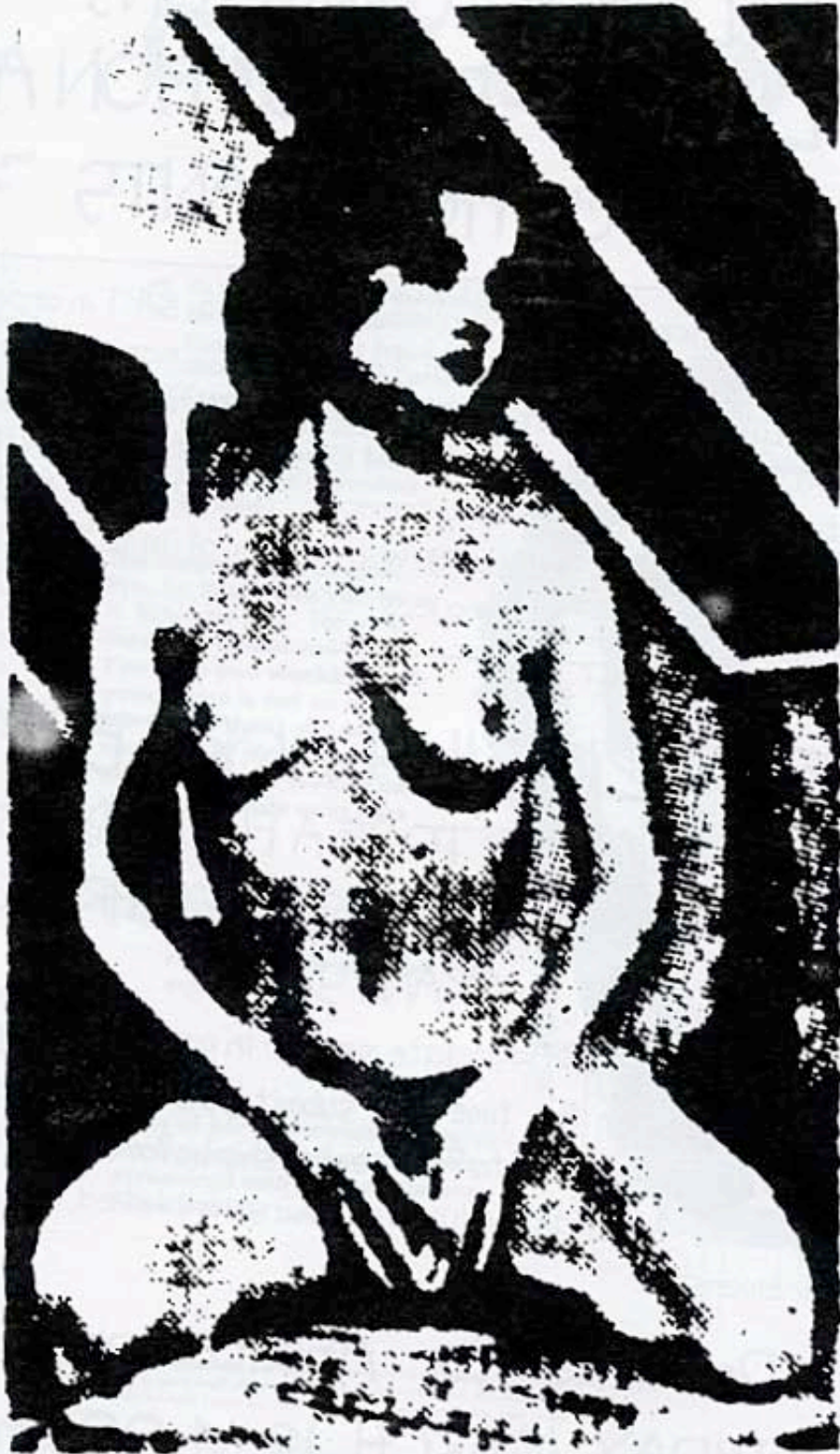


**JOKER**



**REFROJ**

*Handwritten mark*

**LIFT**

and Separate

# CALL FOR SUBMISSIONS 1993 LIFT CO-PRODUCTION AND PRODUCTION GRANTS

Each year the National Film Board allocates money to LIFT in order to assist members with the production of their films. This money is used for the annual LIFT Co-Production and Production grants. For 1993, a total of \$8,000 is available towards the Co-Production along with the allocation of LIFT equipment and services. A total of \$12,000 is available for LIFT Production grants, with a ceiling of up to \$2,000 per project.

## NEW ELIGIBILITY CRITERIA

YOU NO LONGER HAVE TO BE A FULL MEMBER TO  
APPLY FOR THE CO-PRODUCTION OR PRODUCTION  
GRANTS

instead you must be a Full OR Associate member in good standing for a period of at least six months by the time you submit your application. If you're successful, you'll have to upgrade to Full Membership before funds are released. (Good standing means dues paid, volunteer hours completed.) There are other eligibility requirements.

Deadline for Applications:  
FRIDAY MARCH 19, 4.00 pm  
NO EXCEPTIONS

If you are interested in applying, please contact Claire at the LIFT office, tel #596 8233 to obtain the application form and full guidelines.

# GIRLS GIRLS GIRLS

This issue was mostly put together by three girls:

Kika, Franci and Sally

with much appreciated help from

Michael De Carlo Alison Ethier  
Lara Johnston Milinda Sato  
Nancy Winsor  
Hollis the Springer Lab  
The ever gracious LIFT Staff

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Farzad Sadrian + Mark deValk  
Allyson Woodroffe

**1 Racial Equity Fund Award Winners.**

**3 At the Refusing Censorship forum last November, Susan Ditta, the head of Media Arts at the Canada Council spoke about her experiences with the Ontario Censor Board. Here is a rather truncated version.**

**9 The stages of production. Pre, In, Post. Here you have it, lists and lists. For sure there are uncharted films. I've seen you working and your name is not on that list. If you don't see your name, your film, give Sally a call, tell us so we can be so very accurate next time round.**

**14 Check it out, or rather, how to slow down when your rushing away with the equipment.**

**15 Tons of juicy information; festivals, conferences, scholarships, jobs, screenings and congratulations, hope it tastes good.**



Cover: Barbrafish was walking past Bangkok Paradise on the Queen of Streets looking at these extra cute extra small playing cards when I rode up to her, she had two decks with her and since I hadn't seen this pack of girls she gave them to me, how sweet, thank you Barbra.

Internal Design by Franci and Kika  
If you are interested in helping to create the newsletter, please let me know what you would like to do, leave a message at LIFT. Thanks, Kika



strange unnumbered pages which came about due to unforeseen circumstances but were easy to fill.

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

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

Articles published in the LIFT newsletter do not necessarily reflect the views of the editor, the Co-op or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 345 Adelaide St. W., Toronto, Ontario M5V 1R5. Phone: 596-8233. Fax: 596-8413.

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

The Racial Equity Fund is administered through LIFT (The Liaison of Independent Filmmakers of Toronto) and funded by the Ontario Film Development Corporation and Metro Cultural Affairs Division through the Municipality of Metropolitan Toronto.

This year marks the first time in the Racial Equity Fund's three year history that a donation of film stock will be available to filmmakers who were awarded production grants. KODAK Canada has agreed to donate \$5,000 worth of film stock to the Racial Equity Fund for the 1992-93 cycle of production awards.

## 1992-93

### JURORS

**Damond D'Oliveria** - film producer of "H" and stage and television actor.

**Maria-Theresa Larrain** - video producer

**Brenda Joy Lem** - filmmaker and visual artist

**Lana Lovell** - video producer

**Clement Virgo** - filmmaker and screenwriter

## 1992-93

### DEVELOPMENT AWARDS

**Tari Akpodiete** was awarded \$3,000. for "Cathryn's Decision", a 30 minute dramatic script about lesbian spousal abuse.

**Francisca Duran** was awarded \$3,000. for a "Trip To The North", a 40 minute dramatic script about a young woman's journey in search of her missing grandfather.

**Sam Hiyale** was awarded \$2,750. for "Q&A", a 25 minute dramatic script about displacement and inter-racial relationships.

**Winnifred Jong** was awarded \$3,000. for "The Lost Fountainpen", a 24 minute dramatic script about a young girl's search for her roots. A lost fountainpen provides the linking motif in the woman's emotional journey.

**Roberto Lavidés** was awarded \$2,000. for "Nanny", a 15 minute dramatic script about a Filipina mother's struggle with leaving her child behind in her native land to work as a baby sitter in Canada.

**Daisy Lee** was awarded \$3,000. for "Mayflowers", a 58 minute script about the familial relations among three women: a mother and two sisters.

**MICHELLE MOHABEER**

Coordinator

of the Racial Equity Fund

is pleased to announce the outcome of

this years competition.

# RACIAL EQUITY FUND

## 1992-93

**Helen Lee** was awarded \$3,000. for "Blue Skies" (working title), a 60 minute dramatic script exploring how the search for intimacy unearths the emotional and psychological underpinnings of a Korean Canadian family.

**Masani Montague** was awarded \$2,250. for "Up On Eglington", a 30 minute dramatic script which is part one of the "Dread Culture Trilogy" - a series about Rastafarian culture here in Canada.

**Beatriz Pizano** was awarded \$2,250. for "In Between", a 60 minute dramatic script about a young Columbian woman who has lived in Canada for the past 12 years and is trapped in between two cultures.

**Joseph Pryce** was awarded \$2,000. for "Black Talk", a 15 minute script exploring how the death of a close friend forces four young African-Canadian men to confront their feelings about racial prejudice.

**Farzad Sadrian** was awarded \$1,500. for "Beyond The Red Line", a 30 minute script exploring the friendship between two men: an Iranian immigrant and a Canadian born man.

**Christopher Spense** was awarded \$3,000. for "Wanna Be's", a 30 minute film exploring how young black men are ghettoized by the educational system into competitive sports at the expense of academic excellence.

**David Sutherland** was awarded \$2,700. for "Adventures In The Learning Machine", a 60 minute dramatic script that attempts to challenge the myths and stereotypes about science and black students.

**Julie Tam** was awarded \$3,000. for "Acko & Hoan", a 60 minute dramatic script exploring the relations between a young Chinese boy and a young Japanese girl in Vancouver.

**Camille Turner** was awarded \$3,000. for "An Ode To Venus", a 23 minute dramatic script about the experiences of a young black woman coming to terms with her racial and sexual identity in the context of North American cultural values.

**Hoa Thomas Tran** was awarded \$2,250. for "A Lost Generation", a 60 minute dramatic script about two brothers who were part of the wave of Vietnamese boat people who arrived in Canada in the late 1970's.

**Jean Walker** was awarded \$1,450. for "Decree Nisi", a 30 minute comedy drama about what happens within a family when ants invade their house from the red maple tree on their property.

## 1992-93 PRODUCTION AWARDS

**Yan Cul** was awarded \$9,000. for the completion of "In Between", a 23 minute film about the self-discovery of two women of colour who were both involved in a relationship with the same white man. The film calls into question exoticized notions of Asian women's sexuality.

**Paul Lee** was awarded \$2,900. for the production of "Thick Lips Thin Lips", a 5 minute short musical experimental film that deals with racism and homophobia.

**Jorge Lozano** was awarded \$10,500. for the production of a 30 minute as yet (untitled) film. This film deals with the lives of two young women from different cultural backgrounds, social and cultural environments who are confronted with the death of their respective grandmother.

**Colina Phillips** was awarded \$11,680. for "Making Change", a 15 minute experimental drama about a coal-miner's struggle with making changes in his life.

**Nadine Valcin** was awarded \$5,270. for "Mutations", a 15 minute experimental film about "multicultural people living in a multicultural Canada".

These stills from MIRAGE were sent to us by fax and then photocopied some more. MIRAGE was directed by Farzad Sadrian and stars Ali Koushkami.



BAY OF QUINTE PRODUCTIONS AND MCANO  
FILM ARTISTS PRESENT  
A CELEBRATION OF THE NEXT 500 YEARS

**The Toronto Launch Screening**

OF  
**IT STARTS WITH A  
WHISPER**



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Thursday March 4, 1993

Public Admitted at 8:30pm Screening at 9:00 pm  
9:30-12:00 Licensed celebration  
to benefit cross-cultural collaboration  
(19 and Over)



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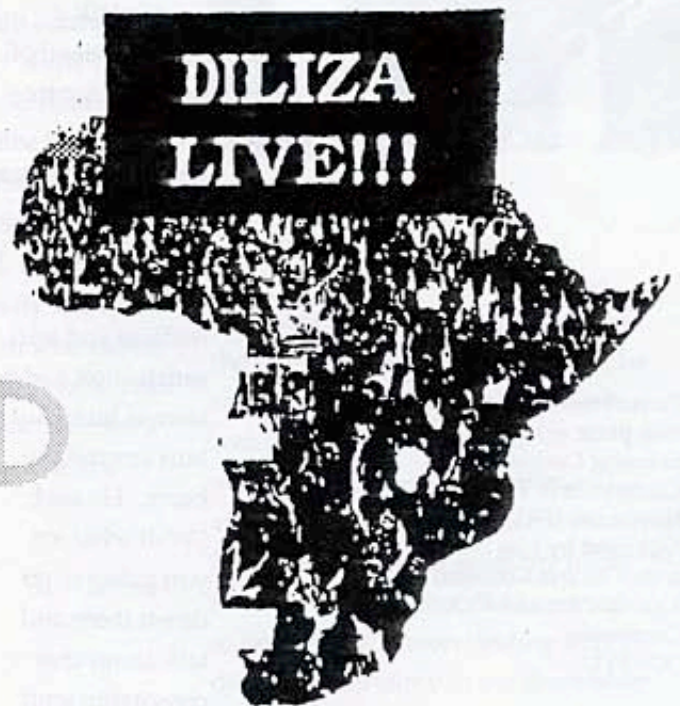
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# What does Susan Ditta know about censorship in Ontario? here's a little tease,

(the Head of Media Arts at the Canada Council)

Susan Ditta:

Thanks everybody. It's a pleasure to be here today. A couple of weeks ago, when I was thinking about whether or not to do this talk, I called a friend of mine in Montreal who I call periodically when I feel that I'm slipping into institutional malaise and self-satisfaction and he always kicks my butt around the block. He said, "Well what are you going to go down there and talk about that censorship stuff for? It's a waste of time. It's a bullshit issue. It's not important." I always take what



he says with a great deal of seriousness. I debated it in my head for a while and decided that I had to come today. I thought back to several incidents that have happened in the last few months that made me believe that it is still important to talk about this issue and will continue to be important to talk about this issue.

I was hearing rumours that the Ontario Minister of Consumer and Corporate Affairs would be reviewing the legislation that governs the censor board and may be tightening its regulations. I was also reading and listening to media reports of the Butler decision in which the Supreme Court of Canada reinforced a very conservative interpretation of the obscenities legislation.

One of the media interviews that really upset me was the interview with the Ontario

Parts of her talk which took place at the Refusing Censorship Conference in Toronto, November 1992 - organised by Lisa Steele & the Ontario Coalition Against Film and Video Censorship OCAFVC.

TRANSCRIBED BY MILINDA SATO

3 THANKS TO  
BARBARISCI!  
FOR THE  
CUTE GIRL PLAYING



Provincial Police, with the Project P Officers, who announced that their interpretation of the Butler decision indicated that explicit sex was going to be permissible if, and only if, there was romance, no close-ups and a story line. As someone who has spent a great deal of time writing about the deconstruction of narrative in contemporary video art practice, I got really worried about there having to be a story line. (laughter)

I also got worried when I heard an interview on *As It Happens* with the person who I think was the lawyer who had represented LEAF (Legal Education Action Fund) in the Butler decision. She was asked about the Woomers case. I don't know how many people know about the Woomers case, but a group of feminist artists who did a window display in Pages bookstore were summarily prosecuted under the obscenities legislation for exhibiting an offensive object, a tampon. What disturbed me the most about her response was that she laughed and made a joke about contemporary art and "not knowing much about art..." I was distressed that that question about the place of feminist art, and what it meant in the feminist discourse around censorship and pornography, was so easily brushed off. Not so much that LEAF would have a different position than mine, but that it didn't seem to be something that could be taken up seriously, at least not on *As It Happens*.

At the same time, there were several interviews on *As It Happens* and in *The Globe and Mail* which made it clear that many people, and for the most part the mainstream media, couldn't make meaningful distinctions between state censorship and protests around the ROM's exhibition, *Into the Heart of Africa*; couldn't make a distinction between state censorship and curatorial decisions by women at an art gallery in Montreal who chose not to select certain work for a show which they felt, in the context of that exhibition, would present a racist representation of black women; between state censorship and questions of access, of production

J  
♠

and power that drive debates around cultural appropriation. I felt the term "censorship" was being used fast and loose and easy in a lot of public discourse and that really disturbed me.

The fourth thing that happened was that I got a phone call from the office of the Attorney General of Ontario asking if I would allow my name to stand as a nominee for a job as the head of the Ontario Censor Board. (laughter)

I vaguely know the woman who called me and I respect her enormously. She's been active in a



number of very important issues in the gay and lesbian community. She said that they needed someone who was a strong feminist with recognized credentials in film and video art. In our discussion that followed, I declined to let my name stand. I realized that there seemed to be a lack of understanding in the discourse, certainly in the discussion that we were having, that the feminist community had, certainly in my experience, been very split on this issue. There existed a tendency to think that censorship was okay as

long as we had politically correct, right-minded people exercising the decisions and the authority. And that's something I don't agree with.

I think, to a small extent, that a number of us in Ontario may be lulled from time to time into a false sense of security, feeling that censorship is no longer a problem because of the exemptions that now exist. There's a specific list of spaces in Ontario, venues which are exempt under the provincial legislation. Those spaces don't have to submit work to the Censor board that they want to screen. I think that the kind of intense day to day harassment that a number of artist-run centres in Ontario experienced in the early and mid 80s has been alleviated.

I think the fact that for a certain period the censor board appointments were more liberal people, were better informed, that there was generally some kind of directive to lay off recognized art and artists, can lull us easily

into a sense of security. But this is not a legislative change. These things exist at the grace of the government. They can be removed at any time and create, as many people have discussed today, two different classes of spaces and venues and of practice around exhibition.

I think that we're still very vulnerable and I think it's really important that we don't forget all our history and, because the history keeps repeating itself it hasn't... it hasn't really stopped. It goes on. It's just that we notice it more or less at different times. It seems to me, in fact, that recently, as long as artists are happy in some way to confine their work to the margins, they're free to do so. It's when they seek access to the so-called mainstream, to what Nan Hunter called - stepping into the public space - that they run into problems: problems with printers and labs who won't reproduce their work, problems with funding, problems with boards and museum's directors, problems with the so-called general public who seek to exercise their authority by writing to their members of parliament, problems with the police, problems that silence them, problems that exclude them, problems that render them absent from the larger cultural milieu, that restrict their possibilities for self determination, that put new controls on the means of communications and stop their challenge to the status quo... what a number of people this weekend



have called "the chill" that takes place around censorship.

It's evident to me that a certain level of sexually explicit material is tolerated within the mainstream milieu, even within the mainstream art community. Images of women being raped or images of women being tortured are tolerated within certain circumstances. For

instance, the Rape of the Sabine Women and the Martyrdom of St. Agathe, these are iconographic pictures which a number of artists throughout history have depicted and that are consistently represented within art museums. So much so that I won't even name the artist because so many artists have done pictures of these works. And they exist there with tolerance, with no problems.

To me, it's when artists challenge the dominant culture, be it sexism in television commercials and when their work is a site where sex, particularly homosexual sex or a place where sex and race intersects, that they face resistance, censorship, racism and homophobic reactions from the dominant culture. Opposition voices are sometimes outright stomped on or probably more frequently slowly worn down.

Two experiences I had will give some of you a general idea of how it's affected me. I can't really talk about how it's affected artists. I can see several artists in the audience who've had these experiences. But I'll give you some examples of things that affected me and affected the ability that the people I was working with had to make their images available and known to the public within the general cultural milieu.

In 1980, I was director of the Canadian Images Film and Video Festival in Peterborough. It was an independent film festival that showed several hundred films and tapes every year. In 1980, there was an experimental film program curated by three artists/filmmakers. Included in that program was a film by a Vancouver artist, Al Razutis, who also taught cinema at a university there. It was a cycle, really, called *Amerika*, and included one film, a nine minute film, *A Message From Our Sponsor*. It was primarily a critique of sexism and the use of women to sell sex when they were meant to be selling toothpaste in commercial media. It includes some clips from pornographic films that are fairly heavily manipulated by optical printing.

In the fall of 1980, I do remember opening *The Globe and Mail* and reading that *A Message From Our Sponsor* had been banned in Alberta. It registered in the back of my mind, but I thought, "oh Alberta, you know, what won't they ban in Alberta. I'm not worried." (laughter) Terrible. We always think it's happening somewhere else.



In that fall a new woman had been appointed head of the Ontario Censor Board. Her name was Mary Brown and she had started to demand that all distributors in Ontario including artist-run distribution centres such as the CFMDC, where we were renting the film, must submit their work to the Censor Board. She'd also made it clear that any screenings open to the public, including screenings such as those at the Funnel, were subject to Censor Board authority. This had risen particularly over a program the Funnel had called Open Screenings where it invited members of the public to bring their films to show, so it couldn't be called a private screening.

So when *A Message From Our Sponsor* was submitted to the Censor Board, they said it could not be shown in Ontario without cuts. After much gnashing of teeth and fighting and crying and board resignations and what-not the festival decided that it would go ahead and show the film even though we knew we would likely be in contravention of the law. That took place in March of 1981.

I'll just tell you one story – quick story – about, I don't know whether it was disclosure, discovery or something – but we were in this office being interviewed by the police and the guy from Project P says, "There are sixty-seven seconds of this film which the Censor Board objects to and twenty of those seconds are an oral sex scene. Don't you think the artist could have made his message clear with ten seconds of oral sex? (laughter) Don't you think it was gratuitous? Don't you think it was self-indulgent?" And I wouldn't – I just thought, I am not going to answer this fucker, I am not going to answer this question and fortunately one of the lawyers piped up and said, "Look, everybody knows a ten second blow job's no good." (laughter) So we eased out of that one. In the end it was no big deal. We were fined. I'd just like to close by saying that I think censorship is insidious. There's outright state censorship. There's the quiet shutting of doors,

the exclusion from programming, the withdrawal of financial resources that are threatened to institutions when they dare to show work.

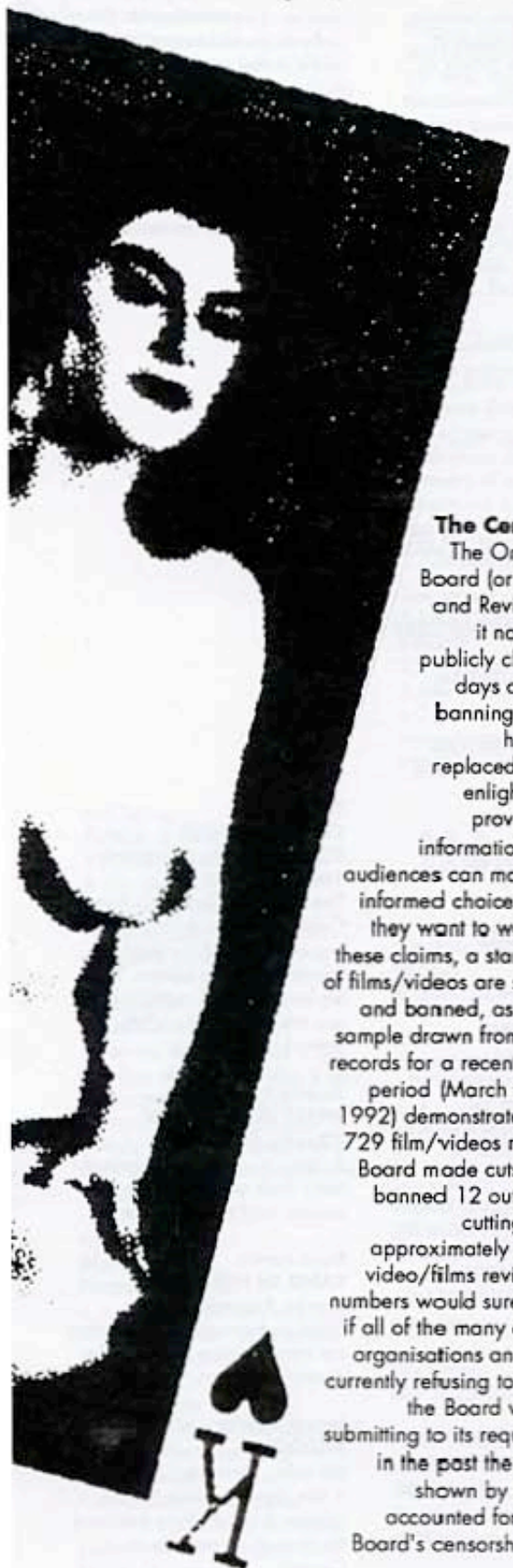
There's always the looming of self-censorship, which I think affects artists as well as curators, programmers.

I don't believe that censorship offers protection for women. I think it reinforces the power and the dominance of a sexist racist homophobic society by silencing alternative voices.

It wears artists and arts institutions down and it distracts them from their work. It sidetracks them from the battles for more funding and equal access. It chills. And it can only lead to self-censorship. I don't think talking about censorship is a waste of time. ♠



**The Ontario Coalition Against Film and Video Censorship** is dedicated to reforming the repressive climate of video and film censorship in Ontario. Through the policies of the Censor Board, police and customs, Ontario has made international headlines and gained a reputation for being one of the most restrictive jurisdictions for censorship anywhere in North America or Europe. At present despite some small reforms made by the Censor Board, both the provincial and federal governments are moving swiftly to increase even further the level of censorship effecting what all of us may see and hear in our daily lives. Our Coalition has been working for the past two and a half years to reverse the worsening situation through lobbying the government and raising public awareness. We represent over thirty organizations province-wide drawn from among arts, educational and community groups, as well as hundreds of individual members.



**The Censor Board**

The Ontario Censor Board (or Ontario Film and Review Board as it now calls itself) publicly claims that the days of cutting and banning films/videos has now been replaced with a more enlightened era of providing greater information with which audiences can make their own informed choices about what they want to watch. Despite these claims, a startling amount of films/videos are still being cut and banned, as even a short sample drawn from the Board's records for a recent three month period (March through May 1992) demonstrates. Of a total 729 film/videos reviewed, the Board made cuts to 102 and banned 12 outright (that is, cutting or banning approximately one in seven video/films reviewed) These numbers would surely be higher if all of the many communities, organisations and individuals currently refusing to comply with the Board were actually submitting to its requirements (as in the past the films/videos shown by these groups accounted for much of the Board's censorship activities).

**A survey of Censorship Incidents**

This survey is made up of the best known censorship incidents that have occurred in Toronto over the last six years. It should be assumed, as no comprehensive database exists, that the entries listed below represent only a small amount of the total number of incidents for this period (particularly in relation to Canada Customs seizures). In addition, a large number of video/films have and continue to be censored by the Ontario Censor Board.

- ▼April 1992, **Clips, Hungry Hearts, Shadows, Private Pleasures, Bathroom Sluts & Suburban Dykes** by Fatale Video and **Erotic In Nature** by Cristen Lee Ruthermund, refused entry to Canada by Customs for the Toronto Lesbian and Gay Film & Video Festival.
- ▼January 1992 **Submit to Me Now, The Right Side of My Brain, Guns Vs. Sex** (a four film compilation), **Submit Killed Death** (a three film compilation), **Fingered and Manhattan Love Suicides** (three film compilation) by Richard Kern, refused entry into Canada by Customs (due to several other seizures of Kern's films Canadian officials have complained about Kern to the US government and incited a current FBI investigation of him).
- ▼May 1991, **Prowling By Night** by Gwendolyn, a section of the NFB's Five Feminist Minutes series, refused re-entry into Canada by Customs.

- ▼April 1991, **Bolo Bolo** by Gita Saxena and Ian Raship, a section of the Toronto Living With AIDS project, pulled from broadcast by Rogers cable tv.
- ▼December 1990, **Slam and Home Movies** by Bruce La Bruce, seized by Canada Customs upon reentering the country and later burned.
- ▼June 1990, **No Skin Off My Ass** by Bruce La Bruce, seized by Laboratory.
- ▼January 1990, **Martina's Playhouse** by Peggy Awesh, held by Customs for three weeks, thus forcing the cancellation of its public screening in Toronto.
- ▼October 1989, footage for **Pedagogy** by Gwendolyn, seized by laboratory and turned over to the OPP's Project Pornography, later reluctantly released ( after the repeated intervention of the sponsoring organization) to promote AIDS education for "the public good".
- ▼April 1988 **Manhattan Love Suicides** by Richard Kern, **Police State & They Eat Scum** by Nick Zedd, public exhibition cancelled in protest when a Censor Board official tried to enter the theatre to gather evidence of Theatres Act violations.
- ▼November 1987, **Buying Passion, Spending Depression** by Krzysztof Wodiczko and Leslie Sharp, deemed offensive to shoppers and refused screen-time on video wall at Square One shopping mall (Mississauga).
- ▼October 1987, **This Is Your Messiah** by Vera Frenkel, deemed offensive to shoppers and refused screentime on a video wall at Square One shopping mall.
- ▼1986, **Death Valley** by Sonic Youth, Richard Kern and Judith Barry, banned from broadcast on Much Music.

**This survey is part of an ongoing project of the Coalition** which we hope to make more complete as other incidents come to our attention. If you have information regarding the censoring of any video or film in Ontario we would like to hear from you. If you wish additional copies of this survey, want to become a member of the Coalition (which is free and open to anyone) or would just like to contact us, **we can be reached at:** c/o V Tape., 183 Bathurst St, Toronto, Ontario, M5T 2R7 (416) 863 9897 fax (416) 360 0781

# members' films in progress

If any information is out of date or you wish you had a description or horrors, your film is absent from the list please inform Sally who put this thing together.

## PREproduction

Abraham Aizenman  
**DIETS... I PREFER TO BE HAPPY**  
12 min. Mockumentary;  
16mm, colour  
This short film addresses the profound self-image problem of people who are unhappy about their weight. Using a mock-documentary approach, the film presents facts with a tongue-in-cheek subconscious voice over from the narrator.

Ellen Besen  
**THE SANDWICH**  
8 min. Animation  
An adaptation of the children's book *The Sandwich*.

Tim Carter  
**ONE MORE SECRET**  
Drama

Milan Cheylov  
**THE BIG CITY**  
Feature

Sue Conley  
**ANIMATED SHORT**  
7 min. Animation

Kathy Daymond  
**BLOOD ON THE SHEETS**  
Exper. Documentary  
A film about popular myth and rhetoric, and womens' first sexual experience.

Andrew Davis  
**100% FRESH**  
30 min. Docu-Drama

Seville Farley  
**LET'S DANCE REGARDLESS**  
7 min. Drama  
Centres around a young West Indian Canadian man, trying to make a life for his family in Canada. He encounters problems with racism, finances and his teenage son who shows no pride in his heritage.

Seville Farley  
**GET UP BOY**  
30 min. Drama  
A film about a young West Indian man his struggle to support his family and to improve his social status. It involves the prejudices he encounters and the hopes he has for his future.

Seville Farley  
10-4  
**50 min. Drama**

Seville Farley  
**THE SALE**  
15 min. Drama

Seville Farley  
**CHECKMATE**  
15 min. Drama

Seville Farley  
**AURORA NEGRA**  
50 min. Drama

Camelia Frieberg/Merrily Weisbord  
**LEAVE THEM LAUGHING**  
Drama

Arlene Hazzan-Green/Moira Holmes  
**COPPER 7**  
Feature Length Comedy/  
Drama

Marsha Herle  
**CHOKING THE ALLIGATOR**  
15 min. Drama

Mark Hesselink  
**PUNK. PROBABLY**  
**HARDCORE**

David Horton  
**BIRDSONG AT MORNING**  
30 min. Drama; 16mm,  
colour  
An exploration of the effect that alienation has on sexual identity. Rebecca and Philip help each other deal with anger and reflection during their one-night stand.

Glace Lawrence  
**CHOICES**  
30 min. Drama  
A look at Black women and their relationships with 70's, 80's, and 90's men.

Carol Mark/Carol Gleeson  
**FISH WITHOUT BICYCLES**  
30 min. Documentary  
About women who have gone through a crisis in the milieu of psychotherapy.

Heather McKinnon  
**UNTITLED**  
13 min. Experimental

Mehra Meh  
**SIBUNGS**  
25 min. Drama  
A long standing rivalry between brother and sister comes to a head when the sister arrives to visit their dying father.

Jack Micay  
**BREATH TAKING**  
52 min. Science  
Documentary  
A science-adventure film about high altitude.

Ron Murphy  
**PEDESTRIAN**  
30 min. Exper. Drama  
A postmortem exploration of one man's life.

Brian Nash/Elizabeth Yake  
bp  
**60 min. Exper.**  
Documentary  
A cinematic interpretation of bp Nichol's poem/opera *MEME*.

Kal Ng  
**THE BLIND ARTIST AND DEEP BLUE SKY**  
40 min. Mystery-Drama

Midi Onodera  
**SADNESS OF THE MOON**  
(formerly Project XXY: I.D.I am)  
Feature Drama

Rosamund Owen  
**MISGUIDED ANGELS**

Rosamund Owen  
**REMEMBER THE FALL**  
Feature Drama

Iris Paabo  
**TEKNICLY INKORECT**  
5 min. Animation/  
Experimental/Docu-Drama  
An animated work on the exploitation of Third World women in the production of computers.

Kalli Paakspuu  
**IT'S IN THE FAMILY**  
30 min. Documentary  
A film about family businesses in the arts.

Kalli Paakspuu  
**ZOOM**  
Feature Drama  
A hip kid makes his dream video and gets the town in a frenzy.

Jeremy Podeswa  
**REBEL GIRLS**  
Feature Musical  
The Clichettes star as three small-town bad girls with big time dreams. Set in the early 60's, the film is a satire of pop culture as well as a commentary on gender stereotypes and sexual attitudes of the recent past.

Jeremy Podeswa/Camelia Frieberg  
**ECLIPSE**  
Feature Drama  
A depiction of 10 relationships representing a cross-section of society.

Ramiro Puerta  
**CULTURE SHOCK**  
90 min. Feature Drama;  
16mm, colour  
Two young professionals from Colombia arrive in Toronto after one of them receives death threats from drug barons. Their life here becomes a problem as one adapts, and the other doesn't.

Virginia Rankin  
**WHAT MARY KNEW**  
30 min. Drama  
A story in which a nine-year-old Mary finds out about boys, breasts, and the other woman.

Mara Ravins  
**SAND IN HER SHOES**  
8 min. Experimental  
Ritual performance film exploring the transformative power of the desert/mountains.

Farzad Sadrian  
**SHADOWS**  
60 min., Drama  
A film about a young Iranian refugee, his flight from Iran, and the trials of his new life in Canada.

Djanet Sears  
**COCOA TRILOGY**  
Drama

Djanet Sears  
**ABIDE WITH ME**  
27 min. Drama

About a retired Black couple who, as cleaners with LOTS A SOAP (Liberation of Thoroughly Seditious Artifacts Symbolizing the Oppression of African People), liberate jockey lawn ornaments and other artifacts offensive to people of African ancestry.

Mark Tollefson  
**LIVING IN COVENTRY**  
Feature Drama

Youth from an Ottawa suburb (Blackburn Hamlet) cut loose in town.

Nadine Valcin  
**MUTATIONS**  
15 min. Experimental  
documentary; 16mm, B&W

A short experimental documentary about multicultural people living in Multicultural society.

Clement Virgo  
**LET'S TALK**  
20 min. Drama

Martin Waxman and Maureen Judge  
**NEAL AND BETH**  
Feature Drama  
A road movie on the sidewalk. It takes place during the earliest moments of spring. That transitional time when the bleakness of winter is pushed aside by illumination and hope.

Tom Wong  
**AAAAAYAAH... BANANA BREAD**  
25 min. Drama

A tale of cultural conflict between a Canadian-born Chinese family and a Hong Kong family in a suburban setting.

Lori Spring  
**FLORA & FAUNA**  
95 min. Feature Drama

A film about a group of characters whose lives are connected to, and revolve around, a garden.

Eddie Steiner  
**VIOLETS ARE BLUE**

Roses are Blue is a fable. It tells the story of a woman who is able to transmute her sense of entrapment in an oppressive lifestyle and relationship, into a more liberated, autonomous and creative state.

Ian Stranks  
**BLACK SUN**  
Feature Drama

A coming of age story of a group of teenage "boys" on a canoe trip in Northern Ontario.

Mark Tollefson  
**PATH WITH NO MOCCASINS**  
60 min. Performance  
Documentary

A documentary with some performance footage of Native performance and graphic artist Shirley Cheechoo.

## IN production

Jonathan Amilay  
**FLAGS**  
6 min. Animation

Zvia Bird  
**MORE THE MERRIER**

Anthony Browne  
**CUDDLE WITH ME**

Luis Ceriz  
**MIND OVER MATTERS**  
30 min. Psychological  
Drama

A wannabe psychic is convinced she can solve crimes with her phenomenal "powers".

Sky Gilbert  
**MY ADDICTION**

Remo Giralto  
**ANTON CETIN**  
30 min. Documentary  
An impressionistic look at an abstract expressionist painter.

Clare Elizabeth Hodge  
**NOVEMBER 7017, 1991**  
VANCOUVER  
5 min. Super 8

Clare Elizabeth Hodge  
**FAMILY TRILOGY**  
9 min. Super 8

Caedmon Malowany  
**PARK NIGHT**  
15 min. Drama; 16mm,  
colour  
A young man struggles with his sexual compulsions.

Alina Martiros  
**A HOUSE IN THE PARK**

Patrick McGowan  
**EDEN**  
15 min. Experimental  
Narrative; 16/35mm,  
colour  
A man looks for his garden of dreams.

Laura McGough  
**RECONSTRUCTION**  
GRANDMA  
3 min. Exper.-Animation  
The image of Grandma as cook for the family is "reconstructed" to highly skilled artisan.

Morteza Mirfaizy  
**WHO IS HOMELESS**

Michelle Mohabeer  
**ABOUT FACE**

Dennis Mohr  
**AUGUST**

Andrew Munger  
**BRING THE NOISE!**  
30 min. Documentary;  
16mm, colour

A film about rap music and hip hop culture that has emerged in Metropolitan Toronto in the past few years. Bring The Noise! attempts to illustrate and situate the politics of production, distribution and performance of rap and hip hop culture in Toronto.

Kal Ng  
**THE SOUL INVESTIGATOR - CHIDE THE WIND**  
40 min., Drama

A mythic story that centres on a mysterious wound on the hand of our protagonist — a young Chinese real estate agent, a middle class man who came to the land of the free with his small family. The story follows his quest for the great secret behind the wound that might be true to everyone living in our age.

Richard Rebiere  
**OUT OF MIND**

Velcrow Ripper  
**BONES OF THE FOREST**  
60 min. Experimental

Shay Schwartzman  
**A LITTLE THING**

Opong Senkyire  
**BIDA - THE SERPENT OF WAGADU**  
30 min. Dramatic  
Animation; 16mm, colour  
A young couple engaged to be married in an ancient African empire collides with their ancestral tradition, setting off a cultural conflict.

Barbara Sternberg  
**THROUGH AND THROUGH**  
60 min. Experimental  
A film exploring power, beauty, fear, anger, life and death.

Clement Virgo  
**RUDE BOY**  
Feature

Andrew Watt  
**ECHOES AND DREAMS: A RESTLESS CRY**

40 min. Experimental  
Exploring themes and impressions related to an understanding of identity: including absence and presence, detachment, the ideal, the perceived, the actual, representation. By softly touching the many surfaces of a subject, both intellectual and emotional depths can be explored. Echoes and Dreams: a restless cry will act as a mirror/screen, offering a rhythmically moving surface for the conveyance of ideas about society, places, memory...our lives and endeavours.

Michael Werth  
**YOU CAN'T MISS IT**  
5 min. Comedy  
A short comedy about getting misdirected.

Michael Werth  
**KELLY'S AUDITION**  
Auditioning a dog provokes the self-examination of a director.  
10 min. Comedy

Boy Weyman  
**LOOK UP: AN URBAN EXPLORATION**  
30 min. Documentary

# POST production

Jonathan Amitay  
**WELCOME TO THE NEW (?)  
WORLD DISORDER**  
Animation

John Baumann  
**THE THIRD BOMB**  
30 min. Documentary  
An honest look at the world of nuclear weapons through the words and photographs of Robert del Tredici, who has been researching the subject for over seven years.

Monica Bider  
**TROPHY HUNTING**  
15 min. Documentary; S-8, B&W  
Using animation and collage, the film provides a portrait of the work of two photo-journalists.

Bianca Brynda  
**ROOTS DAUGHTERS**  
30 min. Documentary  
A documentary look at the role of women in the Rastafari movement.

Robin Burgoyne  
**A FASHION DISASTER**  
10 min. Comedy/Drama  
About a woman's trials and tribulations going in and trying on a dress.

Mark Cukier  
**24 min. Documentary;**  
16mm, b&w  
In 1988 a Belgian magazine published a feature article about the Belgian Underground which his Jewish Children from the Nazis during the Holocaust. The filmmaker's mother was one of these children, and somehow a 45 year old photo of her was printed on the magazine's cover. This was the beginning of a journey back to Belgium and into her past. Her experiences as a hidden child during the Holocaust in Belgium are recounted in interviews and stylized dramatic re-enactments.

John Detweiler/Renee Duncan  
**YEAR OF THE SHEEP**  
60 min. Comedy/Drama;  
16mm B&W  
Two people try to leave an apartment and go on holiday.

Judith Doyle  
**WASAGA**  
70 min. Drama; 16 mm, colour  
A drama with documentary elements, tracing the relationship between a woman and her driving instructor, during a working vacation at Wasaga Beach.

Lisa Fitzgibbons  
**EST-CE QUE LES OISEAUX  
PEUVENT ETRE SOURDS?**  
8 min. Experimental-  
Personal Film; 16mm,  
colour and B&W  
A personal film about memory and the collective memory of "family" films. Through found footage of her family, the filmmaker has pieced together another memory, her own, about her family.

Tanya Fleet  
**STAGE HANDS**  
Drama

Barry Gillis  
**WICKED WORLD**  
Feature Horror  
A story focusing on the life of a cop and a homicidal maniac.

Kwai Gin  
**DARK SUN, BRIGHT SHADE**  
Exper. Documentary  
Examines the clash of tradition and modernism through the microcosm of personal human relations. The plot focuses on a young Chinese/Canadian artist and his life as it is affected by the 1989 T'ien An Men massacre.

Keith Hlady  
**WELDED AT THE HIP**  
30 min. Drama  
The film examines, through the story of the main character Angela, the psyche of a traveller. A person who searches for an ideal as opposed to creating one.

Maira Holmes  
**IMAGES OF FORGOTTEN  
DREAMS**  
Drama

Keith Daniel Fox  
**THE BRIDGE**  
12 min. Philosophical  
Thriller; 16mm, B&W  
An art professor in a creative block steals the work of a dead student and passes it off as his own. His guilt eventually forces him to confess to a total stranger.

Darcy Hoover  
**DINNER'S ON THE TABLE!**  
80 min. Comedy; 16mm,  
B&W  
An established member of society sees his life fall to pieces when he loses his job. He decides to take control of his own life and create his own rules.

Thom Hounsell  
**ONE FOR THE VINE**  
30 min. Documentary  
The film is a portrait of Harvest in southern Ontario, and a look at how our rapidly "urbanizing" population celebrates the harvest, despite our growing alienation from food production.

Maureen Judge  
**WOMEN AND WORLD WAR  
II**  
60 min. Documentary

Marc Lafoy  
**HILL AND VALLEY**  
30 min. Drama  
A family crisis in a landscape.

Dave Martin  
**DES SAUVAGES**  
30 min. Drama

Josephine Massarella  
**RECURRING DREAMTIME**  
20 min., Experimental  
A visually rich representation, and deconstruction of a generic dream experience.

Peter McCubbin  
**LEATHER WINGS**  
85 min. Feature Drama; S-16, colour

Ron Murphy  
**DIVORICE**  
5 min. Narrative Comedy  
A man gets a divorce from himself.

Michael O'Hara  
**DONUTS, PEOPLE AND  
THEIR DREAMS**  
30 min. Documentary;  
16mm, colour  
A film comparing the public awareness of dreams with that of 4 diverse professional dream analysts. The public interviews take place in Donut shops across Southern Ontario.

Candy Pauker (Director)/Midi Onodera (Producer)  
**GIRLS IN THE BAND**  
In 1970, William Friedkin's production of "Boys in the Band" caused a sensation among gay and straight moviegoers. Billed as the frankest representation of homosexuality in film up to that time, it was attacked as a parade of stereotypes. Now, twenty years later, it is being rediscovered by the gay community as an important and realistic period piece of life on the eve of Stonewall. "The Girls in the Band" is not just a remake, it is an important, revealing update - life from the other chromosome.

Josephine Massarella  
**GREEN DREAM**  
20 min., Visual Poem  
An evocative and abstract film about the environment.



Julie Ouelton/Laurence Bortnick/  
Mark Tocheri  
**LAMB TO THE SLAUGHTER**  
13 min. **Experimental Narrative; 16mm, B&W**  
A traditional film noir suspense murder story with an experimental twist.

Julie Ouelton  
**THE BOXER**  
3 min. **Drama; 16mm, B&W**  
A short film about a boxer who discovers that his manager has placed a bet favouring his opponent.

Kalli Paakspuu  
**SUICIDE: A LOVE STORY**  
60 min., **Documentary**  
A sociology of art film that examines violence in popular culture.

Roberto Pazdro  
**CHOKING ON ICY WATER**  
5 min. **Exper. Documentary**  
A short film about the filmmaker's personal experiences with domestic violence

Richard Piatek  
**PIANO PARTS**  
**Drama**

Gary Popovich  
**33**  
6 min. **Experimental**  
Gifts, light and sound

Gary Popovich  
**LEAPING OVER SHADOWS**  
20 min. **Experimental**  
The coming together of film relations in a narrative about the coming apart of love relations.

Donna Preece  
**LOCKED IN, LOCKED OUT**  
(formerly Children of Women in Prison)  
30 min. **Documentary**  
Looks at issues facing mothers in conflict with the law, and the effect on their children.

Cynthia Roberts  
**JACK OF HEARTS**  
**Feature Sci-fi**  
The story of a man made up of many parts. A Frankenstein-type sci-fi.

Peter Sabat  
**UN AMOUR FOU**  
15 min., **Narrative Drama**  
An homage to the New Wave cinema.

Steve Sanguedolce  
**AWAY**  
60 min. **Experimental**  
A film dealing with image making and taking practices in foreign cultures.

Steve Sanguedolce  
**SWEETBLOOD**  
15 min. **Experimental**  
Sweetblood cinematically subverts safe ceremonial snapshots and subsequently slaughters with sharp slashes of serpentine strokes sereptitiously slandering a sexual/sensual subsistence in a sanctuary of Sanguedolce.

Kathi Smeitana/David Williams  
**VOID EDGE**  
**Feature Sci-fi**

Kathi Smeitana and David Williams  
**THE ELDRITCH**  
**Feature Thriller**  
A demon, the embodiment of hate and fear, stalks the city in a murderous rampage, in its search for a photographer who has captured her on film.

Wayne Snell  
**MADAME VELVET**  
15 min. **Experimental**  
A poetic portrayal of an exotic gypsy whose curiosity shop is a popular hang out for disenchanting members of an odd-ball society.

Richard Strobel  
**THE PIPER PAYS**  
30 min. **Drama**

Kika Thorne  
**SORRY SUICIDE GIRL**  
4 min.



**don't forget that the next issue will be full of stills, storyboards, script excerpts and treatments, for films you have made, will make, are in the process of making, never wanted to make or stopped wanting to make the second you wrote it all down. Make sure you get the stuff to us by March 5th. or leave a message if you need more time.**

## **WORKING TITLE: FILM IN PRINT**

Kika Thorne  
**SLIPPERY WHEN WET**  
**Another Experiment**

Mark Tollefson  
**NOISE EMPLACEMENT**  
10 min. **Experimental Performance Documentary**  
British avant garde jazz musicians Phil Minton and Roger Turner perform in the acoustically unique environs of an abandoned bunker in the Maritimes.

Ross Turnbull  
**MORGAN'S FALL**  
A story of deceit. A man seeks to alleviate myriad problems through rash means and in so doing, ensures the disintegration of his family.

David Weaver  
**NO MYSTERY**  
23 min. **Drama; 16mm, colour**  
Jonathan, troubled by insomnia, wanders out to a bar one night where he meets Nora. After she steals his wallet, he finds his placid middle-class life complicated in ways he could never have anticipated.

Nancy Winsor  
**A SHORT HISTORY OF MANNERS**

Allyson Woodrooffe  
**TONIGHT IS THE LONGEST DAY OF THE YEAR**  
15 min. **Experimental; 16mm, colour and B&W**  
A cine-poem that celebrates ritual and the fundamental patterns and forces that shape all life.

(end)

## new equipment

Janey here, is just wild about our new fluid head, as happy in front of the camera it supports as Beverley is behind it. "These all girl shoots are a blast..."



One of the essential, if underated, elements in filmmaking, is to thoroughly check all the **equipment**. This will help insure that LIFT members have a smooth and trouble free production. Do not hesitate to inquire about the condition of the equipment when taking it out. It should be kept in mind that there are many tests that can not be discussed in detail within the scope of this article ie: thorough lens, camera and tape recorder tests. Here are some basic checks you can do:

**The Tripod:** First, make sure the tripod legs and spreader slide smoothly and lock in all positions. The topcasting should accommodate the tripod head base and panning and tilting movement should be smooth. The brake levers should also be able to lock securely in all positions and drag knobs are supposed to easily adjust the tension of movement, from free movement to the tension required.

**The Camera Body:** The camera body should accommodate the tripod head and camera lockdown screw. The interior of the camera should be cleaned of emulsion buildup, film chips and excess oil. All rollers should move freely, and the shutter, pull-down claw and registration pins should be synchronized by inching the motor forward manually. The magazine should fit snugly in the camera body, clear of dust. Attach the magazine to the camera and run film through to check for scratches. (Remember to warm up the camera before shooting, especially in cold situations.)

**The Aperture:** The aperture plate should be removed and cleaned with the recommended solvent and a cotton swab. Remove the lens and blow air through the lens port and clean any hairs and dust from the gate with an orangewood stick.

**Lens:** Check the lens housing to make sure the distance and f-stop strips fit properly and match the lens markings. Both the lens and the lens housing should sit securely in the camera body. The lens should also be checked before shooting as to what its maximum and minimum focusing distances are. The front and rear elements should be clean and clear of any scratches, fingerprints or dirt. Also, the Iris leaves should be flat and fall properly in place as they are closed from the full open position.

**The Viewfinder:** The viewfinder should be clear and clean, with the ground glass marked for the proper aspect ratio. If you can not focus the ground glass while pointing at a bright source, its probably misaligned.

**Batteries and Lights:** Check that the batteries hold their charge and that the cables conduct properly. Make sure that all lights are turned on and the barn doors open and close properly. The spot and flood control should operate smoothly. Compare the light meter reading to yet another light meter.

**Sound Check:** The Nagra heads as well as the tape path should be cleaned. Make sure a tape bias matches the machine's bias calibration. Once again, all batteries, including those for the Nagra, the lavalier mics and the sennheiser adaptor should be checked with a voltmeter. Test all microphones and cables by plugging them into the machine and recording something. The machine should be running and holding at speed. There are many ways to determine if the machine is running at speed ie: check the speed and pilotone indicators on the front of the machine. You can also use the strobe on top of the machine (see Nagra IV-2 manual). Finally, check that the headphones are picking up sound clearly.

Although this checking may seem overly cautious, it is an important step in ensuring an efficient production. **Brent Smith**

# check it out.

Wednesday, March 24 - Sunday,  
March 28 at the Euclid Theatre

Five days of workshops, caucus meetings, panel discussions, and thematic programmes of film, video, theatre, dance, performance arts, music, readings and guest speakers.

Organized by a group of Toronto based artists and activists, Desh Pardesh brings forward the voices, issues, artistic and cultural expressions of women, working class people, lesbians and gays and others who are rarely heard from in South Asian communities living in the West.

Themes this year highlight issues such as the position and concerns of South Asian workers in light of so called "economic restructuring", a condition which is throwing so many people out of work. Issues like communalist and fundamentalist violence, increasing homophobia and the ever present oppression of women will also be addressed.

from Punam Khosla and Steve Pereira at: Desh Pardesh

Festival pass: \$40. Single evening event: \$6 (sliding scale). Double evening program: \$9. For full details on programmes and workshops, advance passes, and pre-registration, please contact: Punam Khosla or Steve Pereira at: 416-601-9932 or fax: 416-601-9973 Desh Pardesh Office at 141 Bathurst St., Toronto, Ont., M5V 2R2.

Don't forget, on Friday March 26 at 5:30 pm at the Euclid, Toronto videomakers Mark Haslam and Gita Saxena will premier their works, relocating their identities and relationships to "Home".

## Intermedia:

**A collective open to all film and video artists of Mexican, Central American, South American and Caribbean origin living in Canada.**

Motivated by an increasing awareness of the common barriers and problems Latin American Film and Videomakers face in Canada, a group of Toronto artists met last July. We concluded that in order to protect, nurture and develop the artistic potential of our diverse cultural heritage it was imperative to create an organization which would pursue goals common to us.

We also realized that our problems do not occur at a regional level only, but at a National level as well. Moreover, there are many artists from our communities who are extremely isolated. This isolation may be a result of language or cultural barriers, racial discrimination and belonging to a new wave of immigrants. Consequently, these artists are not aware of or do not have access to the resources available to similar groups through the network of Arts, Community, Cultural and Funding Organizations and cannot carry out their work.

In view of this reality, we determined that it would be of great benefit for film and video artists in our community to get together in a First National Conference to discuss these and other issues and propose common **solutions**. This would be the first step towards creating a National organization.

The conference would strengthen our identity as a specific community, create equal representation in institutions, arts organizations, juries and funding agencies, assure proper representation in the media, assess the developing potential and the artistic impact of our work within the context of the industry in Canada, promote our work as artists within our community and to provide links with similar organizations.

The conference will include Artists with their works, workshops that deal with various aspects of the film industry in Canada, lectures about Latin American cinema and panel discussions.

We are looking for people interested in helping put together this vision. For more information contact: Ramiro Puerta 862-2939, fax: 603-0156 or Maria Teresa Larrain at 462-2929

Canadian Film Centre is planning **ACTION! 93: DRAMATIC REVISIONS** in April 1993 to address the portrayal and inclusion of visible minorities in the film and television industry. Action! 93: Dramatic Revisions will be presented April 16th, 17th and 18th in association with producer/director Paul de Silva, and will provide a forum for participants — filmmakers of colour, First Nations — and key policy and decision makers in the industry to strategize about how feature films and television can better reflect the society in which we live. According to a study conducted for the Canadian Advertising Foundation, Canada's visible minorities are the fastest growing segment of the population and will control at least a fifth of the gross national product by 2001.

"The films we produce, the television programmes we make, should better reflect and celebrate our diversity," says Debra Hendersen, Deputy Director of the Centre. Action! 93: Dramatic Revisions will consist of 'hands-on' workshops, group discussions and special events designed to provide an optimum of input from participants and industry representatives. A Symposium Advisory Committee has been established to carry forward the agenda and goals of the symposium. Members of the committee include Joan Jenkinson, Phillip Ing, Premika Ratman, Sandi Ross and Drew Taylor. "The sub-text of the symposium is no more studies," says de Silva. "This is an opportunity for us to tell our stories, and, ultimately, we hope, to excite the industry into action."

Participation is limited to 40 people, and a registration fee of \$35 is required. Registration forms should be returned no later than February 26, 1993. Interested participants should be filmmakers of colour or First Nations people who have:  
1. Written, produced or directed a work that has been broadcast or shown at a film festival; and  
2. Have a dramatic work in development that has received development or production financing.

The Canadian Film Centre was founded by Norman Jewison in 1986 and began operations with its first Resident Programme in 1988. The Centre is a national institution dedicated to serving the talents of filmmakers who have demonstrated the skill and commitment necessary to advance the art of film in Canada.

For more information :  
Carol Loveridge : Symposium Coordinator  
(416) 445-1446 or  
Nuria Bronfman : Canadian Film Centre  
(416) 445-1446

## PROMISING CURATORIAL STRATEGIES AT MIX

In order to provide greater access to the programming process, the Board of **MIX, the 7th New York Lesbian and Gay Experimental Film Festival**; Karim Ainouz, Shari Frlot and Jim Hubbard have developed a new curatorial strategy. They say "We have a personal and vital investment in continuing to bring to the festival new audiences, curators and makers, particularly lesbian and gays of colour, Southern hemispheric and immigrant communities and other groups who have been traditionally excluded from the media circuit."

Some additions and changes for the up-coming year include:

- \* to invite guest curators not just to curate but also to take an active part in determining screening venues and in publicizing the Festival.
- \* to bring the Festival to communities and venues throughout New York City in addition to the core venue.
- \* to establish a production workshop for lesbian, gay and bisexual youth.
- \* to expand international curation.
- \* to expand international and domestic distribution of the Festival.

### A Call for Curators:

A structure of guest curators has proven to be an effective way to include new audiences and filmmakers in the Festival. The majority of the Festival this year will again consist of programmes designed by guest curators. Each curator will be paid an honorarium. In addition to film and video work, we strongly encourage the submission of multi-media installations, interactive projects, audio-visual projects, film and video performances and any other non-traditional explorations of the moving image. Works by first-time medi makers are welcome.

### Deadline for programme proposals : March 12, 1993

Send your proposals and support materials by March 12th, 1993 to:

**NYGLEFF**

c/o Festival Committee

503 Broadway

Suite 503

New York, NY 10012

(212) 925-5883

We are open to suggestions, in writing, about the Festival in past years and its future direction. Please direct letters to the same address.

NOTE: There will be a separate call for individual film and video entries after April 2, 1993 with a deadline of June 15. More information is available in the LIFT office.

# SUBMISSION, THE ART of

## festivals

etc

Pierre-Henri Deleau, General Delegate of the **Cannes Directors' Fortnight**, will be in Montreal from March 7 to 11 to screen and select films for this high falutin' event which takes place during the **Cannes Film Festival**. Only fiction films which have not been screened outside their country of origin and have been produced in '92 or '93 are eligible. If you wish to submit a film, please **get in touch as quickly as possible** with Jean Lefebvre/Martin Delisle, Telefilm Canada, Bureau des Festivals, Tour de Banque, 600 rue de la Gauchetiere ouest, Montreal, Quebec H3B 4L2; Telephone (514) 283-6363; Fax (514) 283-9857.

TO ALL L.I.F.T. MEMBERS WHO ARE IN THE PROCESS OF COMPLETING A SHORT FILM AND WOULD LIKE IT TO PREMIERE AT THE EUCLID THEATRE.. THE PARAMETERS FOR THE EVENING ARE LOOSE. THE PREMISE, HOWEVER, IS THAT THE DIRECTORS WILL INTRODUCE THEIR FILMS AND THEN ANSWER QUESTIONS/DISCUSS THE FILM(S) AT THE CONCLUSION OF @ FILM. THERE'LL BE DRINK AND EATS AND TUNES. ANY INTERESTED DIRECTORS SHOULD CALL AUBREY GLAZER AT 487-5183. THE FILMMAKERS MUST BE READY TO POOL RESOURCES FOR THEATRE RENTAL, INCIDENTALS, PROMO, BOOZE, ETC.

### DEADLINES

Prix Danube for Children's TV Programmes (Czechoslovakia)	Feb 28
IMAGFIC - Madrid Int'l Film Fest. (Spain)	March 1
Asian American Int'l Film Fest. (New York, NY)	March 1
Television Movie Awards (New Jersey)	March 1
Oberhausen Int'l Short Film Fest. (Germany)	March 1
Kobe Int'l Independent Film Fest. (Japan)	March 1
Golden Rose of Montreux (Switzerland)	March 12
Yorkton Short Film Fest. (Saskatchewan)	March 23
Trento Int'l Film Fest. of Mountains and Exploration (Italy)	March 25
Melbourne Int'l Film Fest. (Australia)	March 26
Sydney Film Fest. (Australia)	March 31
Yamagata Int'l Documentary Film Fest. (Japan)	March 31
Certamen Int'l de Films Cortos "Ciudad de Huesca"	April 1
Slice of Life Film & Video Showcase (Lemont, PA)	April 1
National Educational Media Market (Oakland, CA)	April 9
Cannes Directors' Fortnight (France)	April 10
Odense Film Festival (Denmark)	May 1
Ebensee Film Festival of Nations (Austria)	May 15
Shanghai Int'l Film Fest. (China)	June 30
JAPAN (36th Films and Videos on Japan) (Tokyo)	Sept. 30
Istanbul Int'l Film Fest. (Turkey)	Dec. 21
Umbriafiction TV (Rome, Italy)	Dec. 31

## Secret Agents, Agents of Change

### Independent Film and Video Alliance Showcase 1993, Vancouver B.C.

The Pacific region is looking for new works on any format completed after January 1990.

Entitled *Secret Agents, Agents of Change*, the focus is on works that explore the technological/aesthetic possibilities of the media. Racial equity, gender, sexuality, accessibility and the opposition to state censorship are among the criteria for exhibition.

Submissions should be on VHS for preview. Please include descriptions, artist bio, publicity stills, exhibition format, length of work, etc...

So bring your work into the **LIFT office by March 5th**. We should note that we can only send in 4-6 titles, so there will be a selection process.



**this English magazine called Quim was among those seized at the border last week. This is the picture they don't think we should see. Thanks Daddy Canada. 'Dehumanizing' they call it. Well, yes, these girls do seem to know what to do without a man...**

**What is it about Canada Customs? What do they look for in an applicant? "Hey, you're a misogynist white supremacist, and small minded to boot. You lack complexity and understanding of subculture and self determination. You'd be perfect for the job."**

**I was somewhat divided as to whether I should take this image out of a magazine that is meant specifically for dykes. But after loosing the Bad Attitude case, it is all too obvious that we are under seige.**

**Oh sure, they've been 'degrading' and objectifying us for years, but as soon as we'd like to try it, it's no go.**

## **editorial**

I am finding an image to release the tightly bound interplay between violence and sex, visually dormant in this "normal" mind. Perversity is just an elegant safety valve for the expectations of femininity. While some women actually gave into the domination of romance, others spat it out so hard they won contests at recess. I was so well brought up I lubricated his throat before I made a mess. I was so kind that when they asked me, I let them watch. I showed them how far sexualtorture could go when it was experienced with every gesture, every turn of an education. They put me in custody. They said my images were demoralising, degrading, harmful. No I say, an innocent still, its not the images, its the experience. There's something I need to work through. You don't understand. Sex is my prison and my escape. Everything I trust comes from there. When you rob me of my sexual representation, I am without reflection. How will I come to knowledge, to power? "Exactly."

I think that by the time women of all nations and classes are emancipated, we will hear stories and see colours so brutal, you'll smile at your current standards of obscenity ...

If you think the male version of misogyny is an ugly sight, you should see this internalised vision. Oh protect me from my own mind, yonge street will never get this pretty. Women have far to go, to come and come and come.

In the eighties, I would go to the porn houses with my lover and we jerk each other off. The slime we attracted. We became the show. They could smell us. But every time upon the screen, there was only one plot. Hegemony. The same ugly man with the same ugly wallet. I wanted that sameness. I wanted to star in trashed out triple x films. I could smack my lips and all the girls touch my sweet jeans. Only this time I make them come before me. I breeze my mouth across her hair, all curly and south, bite her clit and hold her there until she cries. and the censors gnaw on pencil wood. She is feeling me just as my hand vibrating her fabulous and they ask, "excuse me ma'am, is that pleasure or pain you're feeling?" "Get the fuck out of here." her retort. They are a little shaken. They no longer tell the difference between representation and reality, and were often found stumbling into bedrooms of the private; making judgements, lewd remarks, pouring classification like hot wax on her breast..

see ya round, kika

ps so many subcultures how could you begin to pretend the child, the uninitiated child could find it, fuck we can't even get a hold of the stuff when we were looking for it.



photos by F. Ryder Lopez

# Key Canadian distributor closing doors this month

Cinéphile cites federal policy in decision to sell to Norstar

BY CHRISTOPHER HARRIS  
Arts Reporter

TORONTO — Cinéphile, one of the most important independent distributors of English-language Canadian films, is closing its doors this month.

Dan Weinzwieg, chairman of the Toronto company, confirmed yesterday that he is selling the business — and its library of films by the likes of Atom Egoyan, Bruce McDonald, Patricia Rozema and Guy Maddin — to another Toronto film company, Norstar Entertainment. Ironically, Weinzwieg co-founded Norstar in 1984, before selling it to Peter Simpson, who still owns it. Cinéphile will be folded into Norstar's distribution arm, Norstar Releasing.

"It's the end of an era," said Weinzwieg, who blamed the structure of the domestic film industry, current government film policy and the recession for the decision.

Weinzwieg acquired Cinéphile in 1989 from André Bennett, who founded the company in 1983. "The company's primary commitment was always to Canadian films," Weinzwieg said, "and it will be missed — when the company supported young Canadian filmmakers and their films, I'm not sure anybody else was

standing in the wings ready to write the cheques if we didn't. It's a bit like pushing water uphill these days; I'm not sure the remaining companies will fill that void in the same way Cinéphile did."

Typically, distributors play a key role in the financing of Canadian films, both through the cash infusion provided when they buy distribution rights, and because producers normally cannot obtain financing from government agencies such as Telefilm Canada until they have a Canadian distributor.

Andy Emilio, Norstar's executive vice-president, said the deal is expected to close Jan. 23. He said Norstar is pleased to be acquiring Cinéphile's Canadian and foreign titles, and that the company plans to become more active in both production and distribution than it has been recently.

"There is a renewed commitment at Norstar and a new direction. In another week or two we're hoping to announce some interesting production deals."

Emilio pledged that Norstar will maintain Cinéphile's commitment to culturally-significant Canadian cinema (as a production company, Norstar's credits range from such titles as the psychological drama *Cold Comfort* to the *Prom Night* horror series). He added that the Cinéphile

name might live on in some form, to help give identity to some of Norstar's collections. Norstar will be attending the prestigious Berlin Film Festival this year for the first time, he said.

Weinzwieg said he is pleased to have found a buyer who is committed to "keeping alive" his company's support for Canadian film.

"I have battle fatigue," he said. "The shelving of the federal film distribution legislation and the general climate for independent film in the marketplace has really made it difficult to carry on a viable business of this nature — a company that isn't vertically integrated with production and that was always situated at the high end of the film business."

He also said the policies of Telefilm's film distribution fund — designed to assist companies like Cinéphile — "are not successful enough to maintain the viability of English-language distributors."

There are 35 Canadian films in the Cinéphile library, including Rozema's *I've Heard the Mermaids Singing*, McDonald's *Highway 61*, Egoyan's *Speaking Parts*, Maddin's *Careful* and the company's newest release, Michael Jones's *Secret Nation*.

Weinzwieg says he will be staying in the film industry but will not announce his own plans until after the deal is closed.



**DON'T LEAVE ANYTHING TO CHANCE.**

Eastman Colour Negative Films. Any Questions? Call 1-800-GO-KODAK



**Eastman**  
Motion Picture Films



## new members

Dan Bekerman  
 Brian Berger  
 Lea Carlson  
 Bronwen Connolly  
 Lindsay Gaughan  
 Darlene Higden  
 Justin Keil  
 Jutta Kris  
 Emily Liacas  
 Darrell MacLean  
 Dominic Menegon  
 Karine McDonald  
 David McGroarty  
 Holly Nattall  
 John Ozimec  
 Jackie Pelle  
 Dave Rice  
 Richard Ristich  
 Lisa Santonato  
 Patricia Sharpe  
 Lynn Simmons  
 Manfred Smollich  
 Richard So  
 Edward Stanulis  
 Dylan Wickware

CALENDAR OF LIFT GOINGS ON FOR

MARCH 1993

compiled by Sally

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1 Programming Committee Meeting @ LIFT 6:00 pm	2 Grantwriting Workshop @ LIFT 7-10 pm	3 Saskatchewan Filmpool Screening and Reception @ Cinecycle 8:00 pm	4 Please Release Me Let Me Go: Film Legalities Workshop @ LIFT 7-10 pm	5 Spring Newsletter Deadline SIBS/Storyboard/ Script Issue	6 Basic Camera Technical Workshop @ LIFT 12-5 pm	7 -Camera Theory Workshop (part II) @ LIFT 12-5pm -Electronic Film Conform W/S @ 39 Pandee 1-5pm
8 -Newsletter Committee Meeting 6:30 @ LIFT -Deadline for March Monthly Mailing	9 LIFT Board Meeting @ LIFT	10 March Monthly Mailing goes out	11	12	13 -LIFT Film @ Cineattheque Ontario (AGO) -Montage W/S (part II) @ LIFT 1- 5pm	14 Sound Recording Workshop @ LIFT 12-5 pm
15 ides of March (watch your back)	16 Camera Theory Workshop (part II) @ LIFT 7-10 pm	17 St. Patrick's Day	18 Writing the Screenplay Workshop (part II) @ LIFT 7-10 pm	19 DEADLINE for LIFT Grant Applications 4 pm SHARP	20	21
22	23 Writing the Screenplay W/S (part II) @ LIFT 7-10 pm	24	25 Montage Workshop (part II) @ LIFT 7-10 pm	26	27 Directing Low Budget Drama Workshop @ LIFT 12-5 pm	28 Intermediate Camera Workshop @ LIFT 12-5 pm
29 LIFT Monthly Screening @ Cinecycle 8:00 pm	30 6-part Optical Printing Workshop Series Begins @ LIFT					

LIFT is happy to announce that two important office resources - the **Festival File** and the **Crew List** - have recently been reorganized and updated.

If you've recently completed a film (or will be finishing one in the near future), the **Festival File** is a great resource to check out. Chances are that there will be a festival *somewhere* on this crazy planet which attracts the kind of audiences who will appreciate your work.

## Festival File

We've also just received a copy of the AIVF Guide to International Film and Video Festivals, an excellent resource if your interested in getting a more subjective account about what various festivals around the world are like.

## Crew List

Are you ready to go into production? Are you looking for a like-minded person to help you out? Does your project require someone else's knowledge and experience? Or are you just looking for a partner in crime? If you answered *yes* to any of the above, you might think about checking out the LIFT crew list, which staff and volunteers have recently brought up to date. There are over 2500 entries, listing editors, producers, sound mixers, negative cutters, production managers, camera people, writers, actors etc. In many cases we'll have their resumes on file here at the office.

Please remember that these are **hands-on resources**, and that LIFT staff cannot give you festival or crew information over the phone or by fax. We know that you are busy, but so are we. The information is here for the taking, so come and get it!!!



## Call for Submissions

**1993 Scholarship Program**  
Deadline: March 1, 1993

New Initiatives in Film is program developed by Studio D of the National Film Board of Canada. It is designed as one response to the underrepresentation and misrepresentation of women of the First Nations and women of Colour in Canadian film.

### Eligibility:

The Scholarship Program is open to Intermediate and Senior Level Film and Videomakers who are women of Colour and of the First Nations. The program is designed to address their professional development and production needs.

Intermediate and Senior Level Film and Videomakers are individuals who have demonstrated a commitment to the media, have worked on several films and/or videos in a key creative role and who have a body of work (excluding work produced in film and video training programs).

Each project can receive up to a maximum of \$5,000.

### Selection Criteria:

The goal of the Scholarship Program is to respond to the professional development or project based needs of Intermediate and Senior level film and videomakers as articulated by them.

### Process:

Interested applicants must submit a detailed project outline, a current CV and a budget.

The applications will be evaluated by a jury consisting of members from the NIF Advisory Board, Studio D, and an independent film producer. Proposals will be evaluated on their overall merit and feasibility. Decisions are final. Results will be announced after March 8, 1993.

## Congrats

To Sue Rynard. Her film **What Wants To Be Spoken, What Remains To Be Said** will be shown on CBC Canadian Reflections on Friday February 26, 1993 at 2 pm

To Mark Markle. He directed the six minute documentary **Lea Vivoh Sculptor**. It will be featured on the CBC programme Canadian Reflections. First broadcast is in June or July of 1993. Look for it.

To Donald Booth and Lulu Keating for their film **Ann and Maddy**. EF&F Productions and Red Snapper Films Ltd. are proud to announce that Jennifer Phipps has been nominated for a Gemini Award as Best Actress in a Leading Role in a Dramatic Program or Mini-Series for her performance as Ann. Keep those fingers crossed.

To Mark Hesselink. His film **Niagara** has been accepted into the Berlin Film Festival.

To Martin Granger. He received an OAC grant for his project. The title was not available at press time, but rumor has it that it's a comedy.

To Allan P. Barnes who recently received an Ontario Arts Council Grant to complete **In Memory Of Andy**.

NIF Studio D, P-43 Box  
6100, Station A,  
Montreal, Quebec H3C  
3H5. (514) 283-9533.

## Community Connections

Studio D is proud to announce that NIF is sponsoring community, cultural activities across Canada on International Women's Day (March 8) to promote and assist Women of Colour and First Nations who are engaged in film and video. Ten events across Canada will be held on or around International Women's Day. The events are tentatively scheduled to be held in several cities across the country. Look out for announcements about events to be held in Toronto.

## Short End

The Canadian Independent Film Caucus is holding a general meeting on March 2, 6:30 pm at Film House, 424 Adelaide St. East. This will be their election night. For more information call Avrel Fisher at 962-0624.

## Video Camera Loan

Two Canon A1 Digital 8mm camera kits are available to Women of Colour and First Nations on a first-come, first-serve basis. The loan period is one month with the possibility of renewal to a maximum of three months.

Applications for the video cameras should include: an outline, treatment or synopsis of the project as well as the applicants' CV. Once the application is accepted, the applicant will have to provide proof of insurance coverage as well as cover the cost of shipment from and to the NFB's headquarters in Montreal.

## Deals! Deals! Deals!

**Filmhouse** is offering LIFT members a 20% discount on COD orders upon presentation of the LIFT membership card

**Pathe** is offering a discount of between 20% to 25% depending on the size of the project and other terms. They can also provide package prices for an entire project.

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

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

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

**P.F.A.** will offer a 15% discount to LIFT members on C.O.D. orders.

**Sound Technique** film & video sound finishing for \$80.00 per hour, master mix for \$40.00 per hour and customs by the sound doctor.

**Spot Film and Video Inc.** offer a discount to LIFT members of 15%.

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

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

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

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

# classified

## POSITIONS AVAILABLE

The Ontario College of Art has 5 half year sabbatical replacement positions; Canadian Film Critique Seminar, Asian Film and Video Critique Seminar, International Video Art in Context, Films of Africa and the Black Diaspora, Theatre for Artists and one full year contract position for female applicants only teaching New Media Critique Seminar. You must have a post secondary teaching experience and an MFA or equivalent professional practice. Deadline March 19th 4:30 pm. More info at LIFT or OCA, I'm sure.

## CREW WANTED

5 Rivers Productions Presents "THE FINAL GOAL" a 35mm feature. Looking for talented and enthusiastic people for the following key positions: PR/PROMOTIONS, PRODUCTION DESIGNER, LOCATION MANAGER, ART DIRECTOR, STORYBOARD ARTIST, PRODUCTION SECRETARY. Looking for immediate response.

Contact Cheryl at 966-9439.

## CREW AVAILABLE

LIFT member Lisa Santonato is available to help out on your production. Experience: Camera Assistant, Lighting, Set Construction, P.A. Deferral or volunteer OK. Call 516-1506.

## CLASSIFIEDS

Artist studio near OCA, 13 ft ceilings with north light, \$620.00 plus Hydro. Available April 1st 1993. Leave messages at 924-4883.

## FOR SALE

7292 16mm colour Neg filmstock 4 sale at low low low price of \$65/400'. Straight from factory - Not short ends or recans. Call Robert at 967 5078



## Cinematheque Ontario Carte Blanche screening

**PRIMITH TOO TAA (1986)**

Ed Ackerman 21.5 min.

**SPECIAL OF THE DAY (1989)**

Robert Kennedy 24 min.

**CUENTOS DE MI NINEZ (TALES FROM MY CHILDHOOD) (1991)**

Francisca Duran 9 min.

**LEAVING THE POISONS BEHIND (1991)** Iris Paabo 7 min.

**PLACES TO STAY (1991)**

Eddie Steiner 20 min.

**SAEED (1991)**

Mehra Meh, Marc Lafoy 23 min

**SELF PORTRAIT (1992)**

Herwig Gayer 10 min.

**LOOSE ENDS (1978)**

Paul McGowan 13 min.

**SAMSARA: THE CASE OF CARP 23 (1990)** Cynthia Roberts 27 min

**CINEMATHEQUE ONTARIO**

**JACKMAN HALL AT THE AGO**

**317 DUNDAS STREET WEST**

**SATURDAY, MARCH 13, 1993**

**8:45 pm**

*this is the first time an organization instead of an individual has been invited to programme a Carte Blanche Screening.*

## SASKATCHEWAN FILM POOL SCREENING

THE SASKATCHEWAN FILM POOL CO-OP IS CELEBRATING 15 YEARS OF INDEPENDENT FILMMAKING WITH A 15 FILM, 15 CITY TOUR FROM WHITEHORSE TO ST. JOHN'S. LIFT WILL BE HOSTING THE TORONTO STOP WITH A SPECIAL SCREENING AT CINECYCLE.

THE 120 MINUTE PROGRAM INCLUDES FESTIVAL OF FESTIVALS ENTRY "BALLAD OF DON QUINN" BY MARK WIHAK AND "HUNTING EXCURSIONS" BY LIFT MEMBER ANGELO HATZITOLIOS, AMONG MANY OTHER WONDERFUL FILMS. THERE WILL ALSO BE A SPECIAL APPEARANCE BY A REAL LIVE SASKATCHEWAN FILMMAKER - MARK WIHAK.

DON'T MISS THIS SPECIAL OPPORTUNITY TO SEE WHAT FILMMAKERS IN SASKATCHEWAN ARE UP TO.

WEDNESDAY MARCH 3, 8PM AT CINECYCLE

\$3.00.

RECEPTION TO FOLLOW THE SCREENING.

# LIFT MONTHLY SCREENING

## DESERT VEILS

by LOUISE LEBEAU

Louise's multi-layered film embodies an electric melancholy in the search for herself and other women in the Mexican desert.

&

## THE POOL:

REFLECTIONS ON THE JAPANESE CANADIAN INTERNMENT

by MARK DE VALK

Framed around Joy Kowaga's childhood experiences, The Pool is a sensitive and insightful account of a largely ignored aspect of Canadian history.

CINECYCLE

317 SPADINA BETWEEN DARCY AND  
BALDWIN, REAR ENTRANCE

MONDAY FEBRUARY 22 AT 8PM

still from Desert Veils

# LIFT

345 Adelaide Street West

Suite 505

Toronto, Ontario

M5V 1R5

416 - 596- 8233