



2/6/89 File No. E 204177

Subject:
Robin Ecloo
LIFT
Financial
Coordinator
from 1989 - 1992



2/10/92 File No. E204177

Robin left Lift, Deborah moved into her desk, Sally completed her year as intern and continues on as membership coordinator. Michelle left the REF in Joy's hands for a month. Julie and Peter and Julie have left and Greg is back. Claire is on a leave of absence and Ted has just begun as the new workshop coordinator. The new LIFT board will be voted in 'round early December, new committees, new LIFT year.

ch ch ch changes. A lot has gone down since Robin arrived in 1989 (only to work several billion seconds of overtime) and now that our numbers add up to some 530 members, we have to sit down and refigure this monster. What we gain in power and voice, we may lose in commonality and direction. There are so many genres, localities, differences being represented here (or at least vying for representation), so many individuals that I'm not sure what 'we' means anymore.

A number of concerned LIFT members will be getting together to review our organizational structure (more information on page 1), perhaps you'd like to participate. But this is only one of the many ways that you can make yourself audible: sitting on the board or a committee, programming, finishing your film, and of course, writing for the newsletter. I'd like to hear from more people even if it's just a few words jotted down and thrown into the mail, or the newsletter drawer (SE corner of the office). Writing for the newsletter is a smart way to get your volunteer hours. Our submission deadlines are the 22nd of the month before publication i.e. articles in the December issue are due November 22nd (at the latest). Please contact me through the office if you'd like to write but aren't sure of the subject. We accept reviews, how to's, poetricks, tech talk (we need more of this, so tell us what you know), diatribes, womanifestos, project reports, interviews, outlandishviews and the like. We pretty much accept anything to do with LIFT or of any relevance to the LIFT membership except hate mail and slugging on other people's films. We'll use some lame excuse to disguise our censorial actions, but hey, no member needs to feel attacked in their own newsletter. Save that for the real press. k.t.

sort of
editoreal



roch okerman



roch okerman



roch okerman

hangin'
out at the
Party of
Parties



brandon okerman



brandon okerman

LIFT

October 1992

Editor

Kika Thorne

Assistant Editor

Francisca Duran

Dissemination Assistants

Michelle Gay Sunny Thrasher
Hollis the Springer Lab

Newsletter Committee

Chris Beauduane Francisca Duran
Andrew Munger Julie Wheeler
Myroslav Bodnaruk Edward Makuch
Jerry Langton Pat Morra
Wayne Snell Graham Webster
David Martin Andrew Davis
Susan Norget Kip Spidell
Lynne Valeriate Nancy Winsor

LIFT STAFF

Financial Coordinator

Deborah McGinnis

Development Coordinator

Claire Coltsmann

Technical Manager

Greg Woodbury

Membership Coordinator

Sally Lee

Racial Equity Fund

Coordinator

Joy Fedarick for Michelle Mohabeer

Workshop Coordinator

Ted Myerscough

LIFT BOARD

Kip Spidell - Chairperson

Edie Steiner - Vice-Chair

Anellie Samuel - Secretary

Allyson Woodrooffe - Treasurer

Don Booth + Anthony Browne

Bruce Lyne + Paul McGowan

Mark deValk + Clement Virgo

Front Cover By Robin and Kika

Internal Design by Franci and Kika

If you are interested in helping to create the newsletter, please let me know what you would like to do.

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.

October newsletter was typeset in the office on a Mac II cx and the Laserprinter II using Times, Palatino and Futura fonts. Photo scans from FI. Additional work done at InterAccess on a Mac Ili.

contents

Page 3

During the Festival of Festivals, Francisca Duran interviews Helen Lee after the premiere of *My Niagara*

Page 7

Amy Bodman writes in response to *A Brief Life*, a documentary by Adrienne Amato & Derek Rogers

Page 10

David Martin at the Festival of Festivals Symposium 92

Page 1

Information about the LIFT Organizational Review + Racial Equity Fund + Refusing Censorship Forum

Page 13

What's happening at the Euclid?

Page 14

Equipment Notes + Festival Listings + The Ingredients of Blood

Page 15

Short Ends + Classifieds

Back Cover

LIFT members screenings around town for the month of November

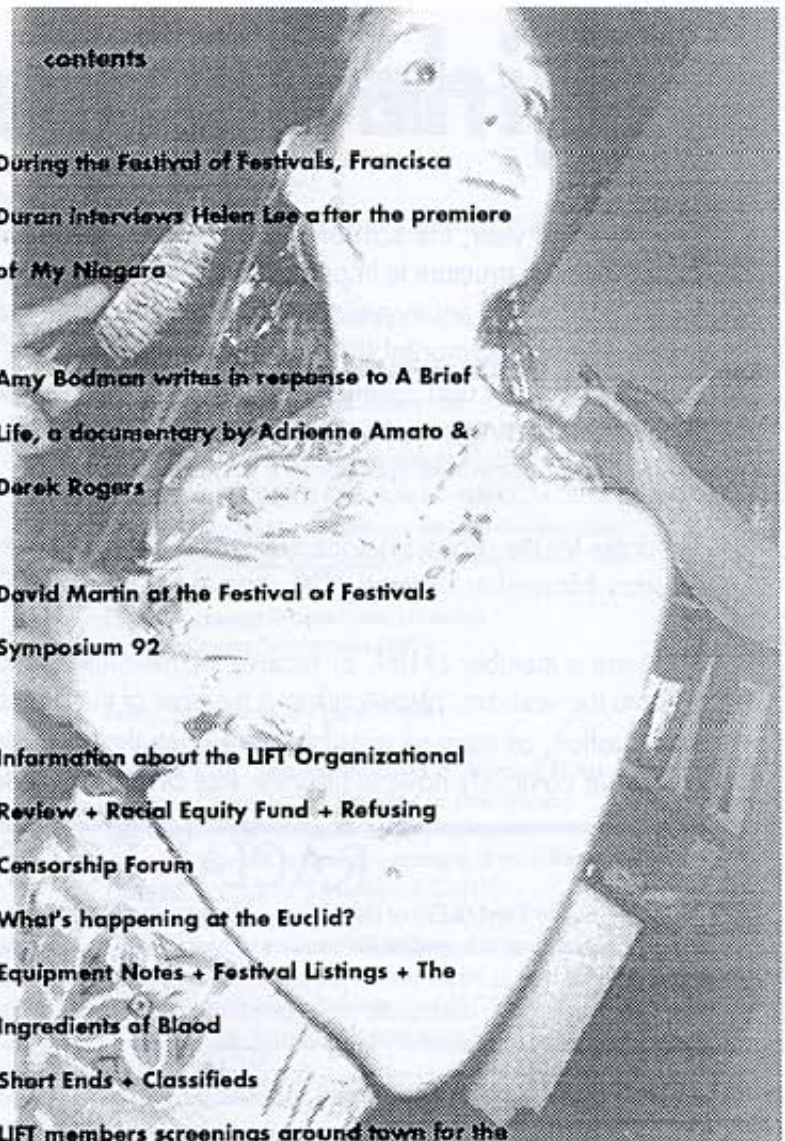


photo by Sarah Ackerman

We need a volunteer writer to cover the Asian Re:Visions Film and Video Festival at Harbourfront from Oct 29 - Nov 1

LIFT Organizational Meeting

participants wanted

Over the past year, the staff and Board at LIFT have reached the conclusion that LIFT needs to review its organizational structure to improve its effectiveness. At the same time, LIFT is becoming increasingly aware that it must develop equity policies with regard to gender, race, colour, creed, place of origin, culture, ability, sexual orientation, marital status and age. LIFT therefore has hired a facilitator to conduct group sessions with Board, staff and members. Some of the objectives of these sessions would be to examine the organization's structure, management and communication procedures, and recruitment guidelines. An equity policy document will also be drafted.

The dates for the group sessions are Tuesday and Wednesday October 27th and 28th, and Monday and Tuesday November 9th and 10th, from 6.30 pm to 10.00pm.

If you are a member of LIFT, or receive the newsletter, and believe you would have a valid contribution to make to the sessions, please talk to a member of the LIFT staff at 596-8233 to discuss the possibility of your participation, as soon as possible. We hope that everyone who wants to attend the sessions will be able to, but we obviously have to limit the size of the groups to some extent.

RACIAL EQUITY FUND

The Racial Equity Fund (REF) of the Liaison of Independent Filmmakers of Toronto (LIFT) is pleased to announce the 1992-93 cycle of grants available to independent Filmmakers. The REF will award about \$90,000 to filmmakers from First Nations and communities of colour* (*as well as First Nations, people of African, Asian, Caribbean, Latin American and Middle Eastern ancestry are encouraged to apply) to assist in the development and production of independent film. The fund targets to new and emerging filmmakers and it is not necessary to have produced a film before. There is only one deadline per year. The deadline this cycle is November 6, 1992.

There are two categories of application: Development and Production. Development grants cannot exceed \$3,000 and usually are awarded for such tasks as script development. Production awards vary in size but must not exceed \$20,000. Interested applicants must submit a completed application form along with relevant support materials.

As this is an Ontario-based program, funded in part by the Ontario Film Development Corporation, Ontario residency is required. To apply you must be a Canadian citizen or landed immigrant. Applicants must have creative and editorial control of the project. Full-time students are ineligible.

LIFT is an independent filmmaking co-op with over 500 members. The Racial Equity Fund is guided by a standing committee of the LIFT board of directors. The REF committee is comprised of members from communities that the fund serves.

The objectives of the Racial Equity Fund are as follows:

1. To create a means for filmmakers from First Nations and communities of colour to access funding towards the development and production of film;
2. To develop filmmaking skills and expertise;
3. To increase opportunities for aspiring and emerging filmmakers that have not been able to access traditional and institutional resources and means of production;
4. To encourage first time filmmakers to continue to use film as a means of expression and to contribute to the professional filmmaking industry.

Information and application forms can be obtained by contacting:

The Racial Equity Fund Coordinator
The Liaison of Independent Filmmakers of Toronto
345 Adelaide Street West, Suite 505
Toronto, Ontario M5V 1R5
Telephone: (416) 596-6749

refusing censorship

A Two-Day Public Forum at the CBC Auditorium located at Front and John Streets, Toronto

On November 7-8, 1992, the Ontario Coalition Against Film and Video Censorship will present a two-day forum on censorship issues. This forum, entitled REFUSING CENSORSHIP: Feminists and activists fight back, will examine the alarming increase in acts of censorship - particularly of sexually explicit materials - occurring in Canada and the United States. Feminist lawyers, artists and academics will be joined by community activists working in AIDS education in a series of presentations and panel discussions. The goal will be to exchange information and to develop legal, social and cultural strategies for action. Each presentation will have a moderator and will invite questions and interaction with members of the audience.

Saturday, November 7 at 10 am

CAROLE VANCE (New York University) will present a chronology of events which have led to the various definitions of pornography and obscenity. With moderator Varda Burstyn

Saturday, November 7 at 1:30 pm

THELMA MCCORMACK (York University) will debunk the notion that the elimination of pornography will reduce structural inequality and empower women.

Saturday, November 7 at 3:30 pm

A panel of AIDS educators and youth workers will offer experiences related to the need for sexually explicit materials in their work with youth, prisoners, in **AIDS education**, etc. (Panel members TBA)

Sunday, November 8 at 1 pm

NAN HUNTER (Brooklyn Law School) will participate in a round-table discussion with Canadian lawyers currently working on censorship issues. Audience questions and participation will be moderated by lawyer Claire Barclay, who is working on the Bad Attitude case.

Sunday, November 8 at 3 pm

SUSAN DITTA, Head of Media Arts at The Canada Council and former video/film curator at the National Gallery of Canada, will provide a personal account of how censorship has affected artists in Canada based on her work as a curator and exhibitor of (often) controversial film and video programmes.

Sunday, November 8 at 4 pm

LILLIAN ALLEN, Celebrated dub poet, author and cultural worker will discuss the inherent censorship which results from lack of access to production for artists and writers of colour. Allen will be joined by Susan Ditta and a panel of artists whose work includes sexual imagery to discuss issues around censorship. (Panel members TBA)

Film and Video Screenings related to the REFUSING CENSORSHIP Forum:

Thursday, November 5 at 7:30 pm

The Innis Film Society Presents

Doubtless Objectionable: Banned Films

Location: Innis Town Hall, 2 Sussex Ave. (one block south of St. George & Bloor Sts.)

Admission \$4 (\$3 for members) or free with registration to the REFUSING CENSORSHIP Forum, tel: 408-3332.

The Innis Film Society will present the following four films:

The Seashell and the Clergyman by Germaine Dulac (1928)

Un chant d'amour by Jean Genet (1950)

Flaming Creatures by Jack Smith (1962-63)

Fuses by Carolee Schneemann (1965)

Friday, November 6 at 8 pm & 10 pm

Pleasure Dome Presents

See No Evil: Seized, Banned & Burned Films

Location: Cinecycle, 317 Spadina Ave, Rear entrance

Admission \$3 (\$2 for members) tel: 596-7125

Pleasure Dome will present two screening of the following films:

Prowling By Night by Gwendolyn & Co. (1990)

Slam by Bruce La Bruce (1989)

Death Valley 69 by Sonic Yough, Richard Kern and Judith Barry (1986)

Clips by Nan Kinney & Deborah Sundahl (1988)

Buying Passion, Spending Depression by Krzysztof Wodiczko & Leslie Sharp (1988)

Martina's Playhouse by Peggy Ahwesh (1989)

Saturday, November 7 at 8 pm

Premier screening of True Inversions

Location: CBC Auditorium

Admission free with registration or \$3 at door

Persimmon Blackbridge, Vancouver-based performance artist and member of the lesbian performance collective Kiss & Tell and Lorna Boschman, Vancouver video artist, will present their new videotape True Inversions.

The REFUSING CENSORSHIP Forum is co-presented by: A Space, Canadian Filmmakers Distribution Centre, Innis Film Society, Pleasure Dome, V Tape and YYZ Artists' Outlet

feminists and activists fight back

All REFUSING CENSORSHIP Forum events will take place at the CBC Auditorium located at John & Front Streets, Toronto, unless otherwise noted.

REFUSING CENSORSHIP Forum Registration Fee: \$10 for all events, \$5 per day, \$3 for video screening only. Admission to Pleasure Dome is separate.

For more information and pre-registration contact The Feminist Caucus of the Ontario Coalition Against Film and Video Censorship, Lisa Steele, c/o V Tape, 183 Bathurst St., Toronto, M5T 2R7, tel: (416) 863-9897 or fax (416) 360-0781

MY NIAGARA is a film that examines boundaries. This process occurs across many levels all of which interweave throughout the film, surfacing at different points. Some of what I have called boundaries are simply the personal decisions that the characters make and those they are unable to resolve. Others have more to do with the precarious task of balancing and integrating different filmmaking styles and how the filmmaker, Helen Lee, has chosen to do so. Others still are cultural and will affect how each viewer relates to the work.



Desi Del Valle as ENZA and Melanie Tanaka as JULIE KUMAGAI Photos: Michael Vendruscolo

Interview with Helen Lee

Born in Seoul Korea, but raised in Toronto Helen Lee has a degree in Cinema Studies and English Literature from U of T and an M.A. in Cinema studies from NYU. She has worked as a music writer for NOW Magazine, in distribution at DEC (now Full Frame) and at Women Make Movies in New York. Helen has also curated programs at the Carte Blanche series at Cinematheque, Race to Screen, juried at Images 1992 and at the Third Annual Video Witness Festival at Hallwalls Buffalo and co-programmed the upcoming Asian ReVisions Festival at Harbourfront October 29 to November 1. As well she has been an active contributor of essays to many conferences and critical journals. Her first film, SALLY'S BEAUTY SPOT (1990) received much critical acclaim for its investigation into identity and racialized notions of femininity and beauty.

MY NIAGARA maps the confusion of a young third generation Japanese Canadian woman at the crossroads of her life. JULIE KUMAGAI is caught in the ambivalence that many women in their early twenties feel when life begins to seem as if it changing beyond control. Julie's mind oscillates between her own cultural displacement, the memories of her mother who presumably drowned on a trip to Japan when Julie was quite young, the decision to take an extended trip with a friend, trying to communicate with her father, the end of one relationship and the presence of another one with Tetsuro, the Korean boy from Japan.

In my conversation with Helen Lee during this year's Festival of Festivals where MY NIAGARA premiered, it became evident that for her, the making of the film was a process which she links very closely to the growth of herself as a filmmaker.

I asked Lee to talk about the transition from a ten-minute film to a 40 minute one.

"SALLY'S BEAUTY SPOT was a first film exercise for me. I was exploring specific ideas about audience." Helen was living with her sister Sally at the time: *"We would get up in the morning and shoot the film in our pajamas...I didn't really have a notion of responsibility. I just wanted to try things out."*

With MY NIAGARA Helen admits to having felt more of the "burden" of responsibility to her community in that she was representing many voices.

"MY NIAGARA was a big transition from Sally's Beauty Spot in many ways." Firstly, SALLY'S BEAUTY SPOT cost \$4000 to produce as opposed to My Niagara's \$80,000 budget, 1/4 of which went to paying people's salaries. The money was

secured from The LIFT Racial Equity Fund, The Ontario Arts Council, The Canada Council, PBS, and the CBC's Canadian Reflections. The significantly larger scale and budget she ended up working in added to the "stress" of producing as well as directing. *"It was a good stress though, I felt comfortable knowing where the money was going."*

Originally, MY NIAGARA, was to have been 20 minutes long. It was in development for about 2 years and was co-written with Kerri Sakamoto. Helen produced the film at the same time as completing her degree at NYU and working at Women Make Movies. She admits that she would have liked to somehow incorporate the making of a film into her studies, but feels that the Cinema Studies department at NYU is far too traditional.

"The 20 minute version was very different. Tetsuro was a recently arrived immigrant from Korea who was working in his aunt's store. The story changed to be more about the memory of Julie's mom drowning." These memories in the film take the form of super-8 film footage of a young Julie and her mom and are extended metaphorically by the film's many water references.



by Francisca Duran

The film features, quite prominently, The R.C. Harris Plant, a water filtration plant in the east end of Toronto. The plant has, in fact, been well documented in other works like Michael Ondaatje's *IN THE SKIN OF A LION* and in Rick Hancox' short experimental film, *WATERWORKS*. The story that Julie tells Tetsuro about the man who tried to swim out through the water pipes was adapted from *IN THE SKIN OF A LION*.

"The original story was less strictly narrative. This one is more expository, told in the third person....SALLY'S BEAUTY SPOT was more personal. The two films are really not that different. They both work at expanding notions of Asian women's subjectivity. MY NIAGARA was meant to have had more levels like archival footage from the plant. I wanted to try a more realistic film text, not to mimic, but one that conveyed a different



message. To me MY NIAGARA is experimental in that I was interested in how an audience would respond to a story that was told in a different way."

Later in the conversation, Helen confessed: *"One of the things that I learned is that the film may be too distanced. I wanted to try to make it more subjective without using point of view shots, but the film is very third person."*

"An experimental film maker that sat on the OAC jury asked why I was making this film. To me that showed a very limited vision of experimental film. What is experimental, is what is new to the artist's own development. I wanted the chance to work with crew members and actors."

Helen's crew ended up consisting of experienced crew people and friends with no experience. The process of handpicking people who she felt comfortable with and a large proportion of who were women, was something that seemed to be important to Helen since she was undertaking a situation that was new to her.

"I knew I was likely to work with inexperienced actors because the experienced ones we saw weren't suitable for the roles. I felt the desire to see different kinds of Asian roles. So we went with actors with a more "natural" ability, not ones who were stagey or acty. A lot of the film is communicated in slight facial expressions, but sometimes the actors were too wooden." Helen noted that this difference of expression is often seen as a "lack" of emotion. This is due to what we are used to seeing in "western" narrative film where resolution might be manifested by a certain kind of emotional scene.

Photo above right:
William Shin as
TETSURO, opposite:
Melanie Tanaka as
JULIE KUMAGAI

"I didn't know about directing actors so I read a lot about Bresson. Bresson used a method so that the actors would strip away the exterior, leaving an economy of gestures."

How would you like to see MY NIAGARA programmed?

"I expect it to be programmed with other Women's films or Asian work. I'd also like to see it considered as a short, narrative or beginning drama. It probably won't appeal to the same audience that SALLY'S BEAUTY SPOT did. In the U.S., artists run centers are more open to dramatic work. In Canada there has been a re-evaluation of narrative film by women and people of colour. The belief is that narrative film is not ideologically correct. This may have been true and very necessary at one point, but then, what about narrative films that are told from a different point of view by people who want to expand definitions of narrative. Initiatives like LIFT racial equity fund have been fundamental to films getting made by emerging filmmakers."

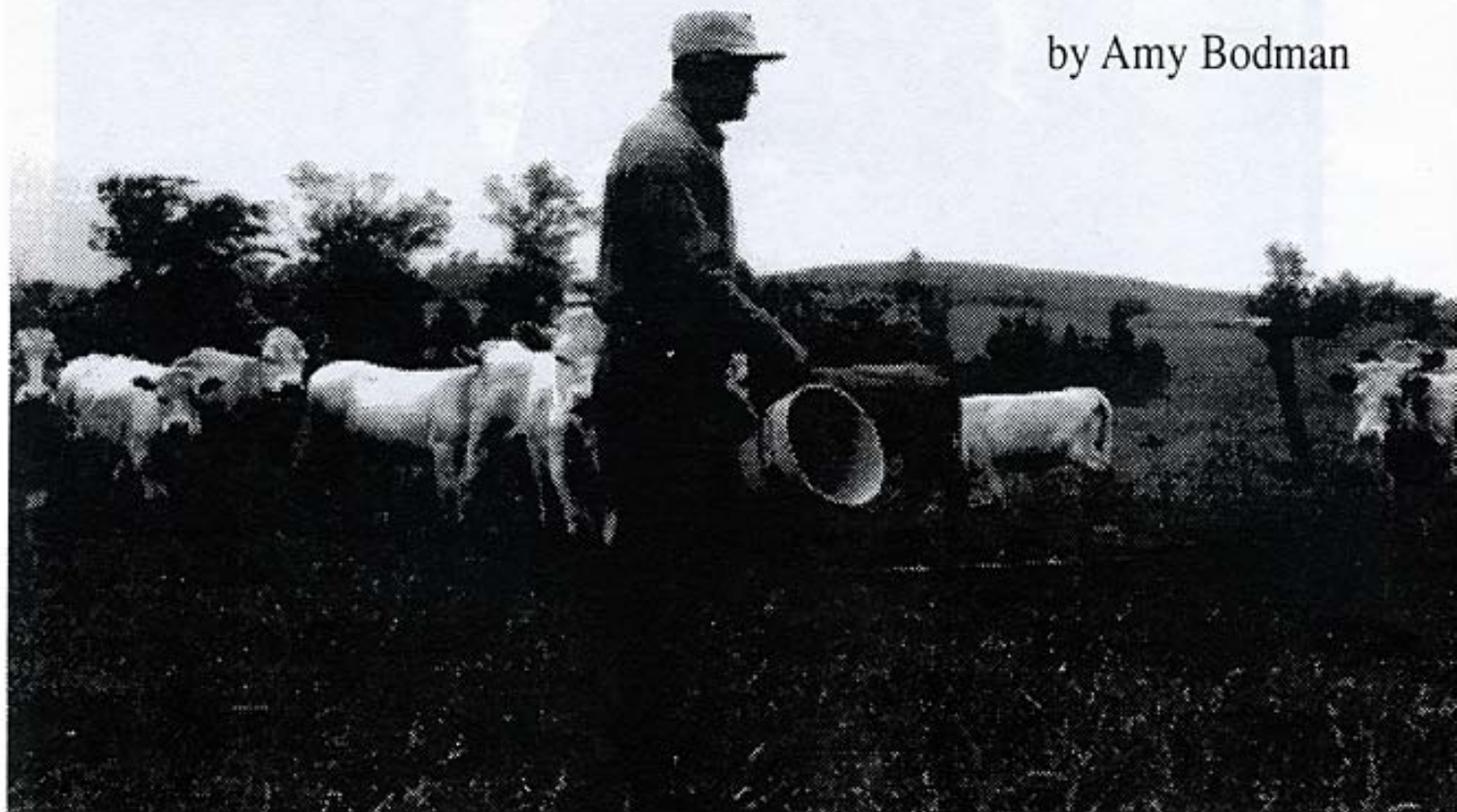


"The response to MY NIAGARA has been generally positive, most of the criticism being right on target. Some people were very affected. Others were left cold...The film is static and distant much like Chantal Ackerman's observational camera. Audiences who watch her films either go with that or not...I wanted the film to communicate to as many people as possible, but you can't concede to everyone."

By following a cow from moments after its birth until it is eaten at a barbecue, the documentary *A Brief Life* examines and exposes the steps involved in small-scale Ontario cattle farming. But rather than making a political statement about the cattle industry or the ethics of slaughter, the film accepts the existence of it, allowing itself to ask a far more pertinent question: what can the value of such a short life possibly be?

a response to *A Brief Life*
A film by Adrienne Amato & Derek Rogers

by Amy Bodman



One of the most remarkable aspects of the film is that it looks at the life of the cow as a complete and individual life, by treating the cow as a living entity that knows the value of its living. It accomplishes this by carefully focusing on and considering the living in each thing it records. Whether it is the cow it shows, or its environment, or the people who run the farm, or those who cut up the meat at the abattoir, or even those who eat the meat at the barbecue, the film looks at the process of living as something quite miraculous, treating what we ordinarily overlook with a quiet reverence and respect. The everyday and common events it painstakingly depicts - a head staring when it hears a sound in the distance, breath from a nostril vaporizing in the cold air, leaves falling, wind howling, a man calling his dog, blood draining from a cut, the sound of sizzling - are the actual places where life occurs, although they are often dismissed when one thinks of "the events of life" in the larger sense. But in individual lives it is these things that sustain us, that get us through day-to-day, hour-to-hour, that constitute the rhythms of existence-

sleeping/waking,

eating/defecating,

producing/expending,

moving/keeping still

- and that ultimately connect us to the world of the living, and to nature. In this "natural" view, how one lives and how one dies are not important. When one is a part of nature, death, no matter how brutal, how slow or how quick, how soon or how late, is not a tragedy, but a consequence of living. Although it is the termination of life, nature shows us that death is not the termination of existence.



Life and death are all around us. In nature, it is easy to see how the two are enmeshed: a bright green weed pops out of a mound of decomposing leaves, a broken eggshell reveals the fetus of a bird, a dog rolls in the body of a rotting animal- but in the city, in "civilization" it is hard to see because modern man has done all it can to hide the presence of death, thereby creating an unnatural rift between the two in the midst of its unnatural world. In an effort to become immortal we strive to accomplish things that will last, that will leave our mark on civilization, as proof that we have existed, as proof that somehow we are worthier and more alive than the next person. We race against time, angry that there is not enough of it, instead of trusting that things will unfold naturally as they are supposed to, even our deaths. Because we value what doesn't die instead of what is living, when death comes we feel it cheats us. If a child died after ten days of life, we say: "What a pity. That child died before life even had a chance to start". But in looking at death that way we rob ourselves of life. That child's life did happen. That is what it was. Life is not what we leave behind, but what we are. If you focus on living, death loses its



A Brief Life by Adrienne Amato & Derek Rogers

power to victimize. One of the most profound but difficult aspects of "A Brief Life" is that after the cow is killed, the film refuses to treat it any differently. At first it is almost excruciating to see the severed head, the innards drop out as the body is split open, the skin peeled back, then the body sectioned, but the camera records this so carefully and thoroughly and with such respect that eventually it loses its horror. It becomes clear that this is the matter of life, these guts, bones and flesh are where life takes place. This is exemplified when the young girl watches the beef cook on the barbecue. Her look is remarkable for it is innocent and intelligent simultaneously. She seems to regard the beef as something that has come from someplace other and living and that it is about to give her something of itself. It is as though she can sense the cow we saw within it.

Watching this film reminds me of something I was told when I was studying anthropology. In Hunter and Gatherer cultures after an animal has been killed, the hunter will hang part of it on a tree, its ears or its horns or some other part, to appease its spirit and thank it. That way the animal's spirit will return in the body of another animal and there will be more to hunt. It is acts like these, they believe, that keep nature bounteous and flowing. Because it acknowledges living even in the presence of death, "A Brief Life" is an equivalent homage to nature and to the mystery of existence.

August 1992



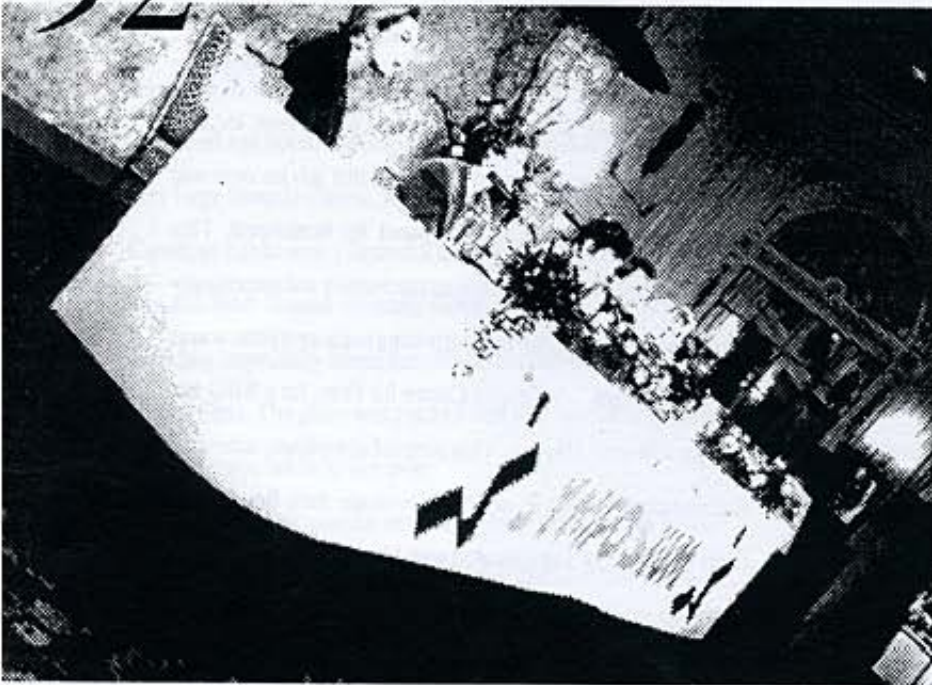
"A Brief Life", 23 min., documentary B&W
 by Adrienne Amato and Derek Rogers
 Distributed by the CFMDC

by
David
Martin

Behind the lines:

notes from Symposium

'92



The last time I went to the industry portion of the Toronto International Festival of Festivals was in 1988. Back then, the thing was called The Trade Forum and it was held, without fanfare in the main convention room at the Park Plaza Hotel. I remember sitting through a panel of imported accountants and lawyers talk about P&A and the necessity of spending millions of dollars on advertising. I went to another on the emerging new tax laws. I helped myself to coffee, croissants. Playbacks and then left, not to return for four years...

This year the Toronto Festival of Festivals' Industry Schmooz was called Symposium '92 and is now held at the Sutton Place Hotel. It featured a lot more Canadian content as well as interesting and, I think, relevant panels. For those of you who are interested in the business side of things, or are pitching to the well-connected, like I was doing, then the two and a half days at Symposium '92 was the place to be.

Robert Lantos, CEO of Alliance Entertainment, Canada's biggest independent, moderated two panels on the first full day. *By the way, because in Canada, the film industry relies to a great degree on Television for its survival, 'independent' more or less means to a Production Company outside the realm of public and private broadcasters, who theoretically aren't supposed to be filmmakers anyway. In the global marketplace Mr. Lantos is an independent, whereas in the Toronto scene a small LIFT production is an independent as well. It all depends on who you talk to.*

The first panel was "Staying at Home, Selling Abroad", featuring, among others, Michael MacMillan of Atlantis talking about "integration, globalization, competitive leverage and a distribution infrastructure..." In other words, Canadian producers who want to make feature films must be connected world-wide vis-a-vie, say, international co-productions. Producer Rock Demers; "The maximum return on a Canadian feature film in the Canadian marketplace is 20-30%. Therefore either a global partner or a worldwide pre-sale is necessary." The second panel, hosted by Mr. Lantos, The Global Pulse, featured very successful writers and producers from Canadian TV, as well as, according to Mr. Lantos, "...the vice-president in charge of Everything at the CBC ...Ivan Fecan." The history of LOVE & HATE, the Colin Thatcher story, predominated the discussion and became the show-piece on how Canadian films about Canadian stories can not only make it in Canada but in the U.S. of A. It seems the film was purchased at the last minute by a major American Network, aired and then won the ratings for the two nights it was shown. This prompted the Americans to buy CONSPIRACY OF SILENCE with similar results. Ivan then made a rather passionate speech about his feelings for Canada and how the Corp. is struggling to show more Canadian stuff. Incidentally he announced after the Festival that the CBC would be running a regular spot for Canadian features, which LIFTER Atom Egoyan called, "visionary".

The writer of LOVE & HATE, Suzette Couture recalled a time when she applied to an "unnamed" Government Agency for a writer's grant but was turned down. The reason, as stated in her rejection letter, was that the story has universal themes, therefore was unfit for Ontario...

The Symposium is a meeting place for writers, directors, producers and distributors. It is designed to be fairly informal

so that film sales can be made. Naturally filmmakers need cash to make films. Where that money comes from or where it goes and how it is spent is, for better or worse, a large part of the filmmaking process, which involves Deal-Making. For example, my film needs completion funds, which may come from a pre-sale to TV or may come from the 'promise or intent' of a sale to TV or may come from a distributors' advance or... Between panels, during panels, at parties or on the escalator I was pitching my idea for my next film to several players and anyone who would listen. Did I have initial funding? Distributor on board? Producer in mind? or "Call me after the CBC is involved..."

“Stumble along often enough and you might end up on your feet...and then call it a strategy.”

J. Slan Paragon Entertainment

"Don't chase the deal. Writers write. Filmmakers buy film stock." Indeed, Mr. Simens, a low budget, and by now, locally-well-known Hollywood producer, gave that advice over and over during the course of the panel he moderated. This particular panel was by far the most fascinating and surprisingly least attended. (Well, not that surprising since everyone was at 'Jewison's Place', Advanced Centre for Film, for a BBQ and a major schmooz.) Not me. This panel of completely unknown filmmakers who told us of how they made their first feature films was riveting and balanced with Mr. Simens no-nonsense approach to filmmaking, very inspiring. How about Robert Rodriguez making a film for \$7,000 and then signing a two-year

deal with Columbia! Or Brenda Longfellow who, on the strength of last short film made GERDA, her first feature film. For you struggling indie filmmakers trying to get your film shot and completed; it doesn't matter what country you come from, or if you get invited to The Sundance Institute for a directors workshop, like New Zealand filmmaker Alison Maclean did, or you go to Praxis like Ms. Longfellow did, you have to just do it. "Everyone in this room can afford to buy audio stock now and most of you have the cash in the bank for film stock. Filmmakers buy film stock." (Mr. Simens)

Quentin Tarantino, writer and first time director of the feature, RESERVOIR DOGS, wrote two films prior. "Dogs" was a film he gave his producer only two months to come up with a deal to make it. He did. They made it. The rest is as they say... Tarantino talks about the confidence of getting the film made during the deal-making stage of production: "I said 'Fuck off' (to somebody who would have given us real money if certain changes were made) and left his office. I knew this film was gonna get made. I didn't need him." Can you imagine saying that to OFDC or Telefilm, as much as you may want to.

All through the final day of the Symposium there was a buzz that Brian DePalma was going to show up for an impromptu speech or lecture or something. What it turned out to be was a very tired and bored looking Norman Jewison on stage with a very large Brian DePalma. Jewison talked too much about how Canadian Banks won't finance Canadian films and how hard it was for John Huston to make films. DePalma said nothing revealing, especially about the critical disdain of his last three or four films. The place was packed and way too hot and I was glad to escape when it was over.

The Symposium is a useful tool for anyone who wants to get an idea on how the business is run. Most of this education comes not only from the seminars and panels, of which they provide tantalizing insights into the industry, but in between, over

coffee or a drink listening to others work-in-progress stories. Everyone has a work-in-progress. During the opening reception, while I was fruitlessly attempting to cross the packed ballroom to haggle over a proposal with a certain film producer, I bumped into a myriad of filmmakers, each with their own strategy. LIFT filmmaker John Hopkins (PORTFOLIO) is working on a documentary called DOWN EAST, "exploring what is happening in Eastern Canada as far as traditional cultures and resource extraction controlled by multi-national companies..." Hopkins has \$28,000 in development money from many government agencies and "...places I didn't expect to..." Mark Tollefson shot his latest film in Winchester Ontario, in the Ottawa Valley, with a grant from The National screen Institute's Drama Fund. Shot in 35mm, Mark cut it at LIFT using their 16/35 flatbed. James Stewart of Geneva Films was at the Symposium to try and sell his film on teenage angst, TEEN TRAVELOGUE.

Finally, while standing at the Festival's hospitality suite bar, I got to talking to a Czech journalist who was there covering the Festival for a Czech publication that roughly translates as 'Premiere'. We got to talking about LIFT and what it means for Toronto filmmakers, when he said "We don't have anything like that back home. All our filmmakers go to the big studio in Germany." He seemed resigned to his homelands lack of an industry and took a large pull on his beer. I ordered two more and switched the topic to one of my favorite directors, American, Hal Hartley. "You should go interview him." I suggested. "He's in room 614, or at least his publicist Sara is..." But he wasn't really listening as Brian Linehan just walked in. "He looks vaguely familiar..."

And so it goes.

And so it went at Symposium '92

at the euclid



Ex-potential candidate Jerry Brown takes time out on satellite tv to clean out his nose in **Feed**.

The Euclid has re-opened with continuous programming that is, as they put it, "Cinematic Art for the Critical at Heart". The theatre's new director, Hussain Amarshi was one of the main instigators and Co-ordinator of The Kingston International Film Festival. Hussain has already demonstrated his stated commitment to bringing independent International and Canadian works to the screen. So far in October the Euclid has presented such works as Lizzie Borden's proactive **Born In Flames** LIFTer Alfons Adetuyi's **Survivors** as well as a Chilean Film Festival. The last weeks of this month we can look forward to the world premiere of Jennifer Kawaja and Marilyn Kannee's **Occupied Territories** and Kevin Rafferty and James Ridgeway's **Feed**.

D'Ghetto Eyes Festival

November 12-15, 1992

November will bring innovative programmes like **Home Fires** curated by Gitanjali as a component of the D'Ghetto Eyes Festival. D' Ghetto Eyes originated from a show by the same name put on at The Kitchen in New York. The idea behind **Home Fires** was to quell a common lament of local film and videomakers that the least celebration they receive is right at home. Writes Gitanjali: "It is very fine and wonderful to welcome out of towners and their work, it challenges us and helps us grow, but when they get back home creative people also need encouragement and support on the ordinary days, often when the going is the toughest. These are people who are helping in re-creating our various cultures right in our neighbourhoods."

The programmes feature works by Toronto film and videomakers of colour and of First Nations. The films and videos listed below are by LIFT members.

Program 1: Nov 13-10pm and Nov 14 -2pm

"Gender, Lace & Glass" by David Findlay

Toronto Premiere

"Incidence of Storage Space" by Robert Lee

"Good Hair, Pretty Hair, Curly Hair" by Andrew Davis

"A Performance by Jack Smith" by Midi Onodera

Toronto Premiere

"BINGO!" by Marjorie Beaucage

Program 2: Nov 14 -10pm and Nov 15-10pm

"Open Letter: Grasp the Bird's Tail" by Brenda Joy Lem

"Them That's Not Shall Lose" by Christene Browne

Toronto Premiere

"Dalmatian Tie" by Sandy Ng **Toronto Premiere**

"Wondering Where the Lions Are" by Len Henry/Karen King

Also included in D'Ghetto Eyes are two programmes specifically curated for the Euclid by The London Filmmaker's Co-op Ian Rashid one of which is called: **Looking Different: Short, Black, British and Experimental**. This series will include *The Body Beautiful* (Ngozi Onwurah), *Chameleon* (Tanya Syed) and *Shakti* (Sonali Fernando).

The Euclid Theatre 394 Euclid Avenue for program information call 925-8104 or pick up a schedule at locations around town.

Equipment News

Cool New toys for LIFT

Here's a list of new equipment that LIFT has recently purchased:

Two Lowel Tota Lights
Two 420 watt peppers
Five 16mm gang synchronizer heads
New head set for the mag transfer machine (really cool)
Arri BL camera with Zeiss T3 lens
Two MKE2 Sennheiser microphones

WANTED

Sachtler 20 or Ronford 2004 tripod

New policies

Full members will be charged the Associate level equipment rental rate when they are booking equipment they intend to use on a non-member or Affiliate member production.

An Associate member who intends to rent LIFT equipment for their production can only rent that equipment at the Associate rates even if one of their crew is a full member.

How to make blood...

Just in time for Halloween or if needed for that gory scene. Most make up artists won't reveal exact proportions, but here are the basic ingredients:

cornstarch
water
red dye

festival focus:

1993 Golden Gate Awards Competition call for entries

The San Francisco Film Society announces a call for entries for the 1993 Golden Gate Awards Competition.

The Golden Gate Awards, the oldest event of its kind in the U.S., continues to receive praise from its participants. Marlon Riggs, whose highly-acclaimed *Color Adjustment* was a 1992 winner, considers a Golden Gate Award "a heartwarming affirmation of my work as a progressive documentarian." Steve Ladd, Executive Director of The Video Project, regards the award as "one of the most prestigious national showcases for non-theatrical works, providing valuable exposure to an important regional audience."

The Golden Gate Awards comprise three divisions- Film & Video, Television, Bay Area Filmmakers and New Visions- and 26 categories, including short narrative, animation, and various documentary categories. New categories added in 1993 include Biography and Nature documentary categories in the Film and Video division; and Science & Technology and Music Video in Television. Awards include trophies, cash honoraria and a screening during the 36th San Francisco International Film Festival, April 29-May 13, 1992 (tentative), for the top winners. Entry forms and eligibility guidelines, available after October 1, may be obtained by contacting the Competition Coordinator, San Francisco Film Society, 1560 Fillmore St., San Francisco, CA 94115-3516; by phone at (415) 567-4641; or by fax at (415) 921-5032. Entry Deadline is December 4, 1992.

Lift Festival Listings

Berlin Int'l Film Festival	Nov. 20, 1992
Black Maria film & Video Festival	Nov. 16, 1992
Clermont-Ferrand Int'l Short Film Festival	Nov. 2, 1992
EarthPeace Int'l Film Festival	Jan. 8, 1993
FESPASCO Pan African Festival of Ouagadougou	Jan. 13, 1993
Festival of New Canadian Cinema	Dec. 31, 1992
Films des Femmes de Creteil et du Val de Marne	Jan. 5, 1993
Golden Gate Awards-Indie Film & Video	Dec. 4, 1992
Hiroshima Int'l Amateur Film & Video Festival	Jan 31, 1993
IMAGES Festival of Independent Film & Video	Dec. 15, 1992
Int'l Audiovisual Programme Festival	Nov. 6, 1992
Int'l Film Festival of Visual Anthropology	Nov. 15, 1992
National Educational Film & Video Festival (U.S.)	Dec. 1, 1992
Rotterdam Film Festival	Dec. 1, 1992
Santa Barbara Int'l Film Festival	Nov. 30, 1992
Yamagata International Documentary Film Festival	Mar. 31, 1993
Goteborg Film Festival	Dec. 4, 1992
Palm Springs Int'l Film Festival	Oct. 31, 1992

Congratulations

Janine Marchessault received an OAC project grant for arts writing for her criticism "Artists Television".

To Mark Tollefson whose film *Alien Landscape* won Best Sound Recording, Best Sound Editing, Best Documentary (Moon Snail Award) and the Special N.F.B. "Tasker" Award for Documentary at the Atlantic Film Festival and at the Houston International Film Festival the film received a Certificate of Merit for Theatrical Documentary.

(short ends:

Racial Equity Fund is holding a grants writing workshop to help assist eligible applicants to the Racial Equity Fund to prepare their submissions for the November 6 1992 deadline. (See page 1) It will take place on wednesday October 28, 1992, 6:30 to 9:30 at Scadding Court Community Center- (Room 1) 707 Dundas St. (just east of Bathurst) . As space is limited in this workshop, we ask that you call and register with the Racial Equity Fund Coordinator (416) 596 6749

If you are leaving a message please speak clearly and slowly.

WELCOME NEW LIFT MEMBERS

David Axelrad
Ross Beach
Greg Bennett
Carl Bessai
Kristen Birks
Joe Boisvert
Manuel Cabral
Fiona Ciglen
Bernard Dew
Marie Celeste Edwards
Anna Galka
Richard Gaskin
Peter Gruzca
Rich Hancox
Jason Helfenbaum
Greg Hopen
James Hurst
Karen Huszar
Liam Kiernan
Carol Klaren
Eric Klein
Angela Lu
Anne-Emmanuelle Maire
Xyrus Mian
Ian McKenzie
Denise O'Rourke
Joseph Pileggi
Robert James Pincombe
Ruth Pindilli
Tom Reinke
Dov Samuel
Jennifer Skinner
Jennifer Stubbs
Molly Swiger
Craig Thomson

GRANT OPPORTUNITY

The Venture Fund is the newest endowment of the Ontario Arts Council. Established in 1991 from a one-time Ontario government grant, the fund is designed to support artistic projects that embody a sense of challenge, experimentation and risk. Grants up to \$15,000 may be awarded for individual or collaborative projects expressing ideas new to the artist within the context of his/her work, or new to a particular community. Assistance is directed to projects requiring support because of their developmental nature. The Venture Fund grants are funded from an endowment, and awarded annually. The next application deadline is February 1993. Projects eligible under another OAC program do not qualify for the Venture Fund. For program information and application forms, contact the Ontario Arts Council Department of Policy, Planning and Development at (416)

969-7413.

CALL FOR SUBMISSIONS, PROPOSALS etc.

Images 93 is on its way

From April 23 to May 1 Northern Visions presents the sixth annual Images Festival of Independent Film and Video at the Euclid Theatre in Toronto. "Speaking New Media", a series of Trade/Technical Forums, will run concurrently.

The Images 93 Festival is committed to the equal exhibition of video and film. We screen primarily Canadian works, with an international component of 20% to 30%. The work featured at Images is innovative, challenging, and on the leading edge of independent production. (We define a work as "independent" when the artist retains final edit control and copyright.) All forms of video and film are considered, including: experimental, documentary, animation, fiction and hybrids thereof. The Festival seeks work which operates outside the confines of dominant media programming and is committed to the exhibition of expressions which reflect a broad range of races, regions and communities.

The deadline for submissions is December 15, 1992. All entries must be accompanied by an entry form (photocopy or fax acceptable) and must be delivered on or before the deadline. Films and videos produced before Jan. 1, 1991 will not be accepted. For detailed regulations see entry form. Only one submission per artist please.

For more information on the Images 93 Festival please contact Karen Tisch, Programming Coordinator, (416) 971-8405.

Call for Proposals

'In My Own Voice', video project

From an open call for proposals the ED Video Media Arts Centre will commission three new video works, from regional producers, focusing on the expression, in the first-person, of their personal experience of history, heritage, and/or culture in Ontario.

Any genre (drama, narrative, experimental or documentary) may be proposed, but the content must lie within the individual experience of the videomaker. Open to both beginners and experienced videomakers. Proposals should reflect the modest and limited budget available. The finished videos will be premiered at the gala screening in Guelph in 1993. Applicants must live in south-western Ontario, in or west of counties containing the Niagara Escarpment. Proposals from both rural and urban experiences are encouraged. Students are not eligible. Only one proposal per person will be accepted. Projects promotional or commercial in nature will not be accepted.

The purpose of the project is to assist the creation of new work and to encourage videomakers to express and share, with their community, personal stories of history, heritage and culture in south-western Ontario. Each successful artist will receive a year's membership at ED Video, a production budget of \$2,000 and \$300 value of equipment rental donated by ED Video. Selection criteria will be based on the creative excellence of the video project proposed and a demonstrated commitment to independent video production by the artist. The selection committee will be made from the Board and members of ED Video. Proposals will not be returned.

To apply please send a written proposal (English) including a one page description of your project and a curriculum vitae, to the ED Video Media Arts Centre addressed to the Board of Directors. Support material on video and proposed budgets are welcome but not required.

Deadline for proposals: November 2, 1992

For more information please contact ED Video Media Arts Centre, 16A wyndham St. N., 2nd floor, P.O. Box 1629, Guelph, N1H 6R7 (519) 836-9811

re: classifieds

WANTED:

10mm Switar 1.6f 'c-mount'
David McCallum (613) 389-1126

Man seeks co-writer for vegetarian movie
call Jeff at 223-4560

WORKSHOPS:

Dov Simens is back!
Independent Filmmaking "A-Z"
Producing & Selling
Feature Films Profitably

Takes place on Saturday Nov. 7th and Sunday Nov. 8th,
1992 from 9:30 am to 5:30 pm both days.

\$195.00 + GST (Pre Register)

\$245.00 + GST (Week Prior & At Door)

Costs include course materials

For further information contact: Margo Murphy, D. Nightingale
& Assoc., Phone: (416) 638-5423

Fax: (416) 398-2872

Canadian Film Centre Accepting Applications for 1993 Resident Programme

The nine-month programme focuses on dramatic feature filmmaking with particular emphasis on motion picture storytelling through screenwriting and performance. Each year approximately 15 Canadians are selected to participate as Resident filmmakers in the disciplines of writing, producing and directing. Residents have already demonstrated a high degree of talent in their related work and many interrupt successful careers to participate in the Centre's programme.

The Resident Programme offers filmmakers the opportunity to develop a feature film screenplay taking advantage of video workshops, screenings, readings and discussions with feature filmmakers from across Canada and around the world, and to develop and produce a short dramatic film.

Applicants must be able to demonstrate the talent and commitment to make feature films in Canada and must present a feature film screenplay in development.

Residents must be able to locate in the Toronto area and fully support themselves while attending the Canadian Film Centre.

Application deadline: November 15, 1992

For Application forms contact: Carmen Arndt (416) 445-1446

ATTENTION ALL LIFT MEMBERS

If you are interested in upgrading your current level of membership or plan to renew your membership at an equipment accessing level, this is a reminder that you need to contribute a minimum of 20 volunteer hours towards the operation of the co-op. Just call the LIFT office at 596-8233 when you know you have some free time to help out.

P.S. Don't forget that our 1992 AGM is coming up, and while all members are encouraged to attend, only Associate and Full members have voting privileges and are eligible for election to the LIFT Board of Directors.

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.



345 Adelaide Street West

Suite 505

Toronto, Ontario

M5V 1R5

416-596-8233

Screenings of work by LIFT members around town:

Gary Popovich will tour his feature length cine-poem *Self Portrait Taking Stock* on an experimental version of a theatrical release: *The Club Crawl*, his film will screen at Sneaky Dees on **October 21 at 10:30pm and continues to show** at other pubs in the city. Check Now and Eye for upcoming dates.

Women's Film Night at John Spolton Cinema

Thursday Oct. 22, 1992 at 8 pm
Thank God I'm A Lesbian [dir. Laurie Colbert & Dominique Cardona, 1992, 59 min.]

At the CULT FILM & VIDEO FESTIVAL (Bloor Cinema)

Tuesday, October 27, at 7:00 PM, The Last Pogo by Colin Brunton and at 9:00 PM, *No Skin Off My Ass* by Bruce La Bruce

Friday, October 30, at 7:00 PM, Searching Dreams Lost by Edward Makuch among other shorts

ASIAN REVISIONS FILM & VIDEO FESTIVAL

Oct. 29- Nov. 1

A four-day event devoted to films and videotapes produced by people of Asian descent, co-programmed by Helen Lee, Paul Lee, Brenda Joy Lem and Michelle Mohabeer.

Featuring 40 films from the Asian diaspora! York Quoy Centre. Tickets \$5 per screening. Call (416) 973-4000

Films by LIFT Members at the Festival:

Saturday October 31,

2pm *Base Tranquility* (Keith Lock 1970)

Idiot's Delight (Midi Onodera 1983)

4pm Panel Discussion: Screening Asian

Sexuality includes LIFT member Midi Onodera

7pm *Minoru: Memory of Exile* (Michael

Fukushima)

9:30pm *Exposure* (Michelle Mohabeer 1990)

Sunday November 1st 4pm Panel

Discussion: *Revisions: Reframing our Images* includes LIFT member Keith Lock.

Thursdays in November at 1 pm on Maclean Hunter Cable 10 Parkdale Trinity She TV Anthology includes *Exposure* by Michelle Mohabeer and *YOU = Architectural* by Kika Thorne

Friday November 6 8 & 10pm

Pleasure Dome Presents *SEE NO EVIL, SEIZED BANNED AND BURNED FILMS* at Cinecycle which includes *Prowling by Night* by Gwendolyn and Co. and *Slam* by Bruce La Bruce

D'GHETTO EYES- Nov12-15

"HOME FIRES" (these are the people in your neighbourhood)

Program 1 Nov 13 10pm, Nov 14 2pm includes:

"Gender, lace & Glass" by David Findlay TORONTO PREMIERE

"Incidence of Storage Space" by Robert Lee

"Good Hair, Pretty Hair, Curly Hair" by Andrew Davis

"A Performance by Jack Smith" by Midi Onodera

"BINGO!" by Marjorie Beaucage

Program 2: Nov 14 10pm, Nov 15 10pm includes:

"Open Letter: Grasp the Bird's Tail" by Brenda Joy Lem

"Dalmatian Tie" by Sandy Ng TORONTO PREMIERE

"Wondering Where the Lions Are" by Len Henry/Karen King

"Them That's Not Shall Lose" by Christene Browne

Friday December 4th

Innis Film Screening includes:

Sally's Beauty Spot by Helen Lee

Special of the Day by Robert Kennedy

Innis College Town Hall, 2 Sussex Avenue, Free Admission, 7:30 pm.

There will be no monthly screening in October. Look forward to

November's LIFT screenings