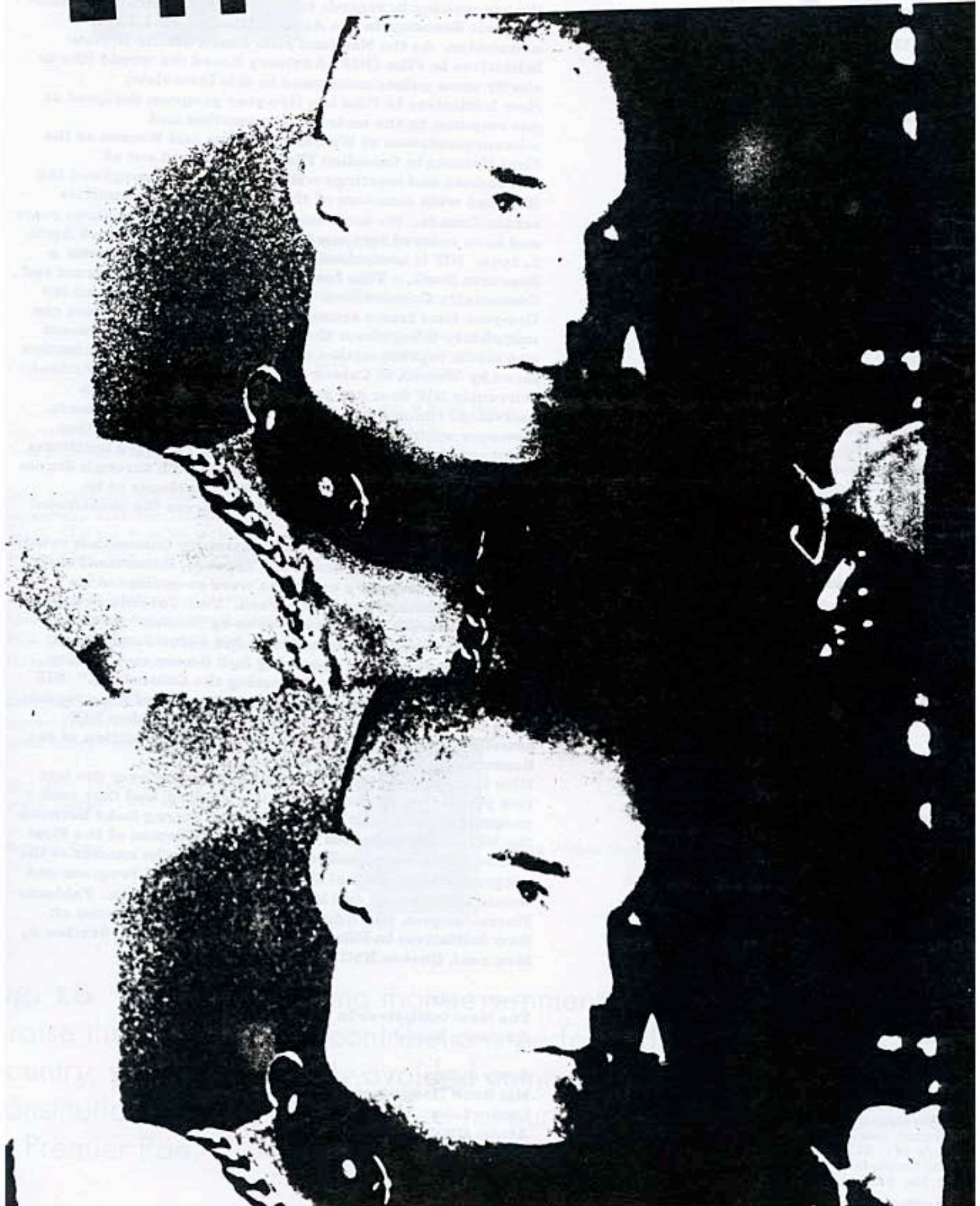


LIFT

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THE 3 MEN WHO CAN'T BE CAPTURED IN
"LIFT" ARE WOMEN-EQUALITY!

TEA



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LIFT

JUNE 1992

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

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

Articles published in the LIFT newsletter do not necessarily reflect the views of the 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.

May 21, 1992

Dear Editor,

We are writing in regards to the interview with filmmaker Marjorie Beaucage in the April edition of the L.I.F.T. newsletter. As the National Film Board Studio D, New Initiatives In Film (NIF) Advisory Board we would like to clarify some points mentioned in this interview. New Initiatives In Film is a five-year program designed as one response to the under-representation and misrepresentation of Women of Colour and Women of the First Nations in Canadian film. NIF evolved out of discussions and meetings within Studio D, throughout the NFB and with members of the constituent communities across Canada. We have been in development for three years and have entered into our first operational year as of April 1, 1992. NIF is comprised of four distinct components: a Resource Bank, a Film Institute, an Internship Program and Community Connections. These four components and the five-year time frame acknowledge that no single effort can completely bring about the balance in media employment and media representation resulting from the discrimination faced by Women of Colour and Women of the First Nations. Currently NIF does not provide production grants to individual filmmakers outside of these four components. However within the NIF Program, access to production assistance is possible. For instance, the NIF Film Institutes are designed as one means to access the NFB through Studio D. The internship component of NIF continues to be developed and we would invite input from the constituent communities at this time.

Most recently, NIF sponsored Community Connection events in five cities: Halifax, Montreal, Toronto, Edmonton, and Vancouver. Toronto's activities were co-ordinated by Marjorie Beaucage and Full Screen. Two Toronto events were sponsored: The "New Works by Women" screening during the "Reel Aboriginal Film and Video Festival" at Harbourfront and the upcoming Full Screen and Trinity Square Video workshop: "Crossing the Colourbars." NIF will continue to strengthen this component of the program with future community-initiated projects. Other NIF activities include the publication of the first edition of the Resource Bank in June of this year.

New Initiatives In Film has been developing over the last two years. We, as the NIF Advisory Board, feel that such a program should exist and believe that strong links between the NFB and the Women of Colour and Women of the First Nation media communities are the key to the success of the program. We hope that this clarifies the NIF Program and would invite input and inquiries on the program. Fabienne Pierre-Jacques, NIF Administrator may be contacted at: New Initiatives In Film Studio D, P-43 Box 6100, Station A, Montreal, Quebec H3C 3H5, (514) 283-9533.

Yours truly,
The New Initiatives In Film
Advisory Board

Betty Julian
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pg. 3 "Will women be censored in the name of womens equality?"

Women speak out against censorship.

pg. 5 It's almost here, "the most elegant and durable of 16 mm cameras". Chris Beauduane talks about the Arri SR.

May 27, 1992

OH, OPEN ONTARIO!

Oh, to see regular, public and truly Open Film Screenings in Ontario again.

Open Screenings are unique and important occasions, with variations around the world from New York to Melbourne and across town from A Space to Hart House.

They have generated controversy at The Funnel and the International Experimental Film Congress in Toronto, and remain illegal in Ontario.

When truly open they are totally unpredictable, sometimes chaotic and other times very intimate.

They have inspired great artists and great works.

More to Come.

John Porter

pg. 7 Bruce La Bruce: confessions of a film festival faggot

pg. 9 Public, Non-Profit, Film Organizations in Toronto. A Subjective Chart by John Porter (Contains Errors and Omissions).

pg. 11 Carolyn Rowney writing Inside Out the Collective's Lesbian and Gay Film Festival of Toronto.

... and this is a celebration of our culture in all it's passion, contradiction, weirdness, wetness, safeness, suffering, satisfaction..."



Still from Judith Doyle's video THE SEVENTH FIRE: ELDERS TEACHING



ALL FLESH IS GRASS
by Susan Oxtoby

pg.13 Wayne Snell on Images 92.

pg. 16 "It is disheartening that governments at all levels routinely praise the vital role and contributions performed by artists in this country, yet have blatantly avoided communicating with us on the constitutional issues directly affecting our futures." Robin Eecloo writes to Premier Rae.

Ship of Censors

When I was twelve my mother told me "always create the possibility of choice, you never know when you might need to change." 16 years later I'm a prochoice bisexual who makes sexually explicit gender criticism in a variety of mediums. To date I've made two films with hard ons in 'em and I'm currently working on a couple of cunt collage films (AGGRESSIVE? showed at the last super 8 open screening). I've always been lucky with the labs and getting stuff over the border but not without apprehension. Like sex trade workers, we dodge the law; tell each other tricks on how to avoid Project P, which labs are safe, how to send stuff over the border, etc... To date I've only been denied access to television once. John Gagne wanted to screen TWO for the Independent Eye on Rogers Cable but of course it was refused because it didn't fit CRTC standards. I say 'of course' as though these standards could never change, as if they are actually descriptive of needs. Because after all, the critique of sexual relations by a woman is hazardous to community standards. Sometimes I don't even notice the control our elected state has on my own image making and viewing.

Annie Sprinkle couldn't perform her cervix piece at buddies that sunday afternoon for fear of being arrested; the cops were circling the building, we were inside - consensual adults transformed into admonished children by the silent authority and it's 'community standards'.

Plan 1. Censorship. I don't understand it, it seems that no matter how slimy or illegal imagery is, it can still be accessed. It still gets made. No amount of censorship has stopped the production of kiddie molestation porn or snuff films, nevermind your average boring hetero humiliation tape. (Not to forget that any illegal action, like sex with a kid, whether it's being filmed or not, is charged under the criminal code, beyond obscenity.)

Plan 2. (for everyone who felt dissatisfied with the limited models of sexual representation). David and I were talking, what if we flooded the market with alternative porn/eros/explicit. Whatever you call it, just make it feel good. In this future imaginary there is a co-op for the production of alternative pornography. Soon, there are so many different forms of porn, that straight, male-dominated sex is just another kinky idiosyncrasy. Eventually the feminists who use censorship as a tool in the attempt to eliminate violence against women begin to see the benefits of an open market. There's no 'industry' anymore.

It's June, the ship of censors comes into view...

Kika Thorne

"I'm not against pornography. I think it's important for women to get a feeling for the speech of sexuality, and also the language of pornography which is a male language.

Women ask 'How can I speak sexually, how can I film sexually?' You can't pass the male expression, you have to go through it. That's my position. If you go through there are strange moments when you don't know what you are - are you female or are you too male? But it's important to go through. It's a kind of appropriation to use male expressions, a female appropriation that's important. You have to feel your own aggressiveness, it's important to feel it."

Claudia Schillinger, Berlin 1989

"I'm Not Against Pornography" an interview by Mike Hoolboom from The German Issue of The Independent Eye, Spring 1990

CENSORSHIP ALERT

The Supreme Court of Canada recently upheld Section 163(B) of the Criminal Code dealing with obscenity on the basis of preventing potential harm to women. This will result in the police making street-level decisions about what is obscene and what isn't, what is art and what isn't. The onus will be on the producer/artist/distributor/seller to prove in court that the material charged has "legitimate value."

Will women be censored in the name of women's equality? Do you trust the police to know what is degrading and dehumanizing when it comes to your sexual images, explicit safe sex videos, lesbian and gay erotica? Do you trust the police to know art when they see it? We don't. As feminists, we dread the effect that this decision will have on our ability to question the status quo and to create new and equal realities for ourselves. Threats of prosecution and expensive legal costs will result in self-censorship. Important and developing voices of self-expression will be silenced. We refuse this silence. We fight this repression.

The Feminist Caucus of the Ontario Coalition
Against Film and Video Censorship

For more info: 416-863-9897, fax 416-360-0781.

Dear Coalition Members,

Since our last update things have become rather grim on the censorship front. When our group was formed to represent artists, educators, and community groups, we felt that the new NDP government might be willing to consider some progressive changes to the notoriously excessive censorship laws and police practices in Ontario. The Coalition's position, arrived at in the course of several meetings, consists of three fundamental points:

- 1) That our communities see censorship as a fundamental violation of the freedoms of speech and expression, and of freedom of access to information and ideas.
- 2) That the Theatres Act contains sweeping, draconian powers that the Ontario Film and Video Review Board (OFVRB) enforces arbitrarily and inconsistently, forcing many producers and exhibitors to violate the law.
- 3) That the Coalition should seek, at the very least, to end the Board's power to cut and ban all films and videos in Ontario (i.e. making it a classification-only body) and to have all non-commercial video and film removed from the Act entirely.

Last summer we met with the Minister of Consumer and Corporate Affairs Marilyn Churley, members of her staff, and OFVRB representatives to raise our objections to censorship in this province. Subsequently, this winter, the Ministry approached us with a verbal offer to participate in consultations on the Regulations of the Theatres Act (i.e. exemptions). The working group, after a general meeting of the Coalition, went back to the Ministry with the proposal that we would talk to them about the Theatres Act Regulations only if they would give equal time to our proposals regarding future legislative change (i.e. changes to the Theatres Act itself). The Ministry refused, claiming that they were not considering making legislative changes. We have recently been in contact with the Ministry again, and have been informed that another round of consultations may take place in the fall. A number of important (and frightening) developments have taken place over the past several months. These have made public action against censorship crucial at this time.

First, on the subject of Ministry consultations: we have obtained an alarming list that came out of this winter's "Film Review Board Outreach Project"

(an earlier consultation from which we were excluded). These "Possible Discussion Topics", while not actual proposals, give some indication of where the Ministry is presently headed with their discussions around the Ontario Theatres Act Regulations.

Second, eleven new NDP appointments



to the OFVRB have been made, and the Ministry has apparently taken to "briefing" new appointees before they begin their jobs. In the past, this has been done only by the Board itself. It seems likely that these "briefings" are intended to ensure that new OFVRB members are following the Ministry's censorship agenda, an agenda which is implied by the "Outreach Project" document discussed above.

Third, the Law Reform Commission of Ontario has placed advertisements in the newspapers asking for written submissions for a "study on the powers of the Ontario Film Review Board under the Theatres Act". We cannot be sure how, or if, this Reform Commission study is related to the Ministry of Consumer and Corporate Relations agenda or to the Attorney-General's office, but the implications of it certainly run counter to the Ministry's claim that the government is not considering changes to the Theatres Act itself.

Fourth, the Supreme Court of Canada has come up with a new definition of obscenity in a case involving a Winnipeg video store (Regina vs Butler). The new concept of obscenity no longer relies solely on the test of what is acceptable to "community standards". Now, the idea that harm may come to someone as the

result of images or words that are "degrading or dehumanizing" has become the basis for a judgement of obscenity. Under the Butler judgement, it may not be necessary for the prosecution in an obscenity case to prove that harm may be done by any particular article. This decision will allow our policing agencies extremely wide latitude in deciding what is "degrading or dehumanizing". See the attached sheet for a more complete legal précis of the Butler decision.

The first obscenity charge laid in Ontario after the Butler decision was laid by an OPP officer against the Glad Day Bookshop in Toronto for selling an issue of Bad Attitude, an American lesbian sex magazine. Glad Day has also been the subject of intense harassment by Canada Customs authorities for years. Although this case does not relate directly to the film and video issue, it does indicate the kind of interpretation of the Butler decision we can expect from police. It also demonstrates that the current NDP government has not taken steps to discourage the province's police from interpreting Butler in a distinctly "non-feminist" fashion, or to prevent them from pursuing a selectively homophobic policing practice.

Unfortunately, the current government direction on censorship issues is decidedly regressive, and things are moving fast. It is urgent that decisive action be taken to counter this direction as quickly as possible. We must make this a public issue once again, and challenge the illusion of a pro-censorship consensus that has been fostered in coverage of recent censorship activity in general, and of the Butler decision in particular.

In response to the Butler decision earlier this year, a feminist caucus of the Coalition was formed. They are currently planning a public anti-censorship forum for November 7 and 8, to be held in conjunction with related film and video screenings (Pleasure Dome will screen films and videos which have been censored in Toronto during the last five years). More information on this forum will be sent out as details are finalized. An anti-censorship umbrella group called Censorstop was recently formed as well, to try to coordinate the activities of the various groups working against censorship in the province, including the Coalition and the Canadian Committee Against Customs Censorship. Members of the Coalition will be taking an active role in this group.

The Coalition is preparing an extensive brief to the Law Reform Commission of Ontario for their "study on the powers of the Ontario Film Review Board". We strongly encourage Coalition members, whether individuals or organizations, to submit letters to this study. It is imperative that the Commission be made aware that there is not agreement on censorship in this province and that freedom of

continued on page 15

Send your objections to the:
Ontario Law Reform Commission
11th Floor, 720 Bay Street
Toronto, Ontario M5G 2K1
Tel. (416) 326 4200
Fax. (416) 326 4693

this is deep down, if you

{protest in writing: (rant_x?



ready steady SR camera,

LIFT is finally about to purchase an SR camera, members can expect it will be ready for shoots as early as September. So book it now! Cheques for rentals will be accepted by Julie or Greg until availability is confirmed, at which time members will be contacted to inspect the camera. If not satisfied they can have their cheques back. Rates for rental of the SR are, \$160/day for an associate and \$80/day for a full member. Call Julie for more info at 596-8233.

We have raised \$13 900 of the \$15 000 or more we hoped to raise, and more money is expected shortly, for instance, from the LIFT GARAGE Sale on June 27. The Canada Council will match this \$15 000 bringing the total above \$30 000. We need \$32 000 plus GST to purchase the package with the Zeiss T2.0 10-100 zoom. Otherwise, we will have to wait till next year for a zeiss, and in the mean time will settle for an Angenieux zoom, and a few hi-speed Zeiss primes. Your dollars in pre-bookings will not only determine which package we purchase, but also when we can physically bring the camera to its new home at LIFT. Time is of great consequence, for other potential buyers are lurking about and could take our dream camera away. So pre-book the ARRI SR today!!!

Members are advised that their bookings are tentative, and that they should make an alternative booking until the exact date of availability of LIFT's SR is known. Any member who has any of the following positions can book the ARRI SR: Producer, Director, Cameraperson or Cinematographer. However, the member booking the ARRI SR will have to employ an experienced cameraperson. The cameraperson does not have to be a LIFT member, but will have to have had experience working with an ARRI SR as a camera assistant, or as a camera operator/DOP, and will have to provide the Technical Manager with a reference letter from a recognized cinematographer. This letter must state that the cameraperson intending to operate the ARRI SR is indeed qualified. References will also be contacted by phone by the Technical Manager.

If you have experience operating an ARRI SR camera, do not have plans to shoot in the near future, but would like to be on the list of qualified LIFT ARRI SR operators, register by mail by sending a reference letter (address to Julie Ouellon).

We all get rusty. So prior to taking the camera out, camerapersons will have to load and perform scratch and focus tests to refresh their minds. An outside clinic will also provide regular observation and therapy to LIFT's ARRI SR.

For those wanting detailed information about SR cameras, an excellent SR manual is available from Arri-Nagra at \$35. It describes the SR as a high-end 16mm production camera, well-suited for documentary or low budget features. When asked, the majority of cinematographers replied that the ARRI SR was their first choice for 16 mm production because of its unique design and dependability.

LIFT may purchase either the SR-1 or the the SR-2; the ARRI SRs being considered by LIFT are both 10 years old. Light-weight at 11-12 lbs and designed to fit into an attache case and under an airplane seat, the SR quickly gained a solid reputation and by 1984, 3,000 were in service around the world. Another innovative and popular feature is the pre-loadable, co-axial magazine; the fully-loaded chamber is side-by-side with the chamber that receives the exposed film and this dual chamber mag and others can be stored separately from the camera, if necessary, then clipped onto the camera, seconds before the shoot.

The SR-1 weighs roughly 12 lbs, the SR-2, 11 lbs. The SR-1 has a variable speed of 24-80 fps, the SR-2, 5-75 fps. Special model SR-1 Highspeed has 10-150 fps. SR-1 exposure control is 16-500 ASA, SR-2 16-1,000 ASA.

The SR-2 is slightly quieter at 25dB, the SR-1, 28dB. But the operating noise level depends upon its condition and other factors; fully loaded or equipped with prime lenses (rather than a zoom lense which is dense and sound

More about the design features of the SR: it's rock steadiness is achieved with a pull-down, claw and registration movement which involves seven independent motions, inter-connected and positively controlled. Goldplated electrical plugs make the SR circuitry very dependable. One cinematographer told me that the SR is stalwart in rustic situations where salt water and sand would annihilate other cameras.

SR cameras have a crystal speed of 24/25 fps. Most SR-2s have 30 fps and auto servo light exposure control capacity for transfer to video, however, newer models of the SR-1 also include this feature.

The SR viewfinder system swings 90 degrees to either side of the camera, so you can shoot from either side (eye choice). It also rotates 360 degrees parallel to the camera and will go out 25 degrees from the side of the camera. This viewing system is bright, providing an image with a speed value of f stop 1.2. And the image will always appear upright no matter where viewfinder is positioned (diag. G, H & I).

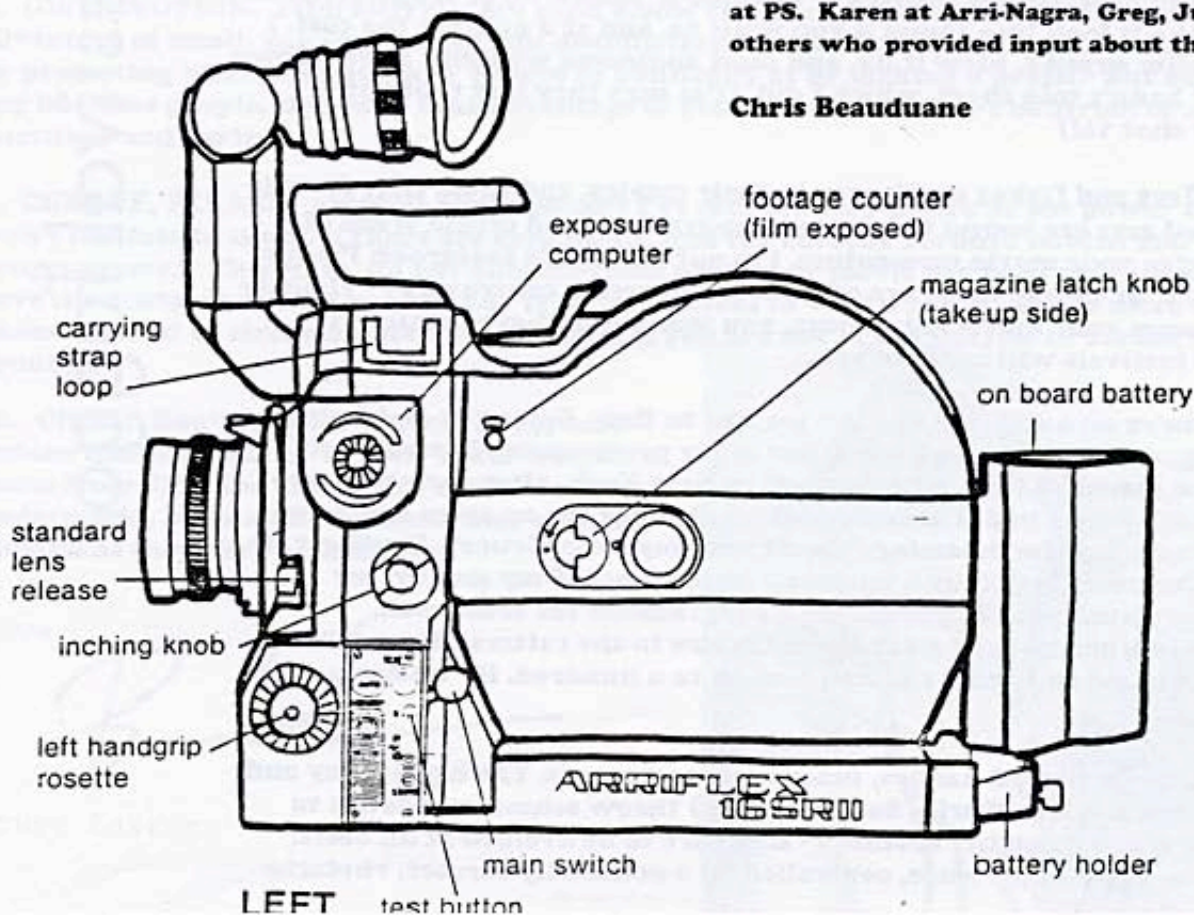
Regarding lense choices, when planning to intercut footage shot with both prime and zoom lenses, it's worth noting that both sharpness and colour will differ. The layered glass in the zoom reduces the light available for exposure. This may result in a softer image and de-saturate the colours.

The ten commandments of SR camera care can save you from disaster, not to mention many sleepless nights, and are as follows:

1. **DON'T OIL, SPRAY, LUBRICATE or NOSE GREASE** anything - not the aperture, not the film rails, not the lense or lense mount...because the camera runs totally dry.
2. **DON'T slam** magazines on camera...because mag gears can dent and you might put an extra perf in the film.
3. **DON'T wiggle** the On-Board Battery...because it can crack inside. Slide the battery straight up or down.
4. **DON'T blast** air into the mirror area...because you could blow the light meter pin away.
5. **DON'T pull up** on film guide rollers in the mag...because this isn't ARRI S.
6. **DON'T exceed** tripod mounting hold depth...because there are electronics parts in the base.
7. **DON'T clean** the eyepiece without using lens fluid first...because the coating is soft and will scratch.
8. **DON'T force** anything...because everything fits logically.
9. **DON'T carry** camera by eyepiece, lense or mag...because handgrip or handle is safer.
10. **DON'T take** anything apart before reading the manual.

Excerpts from the Arri-Nagra SR manual have been included in this article. Special thanks to Kim Derko, Anthony LaMolinara, Mark Tollefson, Mark Willis, Ri at PS. Karen at Arri-Nagra, Greg, Julie and many others who provided input about the SR.

Chris Beauduane



ARRI 

In 1991, I spent about six months of the year on the road with my movie "No Skin Off My Ass", a tender, sexually explicit love story between a punk fag hairdresser and a skinhead, showing it mostly at gay and lesbian film festivals and certain cinemateques in the U.S. and Europe. Although the fag film circuit has a lot of drawbacks - generally uninspired programming, the same movies over and over again in every city, an overriding ghetto mentality that influences both film style and content, curatorial choices, festival parties and other events - it's still a good way of getting your movie - and yourself - around the globe. This was my first experience in the international homosexual film world, and I picked up some good pointers for anyone who might want to break into this travelling circus:

1. WE'RE EVERYWHERE. The proliferation of fag movie festivals is nothing short of a phenomenon; every city seems to have one these days - well over fifty world wide. "No Skin Off My Ass" (NSOMA) has shown at such far-reaching locations as Pittsburgh, Chicago, Minneapolis, Boston, Austin, L.A., Milwaukee, Montreal, Halifax, Hamburg, Melbourne, Tokyo, Turin, etc. The overseas festivals are treated more as cultural events for everyone, even attracting predominantly straight audiences. In Turin, the opening crowd for NSOMA was three quarters straight, including cultural ministers and dignitaries, taking simultaneously interpreted blow jobs and nipple piercing in stride. I guess Europeans respect artistic expression. I was told by someone who attended that when my movie showed in Tokyo, 300 out of 400 people in attendance were teenage girls!

2. FEATURE - ETTE? Unless your movie qualifies as a feature, you're not likely to get offered much of a rental fee, and certainly no airfare. If you are inclined to make something a bit lengthier, try to stretch it out to at least 70 minutes. Programmers tend to give feature directors the red carpet treatment, and, depending on the festival, may throw in hotel accommodations, a per diem, and/or a V.I.P. pass to all screenings and events. Large deal.

3. SUPER-8. Don't underestimate the power of super-8. Blown up or transferred to video, you can make it look like 16mm if you want to, and at a quarter the cost. I shot NSOMA on b&w super-8, blew it up, and most audiences wouldn't have known the difference if I hadn't told them, which I did. (I'm sure they just thought it looked like badly shot 16!)

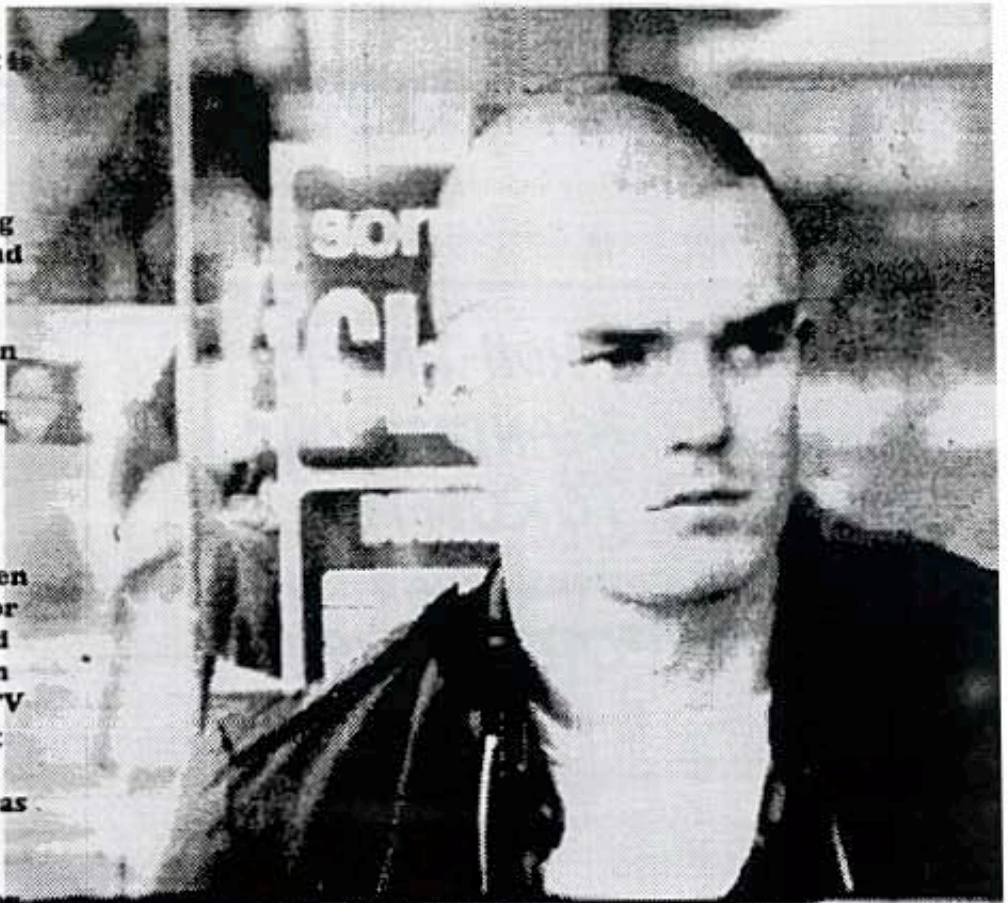
4. SEX-O-RAMA. Fags and Dykes do like sex in their movies, and those that include unstimulated sexual acts are bound to be attention-grabbers and create word of mouth that will give your movie momentum. I'm not saying it's foolproof; I'm just saying it can't hurt. Of course there are other ways to create controversy - violence is good, too - but once your movie gets a buzz, you won't even have to submit applications - the festivals will come to you.

5. RENT. Once you're on a roll, set a rental fee and be firm. Some gay and lesbian film fests have bigger budgets than others, but every programmer I've ever met claimed to have no money. At the New Festival in New York, after packing a 600 seat house at seven bucks a pop, I asked a festival director for an extra day's per diem (\$45). The reply was forthcoming: "Don't bust my balls, Bruce". Similarly, in San Francisco, after being rolled by a trick and losing most of my money, my cameras, passport, watch, etc., I approached a programmer for some cash, considering my movie had packed a 1500 seat theatre to the rafters. He begrudgingly offered me 50 bucks; I talked him up to a hundred. He was wearing a very expensive suit.

6. PASS. Nix festival sponsored parties, luncheons, and panels. The biggest gay and lesbian festivals (Amsterdam, Turin, San Francisco) throw schmoozy parties to impress their (generally straight) sponsors - these are to be avoided at all costs. Festival panels are, in my experience, controlled by a politically correct, rhetoric-

spewing cartel as inflexible as it is guilt ridden. Avoid intellectualizing - it makes for dull press.

7. PLAY THE PRESS. Publicizing your movie can be as creative and satisfying a job as the actual making of it. Word of mouth is important to get the audiences in and attract distributors. When you introduce your movie, work the crowd. Be charming and controversial. You may want to pick a fight with someone who has given you a bad review, or create a rivalry that may not even exist - the media will love you for it. In New York, I pulled the old Andy Warhol trick of sending an impostor to a syndicated cable TV talk show, with the added twist of having a woman pose as me. The motivation for the prank was actually revenge against a rude, insensitive P.R. man who had been hired by my U.S. distributor,



Klaus Von Brockar as the Skinhead in 'No Skin Off My Ass'

as well as a cross-gender revolutionary gesture, but it did rate a mention in the New York Post. At a particularly smarmy party at the same festival, I wired myself for sound and published the controversial results as the "BLAB Tapes" in an underground N.Y. publication. Remember, negative press is often better than good publicity.

8. DISTRIBUTION. Film festivals are good places to search for distributors for your movie. The advantage of small, gay and lesbian run distribution companies is that they are usually as motivated by promoting work they actually believe in politically as by making a profit. But be careful! Like any business people, they will take advantage of you if they can. Don't be afraid to ask lots of questions and barter.

9. CHEQUE, PLEASE. Festival programmers I've met are very aware of the power they wield, and won't hesitate to use it. (There are exceptions, like the current Toronto lesbian and gay festival programmers.) Therefore, do not alienate them until your movie has been safely screened and you have the rental cheque in your hand. It is not unusual to wait a half a year or more for a cheque under the best of circumstances, particularly if you are not at the festival in person to bug them about it.

10. CHILL. Don't let your success at gay and lesbian film festivals go to your head. To pull a quote from JFK, the movie, "In the homosexual underworld, people like to think they're more important than they actually are."

Love,

Bruce LaBruce



Bruce and Klaus in
No Skin Off My Ass

59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76

**PUBLIC, NON-PROFIT,
FILM ORGANIZATIONS
IN TORONTO.**
A SUBJECTIVE CHART BY
JOHN PORTER 1991
(Contains Errors and Omissions)

Corrections Welcomed

Some Omissions

Theatres Branch
Arts Councils
Film Schools
Publications
Broadcasts

85 St. Nicholas — 'A' Space —

Kensington → John St. / IS D.
K.A.A. / C.E.

DEVELOPMENT EDUCATION

Reg Hartt
— Rochdale

HARBOURFRONT AR
STL

TORONTO FILM SOCIETY

Radio City Cinema — ONTARIO FILM THEATRE G

CINECITY — Premiere/Bernstein
UNIFILM / FILM CANADA LTD.

London Film Co-op — London, Ontario
TORONTO FILMMAKERS C
Rochdale 67 Portland 406 → 404 J.

(N.Y.C.
Co-op)

M.F.B. FILMMAKERS CO-OP OF CANADA → CANADIAN FILMMAKERS
719 Yonge Rochdale 40

736 Bay → 832 ISAACS YONGE GALLERY — Screenings →
BOHEMIAN EMBASSY — St. Nicholas "Cinema 7"

Rochdale

ART GALLERY of TORONTO → A.G.O. "Cdn '68" — Peggy Gale — Ian Birnie

ROYAL ONTARIO MUSEUM

59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91

Toronto Animation Society → Toronto Animated Image Society

620 Richmond W. Purple Institution 42 Gladstone

Freud Signs

Macadamian Film Society

Martin Heath CINECYCLE

FILM TREK

More Glassman SPOTON CINEMA

CANADIAN IMAGES FILM FESTIVAL Peterborough

IMAGES FESTIVAL

FILM COMMITTEE 299 Queen W. 204 Spadina 183 Bathurst

THE FUNNEL EXPERIMENTAL FILM THEATRE / ARTISTS' FILM CENTRE Duncan St. A.C. 509 King St. E. 11 Soho O.C.A.

SUPER 8 FILM FESTIVAL OCA Harbourfront Uoft OCA

PLEASURE DOME

CENTRE

229 College

EUCLID THEATRE 394 Euclid FULLFRAME

YYZ Gallery - 1067 Queen W.

ART GALLERY STUDIO THEATRE

POWER PLANT

James Quandt

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INT'L EXP. FILM CONGRESS

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76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91

Filling up. Emptying out.
Energy. Juice. Touching.
Sex.
Body.
Ahhhh.....

Text by Carolyn Rowney.

Carolyn is a painter who is currently
working on her lesbian erotic video "Not
Too Sentimental".

Travelling. Coming back. Leaving.
Living where I've lived before.
Knowing a place for the first time.
Living out of a suitcase.
Home is where the heart is.
Home is where ever I am.

Home is Toronto right now, which is also the home of The Second Annual Lesbian and Gay Film and Video Festival, yes, of Toronto.
Ten days of all these queers and dykes, in your face, on the screen, in the crowd, surrounding you, in all their proud queer glory and power.

Power. Powerful. To sum up my own festival experience in a word, a feeling. With our power, in our power - this IS the lesbian and gay community and this IS our celebration of our culture in all its passion, contradictions, weirdness, wetness, safeness, suffering, satisfaction - this is part of who I am, this is who we are.

So it was good. Cheryl Dunye, the director of JANINE and SHE DON'T FADE, was there in person. Her videos combined autobiography with fantasy - a certain genuineness came across. This was her life yet she creatively altered it to her own ends, producing images which resonated on more than a visual level. They made me want to pick up a camera and start shooting. It's about presenting someone with something about your own life and it gives something back to the viewer, me in this instance. Cheryl Dunye's videos handed something back to me, that which belongs to me. That in itself speaks of a special sort of energy.

Yeah well, I got to meet Sadie Benning and shake her hand - it was like saying, "Thank you." There's that resonance again. Hers are the first dyke screen images I've seen that I've liked - the aesthetic, the self-representation, the autobiography, the bluntness, the confession. So her work stood for itself and stood out in the festival, yet it fit right in.

Stacey Friedrich states in MY BODY IS A METAPHOR that she wants her images to be her own - "I am not afraid of what I want - like I was taught to be." Self-representation rather than solely lesbian representation - my sexuality defines my identity, yet my identity involves more than my sexuality. I don't know if Stacey would agree with that comment. Her images of cell-like structures, fluids, piercing, and bondage made me clearly conscious of the body.

Bruce La Bruce - "Someone should make a film with both fags and dykes in it" - yeah, and probably skinheads too. In NO SKIN OFF MY ASS Bruce takes us on a trip through a "boy meets skinhead" romance. It feels like home movies with a lot of humor. Interesting audience, saw a few people I'd like to meet. SLAM, with punks, porn, and Karen Carpenter - there's something compelling about this piece of work. It is like the painter David Salle taking on homophobia - it would probably make Salle's work much more endearing if he did.

YKEFAGDYKEFAGDYKEFAGD

"With my power I fall softly to the ground." The text here is from RESONANCE, a film by Stephen Cummins. Showing us a queerbashing scene he then proceeds with Bruce Weberesque erotic images of beautiful boys. They are powerful in their sexuality through the presence of their bodies and through touching rather than fucking. It is a different approach to the gay self-image or group image I've seen in other transgressive work, such as Steve Reinke's use of porn in his videos. Cummins' approach

was a little softer, it engaged me as a viewer. With the porn I kept my distance while watching a man come on another man's face. Different approaches to the portrayal of men having sex with men.

A lot of guys doing interesting things.

Women talking about the oppression they've faced and how they are managing to live the life they want to live.

Guy films.

Girl films.

A lot of films.

S/M nuns, girls in uniform, vaudeville performers, male mermaids. Being queer in South Africa, being a queer Asian or Aborigine.

AIDS.

Artists.

Activism.

Racism.

PLACE OF RAGE, a film by Prathiba Parmar, ended off this year's festival. Inspiring. June Jordan had a stunning presence in this film, telling us all that we are not separate minorities being black or being queer. Angela Davis' words to women of color are still in my brain - "We are not a minority in a minority, but a majority in a majority." We all have to define ourselves in stronger terms through language and take the space that rightly belongs to us, because it belongs to each and every one of us. A friend said that it is important to show this film to High School students. There is so much to do; there is so much tangible meaning here.

Clear up the myths. Document the lifestyle that we as queer live everyday. Living is a political act.

Like how Steve Reinke stopped watching foreign films, I stopped watching Hollywood films - I got tired of never seeing anything queer represented accurately. I am learning to watch films and videos, yes together, and it's a lot easier and more satisfying when there are reaffirming images of all of us, in our individual queer glory.



Stills from **MY BODY IS A METAPHOR** by Stacey Friedrich
dykalogdyke Stencil Text by Carolyn Rowney



KIEFAGDYKIEFAGDYKIEFAGDYKI

What I got from the festival? - the experience of community which I participate in and am clearly a part of. Like a home where I can and want to be in. The Inside Out Collective plays a strong part in making Toronto a place to show lesbian and gay film and video, and enables the lesbian and gay film and video makers here to see and be actively included in the current interaction that surrounds the making of queer screen images.



As I wade through the memories that now make up my experience of Images 92, I feel dizzy with feelings of delight and depression. I remember laughing, crying, and sighing. I also remember sleeping, sneering and watching from the lobby. In short, this year's festival of independent film and video was both an artistic minefield and a socio-political lesson on tolerance, understanding and activism.

Let's see ... that was six days of drama, narrative, documentary, commentary, and experimental hybrids.....hours and hours of fact, and fantasy and hot, sexual, political hard-balling.....

Kim Derko's film AN INTELLIGENT WOMAN is a strained tale of (mostly latent) feminist hysteria and an intricate weaving of the complex(ed) issues surrounding the pseudo science of psychoanalysis. Through a dense structure of visual and technological symbolism, Derko expertly pokes at one of the worst patriarchal pimples of the modern world.

After she is blamed for a rocket launch disaster and banished to a 'mental health' clinic, an astro scientist (Jaqueline Samuda as Eszter) pursues - in sleuth-like fashion - the secrets of her treatment and her male psychoanalyst. Images catalogue



Ironically it was the male hysteria that unsettled me. Dr. Ewing, is the cryptic monarch, a deviant intellectual with a pseudo-french persona, while Dr. Jett is his wimpish and mildly perverse understudy who eventually drops his scientific mask to reveal his true weakness. I felt embarrassed by the feeble 'maleness' of these characters and their ultimately corrupt institution. The serious flaws that these men portrayed made it practically unbearable for me to watch. Dr. Jett's careless fumbling with Eszter's dress and Dr. Ewing's child-like forays into voyeurism are marks of a deep rooted insecurity.

The embarrassment I felt in watching this comes from being a man, and from the knowledge that these insecurities are still present today. But like the pimple being squeezed, there is a certain comfort knowing that relief follows the pain. My only fear about AN INTELLIGENT WOMAN is that its off-beat, fly-in-the-face style may fly over the heads of a few too many people.

Addressing our socio-hysterical skin diseases in a completely different style, is Ardele Lister's chilling suburban documentary SPLIT, and the eight year follow-up IT HAPPENS TO THE BEST OF US. I was spellbound by the shocking reality of the subject; a young girl named Suzy who rebels against her violent, dysfunctional family. The magnetism of Suzy's 'growing-up' story overcomes Lister's painfully static style to finally reveal a shocking truth about the modern family unit.

In Robert Lee's video, INCIDENCE OF STORAGE SPACE, the sense of family is strangely absent. All the characters seem very isolated and on the verge of madness. Ed stares at a block of butter and wonders why it takes up more space as a solid object, Harry wonders if his brain could be erased like a videotape, Sue stares at a telephone wire and marvels at all the voices inside, and Larry thinks the best thing you can say about some people is that they are biodegradable. Life looks pretty bleak from Robert Lee's viewpoint, but there is something about his deadpan satire that I liked. The persistent attempts people make to place order where no order is possible, the neurotic musings of a distracted mind, the curious pondering of inexplicable facts. I could at least identify with that. But eventually the characters ended up somewhere beyond my comprehension and I felt that I had been looking for signs of intelligent

life where there was none. Oh well, that's just my own naïve hope, I guess.

In an altogether different vein, the program 'Source Material' turned quietly inward to deal with the self as the subject of focus and discussion. From the cool reminiscing of Francisca Duran in TALES FROM MY CHILDHOOD, to the lyrical incantation of THAT WHICH IS BETWEEN, these quiet journeys of self-discovery or rediscovery were a welcome change.

The most nurturing of this group was THE SEVENTH FIRE: ELDERS TEACHING, a video made by Judith Doyle for Anishnawbe Health Toronto to commemorate the opening of the Joe Sylvester Health Clinic. Eight elders talk about ancient herbal medicine, native spirituality and the prophecy of the Seventh Fire, a tale about rebirth and the renewing of old ways. One elder describes how Europeans came to America, appropriated native culture and began to abuse and destroy it.

Eventually, he says, the white man must put down his arrogance and greed and rid himself of the idea of ownership. The spiritual emptiness of much of today's societies is laid bare by this video, and a path to personal enlightenment is pointed out by the gentle yet powerful speeches of the elders. THE SEVENTH FIRE: ELDERS TEACHING is a positive

reinforcement to those of us who seek to escape the lies and charades of modern medicine and seek the natural healing of the spirits and the earth. Annette Mangaard's program, 'Wish You Were Here', was another very successful group of work. ALL FLESH IS GRASS, SEEING IS BELIEVING, GERMAINE and RSVP all dealt with the delicate and complex emotions that surround the death of a loved one. "It is difficult to portray grief as a positive experience," Annette writes in her program notes, "yet each of these works, while dealing with the tragedy of loss, also manages to be life affirming."

Most notable on this evening was GERMAINE, by Louise Carré, an intimate and poetic portrayal of the filmmakers' dying mother. Sometimes speaking as if from inside her mother's body, Carré manages to bring the viewer closer and closer to the experience of dying. The story of Germaine's life made me feel as if I knew her, as if she were my own mother or grandmother. I felt for her, but I didn't grieve for her so much as I did for all the people in this world who misunderstand the feelings and experience of the old and the dying. "I am not what you think I am," she says to her distracted daughter. Too often, the elderly of our society (and within our own lives?) are neglected and misunderstood because a frail and withered exterior betrays the sensitivity of the person that lay beneath. Germaine reinforces my belief that dying is not something we should be afraid of, and old age is something we should embrace rather than resist.

ALL FLESH IS GRASS worked on a much more symbolic and ethereal level but nonetheless portrays a very personal and poetic meditation on life and death. The title itself comes from the Bible and is a reference to the cycle of life. The filmmaker, Susan Oxtoby is preoccupied here with the passage of time, and how one must learn to deal with the fleeting nature of life and living. Although dedicated to her mother who died several years earlier, her film is not so much a way of coming to terms with her loss as it is an attempt to evoke life moments. "I tried to give it

a universal or everyday quality, one that describes the world in a natural way," she said. The blurry Super 8 images and choral soundtrack evoke some distant far off dreams, and the strong use of metaphors lyrically portrays the decay caused by the passage of time. But somehow the voyeuristic quality of the film belies the impersonal explanation Oxtoby gives to it, and I can't help but think there is some personal healing going on there.

Healing seemed to be a recurring theme at the festival. In the first evening I remember the healing touch of Brenda Joy Lem in OPEN LETTER: GRASP THE BIRD'S TAIL. This gracefully composed film, in a show of strength, meets head on the dilemma of racial and sexual violence.

A little less graceful and a little more raw was A DREAM OF NAMING by Penelope Buitenhuis, where the search for self identity reaches the point of self-abuse. But is that so far from everyday reality? The most common violence is on a psychological and emotional level, and the path to self-discovery is often a process of stripping down and building up a systematic belief structure. This can lead to very dramatic transformations, as illustrated in the darkly poetic and religious performance of Judy Radul in A DREAM OF NAMING, where the healing process reaches levels of internal exorcism.

I have to admit, the opportunity to review the Images festival was very enticing at first, but as the days wore on, the prospect became rather daunting. There was such a variety of work to consider that I intentionally began to tune a lot of things out. Eventually, I found myself looking for a certain type of film, something that the programs

continued on next page

continued from last page

seemed to be lacking. I wanted to see the great Canadian art film, a semi-twisted, semi-feature tale of soft, lighthearted, creative sensibility. I was admittedly selfish, and this made me very frustrated. Finally on the fifth day of the festival I was seduced by *Les Sauf-conduits* (The Letters of Transit), a charming and simple drama by Montréal's Manon Briand. Three close friends, Alice, Marc and Hubert, set out to break the world record for an egg toss. That's right, throwing a raw egg a very long distance and catching it without breaking it. Sound a little silly? Off-beat for sure, but far from ridiculous because the fun and whimsy soon makes way for the hidden desires and emotions of these close-knit friends who eventually get caught in an ill-fated love triangle. The egg toss practices and the ritualistic meetings serve as a delightful context from which the underlying angst and confusion of the characters is slowly revealed. Marc and Hubert both love Alice, but Marc also loves Hubert (or is it Hubert that loves Marc) and Alice loves them both. But who can show, or hide their feelings best? The plot takes some wonderful curves so that by the end you are wondering just which one of these Guinness Book hopefuls is going to be the first to burst. From the spirited musical intro to the unbearably lighthearted ending, this artfully executed drama is the sure mark of a great young director. Award-winning at the Yorkton Festival in May, and not to be missed when it comes around again. ■

censorship

continued from page 4

expression is important to citizens of Ontario. The working group would be happy to provide information and assistance in the preparation of any such document.

The working group of the Coalition is currently considering entering into the next round of consultations with the Ministry, both in order to keep track of what's going on, and in order to keep a strong anti-censorship voice in the government's ear. We will maintain our current platform, calling for legislative rather than regulatory change, and will not be led into negotiations on revising the Regulations (including the exemptions). Our participation would be intended rather to present argument and opposition to any regressive changes the current Minister may be contemplating and to push for the positive reforms in our platform.

Please contact the working group at the numbers below, or in writing at V Tape, if you have any concerns or

continued next column

suggestions for our proposed course of action. If you received sign-up sheets in the mail earlier this year, and have collected signatures, please send us a copy as soon as possible. And, if at all possible, do make some kind of submission - whatever you or your organization can manage - to the Law Reform Commission by July 17. See the attached sheet for the details of the Commission's call for submissions, address, etc.

Thanks again for your support; we look forward to hearing from you.

Sincerely
Chris Gehman
for the OCAFVC working group

Contact: Kim Tomeczak at V Tape
(Tel: (416)863-9897/Fax: 360-0781)
Jonathan Pollard (Tel: (416) 921-1886/
Message: 516-1532)
Chris Gehman (Evenings only - Tel:
(416) 588-8390)

CORPSE: 26, 27

!HELP!

The fundraising committee needs *your* help for the 2nd Annual Island Screening, to be held on Saturday, July 25 on Ward's Island. Anyone interested in helping out with this event, *please* call the LIFT office and a committee member will contact you. People needed to help: collect equipment, set up, flip burgers on the bar-b-que, serve beer, work the door, sign up new members, sell t-shirts, and the list goes on! A great way to earn volunteer hours!

Call the LIFT office today.



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The Honourable Bob Rae
Premier of Ontario
Legislative Building
Queen's Park
Toronto, Ontario
M7A 1A1

May 27, 1992

Dear Premier Rae:

For well over a year now, innumerable artists and cultural organizations throughout Canada have strongly and passionately vocalized their opposition to cultural devolution. Despite this, current media reports suggest that an agreement has been reached in the current constitutional talks recommending that the federal government transfer its cultural responsibilities to Quebec and any other province which may so desire a similar arrangement. While we are relieved to hear that these same recommendations retain our national arts institutions such as The Canada Council and CBC under the federal domain (yet with what level of commitment we might ask?), we can't help but raise concerns as to what the opening of Pandora's box may spell for the future of artists in Canada.

The sad reality is that the constitutional negotiations have throughout been steered by politicians, government bureaucrats, economists, business and a small number of special interest groups, while artists have not been allowed to exercise a comparable voice in this process to define Canada's future. **Even on the discussions surrounding federal/provincial roles in supporting arts and culture, the arts community in Canada has not been given the opportunity to participate.**

It is disheartening that governments at all levels routinely praise the vital role and contributions performed by artists in this country, yet have so blatantly avoided communicating with us on the constitutional issues so directly affecting our futures. With the recommendations for Canada's constitutional reform about to be drafted in Toronto at the close of this week, I ask you to speak on behalf of artists to ensure that we be given the opportunity to play a role in recommending on our own fate. It is essential that artists in all regions of Canada be allowed to discuss their needs, concerns and desires to ensure that any transfers of cultural authority to a provincial domain will serve to strengthen the opportunities for artists and the diverse identities we represent, rather than perpetuate existing barriers or silence voices.

We expect the government of Ontario to hold our federal government to task in sharing responsibility towards assisting, supporting and fostering artists and cultural activity in the province of Ontario. In turn, we ask that you urge the federal government to undertake a round of open consultations with the arts community throughout Canada before any recommendations for constitutional reform in the areas of arts and culture become finalized.

Sincerely,

Robin Ecloo

Ontario Region Representative
Independent Film & Video Alliance/Alliance de la video & du cinema
independant

cc. The Honourable Karen Haslam,
Ontario Minister of Culture and Communications

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LIFT (596-8233)**

CALL FOR SUBMISSIONS

LIFT's September monthly screening will be held in conjunction with ArtsWeek, a city-wide event being held from September 26 - October 4, 1992. As part of a larger, multidisciplinary, community-oriented event, this screening will hopefully be an opportunity to showcase your work to a broad audience. Keep in mind that an attempt will be made to screen a variety of works, so running times shouldn't be much longer than 15 min. Venue TBA.

Please drop off a VHS copy of your film at the LIFT office, or mail it in (345 Adelaide St. W. #505, MSV 1R5, Attn. Sally Lee). All submissions should clearly indicate the filmmaker's name, the film's title, year of completion, running length, and a phone number where we can contact the filmmaker. Deadline: Friday, August 28, 1992, 5 p.m. No Exceptions. Submissions can be picked up at the LIFT office after September 30, 1992.

(sunday baseball): lifties go batty

Some things going on on sundays that most of you lifties might not be aware of. It's free, it's pleasant, it's sociable, it's physical and it's a great source of vitamin d! It's baseball! Yes that's right! Baseball, the great Canadian pastime where the fun meets the sun and the sweat makes you hurt. We've played about four games now and there's been enough players showing up to play a game, but it'd be great if even more of you show up. The more lifties the more fun and it's a great way of finding out what other lifties look like. All you have to do is phone LIFT and put yourself on the list so that we can phone you to confirm the time and place. We've been playing at the Dufferin Park and getting permits from 3pm - 6pm consistently, but just in case, it's best to have yourself put on the list so that you can be advised of any changes. So get out that old baseball glove and that old team spirit say yes to fun in the sun by showing up at LIFT's sunday afternoon baseball game.

Ed Makuch

LIFT's NPR HAS BEEN UPGRADED!!!
The NPR has been overhauled from head to toe, including the lens!
It also has a new magazine to add to the other two, as well as a new motor. The NPR is now LIFT's quietest camera!
SO BOOK THE NPR NOW!!!
Call Julie at LIFT for more details.

CONGRATULATIONS!

Congrats to LIFT member **Diana Vasquez**, along with Lee Anne Smith, awarded an Ontario Arts Council Multi-Disciplinary Arts Projects grant for *The A Project*. (The next deadline for Multi-Disciplinary Projects is August 15, 1992.)

Congratulations to LIFT members **Annette Mangaard** and **Clement Virgo** who were recently accepted into the Canadian Film Centre for the 1992/93 year.

And to LIFT member **Arlene Hazzan Green** who was awarded Best Script, Best Drama Under 30 Minutes and Superchannel Best Script Awards for her film "Battle of the Bulge" at the Yorkton Film and Video Fest.

Congrats to **Cynthia Roberts** and Greg Klymkiw who recently "tied the knot" as they say.

Upcoming Festival Deadlines

Further information, guidelines and applications for these and other festivals are available for members' access in the LIFT office.

For the first time ever the **London Film Festival in England** is holding an Art and Experiment section at the National Film Theatre showcasing **international experimental film**. Please send synopsis/press kit and NTSC video to Cordelia Swann, The London Film Festival, Art & Experiment, South Bank, London, England, SE18XT. Deadline: July 17, 1992. For more information, the current LFF regulations are available at LIFT.

Main Film presents **5 Days of Canadian Independent Cinema** in Montreal, November 17-22, 1992. This event is a non-competitive showcase of contemporary works on 8-8, 16mm or 35mm film. Deadline for submissions: July 1st. Applications are available at LIFT.

Internationales Kinder Film Festival, Frankfurt - June 30/92
 Festival du Cinema International de Ste-Therese: First Works, Ste-Therese, Quebec - June 28/92
 Atlantic Film Festival, Halifax - June 30/92
 Heartland Film Festival, Indianapolis, Indiana - July 1/92
 New York Film Festival, New York - films 20 min. or longer July 1/92, under 20 min. July 8/92
 Vancouver International Film Festival: Canadian Images 1992, Vancouver - non-features (under 70 min) July 3/92, features July 17/92
 Ottawa International Animation Festival, Ottawa - July 10/92
 Columbus International Film and Video Festival, Ohio - July 13/92
 London Film Festival: Art and Experiment, London, U.K. - July 17/92
 Cork Film Festival, Cork, Ireland - July 17/92
 International Festival of Documentary Films on Parks & Protected Areas, Italy - July 31/92
 Rassegna di Palermo International Sportsfilmfestival, Palermo, Italy - July 31/92
 Shanghai International Animation Film Festival, Shanghai, China - Aug 1/92
 Festival International du Film Ornithologique, Les Forges, France - Aug 1/92
 Image + Nation Gaie et Lesbienne: Festival International de Cinema et du Video du Montreal, Montreal - Aug 1/92
 Turin International Festival of Young Cinema, Torino, Italy - Aug 31/92
 Festival du Cinema International en Abitibi-Temiscamingue, Rouyn-Noranda,

Welcome New LIFT Members

Bruce Alcock
 Clemente Alves
 Richard Ambrose
 Elma Bello
 Jill Carter
 Jeff Chadwick
 Bill Coombs
 Petra Endlich
 Peter Evanchuck
 David Forsyth
 Michelle Gay
 David Glud
 Shawn Goldberg
 Shannon Grinnell
 Sindiswa Gwazela-Macala
 Mark Hasan
 Chris Harris
 Jeremy Hudspith
 Johnide
 Mark Ingram
 Lara Johnston
 Beth Koliznyk
 Marc Laliberte
 Ryan Lord
 Margaret Malandrucolo
 Martin Markle
 John May
 Nonqaba Msimang
 Sandy Ng
 Julie O'Brien
 Karen Poce
 Jim Rutherford
 Milinda Sato
 Wanda Schmoekel
 Sabine Schoppel
 Tad Darrell Seaborn
 Alice Shin
 Akim Triebisch
 Ian Tucker

exquisite

CALL FOR SUBMISSIONS

yYZ

New submissions deadlines are October 1, 1992 and February 1, 1993. Film and video submissions accepted anytime. For more information call 416-531-7869.

FILMS ABOUT PSYCHIATRIC CONCERNS

Pleasure Dome, a Toronto-based film exhibition group is organizing a program about psychiatric concerns and issues to be presented in early February, 1993. We are seeking films about the politics of incarceration, the politics of treatments and treatment drugs, issues of definition and perception of "mental illness"; we are especially interested in encouraging submissions and production by people who have had experiences with psychiatric systems. Interested parties please contact Andrew Paterson or John Porter by October 15, 1992, at 416-516-1532.

THE MEMORIAL PROJECT:

The Memorial Project is a multi media presentation of artists who have lost someone to AIDS. We are looking for regular 8, super 8, and 16 mm films created in memorial to someone close to you who has died of AIDS related causes. Clamorous Intentions, Pleasure Dome and The Euclid Theatre will present a time based program on November 30, 1992. For first time film makers, we will be holding a free workshop to explain the process of making personal super 8 films and possibly provide access to equipment. Please call as soon as possible to register. For more information call Pleasure Dome 416-516-1532. Deadline for submissions is November 1, 1992.

FALL LAB

Call for submissions: Sept. 22 - Oct. 16, 1992. The Fall Lab at the Canadian Film Centre is a four-week programme designed to encourage the development and training of emerging filmmakers of colour who are committed to making feature films. The Fall Lab is intended to assist in the eventual production of feature films by filmmakers from Canada's diverse cultural communities. The program is open to filmmakers of colour in the disciplines of screenwriting, directing and producing who have feature films in development, i.e. first or final draft screenplays, and/or feature projects in pre-production stages. Approximately eight filmmakers will be selected by an adjudication process to participate. Submission requirements: Cover letter which outlines why you wish to participate and your experience as a writer, director or producer; a Resume which includes a list of support material (please describe format); Support Material of no more than 2 examples of previous work on 1/2" VHS tape; a Brief Synopsis of your feature-length project in development and the screenplay; at least 2 letters of reference from someone in the film/video or related industry. Submissions must be received at the Canadian Film Centre no later than 5 p.m. on July 31, 1992. Successful applicants will be notified in August 1992.

FILM WORKSHOP IMPRESARIO'S FILM CLUB



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re: classifieds

POSITION - ARTS ADMINISTRATION

LIFT - FINANCE CO-ORDINATOR

Application Deadline Friday July 31, 1992 5pm
Proposed start: mid September, 1992
The finance co-ordinator is hired by and answers directly to the LIFT Board of Directors. S/he is responsible for implementing the policies set by the Board & the smooth running of the organization on a day-to-day basis. The Finance Co-ordinator's primary responsibilities are finances & administration.

Responsibilities include: budgeting; grant writing; financial administration and record keeping; related reporting; assisting and advising the LIFT Board of Directors, committees and membership; liaison with government, organizations and the general public; staffing; working with volunteers; and various other duties related to the day-to-day operations of a non-profit artists' centre with 480+ members. Desired skills include: extremely well-organized & self-motivated; able to meet deadlines; experienced in preparing funding applications, working with volunteers, dealing with the public; strong oral & written communication skills; knowledge of basic bookkeeping/accounting procedures; ability to work with many interruptions & distractions; familiarity with Macintosh computers; knowledge of independent Canadian film.

This is a full-time, permanent staff position.
HOURS: 5 day, 35 hour week plus overtime.
SALARY: \$27,300 per annum. A complete job description is available from the LIFT office.
Send covering letter & resume to: LIFT Hiring Committee, 345 Adelaide St. West, #505, Toronto, Ontario, M5V 1R5. Phone: (416) 596-8233 Fax: (416) 596-8413.

LIFT is an equal opportunity employer

CARO - INFORMATION SERVICES COORDINATOR

Canadian Artists' Representation Ontario (CARO) is sponsoring this position through the Arts Management Training Program.

CARO is an artists' service organization which represents Ontario visual artists' professional concerns. One of their major programs is Information Services, where practical information is compiled and widely disseminated.

The successful applicant will research and develop cost-efficient procedures for this program, including publishing, marketing and handling information requests. The position will provide extensive training and work experience in this and other areas of CARO administration.

CARO is seeking applicants with creative experience in the arts, especially the visual sector. Salary will be a minimum of \$22,500. Deadline: July 24, 1992. Write to: Personnel Committee, CARO, 183 Bathurst Street, Toronto, Ontario, M5T 2K7.

CFMDC - DIRECTOR

The Canadian Filmmakers' Distribution Centre seeks a director with experience in financial management, grant writing, and Macintosh systems; communication, organizational, and administrative skills; knowledge of independent Canadian film; and an understanding of artist-run, non-profit organizations. The director will develop and oversee the annual operating budget, manage day-to-day activities, supervise other staff members, attend Board meetings, and lobby on behalf of members' interests.

Salary: \$24,500 + benefits. Start date: August 4, 1992. Deadline: June 30, 1992. Submit to: Hiring Committee, Canadian Filmmakers' Distribution Centre, 67A Portland Street, Toronto, MSV 2M9. Phone: 493-1808 or Fax: 593-8661.

ARTCITE - ARTS MANAGEMENT INTERN

Supported by the Ministry of Culture and Communications the stated purpose of the project is to provide in-depth, on-the-job training for one year within professional arts organizations to individuals seeking a full-time career in arts administration. As Artcite is an artist-run centre, the ideal candidate would be a recent graduate of a visual or multidisciplinary arts program who is interested in pursuing a career as a practicing artist.

Key areas of training include seminar planning (e.g. status of the artist legislation); resource centre management; program development and coordination; policy manual research and design; computerized accounting system and financial management; promotional/graphic design. SALARY: \$16,500.00. Please address your application to: Linda Payne, Director, Artcite Inc., 109 University Avenue West, Windsor, Ontario, N9A 5P4. For more information call 519-977-6574. Deadline for application is July 15, 1992.

CREW POSITION

CAMERA OPERATOR

Looking for experienced 16 mm film/Betacam camera operator needed for a 4 day shoot in Yellowknife, N.W.T., to be shot over two weekends, July-August 1992 (willing to work around your schedule). Familiar with Aaton and Eclair cameras, interested in experimenting with older color Kodak stocks, cine-saddle and Dutch-head. Airfare, per diems, accommodation will be provided; daily rate to be negotiated.

The film will be a short, quirky road film. If you are interested in seeing some of the North, doing some intense shooting, working closely with a first-time director, don't mind bugs or canoeing - please furnish a demotape (to be returned), filmography, resume and phone number to: Anne Lynch, P.O. Box 1602, 5002 Forrest Drive, Yellowknife, NWT, X1A 2P2. Phone: 403-873-3602, Fax 403-920-4502.

Women and minority camera operators are encouraged to reply.

SERVICES

BARBARA SWIFT, NEG-CUTTER
\$25/hr for 16mm and 35mm. 12¢/ft for black leader. \$10 for SMPTE. LIFT members receive a 5% discount. Contact: 193 Leslie Street, Main Floor, Toronto, M4M 3C6. Phone: 593-7446(b) or 462-0395(h)

WORKSHOP/ SEMINAR

MOTION PICTURE SOFTWARE
Screenplay Systems will be holding a free seminar/demonstration of Scripitor, Movie Magic Scheduling, and Movie Magic Budgeting on June 27th at 10am and 2pm. Location: Micro-Boutique, 15 Toronto Street. Call 365-3184 to confirm seating.

FILM WORKSHOP

We are a not-for-profit corporation operating a film workshop on Wednesday evenings. We need actors, producers, directors, writers, and camera/technical people to participate in the workshop and in various film projects. If you are an enthusiastic participant who is interested in film, we'd like you to join us. Fees are minimal. For further information, call 260-2974 and ask for M.J. or write to: Impresario's Film Club, #605-250 Queens Quay West, T.O. M5J2N2

BEDLAM PRODUCTIONS

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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: monthly screening

including:

Darcy Hoover....1/4

Chris Beauduane....Gathering

Shawn Goldberg....The Detective

Herwig Geyer.... Self Portrait

Monday, June 29 8 pm

Cinecyle 317 Spadina rear (between D'arcy and Baldwin)

LIFT

345 Adelaide Street West

Suite 505

Toronto, Ontario

M5V 1R5

416 - 596- 8233

