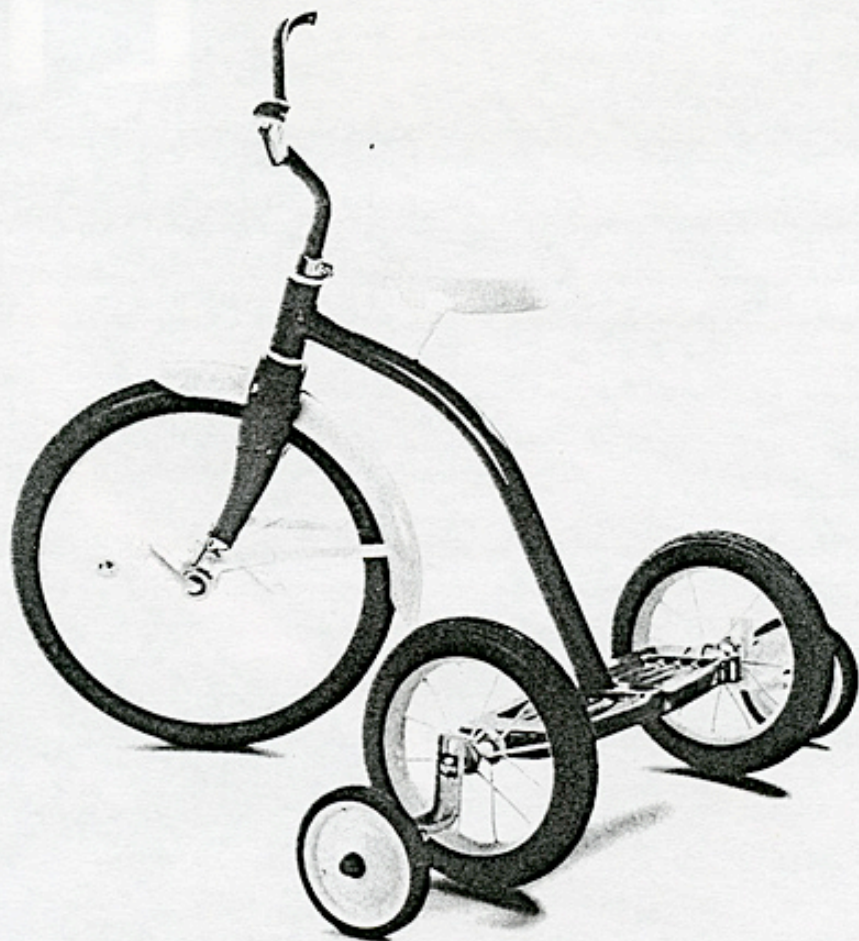


LIFT





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Editor
Kika Thorne

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from**

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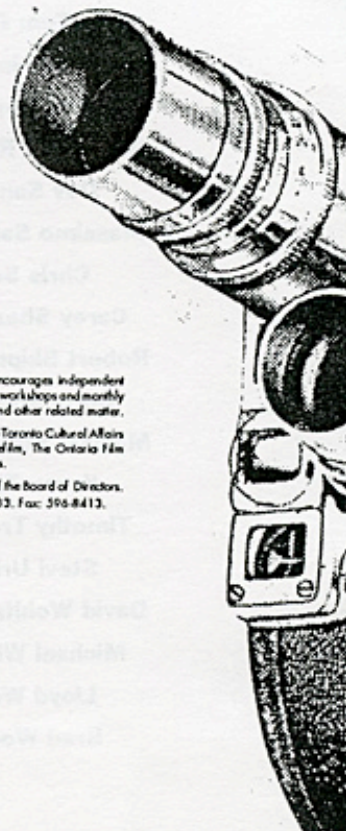
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On the cover: Sue Virk and
Yan Cui in
THINGS IN BETWEEN
a Yan Cui film.

THE LEAGUE OF INDEPENDENT FILMMAKERS OF TORONTO is a nonprofit coop 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.

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

FULL SCREEN

COALITION OF FILMMAKERS AND
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things

Cool Festivals

The Fourth Desh Pardesh conference & festival runs from Wednesday, March 23rd to Sunday, March 26th 1994 in Toronto, Canada.

Desh Pardesh is a non-profit, community based organization of South Asian artists, cultural producers and activists committed to facilitating new expressions and encouraging the development of diasporic South Asian arts, culture and politics. Desh Pardesh focuses on the perspectives, issues, artistic and cultural expressions of women, working class people, lesbians, gay men and other progressive independent artists, thinkers and activists of the various South Asian communities living in the west.

Desh Pardesh festival & conference is Toronto's annual exploration and celebration of new and emerging patterns of living, loving and left culture being created by South Asians in the Diaspora. It is five days of new and recent work by South Asian artists, activists and cultural producers. It features film and video, visual art exhibits, poetry, fiction, critical writing, theatre and

performance art, workshops and panel discussions, dance parties and more.

If you are an artist or activist with work to share, have programming ideas or just want more information please phone, fax or mail us. Desh Pardesh, 141 Bathurst St., Toronto, Ontario, TEL (416)601-9932 FAX (416) 601-9973

The Inside Out Collective presents the **fourth annual lesbian and gay film and video festival** of Toronto from May 26 - June 5, 1994. We invite entries of all formats and running times (16mm, 35mm, vhs; 1/2 and 3/4 inch) which are in keeping with our mandate: to advance cultural works, primarily film or video, by and/or about lesbian, gay, bisexual and transgendered people of all races, classes, creeds and abilities, in order to represent, support, and develop these identities and sexualities. If your work is selected, you will be informed by the April 15, 1994. Preview tapes will be returned after that date. All previews must be submitted on VHS NTSC please. The deadline is January 28, 1994. If you are sending a tape from outside of Canada, please

indicate on the package in block letters: for preview only, no commercial value. For additional information, please call Joanne Cormack at 944-0743. Shipping address: Inside Out Collective, P.O. Box 121, Station P, Toronto, Ontario, M5S 2S7.

TWIFT Workshops

Toronto Women in Film & Television is pleased to announce the following professional development workshops for January, February & March 1994.

Technical courses

1. Senior level multi-skill video production - a. February 9-18/ 1994 or b. February 19-28, 1994 + 2 weeks of job shadowing. A 9 day intensive multi-skill workshop in the areas of camera, lighting, editing and story. (for women currently working in one of these areas). **Deadline for applications - January 17, 1994**
2. Senior level pc-based video editing - a. February 13-25, 1994 or b. February 28 - March 11, 1994 + 2 weeks of job shadowing. An advanced class in pc-based broadcast editing, with an overview of other systems. (for women with some production experience.)

Deadline for applications -
January 17, 1994

3. Introduction to video production - a. March 6/7, 1994 or b. March 8/9, 1994 or c. March 11/12, 1994. An entry level two day overview workshop on the fundamentals of video production. (no experience necessary.) deadline for applications - February 14, 1994

Dramatic series tv courses

4. Advanced level course in writing for dramatic series television - tentative scheduled for late March/early April, 1994. An expert level class for women with substantial experience in other forms of writing. deadline for applications - February 15, 1994 (subject to change)

5. Advanced level course in directing for dramatic series television - tentatively scheduled for late March/early April, 1994. An expert level class for women with substantial experience in other forms of directing.

Deadline for applications - February 15, 1994 (subject to change) These courses are available to women from across Canada. Some funds available for travel, accommodation and child care. coursed dates subject to change. For more information and/or application forms: contact Trudy Rudolph, D. Nightingale & Assoc. Ltd., 45 Barclay Rd., Toronto, Ontario, M3H 3E2 TEL: (416) 638-5423 fax: (416)398-2872

Screenings In Town

On Tuesday January 18, at 7:30 pm, the CFMDC and the North York Public Library present Exploring Alternatives, a night of free independent short film.

Matilda by James MacSwain, *The Juggler* by Daniel O'Connor and *Hall Noises* by Jeff Winch. 5120 Yonge Street (at the North York Centre subway stop). This month at the John Spotton there's a fine selection of strong Canadian Cinema under the rubric, Virtual Cinema (ed. *the cinema we almost owned*). Be sure to see what follows. Friday, January 21: *Kanada* by Mike Hoolboom.

Saturday, January 22 : Sky Gilbert's *My Addiction*. Saturday, January 29: Iris Paabo, *Leaving the Poisons Behind*. Sunday, January 30: K. Asala and F. Iturra's *Past History*. All shows start at 8pm. \$4. 150 John St. 973-NFBC.

Every Thursday at 11pm in January you could catch *Whatever*, a She TV project by Kika Thorne. Cable 10 Parkdale Trinity. Also on She TV for the month of February, this time at 8 pm (it could be 8:30) on Tuesdays, Jennifer Chang Alloy presents *Black Women Taking Charge Of Our Health* (working title). Edle Stelner's film *Places to Stay* will be broadcast on Vision TV on March 9 at 7:30 p.m., and again on March 10 at 10:30 a.m. and 3:30 p.m.

LIFT films at Festivals

Congratulations to Allyson Woodrooffe, whose film *Through the Green Fuse* had a December screening at the 18th Annual Poetry Film & Video Festival in San Francisco. Allyson is in post on a 15 min. short, *Tonight Is The longest Day of the Year*. Congratulations also to the following LIFT members whose films will screen at the the 'Declarations of Independents' showcase of short Canadian drama at Local Heroes '94 in Edmonton (Feb. 22-26): Chris Philpott, *Silent DNA*, Vince Natall, *Playground* (which LIFT members saw at the Island Screening in July).

Open Screening

Pleasure Dome presents their second annual Open Screening. We encourage anyone to bring their finished, unfinished, or simply found film or video, on 16, 8mm, S8 or VHS, their sound on film or cassette. First come first shown, and they may have to limit the length of works. Those with special projection needs please arrive by 7pm.

TVO and You?

TVOntario has released the guidelines for their "new strand of one-hour public affairs documentaries commissioned from Canadian independent producers". The process for submitting proposals to *The View from here* is open and ongoing. There is no application form. A well developed proposal

should answer the following questions clearly and succinctly: What is your project about? How will you tell the story? What kinds of programs have you made? Who else is involved? What will it cost? How will you finance it? When will it be ready? How will it be distributed?

Pre Buy Licence Fee: For TVO to maintain its position as the lead broadcaster in the project, production budgets will be, normally, in the range of \$200,000 to \$400,000 per hour (they say in exceptional circumstances TVO will have the flexibility to schedule feature-length documentaries) Send your correspondence to Rudy Buttingnol, Commissioning Editor, Documentaries, English Programming Services TV Ontario 2180 Yonge Street Box 200, Station Q Toronto, Ontario M4T 2T1 (416)484 2600 ext. 2972

Art Education Education

OAC is presenting a series of seminars and workshops for artists who are experienced to those looking for experience in the art education field. This one-day program will be hold on February 17, 1994 from 8:30 am to 9:30 pm at Metro Hall (55 John St., 27th floor) in Toronto. Registration cost is \$30.00 (including GST) and covers expenses, meals and coffee breaks. For more information or to register, contact the Arts Education Office at the OAC. TEL (416) 969-7422, (800) 387-0058 FAX (416) 921-8763.

Affiliate memberships went up \$5 as of Jan 1 1994. Approved at the AGM.



It starts with a whisper

Shelley Niro & Anna Gronau

An Interview by Midi Onodera.
Part 2

IT STARTS WITH A WHISPER

is a 25 minute experimental narrative film directed, produced and written by the team of Shelley Niro and Anna Gronau. Shelley Niro is a Bay of Quinte Mohawk visual artist from the Six Nations Reservation and Anna Gronau is an English Canadian filmmaker living in Toronto. Together these women have produced one of the most personable and poetic cinematic responses to the 500th anniversary of Columbus' arrival in America. This collaboration is clearly process oriented, both in terms of the directing team behind the camera and the themes explored in the film. The film examines cultural conflicts and contradictions experienced by SHANNA SABBATH, a young Iroquois woman who grew up on the Reserve. Despite the spiritual strength she has gathered from her



Top, Left to Right:
Directors Anna
Gronau and
Shelley Niro.
Bottom: Actress
Elizabeth Burning
as Shanna
Sabbath on
location for
It Starts With a
Whisper 1992

contact with nature and tradition, Shanna is withdrawn and despairs about the relationship between the past and the present. But under the guidance of three ancestral spirits or "matriarchal clowns" (personified by Shanna's three aunts) Shanna eventually discovers a way to respect her culture and remember the past while living in the present. I recently interviewed the filmmakers separately in their home towns and we discussed the making of the film and the process of collaboration.

Midi: Tell me about post-production?

Shelley: It was pretty intense because of the deadline. Running and working long hours. The process was amazing because the people we were working with were really committed to what they were working on and I like working with people who are committed to what they're doing. It keeps the momentum up and there's a nice spirit about it. I enjoyed the editing process.

Anna: There's a lot of mental juggling that you have to do during post-production. I was running back and forth, picking up effects etc. We were still trying to confirm money at that point. I was doing a lot of producer type stuff and Shelley worked with our editor, Sarah Peddie, during the picture edit and music edit. I spent some time with Thor Henrikson on the dialogue and effects. But it was Shelley who spent the most time in the editing room. I would go in every couple of days and look at the cut. We didn't have to be holding hands every moment, or anything, we split things up, and then we'd consult, and then we'd split up again. It sounds very formalized, but it wasn't. It was just hectic and that's how it worked out.

Midi: Did the film change a lot from the script process to the cutting room, to what's now on screen?

Anna: It's actually quite amazing. Overall the structure didn't change that much. I recently went back to some of our original notes, where we just had an outline and it's very much like what ended up on the screen. In fact, in a weird way, I think we started out with an idea, veered off, and then came back to something a lot closer to what we'd thought. It's always weird when that happens.

Midi: Overall were you happy with the way the film turned out?

Shelley: Yeah. It turned out a lot better than I imagined. It's really amazing when you imagine something and then see it in reality. It blows me away. The way I was

seeing it in my mind and the way it is on the screen are so similar. Some of the scenes had to be worked out a bit more, like the Niagara Falls scene with all the voices around Shanna — I had imagined it as being scarier. But it turned out to be a lot more poetic than I thought it would be. In my own mind there was an element of real fear, that she could almost jump over the Falls. But in the end I think it came out pretty good.

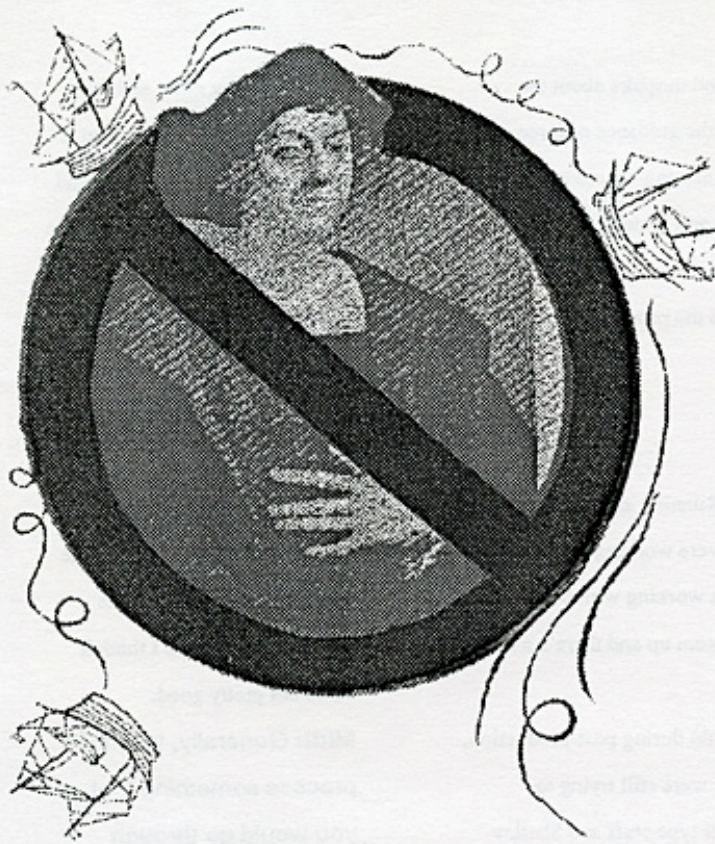
Midi: Generally, was the process something that you would go through again? Was it a good experience?

Anna: It was incredible.

Midi: And you're happy with the way the film turned out?

Anna: Pretty much. The thing I'm happiest about, is that I think we made the film we set out to make. It says what it was supposed to say.

Midi: In terms of the whole 1992 thing, which is the 500th anniversary of Columbus, it's like you wanted to get the last word in, in that year. On one level, what the film says is that after 500 years, Native people are still around and out there, and still having fun, so screw off.



Anna: (laughs) Sounds good to me.

Shelley: That's exactly the whole premise of the film. 1992 is this big year for Indian art. It's kind of like having a kid and the parents are on one side and the teacher is on another side and they have this conversation about this kid while he/she is sitting there. Sometimes that's how I feel these intellectuals are handling Indian presence. They know you're there but they don't care that you're there because they're going to say whatever they want to say anyways. I think that you've got to say something, you have to make some kind of statement about your own existence. And the statement is: we're here and we're going to stay here, damn it. We don't care about what you say, we'll just go on anyways.

Midi: Who do you see is the

audience for the film?

Anna: In a way, I think that I made the film for Shelley. I felt that if Shelley was happy with it, then what I was doing was right. I didn't just make it for her, but that was the way I could gauge whether it was working. I think that it's intended primarily for a Native audience. It's upbeat and humorous, and it shows a side of Native people that isn't often shown in films. There's so much focus on Native people as victims. In fact, the main character says that, "mass media portrays Native people as statistics". The sense of humour and the complexity of people as human beings...I think that comes across.

Midi: Do you see it being for a young audience, like the age of the protagonist in the film?

Anna: I think it includes them, for sure. But, we premiered the film at Iroquois Lodge, a Senior's home in Six Nations. So it covers a whole range of ages. One of the things I noticed when I did go to gatherings in the Brantford/Six Nations area is how much more children are part of social life than are in the city. It was nice. I don't think that they're excluded as much as I'm used to here. The film is for younger people, but it's not just for them.

Shelley: I really see teenagers watching this film. Getting the message that "it's your life and you have to live it the way you want to live it. You have to think about certain things, but that doesn't mean that you should destroy yourself and give up." I hope that it's an optimistic message. There are terrible things that happen, but you have to renew that hope instead of saying "oh poor me". I think of a teenage audience right off, but I think I'm stuck in this teenage year thing where you turn into a teenager and then you're flung into adulthood. It took me years and years and years to start thinking "oh yeah, this is what it's all about". It's not really "teenage", it's this place in time where you start taking control of your own life and you start making decisions on your own without having someone telling you how to think.

You have to start giving yourself permission to live your life the way you really want to live it. So I think that the teen years go from 13 to 40. If you hit 40 then you're okay. (laughs)

Midi: How was the premiere and how was the response?

Anna: Oh, it was fun! You couldn't see the film very well, and you couldn't hear it very well, but people seemed to have a good time anyway (laughs). We got out there and we were ready to start the film and they told us that we couldn't turn off the lights in this lunch room where we were showing the film. So we had to show the film with the lights on.

Midi: Why couldn't you turn off the lights?

Anna: Fire regulations. There was no switch. They were on all the time.

Midi: Oh.

Anna: A lot of people came out, they had to sit on the floor, and it was this big party. All these local businesses donated cookies, juice, funny hats and all kinds of stuff.

Midi: So you did have it on New Year's Eve?

Anna: Yeah, we did. There was a positive feeling, people from the community came out and sang, and played guitars beforehand. It felt like a community get-together. It wasn't just us showing off our film.

Shelley: The premiere was pretty good. There were a lot of people. I was surprised how many people showed up. It was really neat. It was really heartbreaking not being able to turn the lights off after having all these people show up. But that's life. It seemed like there were a lot of community people there. I guess they were curious about the film. But because the film is only half an hour long I didn't just want them to come out for half an hour and then go home. I thought we could make it into at least an hour...It turned into a New Year's Eve — a celebration. I was really happy with the response.

Midi: And people liked the film?

Shelley: Well, some people are so used to watching tv where you have a beginning, middle and end. They're so used to having things spelled out, like, "this is a red shirt". Some people found it hard to follow what was happening in the film. But then some people really liked it too. I've shown it other places too and I think that the majority of the people like it.

Midi: Where have you shown it?

Shelley: I took it out to Seattle. Sometimes you show it to a certain crowd of people and you get a lot of feedback just from the vibrations in the air. Sometimes the vibrations are really nice. And sometimes you show it another group of people and it's kind of scary.

Anna: It played on the opening night of "Terres en Vues" (Land Insights) that's a French Canadian Native Film Festival in Montreal. It played here at the Festival of Festivals and it's shown at the Earthspirit Festival at Harbourfront.

Midi: Do you see any pattern forming in the audience reaction to the film?

Shelley: Basically when you show it to artists they really like it, they get into the rhythm, the whole visual thing and the poetic dialogue that's happening. They really like that. I don't think the older people really care for it. I think it's a little too strange for them, unless they see it about three times. It takes them awhile to warm up to that.

Midi: And what about the Native communities as opposed to the non-Native communities?

Shelley: I like to think that everyone likes it, but when I show it to a Native community I want a much bigger response. If it's kind of a wilted response, it's disappointing. But it's not always like that. I think it just depends on the age group. When I showed the film at Banff, the artists got everything. Sometimes if you're watching a film, you're aware of the screen and people sitting beside you and you're aware of all this other space. Other times when you're watching a film, you smack

the parents
are on one side
and
the teacher's
on the other
and they
have a
conversation
about this kid
while she is
sitting there.
Sometimes
that's how I feel
these
intellectuals are
handling Indian
presence.

right into that film, you don't see anyone beside you and nothing else but the film is happening. When that happens I think it's really wonderful. Some non-Native people have mentioned to me that they find the film, sad. They come away with a sad feeling.

Midi: Why?

Shelley: I don't know. I don't see the film as sad. I see it as re-affirming of struggles, trying to resolve those struggles and trying to get a good sense of yourself as a person. But they see it as past-history type of thing.

Midi: That seems really strange because it ends on a positive note.

Shelley: I think, they think about the beginning part when Shanna is walking along the river and the voices are coming at her...maybe it's their white guilt hitting them, I don't know. I don't see it as being sad. I certainly didn't intend that.

Anna: The film has just won the "Walking In Beauty" Award, from the Two Rivers Festival in Minneapolis. It goes to Shelley as a Native director. It's an award to the film, but it honours Native directors.

Shelley: It's pretty fantastic. Alanis Obomsawin won the other award. Four women won the awards this year. It's nice to be included in that group of women.

Midi: How do you feel about the award since it's honouring Native directors and Anna is not a Native

director?

Shelley: I think it would be nice to share it, but it's a way of Indian people networking and trying to build that foundation.

Midi: How do you feel about the success of the film in the Native community, do you feel left out?

Anna: Well, it's an interesting thing to deal with, because I knew that if this film was successful, it would be successful as a Native film... so I'm really happy that success is there. Often it's important that the native aspects of the film be emphasized, such as with the Two River's award. I agree with that completely. Sometimes I might feel left out, but I see that as ok. It's just a feeling that I'm quite capable of surviving. No one has ever tried to shut me out or shut me up. I see it as an ego reaction and I say, "oh there's that again", and that's that. I think it ties into some of what Shelley's work is about - overcoming rigidity.

Knowing that you can let go, yet still be deeply connected and survive. Maybe its even the difference between surviving and thriving, like the lyrics of our song in the film.

Midi: Do you think that IT STARTS WITH A WHISPER is a Native film?

Shelley: I see it as Native film, it deals with Native issues, has Native actors.

Indians will look at it as an Indian film.

I might feel
left out,
but I see
that as
ok. It's just a
feeling...
No one has
ever tried
to shut me up
or shut
me
out.

Feminists will look at it as a feminist film and artists will look at it as an art film. I think it depends what kind of angle you're looking at it from. It can fit into all these different areas.

Midi: What kind of personal process did you go through making the film?

Anna: From my culture, which is English Canadian, there's a real premium placed on self-expression. Art is supposed to be self-expression and you're supposed to express your individuality. But, as I said before, you can let go of a lot of that, and still survive.

On the other hand, you can talk in kind of theoretical terms about identity, and culture, and history, and all that kind of stuff. But, a lot of that is real bullshit, its just repeating the same old stuff, its just being politically correct. I think it's actually more interesting to encounter it experientially, through your art.

Midi: Or leave yourself open to...

Anna: To being another kind of identity. An identity that doesn't have these tightly drawn borders around it so much. And to realize that you can continue to make art, and you can express yourself, but it doesn't have to be, what I used to think it had to be. (laughs).

Midi: MARY MARY, your last solo film, dealt with the concepts of identity, through duality. If we can call that film self-reflective, then this is the complete opposite of that.

Anna: It's a lot more outward, a lot more social. And that's a direction that I really wanted to go in with my own work, so I'm pretty happy with it. I think my work is probably going to become less focused on



Rod Hools Hard by Shelley Niro 1991. Starring Beverly Miller, Elizabeth Doxtater and Debra Doxtater.

one individual. I'd like to deal with a number of intersecting characters. The way that different people's lives intertwine and feed into, bounce off and become each other.

Shelley: Every time you do something it always influences your next project. I think that if you didn't look for that influence, if you didn't want something like that to happen you could end up making wooden ducks for the rest of your life and be quite happy with that. I think that you're always sacrificing something and with that sacrifice it gives you something for the next project.

Midi: What have you learned?

Shelley: I learned I like working by myself. (laughs) I don't mean that in a nasty way. I like the isolation. I think that working with twenty-five people at one time is pretty intense. You almost forget who you are. You're handing yourself out

in all directions. I think I'd like to be nice and quiet for a little while.

Midi: What about collaborating with Shelley on future projects?

Anna: We don't have any plans. Shelley's really busy with what she's doing and I'm really busy with what I'm doing. I really like Shelley and I'd work with her again on other things, maybe not a film, even. I really respect the way she does things. She works incredibly hard and she has a really good attitude towards work too. She gets it done, she doesn't get uptight about it the way I do. It's not easy collaborating with somebody, especially when you have very different, and in some ways, very similar backgrounds.

Midi: What about future collaborations?

Shelley: I think the collaboration part of it is very hard. It's marriage really. Parts of

it were good. But, if you have an idea and you have to go through twenty-five people to get that idea across it takes away a lot of the energy. If I'm doing artwork and I want to do this, I'll do that and if I don't like that then I can change it or something. But filmmaking is a whole other process and I wasn't prepared for that.

Midi: But you're happy that you did it?

Shelley: Definitely. It's like having a baby, you go through the nine months, you have your baby and then you go Aaaa...I don't think I want to do that again for a long long time.

Midi Onodera is currently in Post Production with her first feature, Sadness of the Moon.

A is for all. We can't include it all, show it all, say everything. Because we can't do it all we have to cut, to make a selection, to have a point of view. Because we can't do it all we have to cut, to cut the body, and the wound is what we call the canon.

B is for behind, for all the canon leaves behind. We have constructed a domestic implement, a household appliance that is for us the image of history. It is called the toilet. The toilet is for the behind, for the past, for all that we leave behind. The toilet is a clean place, it's a place where we convert the dirty into the clean. It is a place for making history.

C is for catch or catchy. The canon always has a hook, a connector, a sticky side, a catch. The canon is like a pop song with an unforgettable melody - the reason it stays on the charts for 800 years is that it tells us who we are, we find our own there. Finally we may find that we ourselves are the catch, forced to mouth the inscrutable refrains of the canon. Oh, did you see that movie last night?



D is for the dead. Most people who have lived in the world are dead. Being dead is normal, it's the usual thing, the condition to which we all aspire. We the living are the exception while the dead are the rule. While we are alive we live amongst ghosts, images of the dead, books by dead authors. We use the canon to talk to the dead and then we use it to talk to each other, to prepare us for our own end.

E is the mark you get in school if you fail. If you are getting E's you will never be admitted into the canon. Unless you invent something. Like Einstein. Einstein failed math because he was about to reinvent it. The old ways were useless. Now the new ways are the old ways. How many Einsteins have we already failed this year? How many Einsteins will never get beyond their poverty, or lack of education, or the crime of being born in the wrong part of the city?

F is for fuck. Fucking the past. I figure, either I fuck the past or the past fucks me. There's one condition however (there's always one). You can't use protection. You can't use a condom when you fuck the past. Or when the past fucks you. So finally the inevitable happens. This is called History. History is what you get when you fuck the past.

by Mike Hoolboom

ABC's of the Canon

from a panel discussion at
this years Festival of Festivals
entitled **Whose Canon?**

F is for fifteen minutes of fame. It's really true what they say - that in the future everyone will be famous for fifteen minutes - and this goes for everyone in the canon too - only their fifteen minutes are the ones everyone pays attention to. When yours comes up everyone is busy shopping, or on the toilet, or getting ready to go out, so no one notices, it's as if it never happened at all.



G is for going back. I go back to the 16th century and find just one person alive - William Shakespeare. He is the only person I know from that time, the rest have been forced through strainers like so many impure minerals. There are some centuries where no one lived at all. I wonder if it's possible, using the canon as a guide, to return to these unpeopled centuries and begin again.

H is for the history you will never write, that is being written now, while you are feeding children, or waiting in the welfare line, history is being written now while your gestures of the everyday, which you once hoped would be relentlessly scrutinized by generations to come, exist only in the moment of their becoming. Living outside the canon, even you have trouble remembering the everyday of your own life. You go to the library hoping to find your story written there, and realize instead that you will have to change the events of your life to suit the canon. To become legible. Understood.

I is for identity, for the I of identity. ID therefore I am. I is the place where one person stops and another begins. It is a perimeter, a grammatical forcefield where the confused bundle of our sensations may be granted coherence. When we say I we are making a canon of one, a science of the particular - not a science founded on laws that will predict events in every case, but a science which will fashion laws which will hold true only once, in one place. A science of the particular.

J is for justice and the law - for the punishments meted out according to a semiotic morality the fathers termed a penal code. The canon is always on the side of justice, it is the word, the logos, the law, the standard by which the expressions of the everyday might be judged.

K is for Kanada, Kanadian culture, Kanadian content laws. The American cinema began without sound, but the Kanadian cinema began without images, searching in a

dark others have learned to call home. How many times will we be made to relive the Vietnam war, or Watergate, or American comic books stars or American gangsters of American love? And after all this time in the dark, when it finally appears, the Kanadian cinema, will we recognize it as our own, or will it seem like a child grown strange from neglect, an accident of birth? Having cut ourselves to fit an American mirror, when we turn to face our own, is there any way we could see ourselves except as monsters?

L is for the looking glass, the mirror, our reflection. When we look into it we see ourselves. When we look into the canon we see ourselves. And for works that survive it was the same 100 years ago and 100 years before that and 100 years before that. How do these works endure? Is it because when we look back, we do so through the lens of the canon? That the canon is all that remains visible. Or is it deeper than that still? Perhaps we could say that the canon is what makes the visible visible. It is not a description of the world, or a kind of shorthand summary of times past, but the possibility of our understanding anything at all.

M is for mourning. The canon is about going back, grieving, building altars to the dead. There are some who insist that all art is a kind of mourning, a building of monuments to honour the dead world. The canon is the shape of mourning, a ritual of loss.

N is for now you see it now you don't. For the disappearing canon. One canon slips away and another rises to take its place. The new canon inaugurates a present that extends infinitely in all directions. This is what we like now. This is what we have always liked, will always like.



O is for obla-dee obla-da, ooh baby baby - for all the nonsense that makes its way into the canon. While you slave away at another masterpiece you wonder why - the canon is already stuffed with the trivia of great minds. The canon would rather have a shopping list of a great artist than a great work by you.

P is for personal connections. For sleeping your way to the top. For writing about your friends. It's important to understand: that the canon is always made by friends. By people who drink the same beer. Laugh at the same jokes. By small communities that depend on limits, exclusion, outcasts, scapegoating. The canon makes a scapegoat of history, raising itself in the place of memory.

Q is for quotation, for reciting moments of the dead, for using our mouth to suck on the language of the past. Quotations hover between two states - between honouring the dead and necrophilia, between granting the past its due and crawling into its bed determined to fuck everything in sight.

R is for repetition. What if we only used our words once? What if our language was made up of words that were like the lines on our thumb? Unique, individual, subjective. Without repeating ourselves there's no way to understand anything. Without repeating ourselves there's no way to understand anything. What we are told to repeat the most - that's the canon - the order of repetition.

S is for sorry you didn't make it, sorry you didn't get in, sorry there's no room. The canon gains its strength from all those who are left out, from all the rejection notices and refusals. The canon is a class system without a middle class, either you're in or you're out.

T is for trying, and trying again. For: there's always next year, you did your best, it's not how you play it's how...
T is for the words you say when words aren't enough.

U is for numero uno, the winner. The winner is the top ten, the favourite, the best. The winner is the survivor, the first one to cross the finish line of history, the one whose picture you can see on t-shirts and bubble gum cards, bedsheets and beer coasters, baseball hats and matchbooks. The winner is everywhere, like an elevator fart, or gas blown into a closed container, the winner expands until it covers all of the available space.

V is for vogue. For canons that may last just a few days, or a few months, or an afternoon. For canons that may be shared just between a few close friends. For canons that may be rubbed, inserted, inhaled, ingested, spread on toast or between the cheeks.

W is for the great White way. If the canon sometimes appears invisible, it is because for years it was written with white ink on white paper. In this way it assumes the condition of writing, it is the white page that makes writing visible, the glare that appears from the report of the canon, the White blast securing new territories, new lines of division. Four hundred years ago sailors took arms overseas, now we send the canon by fax modem.



X is for experimental film. What does it mean to be part of a canon of experimental film? To be at the centre of a marginal practise? I spoke to a filmmaker at this year's festival whose film is showing in someone's top ten list. This film has now shown three times at the festival. For six years he has worked on a new film, and when it was done he submitted it to this festival. But it was refused. The festival only wanted to show his old film. Because he is married to the past, he has already become a ghost, eaten alive by his own history. Naturally, everyone envies him his success.

Y is for why me - why her - why him - why now? Y is for the questions the canon admits, each interrogation spawning the next, until the canon appears floating in the midst of a vast query, a lonely answer in a world of questions.

Z is for Zlapotropolis - a 9 minute b/w film produced in the early part of this century by a couple of twins from Sudbury. While it was heralded at the time as an event in cinematic history that would rival the introduction of the close-up and anal cleavage, it was lost in a freak fire and never heard of again.



Toronto Public Library: Film Under Fire

by NANCY WINSOR



TO VOICE YOUR CONCERN

please contact Gabriele Lundeen, Chief Executive of the Toronto Public Library, 281 Front Street East Toronto M5A 4L2 TEL. 393 7550 or write or phone the Mayors office or the Councillor in your ward. To contact CUPE Local 1996, Toronto Public Library Workers call 925 6043. For any information regarding dates and times of the City Council discussion and vote or for any factual information regarding city council including councillors fax numbers etc. please contact City Clerks office 392 7341.

As part of the City of Toronto's massive cutbacks, the first few weeks of December saw the Toronto Public Library's Film Department threatened with extinction.

As part of an effort to slash \$45 million from the city's operating budget of \$585 million, a streamlining report proposed to "discontinue public use of [the] 16mm film collection." The rationale for the proposal appears to be that video tape and lazer discs will inevitably replace films for both entertainment and education. In spite of this, in 1992 a total of 32,430 films were borrowed from the Film Department with an audience of 646,067. In contrast, only 6,960 videos were booked with an audience of 46,244.

The affordability of borrowing films (free) and renting projection equipment (projector and screen for \$11.50) is an important factor when the City Council continues to debate cuts to the Film Department. While the current recession is at the root of Toronto's streamlining proposals, it is ironic that the City Council would consider reducing or eliminating the very services which people rely on in times of economic hardship. According to Nancy Krygsman, Acting CEO of Toronto Public Library, "the original goal was to reduce the size of the staff compliment." Indeed, most of the savings from closure of the Film Department would come from the elimination of 7 staff positions amounting to \$435,519. The balance of \$69,481 would come from goods and services such as film maintenance, repairs and purchases. Together they amount to 1.12% of the money the city plans to trim from its annual budget over a three year period.

Largely due to public outcry, including a letter to councillors by LIFT Chair Bruce Lyne, on December 17 Councillor Kyle Rae moved that the proposal "be referred back to the Toronto Public Library for further consideration... be amended by deleting the word 'closures' and inserting 'reorganization'... and that the Chief Librarian look for other means and consult with local communities concerning savings from the library's operating budget." Specifically, the motion suggests reducing the Film Department's hours of service.

The Scarborough Film Library closed in 1990, the Etobicoke Film Library shut down in 1991 and Mississauga experienced reduced service in 1993. Presently, the Toronto Public Library's Film Department located at 40 Orchardview Boulevard is the only film library serving the City of Toronto.

The Film Department offers a selection of more than 2,000 16mm films worth over \$1,500,000, many not available on video cassette. Supporters of the Film Department not only condemn the loss of an essential service, but worry about the fate of the films which, with no dedicated staff to maintain them, would quickly begin to deteriorate. Krygsman says, "we would keep the collection for use in our branch screenings."

According to library staff, the Film Department acquired no new 16mm films in 1993 "and it's highly unlikely there will be 16mm purchases in 1994." When asked about the future of the Film Department, one staff member foresees "reduced services, inadequate staffing levels, no budget, slow strangulation, slow death." One thing is clear: "we don't ever want the film collection to be considered for cuts."

Although the issue may seem closed for now, an assistant to Councillor Rae says "the whole matter is still open before City Council. Council simply voted in favour of referring it back to the Library Board to find an alternative to the recommendations in the proposal." An assistant to Mayor Rowlands clarifies: "if a councillor voted yes on the matter, they can reopen the issue and vote no." Discussion of the streamlining proposals continues on January 17, 1994.



report

Bruce Lyne, Board Chairperson

Report to the Members

I wish to start by stating that this year's board of directors was made of very dedicated people and I am very fortunate to have had the chance to work with them. Our work was not easy, and we were not able to achieve all that we would have liked, nor all that needed to be done. Nevertheless every member of this board worked hard and gave a great deal of their time and energy, and at times their blood and guts, to deal with the problems we faced. We got a great deal of work done and we leave the affairs of LIFT in good order to be carried forward by the next board.

We began the year short two people, and although we filled these positions, we also lost two people so in the end we functioned short two members for the year.

We inherited two really important outstanding items of business. One was to implement the recommendations of an organizational review undertaken by the previous board and the other was to settle several serious concerns regarding the function and place of the Racial Equity Fund in LIFT. We tried to continue work on both fronts but in the end the controversial issues surrounding the Racial Equity Fund became our major preoccupation.

The important questions regarding the Racial Equity Fund were about who was responsible for the Fund. The mandate of the Racial Equity Fund is not necessarily in

conflict with that of LIFT but is in some ways broader and some ways narrower. We needed to find a definition of how Racial Equity Fund could operate as part of LIFT while retaining enough autonomy to define its own aims and guide its own development. These questions were controversial. We were dealing with issues of race and power and our discussions had legal, political, social and personal implications for all of us. At times communication between the board and the Racial Equity Fund committee broke down completely. When Michelle Mohabeer, the Racial Equity Fund coordinator, quit in May we were unable to come to agreement on the terms for hiring her replacement. There was no coordinator until September when Ryan Takatsu took over the job on an interim basis. It took real guts on the part of everyone involved not to give up entirely through this period. I am pleased to say that we overcame the obstacles and in the end were able to agree on a set of working principles that lay out the responsibilities of everyone involved with running the Racial Equity Fund. Several new people have stepped forward to join the Racial Equity Fund committee, and a hiring process is underway for a new Racial Equity Fund Coordinator. I think overall there is now a feeling that the future holds the promise of a healthy trusting and respectful relationship between everyone involved. While our funding for this year exceeded our expectations given the current restraint of the times, we are not counting on the same level of support in future and have taken a hard line on the budget for next year. We found that most of our financial commitments are quite rigid, and one of the few places where we could reduce our budget was by reducing the allocation to the newsletter. This was a very difficult decision. Initially we feared that this would mean reducing the number of

issues in a year from six to four. Fortunately work has been done to find alternate ways to finance and produce the newsletter and as a result you should continue to see six issues for next year. Despite the tight budget we are trying to improve service to members. We have approved a staff restructuring which will mean more staff and staff time devoted to membership service such as equipment rentals. With the level of government funding doubtful, private sector fundraising has become an important concern for LIFT. This type of fundraising has been fruitful for us. The fundraising efforts of Claire Coltsmann, who was Development Coordinator until August of this year, helped a great deal in acquiring the Arri SR. She also worked to gain from Kodak a \$5000 donation of film stock for recipients of the Racial Equity Fund grants, and to gain a film discount for all LIFT members. Nevertheless, we have yet to fully realize the potential this kind of activity offers. Fundraising plans are made in response to the long range plans and aims of the organization. To help get this planning started we created a new committee, calling it the Fundraising committee, and renamed the old Fundraising committee the Special Events committee. The job of the new Fundraising committee is to work to define a long term fundraising plan for LIFT so that our fundraising activities will have the focus and coherence they require. Angela Lu is currently employed on an interim basis as Development Coordinator. As we plan to hire a new person on an ongoing basis in January we are reviewing the job description of the Development Coordinator to ensure this job is clearly defined. We have a new Equipment Coordinator. Her name is Sue Cormack and she comes to us with a lot of experience in a similar position at Ryerson. Greg Woodbury is currently on a leave of

absence and will be returning in the new year. This was our first full year with the new Arri SR. It has been a very valuable addition to the equipment list and has been in virtually constant demand. We also added a new 16 mm Intercine flatbed to replace the aging Steenbeck. These are important additions to our equipment but clearly there are other important acquisitions we could make. Where equipment is concerned it would be difficult to have too much. The workshops we offered this year were on the whole very successful. This is the first year that we have been able to hire a Workshop coordinator to run our programs, and I think that this paid off in a well organized and successful program. We offered programs that dealt with the nuts and bolts issues of concern to first time filmmakers as well as those that delve into some of the important aesthetic choices that confront people as they become more experienced. We will be offering some of the same workshops in the year coming, but will also be offering new choices designed to serve the diverse interests of the membership. We dealt with some important and difficult problems this year, but we also leave behind a number of challenges which we were unable to deal with in our term. One important job will be to find new accommodations. Our current location is really inadequate to our needs, and totally unsuited to any further growth. Another important task will be to address some problems with LIFT's management structure. LIFT's growth has altered the nature of our communications, personnel management, and divisions of responsibility between the board, the staff, and committees. The new board will have to look at the way information is gathered and disseminated within the organization. We have an excellent staff, but in order for the board to make

and implement plans in future, it is clear we will need to revise our staff structure, and look at the division of responsibilities of staff and board. We have excellent committees and we need to make better use of them to handle the management of the co-op. We need to develop rational and fair personnel management policies. Further, the new board will need to make sure that LIFT policies are well documented, widely understood and followed, and readily available to any member who wishes to refer to them. A final pressing issue is the need to deal with the question of racial equity in the co-op. We will need to examine our practices in light of their affect on access for people of all cultural backgrounds to services, employment, and positions of responsibility in LIFT.

My strongest recommendation to the next board of directors is to set aside, at the start of their term, time in the year for planning. We need always to look forward to our future as an organization in order to ensure our continuing viability. What does it mean to call ourselves a cooperative when our membership numbers 600 people or more? Can we continue to rely on the government to continue to support us financially? If not how will we survive? Can we continue to support all our services if our funding drops but our membership continues to grow? Where can we raise further funds and what should we spend those funds on? How can we continue to marshal a spirit of participation and volunteerism in order to tap into the huge resource that our membership represents? As we grow the answers to these questions become more and more complex. It is my opinion that we are at a turning point in our history. This board of directors has been very aware of these questions but did not have time to address them. Instead we have tried to leave a foundation for the next board to deal with these important issues.

I want to congratulate my board colleagues on their work this year. On their behalf I want to thank the staff, the committee members and all the volunteers who give constantly to keep LIFT a thriving organization. I urge all LIFT members to maintain a spirit of community and to remain active in the organization. The spirit of giving in our members is LIFT's most precious asset and I think LIFT rewards all those who contribute. The people who will be stepping forward tonight to take on the responsibility of serving on the LIFT board will have some hard work ahead of them but I think they will find it satisfying because, to the people who support it, LIFT gives back every bit as much as it demands.



membership

Sally Lee, Membership Co-ordinator

LIFT Membership Figures, December, 1993:

Total: 528 - last year, 492 (+8%)

Affiliate: 349 - last year, 342 (+2%)

Associate: 102 - last year, 74 (+38%)

Full: 78 - last year, 76 (+3%)

Equipment Accessing/Voting Members: 180 - last year, 150 (+20%)

In total 1993 saw a negligible rise in total membership. 135 new members joined with approximately 100 lapsed memberships. However, the rise in the number of equipment-accessing members rose by 20%, with a whopping 38% increase in the number of Associate members. On the upside it means that in spite of the current economic situation, Toronto's independent filmmakers are finding ways to get their movies made. In 1993, over 40 members' films were completed using LIFT equipment, facilities, and resources, with more than twice that number of films in varying stages of production.

What this also translates to is over 6000 volunteer hours contributed to the co-op by members. The volunteer structure we have in place helps to ensure that members who make use of our resources give something back to the co-op, and hopefully gives them a sense that they belong to

an independent film community which values their contributions. I cannot emphasize enough how much the health of LIFT depends on its membership. A formal thank you to all those members who helped out at various special events, ran errands for us, or came into the office to help out with day-to-day tasks. Without them, there is no way that the staff would be able to handle all the work required to keep the co-op running. LIFT's volunteer base is one of its most valuable resources, and one which I know is coveted by other local arts organizations and film co-ops across the country.

As for those people who were on committees, without their help, we would not be able to run the various programs and activities which help us to fulfill our mandate. In the past few years, with the increased demands placed on staff, LIFT committees have taken more responsibility and are playing a greater role in the programming and planning at the co-op. Also, as you know, LIFT's board of directors is comprised of members whose contribution to the co-op is invaluable. We are all indebted to them for the time, skills and energy they gave to the co-op during their tenure. At this time, I'd like to encourage anyone with a strong desire to get more involved with the co-op to join a committee, or to think seriously about serving on LIFT's Board.

On the downside of things, everyone at LIFT has been struggling to meet the increase in the demands placed on the co-op. I know that as membership co-ordinator, I often feel that I'm running to keep up with the bare minimum required of my job. In 1993 we received over 200 inquiries about the co-op from prospective members, and fielded general requests for information from countless others, and this is on top of the time spent answering requests for information from our own membership!

While the groundwork has been laid for new initiatives such as the Members Directory and formal, regularly scheduled Membership Orientation sessions, they have yet to come into being, and this has been a source of great frustration to me. In the new year this position will go up to four days a week, and I'm looking forward to seeing these and other projects come to fruition in the upcoming year.

equipment

Sue Cormack, Equipment Co-ordinator

This year LIFT purchased an O'Conner 10-30 tripod, an extension viewfinder for the Arri SR, a third magazine for the SR, 2 battery belts and tools for evaluating and testing the Arri SR.

The Arri SR has been used more than any other LIFT camera. It has generated a great deal of revenue for LIFT in the last year. The extension eyepiece and magazine were purchased to enhance the SR package.

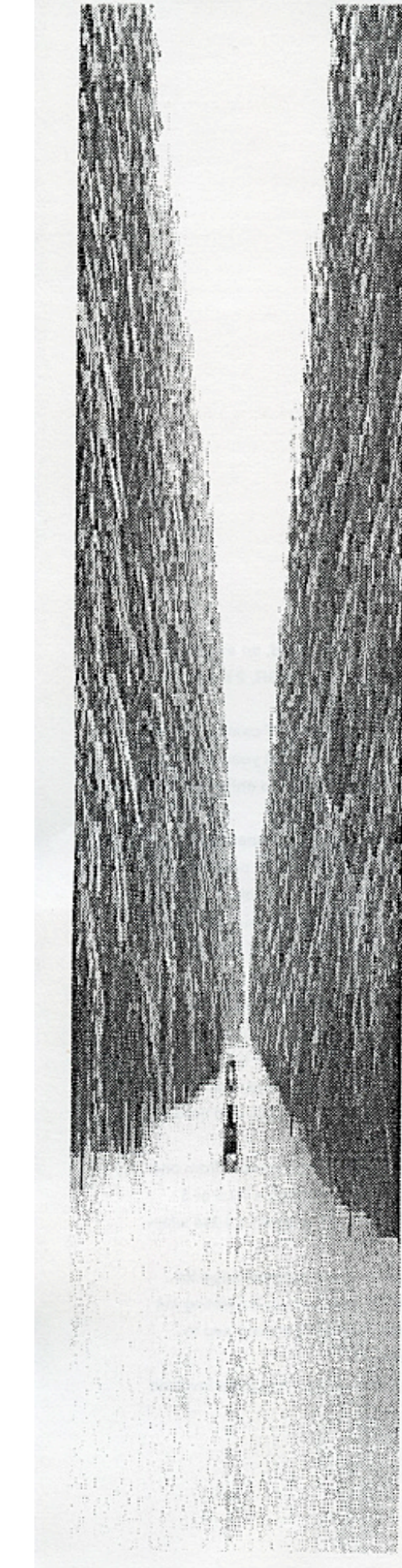
The SR has also cost LIFT a lot of money in repair expenses. The decision was made to use some of our grant money to purchase tools for cleaning and checking the camera so that problems could be either avoided or detected early on. We hope that this practice of checking and cleaning the camera after each return will alleviate large repair bills.

The 16mm Steenbeck was replaced with a 16mm double screen Intercine. The Steenbeck was in need of repair and was being used only in desperate situations. The repair bill would have been prohibitive so the Steenbeck was sold and the Intercine was purchased with a combination of Canada Council funds and money raised through the sale of the Steenbeck.

The Equipment Co-ordinators position has been increased from one person working 5 days a week to two people working a total of 8 days a week (5 and 3 or 4 and 4). This will start March 1, 1994 when Greg returns from his leave.

Sally and I will be working together on an orientation package for new members. It will be given to the new members at a meeting set up to explain LIFT's policies, show new members around and to answer any questions they might have.

The revenue totals for 1993 represent money that has been invoiced



but not necessarily paid. The paid amount is considerably lower. The production equipment is most often paid in advance but the post-production facilities are invoiced at month end and often go unpaid for several months. The equipment expenses for 1993 are very high. Some of the expenses were for repairs that are required for upkeep of the equipment (things like yearly maintenance of cameras or re-aligning the heads on the transfer machine), other repairs are the result of neglect or misuse. In some cases these expenses are covered by the people using the equipment or by their insurance. In other cases chronic misuse over time has shortened the life of equipment, these expenses must be covered by LIFT. In a few cases, equipment required extensive repair at great expense to LIFT, but it is not likely that an expense like this will occur again (eg. overhaul of the 16mm Intercine and replacing the motor in the Arri SR).

equipment request

The Equipment Co-ordinator together with the Equipment Committee has made a request to the Canada Council for acquisitions over the next two years. These requests are in order of priority .

9mm and 12mm, 24mm, 50mm Zeiss or Cooke high speed prime lenses

High speed prime lenses have several advantages compared to existing zoom lenses for LIFT. They are higher resolution lenses and therefore contribute to producing a better quality film image. High speed prime lenses transmit more light than our existing zoom lens. This provides more flexibility when shooting in low light. Members who want to use prime lenses with a LIFT camera must rent lenses from commercial houses that charge very high rates. These rates are especially high (often prohibitively so) for people who are not booking a complete camera package. Members would be able to save a considerable amount of money if they could rent a prime lens from LIFT. Ideally, LIFT would like to get a complete set of prime lenses, including: 9.5mm, 12mm, 24mm and 50,m lenses. However, because of other priorities we would like to acquire the lenses over a two year period. We would like to purchase the wider focal length lenses in

the first year, in order to cover the vignetting problems that occur when using the LIFT Zeiss zoom lens.

Two 2K open-faced lights

These lights would give our members more flexibility, especially when shooting in larger rooms with high key lighting requirements. These lights would also help to compensate for our low speed lenses.

6 16mm splicers

Presently LIFT has four 16mm splicers, one in each editing suite, and one for the sound bench. When editing a film, it is best to use only one splicer consistently for the duration of the production, so that the splices are uniform. Usually, there are ten films being edited at any given time. Because several projects are always going on at the same time, members must constantly re-adjust the splicers. This creates splicing inconsistencies. We would like to be able to issue a splicer for each production using the editing suites.

Complete set of scrims and power cables for existing lights

LIFT presently has approximately one full scrim for each of our 15 lights. Currently, we need 4 scrims per light (2 full doubles, 1 full single, 1 half single). We also need one A.C. cable per light. The current lighting accessory shortage limits the usefulness of LIFT. We will need approximately 45 additional scrims and 7

A.C. cables in order to complete our existing lighting packages.

8 grip stands, flags and net sets

On many occasions, several camera packages go out at once. There is often a shortage of grip stands. Having two or three complete grip packages will enable members to rent a complete kit from LIFT rather than dealing with the financial and logistical inconvenience of renting else where.

1 16 mm Intercine flatbed

When we finally move into a larger space, one of our top priorities is to increase the number of editing suites at LIFT. By necessity, some of our members, need exclusive access to an editing suite for an extended period of time. As it stands now, these members must book editing suites elsewhere because of this problem. Having additional suites, would allow these members to work at LIFT.

workshops

Ted Myerscough, Workshop Coordinator

The LIFT workshop programme of 1992-93 has been highly successful. The Shoptalk series continues to attract many new members wishing to explore various aspects of film making. The longer series have proven to be constructive and rewarding for members and non-members who wish to develop their existing skills or to learn new ones. Through the course of the year, the Workshop Committee, the Board and the Workshop Coordinator, have worked to identify administrative and structural problem areas of the program. One of these problems, was the contract period for the Workshop Coordinator. Due to the seasonal nature of interest and attendance in workshops, it became

apparent that the Coordinator's position is not suitable as an ongoing staff position throughout the year. December and January are poor months to offer workshops, as are July and August. Hence, there is little work to be done by the Coordinator, apart from preliminary calls to potential instructors. It is being suggested, then, that the Workshop Coordinator be contracted not on the basis of a time period, but on the work to be accomplished.

An internal accounting system is also being developed, by the Financial Coordinator and the book-keeper, to encode all workshop expenses in order to facilitate record management. We have structured the honoraria for the Shoptalk instructors. In the past, the instructor was given the choice of \$100, or applying the required volunteer hours of their membership to the work performed. This was the case whether there were 2 sessions or a single evening. We have now implemented a policy whereby a member providing two sessions of instruction will receive the honoraria as well as the volunteer hours. If a single session is conducted, the instructor will be asked to receive the hours, unless they have already completed the required number for the year. Non-members were offered only the honoraria, regardless of the number of sessions.

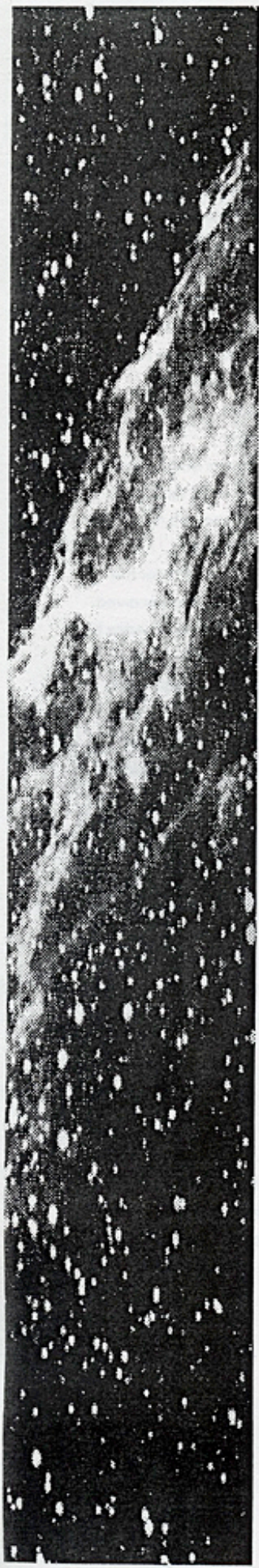
The Workshop Committee has met regularly throughout the year and continues to work in response to the needs of the membership. The original program was changed during the year for practical scheduling considerations. The "Cinematography Series" was replaced with the "How to Make a Movie" series and the "Script Development Series" became the "Screenwriting Workshop". Two series initially proposed, "From Script to Production" and "Communication Skills for Directors" were combined into "Working with Actors". The "Frame by

Frame" animation series was altered from a seminar and guest program into a more 'hands-on' workshop. These changes reduced the total expenses anticipated for the programme. However, most of this reduction was balanced due to the extended contract of the Workshop Coordinator. As mentioned above, the seasonal nature of the workshop program, as well as unanticipated scheduling changes with the "Working with Actors" series, required the extension of the coordinator's contract.

The only series that was unsuccessful was the "Frame by Frame: Animation Workshop". Only two people registered and the series was cancelled. It is difficult to assess the reasons for the lack of interest. The program received the same publicity as the other series but did not garner much response from either the membership or outside of it. It may well be that, although there was initially interest expressed for this series, the actual number of members working in animation is relatively small. The 'Screenwriting Workshop' was not very well attended. It is believed that the request for participants to have already written 20 - 30 pages of a script was intimidating for some potential registrants. The LIFT mailing with that particular brochure was late in going out and may also have contributed to the low registration.

We have put together a proposal for the first six months of 1994 that will be submitted to Telefilm and OFDC before year end.

Overall, there has been very positive response to the efforts made with the LIFT Workshop Program and it is hoped that it will continue to be developed in the next year.



racial equity fund

Karen Tisch, REF Committee

The Racial Equity Fund (REF) is a re-granting program which awards monies to artists from the Asian, Black, Latin American, Middle Eastern and First Nations communities for the development and production of short dramatic films. While all projects of 60 minutes or under are eligible, the fund is particularly geared towards first-time and emerging filmmakers.

The REF Fund is administered through LIFT and more specifically by the Racial Equity Fund Committee (a group of representatives from the communities targeted by the Fund) and the REF Committee is pleased to announce the recent hiring of a new Co-ordinator, Gita Hashemi. Welcome Gita! The committee would also like to warmly thank Ryan Takatsu for having stepped in and served as an interim co-ordinator over the past few months.

The upcoming year represents the fourth cycle of the activities of the Fund. During the first two years, twenty-seven projects received funding. In the last year (1992/93), an additional 22 grants were awarded (17 for scriptwriting and 5 for production). A recent granting deadline (December 15, 1993) has brought a fresh crop of new projects to our desk and an adjudication process will begin shortly. As in previous years, recommendations for funding will be made by a peer group of filmmakers of colour.

The budget for the Fund is approximately \$115,000, with principle funding supplied by the Ontario Film Development Corporation (OFDC). Last year, we received a supplementary grant through Metro Cultural Affairs to award small grants to artists for story editing. In addition, thanks to the efforts of Claire Coltsmann, who was LIFT's Development Co-ordinator at the time, we received \$5000 worth of film stock from Kodak Canada which was distributed among four artists. Thanks to Kodak! We hope to continue receiving this kind of "extra" support.

In late October, REF hosted a community meeting to attain feedback and critique on the running of the Fund. The meeting was well attended (approx. 45 participants) and stimulated a lively discussion on a variety of immediate issues.

On the top of the agenda was the presentation of a new administrative structure (or synthesis) which clearly outlines the roles and responsibilities of all parties involved

in REF as well as clarifying the relationship between REF and LIFT, as it's host organization. It is our hope that the revised structure will alleviate the communication problems which have plagued REF operations in the past.

At that same community gathering, a film by Yan Cui, a past recipient of the REF, was screened (see front cover) and a new steering committee was struck. REF wishes to thank past committee members Andrew Davis, Joy Fedorick, Ryan Takatsu and Clement Virgo for their hard work and dedication to the Fund, and welcomes five new committee members - Karyn Hall (Co-Chair), Jennifer Holness (Treasurer), Eron Boyd and Chris Scott - who have stepped in to manage REF business in 1994.

Following several productive meetings, the new committee has set an agenda for the upcoming year which includes the following mandates/New Year's resolutions:

- 1) extending community outreach
- 2) exploring alternate funding sources so as to extend the fund
- 3) reinvestigating current criteria around eligibility (including the possibility of funding documentary projects)
- 4) exploring the possibility of setting up an apprenticeship program for emerging filmmakers of colour and, most importantly,
- 5) preparing a strong proposal and lobbying the OFDC for the reinstatement of the fund for another 5 year period.

Any LIFT or community members interested in obtaining information or providing input into REF should contact Gita Hashimi or the REF committee c/o LIFT (Telephone: 596-6749). As a new and highly energetic committee, we look forward to a positive and productive year.



programming

Jane Walker, Committee Co-Chair

At the latest meeting of the Programming Committee, conversation centred mainly around the agenda for 1994. That is what I would like to talk about this evening. In the past, it seems that the screenings were the responsibility of only one person; were thrown together in a couple of weeks and were attended only by filmmakers friends (ed. in quite a few cases this meant a full house). Our main goal for the coming year is to make the monthly screenings more organised, more of an event and more importantly more fun!

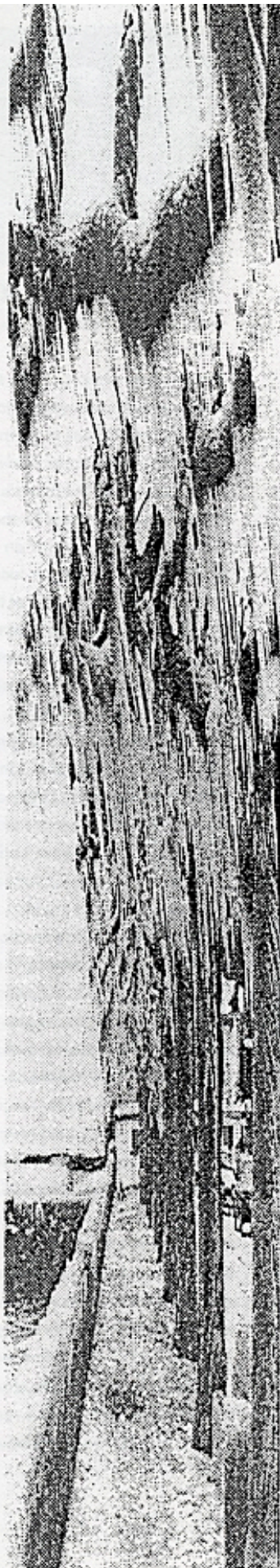
One of the things we are focussing on for 1994 is to have the screening co-ordinators work in teams of two, or if a person would like to work on their own then have another committee member with experience at hand if they run into any trouble. One of our primary goals is to have the coordinators selected at least two months ahead of each screening so that planning for a bigger event is more feasible. As I speak, we have a coordinator for the January screening as well as suggestions for organising a special screening of films from the Ottawa independent film community (a group called IFCO) which should be happening sometime in the early spring.

Some of the ideas we are working on concern thematizing the screenings themselves, to make the evening more of an event. This was accomplished with success at the November screening where films by Virginia Rankin, along with her latest work were shown. This was hosted by the filmmaker herself, which we would also like to see happen more often. Other suggestions that will be taken up further by the committee include multi-media (something simple like having a live performance between longer films), panel discussions (again pertaining to a certain theme) and trying out different venues. We have a few places in mind for a change of atmosphere, and will look into this in the coming months. We will also start to issue individual reports after each screening, reporting on the successes and failures of the evening; we feel that this will help make each progressive screening more successful and help tighten up the procedural problems. There will also be a step by step agenda on how to organise a screening (listing contact names for publicity etc.) of which a first draft will be available after it is approved at our next meeting. Some of the difficulties addressed by the committee in the past few months have concerned the problems of screening a variety of formats (such as video, which is becoming more common) and the trouble we have had keeping up with filmmakers as they complete their works. The former is an increasing dilemma, since many filmmakers, although working in 16mm, cannot afford a release print immediately after completing their work and chose to put their film on video. They have every wish that their film be seen by as many people as possible, but our present venue do not have video facilities. Moreover, LIFT

does not have video production equipment. Yet since our mandate encourages filmmaking and the Programming committee is committed to screening members works, we feel obliged to show them, no matter what the circumstances. This is an ongoing discussion, and we hope we can come to some consensus soon.

The issue of keeping up with filmmakers busy in production is more easily remedied. We plan to encourage works in progress, and will especially call for them when the next call for submissions is brought forth. Recently it was pointed out to the Committee that very few Super-8 films were being shown at the screenings. This, I wish to emphasize is due to no prejudice on the part of either the Committee or LIFT. Since LIFT has Super 8 equipment and encourages Super 8 production, we at the programming Committee are dedicated to screening all Super-8 works made through LIFT. The plan to keep up with all filmmakers working on LIFT projects is well underway, and will consist of a new method with which we plan to keep track of each filmmaker's his or her film progresses. When they enter post production, we will enquire for an estimate on the completion date and schedule it into the appropriate screening, if so desired. As mentioned, if the filmmaker wishes to screen his/her work while in progress, they will be scheduled into the next planned screening.

This report basically covers our plans for the next year. The past few meetings have been concerned with rewriting our mandate and making the committee more in tune with the needs of the filmmakers whose works we wish to screen. Because I have only been a member of the committee for a few months, I cannot comment as knowledgeably on the past, however, I am going to be around for a while and I am happy to represent the interests of the Committee and LIFT in the future.



finance

Deborah McInnes, Finance Co-ordinator

1993 Finances

This year we expect to post a modest surplus as 3 out of 4 councils increased our finding levels. Ontario Arts Council support went from \$40,000 to \$45,000. Toronto Arts Council increased from \$32,000 to \$40,000; Canada Council from \$1,000 to \$42,000. Metro of course, didn't budge from their position of \$24,000. As well, Canada Council gave us an interim grant as they changed their fiscal from December /January to March/ April.

1994 Budget Context

Since 1987, increasing membership numbers have always presented various challenges to LIFT. The constant struggle to at least meet the demands of the filmmakers has been taxing to the staff and the membership. There has been a time lag in the ability of the co-op to financially accommodate such needs. Relief comes temporarily when the staff has reached levels of saturation and we finally secure funds and are able to hire. Then, our ability to accommodate more creates more work – an endless, but not

surprising cycle.

Where this growth is particularly challenging to the organization is at the equipment accessing levels of membership. The co-op has never had a particularly large pool of equipment. Our equipment accruals have never kept pace with the levels of need. The resources to purchase equipment are very limited, both from funding bodies and our own ability to generate revenue from equipment/facilities rentals. This situation is further aggravated by the years of under-staffing of that position. The Equipment Co-ordinator is unable to find the time to carefully maintain each piece of (aging) equipment. The result is repair bills instead of preventative maintenance.

It is absolutely essential we maintain our reputation of having reliable equipment that is accessible. The concern is that with the numbers of accessing filmmakers increasing we will not be able to fulfill our own mandate. We must plan a path that will allow the co-op to have relevancy to filmmakers, a route that we will be able to maintain in spite of potential cutbacks. LIFT must break out of the ways of the past to accommodate independent filmmakers' needs in an uncertain future. We must entrench the organization so that it will be less vulnerable to shifts in various political agendas.

Several factors are involved in the securing of the co-op for the future:

- *increasing our self-generated revenue base without increasing our rental rates or our equipment accessing membership rates.* Part of our mandate is affordable access to film production equipment and post-production facilities. This will become even more crucial in the future if other resources for independent filmmakers are not maintained or unable to respond to increasing needs.
- *purchasing more equipment.* Not only will this increase our ability to meet members needs for equipment, but it will

also increase our rental revenues and break the cycle of not having enough equipment to create revenue for further purchases and not having enough resources to purchase equipment. This is the cornerstone for Project 2005, a major fundraising venture that seeks to secure enough equipment to meet our anticipated needs for a ten year period.

- *increasing the number of hours to the Equipment Co-ordinator's position in a way that can be sustained.* It is incumbent for us to maintain all of our equipment in good working order. As well, more time is required for the orientation of members to equipment policy and use. Increasing user demands cannot be handled in a five day week.
- *increasing revenue from special events from the present \$15000 to \$25000 next year.*
- *maintaining accessibility, affordability, support resources, communication resources, development and exhibition in a way that can continue in the face of possible grant cutbacks.*

Budget Translation

(a partial description)

The Equipment Co-ordinator position will increase from 5 days per week to 8 days per week. The current co-ordinator is taking a 6 month leave of absence to finish his art project. When he returns in March we will hire a second permanent co-ordinator. Discussions are happening as to the sharing of responsibilities and what kind of hours worked (two 4 day positions or one 5 day, one 3 day positions).

As well, the Membership Co-ordinator's position has increased by 1 day. The development of this position in 1992/3 has contributed to the vitality and health of the organization. The membership has responded to this attention in a way that was not foreseen, but has been very beneficial to the co-op as a whole. The only problem has been that the co-ordinator cannot fulfill the demands of the job in three days.

These recognized needs increase our paid work week from 18 to 22 days. LIFT cannot afford that kind of increase at the present time, never mind down the road. Part of the examination of the staffing resources then, is to increase our paid days per week by 2, for a total of 20 days per week. To help accomplish that, the Development Co-ordinator position is being more tightly aligned to the needs of the co-op and the work week is adjusted to 21 hours, down from 35. A revised job description is being developed now.

As well, the newsletter budget is reduced by \$4000 and a plan is being developed for the newsletter to be a little self-sufficient. There are no plans for a reduction in production.

Finally, a motion was passed at the AGM to increase the Affiliate level fees from \$30 to \$35. The accessing levels will remain the same.

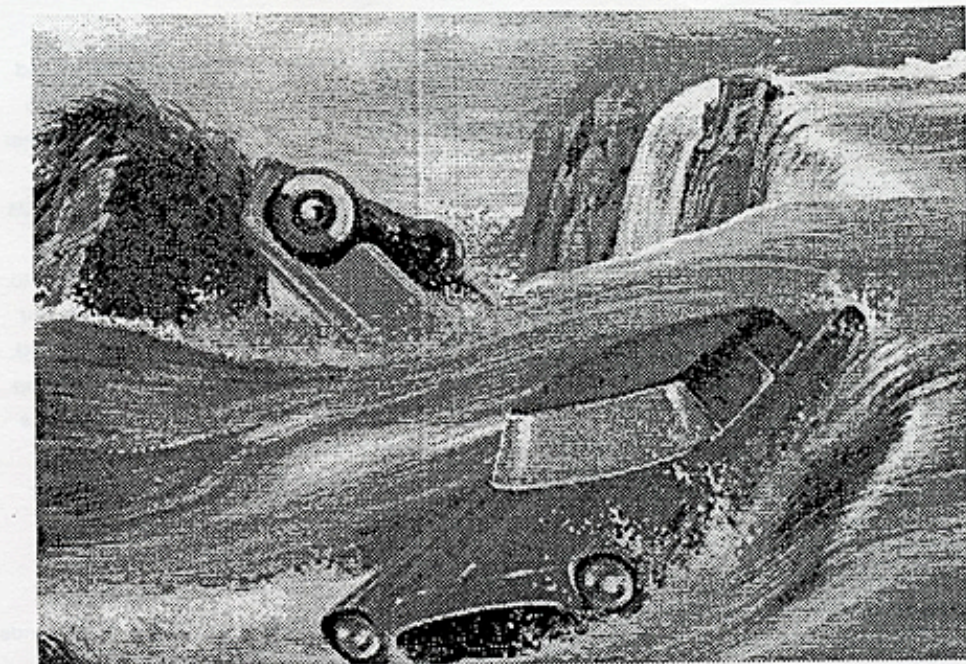
newsletter

Kika Thorne, Editor

1

The Editorial Committee: Nadine Valcin, Milinda Sato, Nonqaba Waka Msimang, Nancy Winsor, Daniela Saioni, Franci Duran and myself have structured and contributed to the detail and diversity that you hold in your hands. Special thanks must go to Daniela Saioni who has done an endless job compiling lists of LIFT filmmakers projects at every stage of production. Of course there are many others who get this issue to your door. Every month both staff and volunteers take on layers of production and distribution, and you would be surprised at how much of the work is done by them, unless of course you are one of them. Thank you.

In July of 93, the financial coordinator put forth a proposed 1994 budget which did not look so good for the newsletter. For a while we were wondering if we would have to cut down to four issues. How entirely unprecedented. It was reasoned that the newsletter could find



additional support through advertising. We are now in the process of constructing an advertising package to sell a maximum of 5 pages per issue. Strategizing advertising led to the subject of subscription. Should we sell LIFT affiliate memberships under the guise of a subscription? For those who live outside Toronto, or non filmmakers just want to keep in touch. What do you think?

At last years AGM we promised that the Newsletter would be produced on 100% recycled unbleached paper. Thanks to Deborah whose action on this has not only created one less tank of chlorine but also a reduction in our paper costs.

2

The element of this paper is the idea, or is it the word, meaning the letter? Is the writer more important than the language? Context is everything. Whether it is criticism or interviews,

journalism, fictional film form or technical advice, I know you have something to say locked away. The Newsletter is a safe space to move through awkward to eloquence. Begin with a growl and end with a kiss. Hiss. When LIFT began in 1980, proportionately more members were writing. Discourse or rather, practice could be divided down the thick lines of drama, documentary and experimental; metal vs funk, boys vs. feminists, dykes vs. daddys, essentialists vs. constructionists, binarisms vs. polygamy. When deconstruction fused disciplines and added syllables to our already tonguetied thesis; radical women of colour took centre stage in cultural theory and inadvertently on purpose did what "Marxists" never could, untie the slippery knots of artspeak so we could understand each other again. We realised then that we didn't understand each other to begin with. But not for reasons we had imagined.

If each of us is a labyrinth of structures hewn from the pores of imagine, the struggles of our noise. Family or none, colour and wallet, the way she laughs and you're on fire and he will cry, the delivery of the expected right on time takes you somewhere that my lethargy will not. Common sense, sense of humour, access to the source, that's why you're here, I'm here, they're here. That's right, I almost forgot, in this decentered eye, there is one spate of commonality. Film. But what needs to be said and where the money should go is up to you. Write, Pen, Power. Pick it up, lets go. Now it seems subculture is just another word for family, the people who bust your ass for them, and them for you, you show your rushes to, the six people who actually say something about the film you worked for years other than, good, good, nice.

Once I could say that what joined us together was our desire to be independent filmmakers - writers, directors, producers, editors; most times all rolled into one. But now I see you, a freelance art director walking from theatre, rock video to experimental narrative and painting. (Buddies to Revolver, LIFT and then home). As a member of LIFT you use the crew lists, keep in touch through the monthly mailings, come to parties, screenings, do props and art direct on other LIFT

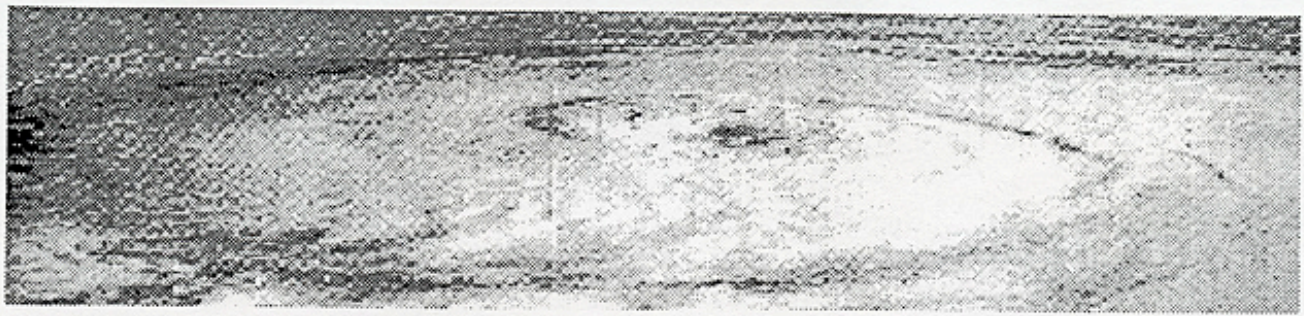
members films. And you're going to make a three minute animation about pornographicwelfare. But how much of the Newsletter speaks your expanding arena of knowledge and interest? Gaffers, Production managers, Story editors, Craft service, optical printers, curators, script writers, boom operators, storyboard artists ... tell us about the dream crew, budget you squirm through, how you develop(ed) your style? What are your equipment needs? How do you avoid/deal with heirarchy? With solitude? How do the Key Grip, Focus Puller and DOP dance? Does communication get in the way of communication? How do you make your small film and their big film in the same reason? How do you survive from month to month? Which stock in what light with that camera and who behind it? If you're a director do you work with the same team, film in film out? Who are they where are they from, why do you continue to work with them? These are the stories we love to hear about directors we crave to watch. The famous ones. The Canon. But in this town, everyone's famous while you're reading about them. Don't wait for us to come to you. Write about yourself. Write about your friends. This is yours. Get your ideas about content, form, direction to us.

ps. TV Issue Deadline March 20th. Only planned thematic issue for 1994, so far.

special events

Bridget Newson, Committee Chair

The committee began by reviewing previously undertaken events, and developing new ideas for events. Eventually we decided to repeat the three events from previous years, and add two new ones: a gala screening and cabaret, to be held in the fall/winter of '94. To date, we have held the 3 "old" events: Garage Sale, Island Screening, & Party of Parties, plus one New one we hadn't planned on: the Silent Auction. The Garage Sale, held May 29, made approximately the same amount as in past years: over \$1200, with expenses of only \$70. Around \$800 was made at the event itself, and film related equipment that did not sell at the sale was taken to the office, advertised in the newsletter, & subsequently sold. As we ~~have found in~~ past years, no members come, board members or otherwise. This is somewhat unfortunate as we do have a fair amount of film equipment that goes for next to nothing to people who won't use it and likely don't really know what it is. Next year we suggest that a newsletter article emphasize this aspect of the sale. The Island Screening took place on Ward's Island July 24, and once again, the weather was beautiful.



We made a total of \$1490, almost exactly what we made last year, with expenses of \$850, for a profit of \$640. We got some good press out of it. Attendance seemed slightly higher than last year. A shorter program and attention to organization meant that everything was packed up in plenty of time to get the last ferry. Unfortunately this year sponsorship was down: beer was almost impossible to get, due apparently to the hot weather and low supply. Food sponsorship was down as well. We attempted a new location, on the mainland, with the hope that more people would drop by, but the Metro Parks department and its Film Review Board policy put an end to that. It looks like Ward's Island is the only public property in which we can hold the event. Food is the continuing challenge. Without fail, when it comes to assigning volunteers tasks, no one wants to cook. In future, we plan to recruit some of those many "Craft Services" people on our Crew List to look after the preparation. Hopefully this will introduce an improved level of skill and enthusiasm. Held concurrently with the Island Screening was LIFT's first Silent Auction, an overwhelming success, and definitely an event to repeat. A fairly short list of film suppliers donated \$13,000+ worth of items and services, and we raised \$4,000 while providing members with some excellent deals. Claire's idea was a brilliant one and she pulled it off well. Next year we may consider expanding the Auction, with more items, including those not necessarily film related. But it should be noted that volunteers showed a real reluctance to solicit donations, so it is

likely that their contribution will be limited and the staff professional will be relied upon.

Barely one month later, the Party of Parties was held, Friday, September 3. A good time was had by all, estimates were that over 350 people attended, and we even made some money! We made \$3610 and expenses were \$3024, so we made over \$600. We received a lot of good press. The event did require a tremendous amount of organizing. Angela Lu worked full time on it for three weeks. This is certainly too much to expect from volunteers. Because of the amount and the nature of organizing activities, a LIFT staff person has to be an integral part of the organizing. And it needs to start many months ahead, even if it's just drawing up a plan and booking the venue. Not only did we lack that staff person in Claire's absence, but we also found it a huge difficulty motivating volunteers in August, both to help in the office-based organizational activities and at the party itself. Other organizational comments included the fact that the media list was about three years old and the recommendation that it be updated every six months or it's not much good. Sponsorship was a problem at this event also. The beer problem of the previous event was repeated here. As in past years, ads were sold in the evening program. It can be a fairly easy and lucrative fundraising strategy. NOTE: We got a lot of great press, with several T.V stations coming to the event and interviewing filmmakers and even board members. One recommendation to filmmakers was that they get copies of their film transferred to BetacamSP for use by the television station. We should

look for ways to help member filmmakers capitalize on this publicity opportunity. LIFT might consider holding a seminar on the topic earlier in the summer for those who have entered, and holding press screening of the members' films once accepted. These obviously go beyond the scope of the Special Events committee and should be discussed by the board. The two "New" events have, as you may have guessed, not yet taken place. The Cabaret has fizzled because the two main organizers are no longer involved in the committee, and none of the rest of us ever really understood what they had in mind anyway. We may attempt some sort of evening of entertainment event in the new year. And the Gala is by definition a cooperative event. Up to this point, we have been unable to find distributors interested or with a suitable catalogue. We are presently deciding on alternative ideas, including organizing a Toronto Festival of Shorts. At last the conclusion: We have almost reached our fundraising target, thanks in large part to the Silent Auction, which should definitely be repeated. Our last two events, while not wildly successful financially for the amount of work required, do raise significant funds and are very popular events with those who go, so they will likely be continued. The Garage Sale does raise a lot of money for the amount expended, and the time commitment is reasonable. New events need to be attacked in a very proactive way, and may take longer to visualize/organize/troubleshoot. More time on all events needs to be taken for organizing: 2 to 3 months.

Our difficulties with sponsorships emphasizes that sponsors should never be taken for granted, and we should always take care with thanks and follow-up, showing them exactly what they are getting for their donations. We would also like to note that it is helpful to have a focus for our fundraising, in order to motivate ourselves, sponsors, and volunteers. In 1992 such a focus was provided by the drive to buy the Arri SR. Perhaps each year a fundraising focus could be chosen. While event suggestions are appreciated, the mandate of the committee, to raise funds and the profile of LIFT in the community, must always be kept in mind. And under no circumstances should other bodies assign the organization of a particular event to the committee, nor, indeed, is it fair to ask "favours" at short notice. This undervalues the commitment, skills and time of the members, which are stretched to the limit dealing with the events we have already carefully chosen. The committee has dwindled somewhat in size but not enthusiasm, and we are seeking committed, organized workers to join our team. Managing one of our events is very much like managing a production and so provides valuable experience, including the recruitment and motivation of volunteers. Additionally, working in the committee gets you your needed volunteer hours while allowing you to get to know and work with a small group of active members. Those of you who are interested are welcomed, please call the office to join.

CTV Fellowships for 1994 Banff Television Festival. CTV Television is sponsoring 40 fellowships at the Banff Television Festival. The fellowships are aimed at emerging talent in the industry and they cover most aspects of the festival. Applicants are expected to show evidence of their achievements and/or potential in the television industry. Fellowships are intended for individuals who could not afford to attend the festival without a subsidy. Applicants must be Canadian citizens or landed immigrants. Applications should include the following: a brief statement of what you expect to accomplish at the festival; a resume; three letters of recommendation from sources in the industry or knowledgeable of the industry (these may be included in the application or sent directly to the address below by the persons from whom recommendations are solicited); a declaration of financial need-an indication of how a CTV fellowship will materially affect your ability to attend the festival. Application deadline is March 7, 1994. Successful applicants will be notified no later than March 31, 1994. Send applications to CTV Fellowships, c/o Banff Television Festival, Box 1020 (#306, 204 Caribou Street) Banff, Alberta, T0L 0C0 (403) 762-3060 fax (403) 762-5357

Word on the street is that while Cinecycle is now in the black, Martin & Co. are having a hard time meeting the expenses required to keep it running properly. Cinecycle is one of the few alternative screening venues in the city, so this is just a reminder that it is available as a venue for a screening you might want to put together. It's also a great place for a cast and crew screening (it's got double system projection, for those of you who can't afford to have a print struck!), and rates are reasonable. If you're interested in volunteering (working the cafe or the door), or have some administrative skills or ideas which might be of help, contact Jonathan @ Cinecycle (596-7733).

LIFT ORIENTATION

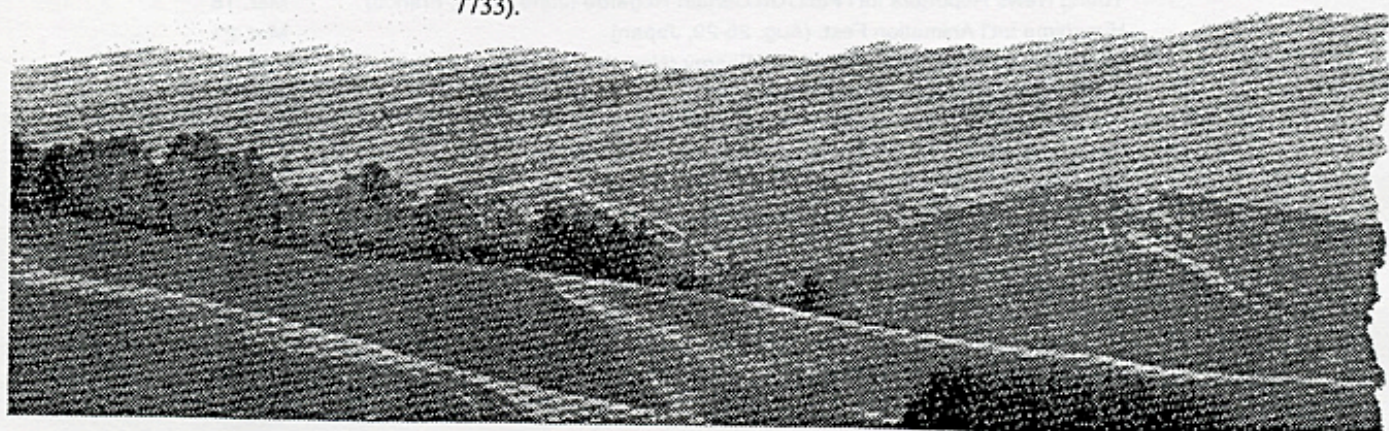
Tuesday, Feb. 8, 1994
11:00-12:00

There will be an orientation session for individuals who are thinking about joining the co-op, have just joined or just simply haven't yet familiarized themselves with LIFT's facilities and resources. Sally will introduce you to the rest of the staff, then show everyone where all the information resources (information about funding, festivals, crew, etc.) are kept, explain how to access them, and will answer specific questions regarding resources, membership policy, etc., or more general ones regarding how to get more involved in the co-op and it's activities. Sue will also be taking everyone on a tour of the editing suites (exciting!), explain equipment booking procedures, and answer questions regarding LIFT production equipment and post-production facilities. See ya there!

Canada Council Explorations Grants Information Session

Tues Feb. 22, 7 p.m.
A Space, 183 Bathurst (N. of Queen),
#301

The Canada Council will hold an information session for artists interested in applying for a grant from the Explorations Programme. Deadlines For Explorations are Jan. 15, May 15, and Sept. 15.



Discounts for you, lucky you.

Discovery Productions 15% discount on audio post production. Call 596-1149 for more details. **Exclusive** 10% discount on service only. Call Greg Miller at 598-2700. **Film House** 20% discount on lab fees on COD orders upon presentation of the LIFT membership card. Call 364-4321 for more details. **Kodak Canada Inc.** 9% discount (plus 2% for cash) on film stock. Order must be placed on authorized order form, available at the LIFT office. Call Kodak, Customer Services at 766-8233 for more details. **Lightsource Inc.** 25% discount on light equipment rentals, 20% discount on purchases. Call Michael Rosenberg for details. **Numbers** 15% discount on edge coding, 5% on editing supplies. Call Helen Brunjes at 941-9412. **Pathe** 20 to 25% discount depending on size of the project and other terms. Can also provide package prices for an entire project. **P.F.A./Medallion** 15% discount on lab fees for COD orders. Call 593-7201 for more details. **Soundhouse Inc.** 25% for services, 10% for materials. Payments must be made on a COD basis and sessions will be booked on a bumpable basis. Call 598-2260 for more details. **Sound Mix** 50% off listed price. For more information call 461-2550. **Soundtechnique** Film and video finishing for \$80 an hour, master mixes for \$40 an hour and customs by the sound doctor. Call 778-4973 for more details. **Valis Video** 20% discount to LIFT members on rental of video and audio suites. For more details call 971-6031. **Wallace Studios** 10% discount to LIFT members on studio space rental. For more details call 537-3471. **William F. White** 50% discount to LIFT members for equipment rental. For more details call Bill White at 252-7171. **Zonal Canada** offers a 10% discount on their magnetic sound recording film, Audio recording tapes DAT cassettes and all other products for COD orders upon presentation of a LIFT membership card. For more information call Gloria Walman at 609-2011, or fax 609 9015.



Canada Council

Explorations Program
Jan 15, May 15, Sept 15

Arts Awards Service
Arts Grants "A"
October 1
Arts Grants "B"
April 1, October 1

Short Term and Travel Grants
March 15, December 15

Film Production Grants
March 15, July 15, November 15

Ontario Arts Council

Film Production
April 1, November 1

Video Production
February 1, August 15

First Projects: Film and Video
March 1

Artists and the Workplace
November 30

Toronto Arts Council

Visual Arts Award
September 27

festivals

Japan Int'l Film-Video Fest. of Adventure and Sports (April 6-10, France)	Jan. 31
Los Angeles Asian Pacific Film & Video Fest. (May, California)	Jan. 31
Adelaide Children's Film & Video Fest. (June 30-July 15, Australia)	Feb. 1
Ann Arbor Film Fest. (March 15-20, Michigan)	Feb. 15
Oberhausen Int'l Short Film Fest. (April 21-27, Germany)	Feb. 15
Golden Rose (April 21-26, Switzerland)	Feb. 21
Banff Television Fest. (June 5-11, Alberta)	Feb. 25
Television Movie Awards (1994, New Jersey)	Mar. 1
Young News Reporters Int'l Fest./Un Certain Regarde (June 22-26, France)	Mar. 18
Hiroshima Int'l Animation Fest. (Aug. 25-29, Japan)	Mar. 21
Lausanne Int'l Film Fest. of Films on Energy (Nov. 16-18, Switzerland)	Mar. 31
Sydney Film Festival (June 10-25, Australia)	Mar. 31
EarthPeace Int'l Short Film Fest. (Nov. 3-10, Vermont)	Apr. 1
Vila do Conde Int'l Short Film Fest. (June 15-19, Portugal)	Apr. 15
Margaret Mead Film & Video Fest. (Oct. 12-18, New York)	May 1
Independent Spirit Awards (1994, California)	Nov. 20

free for LIFT members

Classifieds

Crew and Services Available

LIFT member looking for work as assistant editor.
Call Wanda, 444-1215.

Experienced co-ordinator and publicist eagerly seeking opportunity to lend my assistance to properties and/or set decoration dept. on film or video project. Please call Sandy at 535-4345.

Transcription services available. Filmscripts, research interviews, meeting minutes. Micro and standard cassettes. Affordable rates, fast and accurate. Contact Terri at 925-1920.

Actors Wanted

Actors! Filmmaker seeks twenty-somethings for 15-minute paranoid comedy. Call Peter at 787-9148.

External Workshops

Looking for script feedback? Join the Scriptwriters' Workshop Wed. nights at George Brown College Jan. 19 - Apr. 6, and/or the Dialogue Workshop, Tues. nights Jan. 25 - Mar. 15. For more info/ times/fees (very reasonable!) call (416) 867-2092 or 699-4209.

For Sale

16mm film equipment for sale. Agnieux T2.2 12-120mm lens, Arri mount with case. Agnieux T 20-80mm lens, C mount. Precision Magnetic and Optical Sound Reader. Bolex MTS Motor with 24fps pilot. Bolex Battery-Pack for MTS Motor. Hollywood Film Splicer. Hollywood 4-gang Synchronizer with sound head. Hollywood Rewinds. Siemens Double-System Projector T1.4 35mm lens with large separate speaker and cable. All equipment is in very good to excellent condition and reasonably priced. Would consider trades i.e., Kern-Switar prime lenses, Bolex Prime Matte, Bolex Intervalometer, Cattoze Splicer, Fisher-Price Camera ... Call Andrew at 416-535-1475.

RACIAL EQUITY FUND

Call for Jury Nominations

Racial Equity Fund is an equity-based program intended to assist new and emerging filmmakers in drama from First Nations and various communities of colour including African, Asian, Caribbean, Latin American and Middle Eastern communities.

REF is currently seeking nominations for jury members to adjudicate grants for the 93-94 film proposals. Nominees should be from the above-mentioned communities and have a strong background in film production and/or theory. Please mail, fax or phone in your

nominations to:

LIFT/REF

345 Adelaide St. W., Suite 505

Toronto, Ontario M5V 1R5

596-6749 phone

596-8413 fax

Deadline: Friday January 21, 1994

Please include the address, phone number and the cv of your nominees.



LIFT MONTHLY SCREENING

SKYLARK 12 MIN., ROB BARNETT
GRANDVIEW: THE LOST YEARS 9 MIN. 30 SEC., TINA PETROVA
CITY OF TONGUES 60 MIN., LEWIS COHEN
WELL BREAD 6 MIN. 30 SEC., MARLENE HIELEMA