the stage, looking down on the assembly controlling the game...and the money.

F: What about the first part? I guess when I saw BINGO, I divided the film into the two parts: the more 'stylized' but more personal first part, and the stuff that you shot while you were at Ryerson. How did you decide to do that?

M: My original plan was to include my own experience in there. I thought that the Bingo players would have the same scripts, and they do, but it's not as conscious...

F: What do you mean by: "the same scripts?"

M: In terms of that 'victim mind.' But they didn't have the analysis. After my interactions with them during those six months, by the end they were questioning some of those things also. I didn't have a way of getting that in the film because I could only talk to them at intermission, and I didn't want to separate them from the context. So then I thought I had to put in these things. Also, I believe that the personal is universal, so I used these ideas to set up the metaphor for the Bingo game. Actually, the Bingo players really liked that. I was worried when I showed it at the Bingo Hall. I premiered it there. I didn't know if they would like it. They were my first critics, my real critics as far as I was concerned. It really made sense to them. I tried to intercut that stuff with the Bingo game, but it didn't work. I had to leave it at the top. Again, I didn't want re-creations in terms of dramatizations, just essentials. I used the "silent movie." A stylized dramatization.

F: Was that done at the NFB?

M: No that was done with a friend. She has her own studio. She let me use it and she shot it for me.

F: I don't know why I think this, maybe somebody told me, that there had been some contact with Studio "I" of the NFB.

M: No, it was Studio "D". When I had my Bingo footage and I was at a workshop called New Initiatives in Film (NIF) in Montreal, I wanted to see if they would help me finish my film, because up until that time I had only the Bingo Hall stuff. They said it wasn't a woman's film.

F: Why was that?

M: Because it wasn't just about women and there were men in my film and their voices were heard as well as women's voices. They have a very narrow definition, as far as I'm concerned, about what a woman's film is. I'm a woman. It's my film. It's my perspective. To me, poverty affects a lot of women, especially in that scene. Scarcity and that whole mind, it's what women know. But they said no, so I figured I'll do it anyway. I went to the Ontario office and through PAFPS got some editing time and through women's equity I got a couple of days consultation with a sound editor to help

me set up for my mix. I had never worked with sound at school. I did all my soundtracks one by one. I knew how to do that, but I didn't know how to set it up for a mix and interlock. I needed someone to teach me, so I asked for a teacher for a few days.

F: How did you feel about New Initiatives in Film?

M: Well, it's certainly not working. I don't think the Film Board is a very good training institution because it's a very bureaucratic operation and, in terms of difference, it doesn't deal very well with that. They have their set ways of doing things and often it's very patronizing. It doesn't recognize other



Michael Bell

values. I have a lot of difficulty looking at that.

F: It's hard to set up more collective-type programs within institutions.

M: Not even that. Even meeting real needs or understanding differences. Not everyone wants to make films the way the Film Board does. Not everyone wants to jump through their hoops.

F: What are you working on now?

M: Lots of things on many different levels. Mostly video because it's accessible right now. I'm still working on a few ideas for future films because I really want to work in film, but it takes a long time to get something together. I have two projects. GOOD GRIEF is about my family and the grieving process. That'll be video. My next film

is going to be FIRE IN THE BELLY. It's about menopause. It's going to take some time to get that together. I want it to be an affirmation of that gathering of power in a woman's life, not the Western medical model ... also, because it's a time that I'm entering, and I want to use it as part of my exploration ... I'm more effective as a filmmaker if I don't know the answer before I start out. It is an exploration and a process rather than a product. I'm into the process rather than the product. It's a hard thing for me to see my film as a product. It is now, and it has a life of its own. In one sense I've outgrown it already. So I'm trying to balance all those things.

F: What about the REEL ABORIGINAL FESTIVAL? How did you get involved with that and what did you think about it?

M: Oh, the REEL ABORIGINAL... it's one of those things. Harbourfront had some money left over in their fiscal year and people thought it was a good idea, but they never talked to the community about it till late in December. I happened to be called into an advisory meeting because I'm one of the few filmmakers around that's known, I suppose. After the first meeting, one of the programmers, Marc Glassman, came over and asked me to go to lunch and said, "I guess I really shouldn't be curating this festival." And I said, "no, I guess you shouldn't." It's true. There are people who can do it. So he said, "well, would you consider curating it with us?" And I said, "okay." But then again, there was the time frame and dealing with the big "M" marketing at Harbourfront. I had worked out a lot of issues there to make it more accessible and community-based. I think it worked. It was successful. It was very well attended. It was sold out lots of times, both weekends. I think they also learned a few things in the process that will make it easier for other communities to...

F: "They," meaning Harbourfront?

M: Yes ... to make changes in the way that they work with People of Colour and First Nations and how they involve communities from the start. I feel good about having contributed to it, but I also know that it could have been a lot better and a lot different with more time and planning.

continued on page 11

The **Images Festival of Independent Film and Video** is for movie makers what the Cameron Public House is to musicians: a mecca for arty/indie types like myself. And Images 92, coming to the Euclid Theatre later this month, is proof positive that independent film and video production is flourishing despite the greedy American distributors who continue to cast a shadow on our individual rights to freedom of expression.

As if to spite these gloating Hollywood giants, Northern Visions presents this annual festival to prove that Mickey Mouse doesn't a movie make. For me, this is the opportunity to see

what is hailed as the best of the independent film and video scene. Although independent screenings can be somewhat of a scratch 'n' sniff experience, they are still far more valuable than what you can find at mainstream festivals and theatres simply because they are not run by big shots. The point is, that this kind of festival is not a test of one's creative judgement. It's more like a test of one's humility and open-mindedness. In short, it's a rejection of the status quo ... and being a white, middle-classed heterosexual, I anticipate giving my prejudices a long cold shower. See you in the dark ... **Wayne**

checkitout • Nunavut Narratives, work from the Inuit Broadcasting Corporation including *Super Shamou* (the first Inuk super hero) • Premieres by LIFT filmmakers, Brenda Joy Lem and Keith Hlady • Marlon Riggs' *Anthem*... an amazing tape - wild energy - hot politics • The tough and beautiful video *History and Memory: For Akiko and Takashige* by Rea Tajiri • A retrospective of street-smart/history-smart videos by Ardele Lister • Both Tajiri and Lister will be in town to give a workshop investigating the contemporary and personal use of archival footage (*Visual Archeology*) • New British animation • The fabulous S8 films of Marnie Parrell and John Porter (and more and more) **K.T.**



Super Shamou by Barney Pattunguyak



See Under: **CANADIAN NATIONALISM** by Ardele Lister



Efram by Keith Hlady



(Tell Me Why) **The Epistemology of Disco** by John Di Stefano



All Flesh is Grass by Susan Oxtoby



She Talks To Angels (Portrait of the Goddess as a Young Woman) by Marnie Parrell



Drawing The Line By Lorna Boschman

Photo by Susan Stewart

Programmer Marc Glassman and filmmaker Annette Mangaard were having a discussion aboard the Queen streetcar in 1987 when they resolved to make their conception of an independent film and video festival in Toronto a reality. The immediate result of their decision was the formation of Northern Visions, an ad hoc collective of artists, critics, educators and programmers interested in getting the project off the ground. What followed was the growth of an annual festival of independent film and video. This year Northern Visions celebrates Images 92, its fifth and largest festival to date.

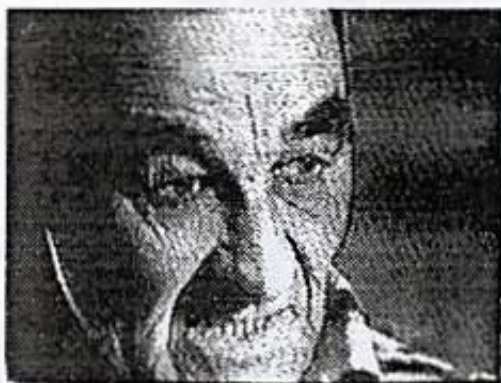
Aside from Glassman and Mangaard, the original group was composed of Richard Fung, Janine Marchessault, Rob Pardo,

as a tribute to the then recently defunct Canadian Images Festival in Peterborough, and because of its expedience as a bilingual title. "From the beginning we determined that it was important for this to be a completely bilingual endeavor. Our catalogue and poster have always been in both English and French and over the years we have had some really strong programmes from Quebec." Last year's comprehensive Jean-Pierre Lefebvre retrospective is a good example of the magnitude of the board's commitment to showcasing francophone work.

Concentrating predominantly on Canadian work since its inception, the Northern Visions board is satisfied to be currently programming approximately 20% of its festival from abroad. "We may look into programming more international works in the future, but our priority remains Canadian work above all," Glassman says.

It seemed auspicious to create a showcase which would not

years of images



The 7th Fire: Elders Teaching by Judith Doyle
Right: Danny and the Airship by Dennis Mohr



only intersperse film and video in the same programmes, but also provide both with equal image size and quality. "Up until that time it had been the custom to separate film and video," notes Kim Tomczak, Northern Visions board member and co-director of V-Tape. "Images '88 was the first festival in Toronto done entirely with large screen film and video screenings. The audience could finally assess work based on its merit and not the restrictions placed on its medium by the theatre's facilities."

Paulette Phillips, Kim Tomczak, and Ross Turnbull. Over the years a series of people have held positions on the board. As it stands today, the original group minus Marchessault, Pardo and Phillips perseveres with new members Lynn Fernie, Ali Kazami, Marg Moore, and b. h. Yael. The longterm stability of the membership speaks not only for the board members' dedication as individuals, but also for the success of the festival which results from their efforts.

Up until the emergence of Images, exposure for independently produced Canadian work had been limited in Toronto. Not only does video fall outside the scope of the Festival of Festivals, but its Perspective Canada programme is always tight for space and short works are usually given the last priority. "The feeling was that a festival which concentrated on shorter films and videos would give a new context to those works which were getting buried in the Festival of Festivals," Glassman recalls. "Beyond that, there seemed to be a general lack of exposure for independent work made both in the community here and in the rest of Canada. We wanted to create a consistent option of alternative film programming."

The decision to name the festival Images came about both

Integrating the two media also arose out of a curatorial recognition of the continuum of ideas and concerns within the independent scene which transcended the technologies being employed in their production. "Film and video groups are merging at this point," says Mangaard. "There's a crossover, and people are interested in watching each others' work."

The first festival, which ran for four nights at the Factory Theatre, generated a great deal of excitement within the community — among organizers and audiences alike. Bolstered by the overwhelmingly positive response, the board decided to make the event an annual one. In 1989, Images found its perfect venue in the Euclid Theatre. The festival was, in fact, the theatre's first event. With the exception of Images 90, which experimented with multiple venues holding some events at Harbourfront, the Euclid has consistently provided Images' main screen.

Governed as it is by a "feisty" board which is intricately entwined with the film and video community, Northern Visions is directly responsive to the community at large. This translates into a programming mandate of new works and

retrospectives — featuring, in alternate years, either a film or a video artist — on the cutting edge both aesthetically and politically.

Each year the board chooses a jury of three people known to be familiar with contemporary issues in the realm of film and video production. They are also chosen on the basis of their knowledge of the work produced in particular regions and other specific realms of expertise.

"There seems to be a perception that we favor politically-oriented work, but I think we actually show a very wide range of expression. Every year is vastly different," says b. h. Yael, board member and past Programming Coordinator for the festival. Expanding on that topic, Mangaard says, "We were the first Toronto festival to concentrate on political work, but in a way I think its time to get back to art for art's sake."

Images is supportive of other independent festivals which have been inaugurated in Toronto in the last few years. Yael puts it this way: "Other festivals may have more specific subject mandates within the independent media community, like work by women or gay and lesbian film and videomakers.

Although it is definitely an important function for those groups to have a specific focus, our scope is wide and our programmes are mixed which allows for a great diversity of voices."

Mangaard doesn't see the various festivals as competing either. "There's no shortage of high-quality work being produced. It's all about getting it to an audience," she says.

One of the elements which makes Images unique among independent festivals is its emphasis on publishing a catalogue each year. Written in two languages, the catalogue persists beyond the actual screenings as both a "comprehensive record of contemporary work and as a resource guide for programmers, researchers and distributors," says Goldstein, the festival's Executive Director. The catalogue's growth over the past five years mirrors the mounting number of programmed works. Karen Tisch, the Images 92 Programming Coordinator, has been overseeing the most ambitious catalogue to date. "Diana Bryden [this year's catalogue editor] and I worked on making it as cross-referential and readily accessible to the user as possible," she says.

As for the future, Glassman believes that the board has accomplished many of the objectives they set out for the festival five years ago. "At this point, we have succeeded in placing independent film and video work in a larger public context. We have, I think, helped to validate that sort of production in Canada by providing a place for it and bringing it to people's attention in a fairly cohesive way. The work to be done at Images now is deciding where we should go from here."

Yael projects that further inroads into the film-going public still have to be made.



Pleading Art by John Porter

"Many people who love going to films just aren't used to going to see independent work and shorts," she observes, "but the appetite for film is there."

Yael also predicts that as a response to the kind of work being made by the independent image-producing community, a growing number of independent features will appear at Images. The accommodation of longer works will most likely require the length of the festival to be expanded in future years.

Although the festival dates have been shifted this year into April from June, board members seem fairly unconcerned about the move. "We are experimenting this year with audience response at the end of the school session, but it's not a fixed thing. Our dates have varied from festival to festival," says Glassman.

According to Mangaard, the flexibility inherent in the festival was built into its initial design. "The board is always prepared to change the festival and we're always looking for input and suggestions. I think that we're very open that way. We have to adapt and change and go with the flow. That's what we're about."

by Zoë Druick

LIFT members participating at Images 92

AN INTELLIGENT WOMAN

Kim Derko

Toronto, ON, 16mm, 65:00

This stylish, exquisitely photographed short feature pays equal homage to film noir, "women's pictures" and feminist theories of subjectivity.

THE SEVENTH FIRE: ELDERS TEACHING

Judith Doyle

Toronto, ON, Video, 17:30

Eight elders speak about herbal healing, creation stories, the appropriation of Native culture and goods by Europeans and the prophecy of the Seventh Fire.

CUENTOS de MI NINEZ (TALES FROM MY CHILDHOOD)

Francisca Duran

Toronto, ON, 16mm, 9:00

A gratifying journey into the artist's past; she and her family fled Chile after Pinochet's 1973 coup.

EFRAM

Keith Hlady

Toronto, ON, 16mm, 23:00

Set in the Arizona desert during the last "recession" (1979-84); Efram, his family and their impoverished homestead reflect an image of America that evokes the Great Depression.

OPEN LETTER: GRASP THE BIRD'S TAIL

Brenda Joy Lem

Toronto, ON, 16mm, 15:00

Through memory, dream and metaphor (the woman contortionist), Sylvester examines her feelings of containment and vulnerability.

SOMNAMBULIST

James MacSwain

Halifax, NS, Video, 12:00

A young girl witnesses her parents' murder/suicide in this lyrical, beautifully-made piece which embodies both the surrealism of the event and the terror of the everyday.

DANNY IN THE AIRSHIP

Dennis Mohr

Toronto, ON, 16mm, 6:00

Boys sporting crewcuts find their imaginative world invaded by rocketships and aliens.

PLEADING ART

John Porter

Toronto, ON, Super 8, 2:30

Porter continues his fight for freedom of expression and against the intervention of the state in the exhibition of film and video in Canada.

A(nother)

"From Toronto to Berlin to New York..."

QUEER

the word is out —

SENSATION



Romy Schneider (left) and Lilli Palmer in *MADCHEN IN UNIFORM* by Geza Radvanyi 1958

A New Gay cinema is here." B. Ruby Rich

by Kika Thorne

A thrill went through me, a kind of secret joy, when I read B. Ruby Rich's article in the *VILLAGE VOICE*. It was the second paragraph that caught my breath.....

What was this rush of sweet surprise? It's no revelation that lesbian and gay films are a turn on. No, what actually produced this coy intensity was the embarrassed happiness I felt for my city (myself) upon receiving New York's authoritative stamp of approval: Toronto is famous, famous for being queer and cinematic. So, if Toronto's Festival of Festivals is famous for its queer films, shouldn't the most famous festival be Inside/Out Collective's Lesbian and Gay Film and

It all started in Toronto at the Festival of Festivals, the best place in North America to track each year's trends. Here were films (and videotapes) that were doing something new, bringing the self out of the closet, annexing whole genres, revising histories in their own image. All through autumn and winter, the message was clear: queer was hot. Even the mainstream press has confirmed the news: gay films are the "in" thing on the festival circuit from Toronto to Park City to Berlin—and now, New York. Awards have been won, parties held. And at Sundance,

Photos by Tracy Motoway and Vivienne Monticenic



THE SLUTS AND GODDESSES TRANSFORMATIONAL SALON by Maria Beatty and Annie Sprinkle 1992

Video Festival of Toronto? Compared to the intensity of audience/artist specific festivals which have proliferated in the last few years, the Festival of Festivals feels like a musical medley, a random sampling, as it's title implies. Inside/OUT offers the opportunity to focus on the concerns and contradictions specific to lesbian and gay lives. Not only does this festival "redress the marginalization of lesbian and gay representations" in film and video, it also creates a place for other experiences.



R.S.V.P. by Laurie Lynd 1991

In *The Salt Mines* a community of transvestite prostitutes have created homes out of abandoned sanitation trucks only to be fenced out by the city. Their story intertextualizes poverty, homelessness, addiction, social and sexual choice. Some of the most relevant, contemporary stories are being told on video. Why? Aesthetics, economics, accessibility (your mom has a video camera). Inside/OUT programs video and film together, as it should be, when form and content connect. Without video, the Festival of Festivals will never see the likes of *Sadie Benning* or this year's wanderer Cheryl Dunye, director of *Janine* and *She Don't Fade*.



THE SALT MINES by Susana Aiklin & Carlos Aparico 1990

She Don't Fade is a totally engaging story about the director Dunye, who plays the character of Shae Clark in her quest for chemical attraction. We get to hang out with 'Shae', her friends and lovers, and not unlike George Kuchar, she creates a fiction out of her life with spontaneous naturalism. You'll have the opportunity to meet Cheryl Dunye and see her work along with 11 days of smart and sexy screenings at the Second Annual Lesbian and Gay Film and Video Festival of Toronto at the Euclid Theatre from April 30 to May 10.

SUPER AGENCY?

by Robin Eecloo

If you read the **Globe & Mail** on February 26, 1992 you may have read the headline, "Canada council to become super-agency." Now don't get all excited and take this to mean that our federal cultural funding agency has been allocated a much needed and long overdue cash infusion from the Tories. The fact remains that the feds' last budget was aimed at their deficit vendetta (and I emphasize the words *their deficit*). Wherever public opinion and platform promises had limited their ability to eradicate entire federal agencies, they instead shoved their lower priorities into neat compacted piles.

The compacted pile which earned the **Globe** headline represents the amalgamation of the Canada Council with the Social Sciences and Humanities Research Council (SSHRC), as well as the international cultural programs previously administered by the Department of External Affairs. Although at one time in our history the Canada Council and SSHRC (which funds academic research in the areas of the arts, humanities and social sciences) were one, the fact that we are returning to this former model represents a backward motion rather than a forward advancement. On the other hand, with the cultural programs from External Affairs now moved within the walls of the Canada Council we will hope to see greater imagination and diversity in the number and range of artists and work that get promoted abroad. This would be a welcome change from the dozen or so tried and true names which comprised External's former repertoire.

This same budget announcement included the amalgamation of the Copyright Board, Patent Appeal Board, and Trade Marks Opposition Board into a single structure to be named the Intellectual Property Tribunal. As the cultural community continues its efforts to introduce and protect the rights of the individual creator in reform of current copyright legislation, there is a wariness that within this combined structure the concerns of the individual artist may be overshadowed by the trademark and patent interests of the corporate sector. The budget also stated that a portion of the revenues generated by Telefilm Canada, the Cultural Industries Development Fund, and the NFB's Independent Production Fund be reallocated. Rather than being redirected into the programs of these agencies, the estimated \$55 million (over a five year period) would be fed to the federal coffers.

The impact that the new Canada Council superstructure will have on the cultural community, and where cultural issues will be positioned within its new structure, remains unclear.

Although Beatty announced a commitment to significantly increase the funding of the Social Sciences and Humanities Research arm over the next four years by a total of \$40 million, we are not aware of any comparable commitment towards the cultural activities of the Canada Council. In his press announcement, the minister did state that the traditional arm's length funding relationship will remain in the newly formed council and that "present levels of service and funding support to the arts and academic communities" would be sustained.

So while we are contemplating the relationship and role of the new Canada Council to Canadian culture and artists, we must also question what's afoot within the Media Arts and Visual Arts sections. Back in the fall of 1991, the Canada Council called together the ANNPAC, CARFAC, and the Independent Film and Video Alliance (IFVA/AVCI) for what was originally understood to be an opportunity for

these three national advocacy organizations to meet and discuss strategies for collaborating on issues of common concern. A great idea. The meeting itself, however, which included representatives from these three organizations along with Visual Arts head Edythe Goodridge, Media Arts head Susan Ditta, as well as Clive Robertson (who was contracted by Council to undertake a study of the histories, structure, and activities of the three groups), clearly indicated that a very different agenda was at issue. The original source of this guarded agenda remains a matter of speculation, but the crux of it seems to be aimed at yet another amalgamation.

Rather than have **ANNPAC working on behalf of artist-run centres, CARFAC fighting on behalf of the individual artist, and the Alliance striving for recognition and support for independent film and video**, why not collapse all of these into a single superstructure?

On the surface this appears to address the limitations of these organizations, considering the paltry budgets and resources of each, and provide a solution to the current restructuring demands placed on ANNPAC to maintain national representation and relevance (an issue which looms at the door of every national organization as we await the outcome of the constitutional debate, the Quebec referendum, and devolution). Certainly there are common issues the three organizations should confront in concert, but likewise there are endless issues which are specific to the particular medium of expression, type of activity, or community represented by each. With amalgamation, you can be sure that issues such as free trade, devolution, status of the artist, copyright, and censorship would be at the top of the agenda, just as they are as the three groups exist separately today. But in an amalgamated structure where would the effort to lobby against



the cancellation of the DSS Non-theatrical Fund have been situated? Similarly, how would the Alliance's concerns with the NFB's co-production program, or copyright reform as it specifically relates to audio-visual material, or broadcast legislation...and on and on? An amalgamated voice would find itself diluted of its strength and potential; limited to and consumed by the "top 10 hits" amongst the broad range of cultural issues affecting us. In the long run, we would be relinquishing the hard won ground we have each fought so hard to gain, and we would ultimately be weakening our voice and our influence.

The three organizations are by no means redundant, nor do they work in opposition to one another. Rather, they can and do support and supplement each other's efforts and interests. The goal we are currently striving towards is to expand upon the collaborative potential of these national structures. At the same time, we should ensure that each is equipped with the resources necessary to effectively represent and support the needs specific to its mandated community.

The merger of the Canada Council and SSHRC, the amalgamation of the three separate boards governing intellectual property rights into the Intellectual Property Tribunal, and the misguided notion of collapsing our national service organizations has sensitized the community to a number of changes that have been implemented — and others that are rumoured. Tongues are wagging and bits and pieces of information are flying. What other changes and upsets lie around the corner? Certainly, there have been a number of incidents recently in the Media Arts section and the Visual Arts section of Council which only add to our current uneasiness. Given the current climate of "cut and collapse," we can't help but be concerned that another backward step may be looming in our future.

What does all this mean? It means that it is time we speak out against the government policies that are regressive to the development of Canadian arts and culture. You can be sure that if you don't speak up now, more roadblocks, pitfalls, and hairpin curves will lie ahead in the cultural landscape of this ethically and spiritually bankrupt Canada. ■

Beaucage continued from page 5

F: How did you go about selecting the material?

M: Again, it was what was available with the time and who could be found. There is no Native distributor..

F: Would you like to see one?

M: Yes. I'll have to set one up, I guess.



Scene from BINGO, by Marjorie Beaucage

That's what I'll have to do. It's really hard to find the work. I know there's lots of work that's never been seen because it's just not in the systems. I'm working on setting up a directory. I find that all this organizing takes my energy away from creating. I'm kind of getting tired of it. I've been organizing cultural work for over twenty years. I keep thinking, okay, now I'm moving into the arts, but with community-based things it's the same thing. I don't want to do this anymore. I just want to work. Do my work. But all these things have to be done in order to do my work because there's no room in the mainstream for it. It's frustrating. Even the artist-run outlets don't have racial equity policies, most of them. They don't know how to deal with it. They've dealt to some extent with gender issues, but they haven't dealt with race yet.

F: I guess it's not enough to just set up funds.

M: No. We're still in a marginalized place. Or it becomes a hot and sexy thing that one or two people can access. They can only allow so many "rocy" things a year. Harbourfront can do it this year because it's 1992, but it's not an ongoing priority for them.

F: I like "subjective" filmmaking. So the kinds of things I like to find out about filmmakers are what people's thought processes were when they started and how their films changed and how it ended up at the "final product." I want to ask you questions

about that.

M: Really, the exciting part for me in making my film was the sound, the layering. I find that sound, particularly in documentaries, is often something that's more or less neglected, and I wanted to see what I could do. I suppose it's directly connected with having a voice. Literally. Creating the soundscapes creates a feeling of what bingo is like for people who have never been to a game: the last game, the tension, the excitement, the possibility, the disappointment for most everybody except one. I changed my ending, you know. When I shot the Bingo Hall, I shot the exit in slow motion, backs and feet. It was really depressing because I was still in that place myself. But by the time I was editing I couldn't do that anymore, focus in on just the losers. So that's why I end with the final statement about the process I'd been through because that's what it was. I just couldn't go back there anymore because I had changed. I was going to do all audio credits at the end, but I sort of chickened out. And then different people said, "no don't do that." So I did them by hand. Things like that you work out as you go along. That wasn't planned ahead of time. And then you have to look at the resources you have. That was cheap. Cheapest film that I'll ever make.

F: How much did the film cost in total?

M: In dollars and cents? Four thousand dollars. And it's eighteen minutes long.

F: That's good.

M: Yes, but then I had all this free help. I didn't pay anyone, I did all the editing myself, and I had the cameras from Ryerson.

F: One of the things that I really like about it is that you can feel that there's a process of growth that went on. All the stuff that we've been talking about is, for me anyway, evident in the film, but the film is also really witty.

M: I didn't set out to use humour. I didn't even think about it. It's just my own way of surviving in this world.

F: Well, it's very accessible.

M: I think if you make films from the inside out, there's some element of truth that most people can identify with at some point. Everybody can identify with chance and luck and fate and winning and losing. I mean we've all been there at one point or other in our lives, whether it's in a relationship where you lose or gain something...or work...or a job...your own attitude to life. So I don't think it's just about bingo. It's a metaphor for a whole world view of winning and losing and chance... choice. ■

★ SHORT ENDS ★

CONGRATULATIONS!

The following LIFT members who were recipients of the 1992 ONTARIO ARTS COUNCIL grants to first time film and video artists:

- Kwai Gin** for the film, *Dark Sun*; *Bright Shade*
- Martin Granger** for the video, *Our Hero: The True Story Of Virgil Huffermeister*
- Mark Hesselink** along with **Melanie Aguila** for the film, *Punk. Probably Hardcore.*
- Heather McKinnon** for an untitled film.
- Kal Ng** for the film, *Stories of Chide the Wind - The Soul Investigator.*
- Michael P.J. O'Hara** for the film, *Donuts, People and their Dreams*
- Carolyn Rowney** for the video, *I'm not Going to Get Too Sentimental.*
- Farzad Sadrian** for the video, *Mirage.*
- Roberta Pazdro** for the film, *Choking on Ice Water.*

Recipients of January 1992 ONTARIO ARTS COUNCIL grants to filmmakers:

- ANIMATION:**
- Iris Paabo** to initiate *Teknicly Inkorect.*
- DRAMA/DOCUMENTARY:**
- Adrienne Amato** to complete *A Brief Life.*
 - John Greyson** to initiate *Zero Patience.*
 - Helen Lee** to complete *Little Baka Girl.*
 - Virginia E.N. Rankin** to initiate *What Mary Knew.*
 - Cynthia Roberts** to initiate *Indivisible.*
 - Lori Spring** to initiate *Living At the Tailfalusy's.*
 - Nancy Winsor** to complete *A Short History of Manners*

- EXPERIMENTAL:**
- Elisabeth M. Miles** to initiate *Messiah - 49 Days in the Sun.*
 - Mara Ravins** to initiate *Sand In Her Shoes.*
 - Steven Sanguedolce** and **Mike Hoolboom** to complete *Mexico.*

Recipients of CANADA COUNCIL grants:

- Jeremy Podeswa** for his film, *Eclipse.*
- Mark de Valk** for completion of *The Pool.*

Congratulations to LIFT member, **Mark Tollefson**, along with **Amanda Enright** and **Kathryn Newsom**, winners of The National Screen Institute's Second Annual Drama Prize Competition for production of *The Hardest Day.*

Congrats to LIFT member **Daniel O'Connor** as well, for the sale of his film *The Juggler* to CBC's *Reflections.*

TV anyone?

Alberta Television Network (ATN) Fine Young Filmmakers

This proposed network is applying for a CRTC license for Calgary and Edmonton, with target on-air time the Fall of 1993. It plans to produce forty hours per week of new Canadian programming. The theme of Fine Young Filmmakers, a two-hour programme on Saturday evenings, will be "alternative" films: animation, experimental, documentary, short and feature films. Anyone interested in airing their work(s) on ATN should submit a 1-page synopsis for each production, along with name, address and phone number, to: **Kathy Archibald**, Alberta Television Network Inc. 603 24th Ave. S.E. Calgary, Alberta T2G 1P5. Ph: (403) 265-8777 Fax: (403) 264-7343.

A CALL FOR PROPOSALS

VOIX POPULI, a centre for the production and diffusion of photography, will inaugurate GALERIE VOIX, a space devoted to contemporary photography in March 1992 and will present the third edition of the Mois de la Photo à Montréal in September 1993. Video and Film Projections will incorporate films and videos produced by photographers or related to photography. Send proposal by October 1, 1992 to: **Voix Populi**, 4060, boul. Saint-Laurent, bureau 301 Montréal (Québec) H2W 1Y9 Ph: (514) 844-6993 Fax: (514) 284-6775.

LIFT GRANTS

Congrats to the LIFT grant recipients for 1992

LIFT CO-PRODUCTION WAS AWARDED TO:

- Judith Doyle** for *Wasaga.*
- Edie Steiner** for *Roses Are Blue.*

LIFT PRODUCTION AWARDS WENT TO:

- Lisa Fitzgibbons** for *Est-ce que les oiseaux peuvent sourdre? (Can Birds Be Deaf?)*
- Helen Lee** for *Little Baka Girl.*
- Andrew Munger** for *Bring The Noise!*
- Kal Ng** for *The Soul Investigator.*
- Lenni Workman** for *Tracing.*

SOFTBALL

Anyone interesting in playing softball when the weather turns gorgeous again should give Sally or Greg a call at the LIFT office.

DEADLINES

Application forms for the PERSPECTIVES CANADA '92 program of the Festival of Festivals (Sept. 10-19) are now available in the LIFT office. Deadlines are as follows:

- SHORT FILMS - May 4th
- FEATURE LENGTH - May 18th

OTHER FESTIVALS WITH UPCOMING DEADLINES

- Int'l Market for Scientific Films, **May 1**
- Festival Int'l du Film Sur L'Art Filar Suisse, **May 1**
- 40th Film Festival of San Sebastian, **May 1**
- Cinema Jove 1992, **May 10**
- Film Festival der Nationen, **May 15**
- International Film Festival For Young People, **May 1**
- 16eme Festival International du Film d'Art a l'UNESCO, **May 31**
- The Int'l Fest. of Films on Energy Lausanne Switzerland, **May 31**
- Chicago Int'l Children's Film Festival, **June 1**
- Shanghai Int'l Animation Film Festival, **June 30**
- Canadian Int'l Annual Film Festival, **July 1**
- Alexandria 8th Annual Int'l Film Festival, **July 13**
- Festival Int'l du Cinema Francophone en Acadie, **July 15**

WELCOME New LIFT members

- Anil Sharma**
- Rick Warden**
- John Carson-Smith**
- James Prakash Younger**
- Doug Jones**
- Aubrey Glazer**
- Kathleen Carr**
- Jim Gentle**
- Cath-Anne Ambrose**
- Eddie K. P. Lui**
- Steven Hoban**
- Katherine Smith**
- David McCallum**
- Muyideen Ajasa**
- Mike Haseck**
- Tauquir Shah**
- Oliver Olsen**
- Natalie Kovacs**
- Andrew Bibelas**
- Jeff Siberry**
- Mark McLean**
- Giann Dreher**
- Siew-Ling Chow**
- David Weaver**
- Daniel White**
- Andrew Fiore**
- Sandy Kaplansky**
- Adam Ciolfi**
- Isabel Fryzberg**
- Paul Haseck**

LIFT CLASSIFIEDS

SERVICES

2 bedroom apartment with STEENBECK for rent. May-June, \$600/mo (or weekly). Call Steve Sanguedolce 260-2185

Short Takes is a publication that "hits the streets" April 13th. Twice a month it will provide information on what's shooting, markets/festivals, book rights available, box office news, event listings, personality profiles, service listings, projects in development, distributor listings, and guest columns. It will also include a "barter" section which is a list of goods and services people are willing to exchange. This listing is free of charge. For more information, call Debbie Nightingale or Margo at 638-5423.

The Canadian Society of Cinematographers will be holding their Video & Film Equipment Fleamarket on Sunday, May 24th at Wallace Avenue Studios, 258 Wallace Avenue from 10am to 4pm.

CALL FOR ENTRIES

Roundup is an annual, non-curated, non-juried exhibition for artists to display their work to the public in their studios, living environments and other non-traditional spaces. Roundup

secures media coverage through press, radio, television and advertising. The Roundup Organizing Committee also publishes a catalogue, a map of the sites, t-shirts and the event poster. The Committee will provide a venue for film, video and performance artists. The participation fee is \$35.00. The deadline is May 15, 1992. For more information call 532-6296 or 868-0115.

Current Works is a new gallery of electric/eclectic arts, opening on Queen Street West. The gallery is issuing an open call to all independent film and video producers interested in distributing their work on a home-rental basis through the gallery. Tapes will be rented through the gallery on a commission basis, strictly for home viewing only. The tapes will rent in the five-dollar or less range. For more information contact Jeff Mann at 538-6346.

TO SELL

Complete 16/35mm EDITING SUITE. Intercine 6 plate 35mm w/ 16mm heads included, 2-16, 2-35 syncs (8&6 gang), 2 tape splicers, 6 rewinds, 20rolls tape, leader, spacing, etc. not used for 3 years. Locally serviced by Clark Media. Delivered and installed. Best offer, Daniel White 540-9899

WANTED

A 200' magazine for R16 Beaulieu camera. Phone (613) 389-1126.

Sheryl Trachter, a new member, would like experience in filmmaking and is available to volunteer on your production as a P.A. 737-5711

POSITION AVAILABLE

ADMINISTRATIVE COORDINATOR Full Screen is a non-profit organization of Asian, Middle Eastern, African, Caribbean, Central and South American, First Nations and Mixed Race Film and Video artists.

Duties include promotion, lobbying, and artist liaison. Experience an asset.

Deadline for application is April 21, 1992.

Write to FULLSCREEN, 394 Euclid Ave. Toronto, Ontario, M6G 2S9.

IMPORTANT REMINDER!

Please, please, please don't forget about the member survey you received with the last mailing - the one asking you to name the companies you use whilst making your films. Fill it in NOW!

We really need to know where you are spending your money.



And for those of you that have completed it, thanks a lot for your time.

interAccess

1992 Artists-In-Residence Call for Proposals

Deadline: May 30, 1992

Inter/Access is now accepting proposals for its 1992 Artists-In-Residence program. This year's program will assist five artists in the production of computer integrated or communications-based artworks. Selected participants will receive a \$300.00 honorarium, technical assistance and training, up to 60 hours of free computer access time, \$150.00 of inhouse materials, and a one year membership.

The centre is equipped with Macintosh computer systems and related software, and an Apple Unix-based telecommunications network (MATRIX). Artists use this equipment to produce computer man-ipulated imagery, text-based artwork, computer controlled installations and sculpture, computer-based music and audio works, and telecommunications and computer network projects.

All artists are invited to submit proposals to the program. Submissions should include a description of the artistic and technical components of the project; a timeline; a budget outline; a list of equipment and software to be used or explored; a curriculum vitae; and documentation of recent work. All submissions will be reviewed by a committee of artists who are members of Inter/Access. Applicants will be notified of the committee's decision, by mail, the week of June 8, 1992. The deadline for the receipt of applications is May, 30, 1992.

For more information contact Dale Barrett at Inter/Access, 1179A King Street West, Toronto, Ontario, M6K 3C5. Telephone: (416) 535-8601.

DEALS! DEALS! DEALS!

- FILMHOUSE is offering LIFT members a 20% discount on COD orders upon presentation of the LIFT membership card.
 - PATHÉ 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 mix for \$40.00 per hour and customs by the sound doctor.
 - SPOT FILM AND VIDEO INC. offer a discount to LIFT members of 15%.
 - THE HOLLYWOOD CANTEEN. 1516 Danforth Ave. offers a discount to LIFT members of 10%.
- If you know of any other discount offered to members, give Greg a call at LIFT.*

LIFT

345 Adelaide Street West
Toronto, Ontario
M5V 1R5
(416) 596-8233

LIFT

Monthly screening

**1st
of all**

on evening of first films by old and new LIFT members including:

DEAN HANNAS

PAUL MCGOWAN

KALI PAAKSPUU

JOHN PORTER

PATRICIA ROZEMA

DANIELA SAIONI

KIKA THORNE

NANCY WINSOR

Thursday, that's right, **Thursday**, April 30,
1992 **8pm** at Cinecycle 317 Spadina rear
(between D'arcy and Baldwin)