

volume 14, issue 6

december/january 1994

LIFT

LIASON OF INDEPENDENT
FILMMAKERS OF TORONTO

eclipse

Von Flores (Henry)
John Gilbert (Brian)



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OCTOBER/NOVEMBER 1994
VOLUME 14 ISSUE 5

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ON THE COVER; ECLIPSE

Feature[c] 1994

Directed by Jeremy Podeswa

Photo by Rafy

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.

CALENDAR

December

12
Annual General Meeting
7:00-10:00pm
at the Music Gallery. Be there.

13
LIFT Orientation
For individuals interested in joining the co-op, as well as for those members who haven't yet familiarized themselves with LIFT's facilities and resources. Sally will introduce attendees to the rest of the staff and explain how to access the various hands-on information resources (funding files, festival and crew lists, etc.), and will

answer specific questions regarding resources, membership structure and policy, etc., or more general ones regarding how to get more involved in the co-op and its activities. Sue and/or Greg will take everyone on a short tour of the editing rooms and equipment vault, explain equipment booking policies and procedures, and answer questions regarding LIFT production equipment and post-production facilities.

Space is limited, so call to reserve a spot.

15
LIFT Holiday Party

Join us for the final year end bash. Details on the back cover.

16
LIFT office closes for the holidays.

January

9
LIFT office re-opens.

17
Another LIFT Orientation Session
11:30am-1:30pm

30
LIFT monthly screening

GARAGE SALE

Hey Folks,

This is an early reminder about the critically acclaimed LIFT ANNUAL GARAGE SALE. Whether or not you've got the holiday spirit, think about putting aside your cast-offs - clothes, funky furniture, utensils, records, film stuff, everything up to and including the proverbial kitchen sink.

The 1995 annual happens on Saturday, May 27 on the patio of the Black Bull, 298 Queen Street West (at Soho) from 10AM to 2PM.

MARK THIS DATE ON YOUR CALENDARS.

BOTH OF LIFT'S NAGRA 4.2 RECORDERS ARE NOW BIASED FOR THE **NEW** 3M 908 RECORDING TAPE.



THE FABULOUS LIFT T-SHIRT, DESIGNED BY ED MCKUCH IS HOLIDAY GIFT PRICED AT \$9.99 DURING DECEMBER ONLY! GRAB ONE NOW AND SUPPORT LIFT.

FOR SALE

3M 908 audio tape 600ft.....\$7.50/roll
16mm clear splicing tape.....\$3.50/roll
plus tax

See Greg or Sue in the LIFT office

LIFT DIRECTORY

As you may already know, LIFT is planning to publish a directory of members in 1995.

Please note that all members are not automatically included in the directory.

Only those who filled out the appropriate portion of their application form when joining, or those who have informed the LIFT office about wanting to be listed will be in the directory. If you want to ensure you will be in the directory when it comes out, please contact Sally at the LIFT office (596-8233). The main thing we need is permission to publish your name, address and telephone #. We can also print what it is that you do, and any training and professional affiliations you might have.

Whatever information we have on our members' database when we go to press will be the information which gets printed, so keep us up to date on any changes as well



LIFT HAS PURCHASED A NEW FOSTEX 6301B MONITOR SPEAKER FOR USE WITH THE TRANSFER MACHINE. SEE GREG OR SUE AT THE LIFT OFFICE TO SIGN IT OUT.

UPCOMING FESTIVAL DEADLINES

Guidelines and application forms for the following film festivals are on file at the LIFT office:

Festival

Goteborg Film Fest. (Sweden, Feb. 3-12)
 San Francisco Int'l Film Fest. Golden Gate Awards (Calif., April/May '95)
 Creteil et du Val de Marne Women's Film Fest. (France, Mar. 31-19)
 Nantes Women's Film Fest., "Tout Feu, Tout Flamme" (France, Mar. 15-19)
 Local Heroes Int'l Screen Fest. (Edmonton, March 12-18)
 Montreal Int'l Short Film Fest. (Montreal, April 3-9)
 Santa Barbara Int'l Film Fest. (Calif., March 3-12)
 Montreal Int'l Symposium of Electronic Arts (Quebec, Sept. 17-24)
 Inside/OUT Lesbian & Gay Film and Video Fest. (Toronto, May 18-28)
 Gyor Int'l Fest. of Visual Arts, Mediawave '95 (Hungary, Apr. 25-30)
 Brooklyn Arts Council Film & Video Exposition (New York, March)
 Clermont-Ferrand Video Formes Video Fest. (France, May 9-13)
 New York Lesbian & Gay Film Fest. (New York, June)
 Tampere Int'l Short Film Fest. (Finland, Mar. 8-12)
 New Jersey U.S. Super 8 Film/Video Fest. (New Jersey, Feb. 10)
 Sydney Film Fest. (Australia, June 9-24)
 Big Muddy Film & Video Fest. (Illinois, Feb. 24-Mar.5)
 Oberhausen Int'l Short Film Fest. (Germany, Apr. 25-May 1)
 Toronto Worldwide Short Film Fest. (Toronto, May 31-June 1)
 Melbourne Int'l Film Fest. (Australia, June 8-24)
 Vila do Conde Int'l Short Film Fest. (Portugal, June 13-18)
 Yamagata Int'l Documentary Film Fest. (Japan, Oct. 3-9)

Deadline

Dec. 5
 Dec. 9
 Dec. 15
 Dec. 15
 Dec. 16
 Dec. 16
 Dec. 30
 Dec. 31
 Dec. 31
 Jan. 1
 Jan. 15
 Jan. 15
 Jan. 15
 Jan. 15
 Jan. 20
 Jan. 23
 Feb. 3
 Feb. 15
 Feb. 15
 Mar. 10
 Mar. 31
 Mar. 31

CALL FOR DEVELOPMENT PROPOSALS

Canadian Independent Film and Video Fund/Life Network
 Development Proposals for series of 13 Half-Hour Episodes

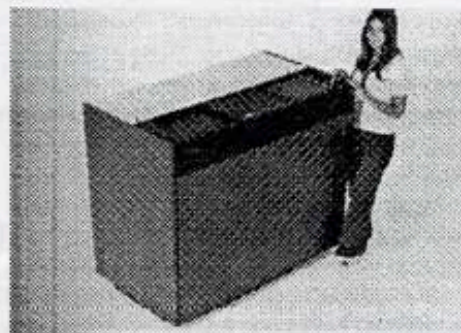
The Series will focus on one of the following topic areas: Habitat (home and garden); Health and Fitness; Food Plus (food and nutrition); Explorations (nature, adventure, and travel); Relationships (parenting, sexuality, etc.). Drama, variety shows, spectator sports, news, current affairs & movies will not be considered. Originality in proposed execution of concept is desirable and content must be identifiably Canadian in perspective. Target audience is 24-54 years of age.

Deadline for submissions of proposals: December 15, 1994.

Two copies of the proposal should be sent to the CIFVF, Suite 203, 666 Kirkwood Ave., Ottawa, ON, K1Z 5X9. The proposals should be received by the CIFVF by December 15th. Do not fax in proposals.

Guidelines are available at the LIFT office.

For further information, please contact the CIFVF at (613) 729-1900.



Grant Deadlines...

Ontario Arts Council

First Projects
 January 15, 1995
 Film and Video
 April 1, 1995

★ In 1995, the OAC will be merging deadlines and application forms for the Film and Video programs. Application forms for the new merged program are available from the OAC.

For more information/guidelines and application forms, contact the Film, Photography & Video Office, Ontario Arts Council: 151 Bloor St. W., Toronto, ON, M5S 1T6. Phone: 969-7428 or 1-800-387-0058

Canada Council
 Explorations January 15

★ A brief outline of your project should be submitted at least one month prior to the deadline. Applications will be mailed to you.

Contact: Leuten Rojas (Ontario), Explorations Program, the Canada Council, P.O. Box 1047, Ottawa, ON, K1P 5V8. Phone: 1-800-263-5588.

National Screen Institute

Drama Prize December 5

A national call for submissions of short dramatic films is now on for this sixteen month professional development program. Five production teams will be awarded a \$6,000 cash incentive. Also included in the prize is \$3,600 in services from Kodak, Film House, William F. White, and Thompson and Thompson Entertainment Insurance Brokers. Each team is partnered with an established filmmaker from their region to act as the team's mentor; attends intensive hands-on workshops in directing, writing and producing; makes their short dramatic film within the region from which they came; attends the international world premiere of their short at the Local Heroes evening gala; the producer attends the Pitching Workshop and receives full delegate status at the Banff International Television Festival. Brochures are available at the LIFT office.

For more information, contact Nicolette Saino (403) 421-4084

Ontario Film Development Corporation
 Screenwriters Program
 January 16

Provides writer direct access to funding for the development of theatrical feature film scripts. The program has facilitated the cross-over of writers from other disciplines, and allows emerging and established screenwriters alike the resources to develop a screenplay through two drafts with the assistance of a story consultant.

For further information contact: Marlene Rodgers, Senior Development Officer 314-6858

FUND (Foundation to Underwrite New Drama for Television)
 Script Development Programme
 Senior Projects Programme
 January 20

FUND is a non-profit organization established to foster the creation and development of new scripts for

dramatic feature films for theatrical release and made-for-pay programming written by Canadians. The Script Development Programme is divided into three categories: Treatments, First Draft Scripts, Second or Final Draft Scripts. The FUND will also underwrite the training and development of new Canadian scriptwriters to help establish a body of professionals working in this area on an ongoing basis. The Senior Projects Programme is designed to move scripts of exceptional merit to production and therefore is available for the polishing, packaging and financing of a completed script.

★ All projects to be considered in this category must be under license to First Choice Canadian Communications Corporation for a pay television window. For further information and guidelines/application forms, call: 956-5431.

gary popovich's projects

Gary Popovich is likely one of the busiest *LIFT* members, shooting every other day "when the light is right", editing other days, and watching a wee munchkin enter the mirror phase.

Archaeology of Memory is a completed 13 minute film that traces a personal history of cinema through hand processing, toning, multiple image layering, optical printing and other bizarre and exciting processes. *33* is a 3 minute film (not an epic 3 hours 33 minutes as previously reported) where every shot is 3 frames.

Currently being edited, *Fault Lines* is a 40 minute poetic examination of America, a film about the idea of "western expansion". Coming *Attraction* is a 15 minute film currently being shot. *Out of Turn*, a feature film about sex and politics, is now in preproduction. *X* is a 20 minute film in the planning stages about neighbours and nationalism. Poor Gary has so many projects going that it took him awhile to remember all of their names. Watch for the Gary Popovich Film Festival in the near future.

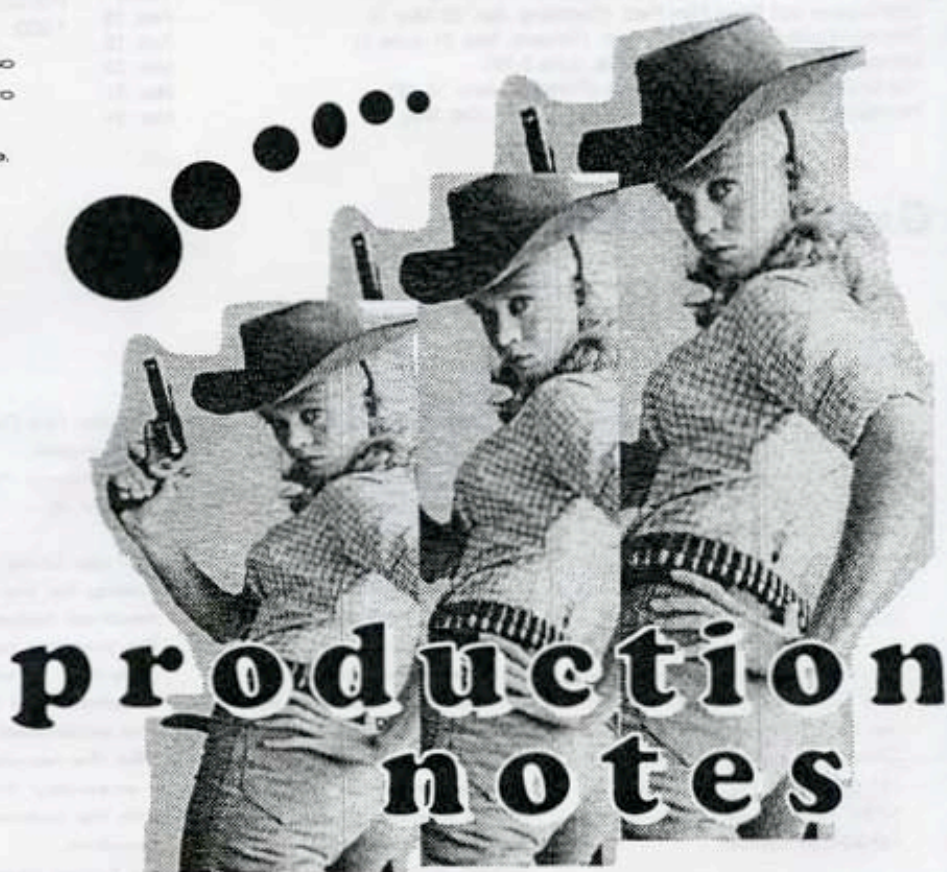
CAMPAIGN!

David Martin directed and Francoise Caron produced this one hour academic documentary probing the political process in Canada for the educational market. The film follows ten candidates running for MP in the '93 Rosedale election for a period of two months. They also interviewed people who had a stake in the process including the gay community, low income people, Rosedale residents, and others. The documentary focuses on the politics of inclusion, how politics affect people, and how to change the political process. Shot on Hi8 video and edited on Betacam, the privately funded documentary is very, very close to completion.

Correction: Mark Tollefson's latest project is not a movie of the week as written in last issue's storyboard. His latest project is a t.v. series.

heroes in the seaweed

Tim Ziegler's privately funded feature film is the story of a kid trying to make enough money for tuition and his dysfunctional relationship with his father. He ends up hopping on a freight train to Las Vegas and further adventures ensue. Tim is currently editing in the luxurious and spacious *LIFT* editing suites. Filming exteriors in exotic Las Vegas was difficult in punishing 98 to 112 degree heat but in general people were good about filming there without permits. In the true spirit of independent filmmaking, they also stole a shot in a glitzy casino. While Tim's friend distracted security, he walked in with the camera under his arm and the actor in front of him. Tim is now actively pursuing extremely generous donations to complete his film.



YEAR OF THE SHEEP

John Detweiler and Renee Duncan are currently fine cutting their feature film which is a comedy about two people who try to leave their apartment to go on a holiday. As anyone who has filmed in an apartment building knows, at least one tenant has to disrupt production. In this case an old drunk guy insisted on playing weird Newfoundland folk songs, jumping up and down, yelling, screaming and throwing things during the filming of a quiet love scene. Eventually, the guy made friends with the crew and sent down a peace offering of a watermelon. The two filmmakers made the film through the OAC and *LIFT* and are seeking further funding to complete the project.

STRANGERS ON A TRAIN AND PHOTO DOUBLE

Kris Lefcoe is a busy filmmaker who just finished a film for the Crash Test Dummies and is working on making a rock video. She has two films in post which I'll let her describe:

Strangers on a Train

B&W 2 minutes 10 seconds 16mm

Documents the simultaneous rise of the diagnosis of RAILWAY BRAIN (definition: male fear of being raped by a train), the proliferation of rail travel, the invention of cinema and the disciplining of homosexuality. Shot at the New York transit museum in Brooklyn, New York.

Photo Double

B&W 5 minutes 16mm

A man finds a polaroid documenting his own death. The film is supposed to be silent but the loss of a scene (supered on someone else's film) forced me to record sound.

MADAM VELVET

Wayne Snell is working on his 20 to 30 minute film on the timeless theme of unrequited love. The film chronicles the day in the life of a fortune teller. Wayne has been shooting over the last couple years and the film has provoked one divorce and a sex change (quite the accomplishments). Funded by grants and piggy bank breaking, Wayne is still working on optical printing which he describes as a "huge technical mountain to climb".

The pictures on these pages are absolutely not from any of the productions.



bones of the forest

Directed by Heather Frise and Velcrow Ripper
Feature-length experimental documentary, 16mm Colour/B&W
Funded by the OAC/Canada Council/NFB (PAFPS)
A complex piece exploring the drastic changes that have occurred to the ancient forest lands of B.C., starting at colonization and culminating in the massive scale corporate clearcutting of today. **Bones of the Forest** is narrated by the people who have personally witnessed the escalating devastation throughout this century -Native elders, loggers, activists and townspeople (including Velcrow's Grandma.) Velcrow and Heather, who have been working on this project over the past three years, are currently in the sound cutting stage. If all goes well, the delivery date will be sometime in March.



PUNK. PROBABLY HARDCORE.

We attempted to get information on Mark Hesselink's film, which apparently mixes documentary footage and drama, but unfortunately he was hit by a jeep. He's fine and we hope he fully recovers soon. We do know that he will be shooting the last part of his film when this newsletter hits your doorstep and he is working on a top secret funding situation.



letter from the editors

Dearest LIFT members,

Happy holidays and all that stuff. We, Franci Duran and Jason Romilly, are the temporary editors for the next couple of issues. The job will be up for grabs in the very near future with an ad specifying qualifications and responsibilities in the February issue. Meanwhile, please make sure to contact us if there are any glaring errors in the newsletter. We would also love to hear your input, any ideas you have for featured articles and answer any questions about deeply personal matters. We are also always looking for writers, people to join the newsletter committee, and just general help.

In the next issue we plan to finally tie up our series on television and start on a voyage through the wild world of distribution. We will also start a page on the latest film technology (don't worry, it won't be too scary) and hopefully start with the AVID editing system.

Please come to the LIFT Annual General Meeting. Franci is leaving the country (conveniently) to fly to Chile. You will be stuck with hearing me, Jason, delivering an eloquent speech on the future of the newsletter, the decline of the western civilization, and my personal theory on how the universe came into being. I realize it is on a Monday during the best show on television, *Melrose Place* but please try to attend to participate in the democratic organization that is LIFT.

Until February,

Jason Romilly Franci Duran

**brand
new
members**

**Brian Andres
Shimmy Brandes
Charmaine Carvalho**

**Heather Cook
Andrea Dawber
Mark DeAcetis**

**David Denhardt
Paula Fairfield
Kate Forster
Chris Gehman**

**Kathe Gray
Mark Hamilton
Debra Hayes
Teresa Ho
Barbra Hopkinson
Craig Jackson
Brock Jenner
Sandra Laight
Kris Lefcoe
Robert Manson
Liz Marshall
Karen McClellan
Paul Oliveira**

**Louie Petti
Dan Schmidt
Peeter Sepp
Hollie Shaw
Andrew Skelly
Paul Stark
Lana Tetlock
Karen Young**

KRIS LEFCOE INTERVIEWED PRODUCER, CAMELIA FRIEBERG & DIRECTOR, JEREMY PODESWA ABOUT THEIR CURRENT SUCCESS...

ECLIPSE



KL: Why don't you take us down the path of *ECLIPSE*'s funding?

JP: Originally I approached *Telefilm* and *OFDC* for money to write a script, and we received first stage development funding. [Then Camelia] came in, and we formed Fire Dog Films. We went for second stage development funding which allowed us to shoot the eclipse in Mexico in the summer of '91. That's how long this project has been going on. When we finally applied for production funding...we had a distribution deal from *NorStar*, and we had a budget of around...1.1 million. -And we got turned down for production financing. So we scaled our budget down to around...\$700,000, and we were still turned down. At that point, we lost our *Norstar* deal, because we'd decided that we were just going to go ahead and make the film with a \$20,000 *Canada Council* grant that we had. (Laughs) *Norstar* wasn't interested in giving us a \$200,000 distribution deal for a movie that was going to cost \$20,000 to make.

CF: I could never understand why.

JP: I don't understand it either. (Laughs) We lost that deal. I had no idea how I was going to make this film for \$20,000, but I just figured I was going to make it for what we had, or the film just wasn't going to get made. There were a lot of people who were very supportive because they figured we should have gotten our financing and were very disappointed that we didn't. Our DOP Miroslaw Baszac, and [production designer] Tamara Deverell and other people who were very key to the film agreed to just stay on, no matter what...and then Camelia went to *Rotterdam*...

CF: I went to *CineMart*, which is a really fabulous thing that happens concurrently with the festival. *CineMart* showcases people's projects at various stages, usually in development. I actually went with another project, which I wasn't able to raise money for, but I [would say to people,] "In my other pocket, I happen to have this project here you might be interested in!" -And that was *ECLIPSE*. When I pulled it out, I was talking to a representative from Munich who is a distributor and producer, and they got really, really interested. This was a Munich-based company called *Time*, who had distributed numerous Canadian films, including Guy Maddin's films, Bruce McDonald's stuff, as well as other films that aren't Canadian.

Canadian producers. He looked at my films and really liked them and had liked the script a lot. Very quickly, he decided to come on board as executive producer, even though he knew that we weren't fully financed for the film. He was agreeable to putting up a chunk of money in exchange for German distribution rights to the film, an executive producer credit, and part equity ownership of the film (just as much as his investment was.) So we actually made a very nice deal, and he's been very supportive throughout the entire production.

CF: He's been one of these dream producers, that you hope some day you'll stumble across.

KL: Did he step in when there were problems?

CF: Well, no, not really, because he was so far away, it's not a matter of stepping in.

JP: He has cash-flowed money to us when we've been short, so he's been really above and beyond his investment...

CF: Above and beyond what the deal required him to do.

JP: ...He accelerated delivery of different phases of his investment...

CF: -and he had, I think, very interesting comments to make creatively as well, but at the same time he never made it seem like [he was saying], "this is the proviso, you have to accept these comments and make these changes or I won't invest." It was more like, "these are my suggestions, let's discuss it, and you still make the film you want to make."

KL: Sounds like a dream.

JP: Yeah. He has been pretty perfect all the way through...he's always totally, totally loved the film. He loved it in the script, he loved it in the rough cut, he loved it in the final screening. He's always been extremely happy to be involved in the film. Going back to the financing... After Wolfram got on board, I also got further financing from the *Canada Council*, another \$50,000, which was great. We also got some *PAFPS* assistance...

CF: Another thing that happened just before we started shooting was that I cut a really great deal with *Production Services*, which was really generous of them. So that helped us essentially use all of the equipment that we wanted to use.

JP: The crew deferred 2/3 of their salaries, which were already rather low, so they were basically all working as a big, big favour to us.

KL: What about the actors?

CF: It was *ACTRA* but it was a program called [*CEPAC*] which is a government-backed initiative, so that also was reduced a bit.

JP: ...and we got some *Sheridan* students. We got a *LIFT* co-production grant, which was very helpful. Very helpful, actually. That's how we ended up shooting the film. The *Film Board* gave us editing facilities as well - so we got to the rough cut more or less o.k. Really pretty strapped. At that point we really needed more money again and we started looking for a Canadian distributor to come on board and continued looking for further foreign partners, but that didn't prove very fruitful...

CF: I went back to the *CineMart* again the following year with the project, to try and raise some money on the basis of an almost finished film... But it's very, very hard at that point, because with the script people can use their imagination, but when you've got this raw footage...

KL: That was the problem that they ran into with *Midi Onodera's SADNESS OF THE MOON*, wasn't it?

JP: Yeah. It's a hard point.

CF: I think that's a very, very dangerous hump, and it's really difficult to get over that. I think that we're really lucky that we did. Essentially what happened was that Jeremy just kept editing away, locked in this little airless room at the *NFB*.

JP: I kept on improving the film, because I thought that was the key — as long as the film was just going forward, we weren't losing momentum on the project. There are always further stages down the road where people - even if they'd turned it down once - might look at it again because it's so much better.

CF: In fact we kept screening it...over about two months of time, we had eight or more test screenings. Sometimes it was literally men and women off the street; sometimes it was filmmakers or people in the industry whose opinions we trust.

Matthew Ferguson & Earl Pastko



JP: Our plan was to hopefully get a Canadian distributor and go back to *Telefilm* and *OFDC* to complete. And the good thing that happened was...

CF: The good thing that happened was that *EXOTICA* got accepted into *Cannes*. [laughs] And that was a very good thing, because it meant that I was going to *Cannes* with a film in official competition. I was in a very good position to try to talk to people and convince them to get on to this hot project. I took this pretty horrible looking videotape that Jeremy had shot off the *Steenbeck!* —Literally set up a little video camera in the edit room and shot off the *Steenbeck*, got to the end of a reel, stopped the camera...

JP: And don't forget about my inimitable translation voice-over.

CF: Oh, and his most incredible second career which is coming up as a voice-over translator. (There are scenes in the film that are in Spanish and in French.) Jeremy would read on channel 2 of the audio track, plugged in with a little microphone...in this really deadpan, flat, horrible...

JP: What, you don't like my acting?

CF: Anyway, I took this tape over with me to *Cannes*. One of the really worthwhile things that *Telefilm* does at *Cannes* is to set up the *Festivals Bureau of Telefilm* in the *Canadian Pavillion*, and they screen films for various programmers of festivals and distributors all over the world.

JP: -Canadian films that are not necessarily in any official category at *Cannes*, but just Canadian films.

CF: It's a facility that you can use, as a Canadian, to help promote your film if you're over there. It's a really fabulous setup. I had this tape of clips and promotional material that I brought with me, and there was this stack of videotapes that they were going to show to festival programmers. My trick was to keep sneaking into the room



-John Lefebvre's room - and to put our film at the very top. On the very first day, he screened *ECLIPSE* for somebody, -and of course there was this clout with me there as producer of a film in competition- So the very first day, somebody came in from *Saint Sebastian Festival* in Spain, saw it, loved the film and said, "I want this in official competition." -And of course I was there, so they could meet me. That got John Lefebvre, all excited about the film...and he showed it to the next people. Every day, the word and the buzz was growing to the point where people were double-booking it. I was going crazy, printing up more material all the time.

JP: ...[*ECLIPSE*] got invited to *Locarno...Saint Sebastian, Turino, Mannheim, Ghent...* Some big festivals, some small, but it got altogether seven or eight invitations. For an unfinished movie, from an unknown director, that was definitely seen as a big deal.

CF: I kept dropping very broad hints to people from *Telefilm* and *OFDC*. I would imply, "Hey, this is a hot film. You guys definitely want to be on board because it'd be embarrassing for you not to be." There was some discussion, even there, with the head of *Telefilm's* distribution, about whether we *actually* needed a distributor in order to access *Telefilm* money. Not that long after we came back from *Cannes*, I gave a deadline to a number of the distributors.

JP: We had received some interest at this point from some distributors. We had one offer at the table which was okay, but we were kind of hoping for something better.

CF: I set up an arbitrary deadline, because it was dragging on and on... and everybody was waiting to see what everyone else was doing. I just said, "okay, Friday at 5:00." I sent out a notice to all the distributors that they had to make a decision. The call came in Thursday afternoon at [around] 3:00 that we got a very good offer from *Malo Films*, for Canadian and world distribution. [Except for German-speaking territories, which were already pre-sold to *Wolfram* as part of our co-production deal with him.]

JP: Once *Malo* was in -which was great, because they've been really good to us also - then we were eligible for *Telefilm* and *OFDC*. We went back to them, and got funding

from both. And then we finished the movie.

KL: *What was the total budget in the end?*

JP: Under a million.

CF: It's well under a million. The actual cash budget is something closer to half a million, because there were a lot of deferrals.

KL: *Did you and Miroslaw storyboard it? Tell me something about how the two of you worked things out visually...*

JP: We had talked conceptually about it for a long time, because the movie is conceptually quite complex. It's black and white, and colour, and video, and 35mm, and Super-16, and all these different formats. So there was a lot of discussion beforehand...about how we could create a look for the movie and make it as sophisticated as possible considering the limited resources that we had. Miro and I are very much on the same wavelength, intellectually and artistically, and most of our discussion was abstract for a long, long time. When it came closer to filming, I did do a little bit of storyboarding. As we were shooting, we would make shot lists all the time. At the end of a shooting day, or the next morning before a shooting day started, we would sit down, I would have something prepared...and we would go over it together and rethink it or alter it.

A lot of our locations came in very late, so a lot of stuff had to be changed, because we physically couldn't do things I had planned. For example, I would plan, let's say a 360-degree pan, but we couldn't afford any HMI's to light from the window, so that meant there were going to be lights in the room, on light stands. It meant we couldn't do a 360-degree pan. Some of the original ideas that I had went out the window, and we had to figure out another plan that would work.

I think that all our discussions beforehand...really helped. Because we always knew what we wanted to convey, we could convey the same thing a few different ways. I was always really, really happy with what he did, because the film ended up being exactly what I wanted. If we had had more money it would have been easier...

CF: People would have been paid more, they would have eaten better...

JP: But truthfully, the movie would not have been that different.

CF: The thing that's astounding, too, because the film is so dependent on the actors, was the final cast was the cast that we wanted when we had budgeted for a million-plus budget.

JP: I cast for many, many months. We auditioned over 250 actors in Toronto and Montreal. I had a lot of people [in mind] because I go to a lot of theatre, and am fairly well-connected in the theatre scene and I'd workshopped the film script. I did select a cast, out of all those people, of ten actors. And those ten actors are the ones who are in the movie. That was really quite amazing...even with the many months of delays, and everything else...

CF: And less money...

JP: ...and less money. Even with all of those things, we were able to retain the cast and all the key crew that I wanted. Then all the other crews were [made up of] people that we pulled together, who came out and did a great job.

KL: *You really got some great performances out of your cast, and I'm wondering, especially in terms of shooting all that sex, about the level of trust required between you and your actors. Was there anything in particular that you did to develop that?*

JP: Well, there was rehearsal. I wanted a fair bit of rehearsal beforehand, and a lot of discussion about the script. I think that, getting actors to do things that are sensitive, much of it depends upon the material. It was so clear that the material was not exploitative, and that they had real characters to play, and that the treatment in the script was sensitive and compassionate. So they could never feel that the script was exploiting them in any way at all. I didn't get to know them really well over that year necessarily, but we'd had contact over lengthy periods of time. They knew about the troubles I'd

that." [Laughs] I realized that that was a mistake, if they were comfortable, I should just let them go farther and do what the scene required. I kind of loosened up a bit as the shooting went on. Actors are really cool. As long as the scene justifies it, and they feel that they're in a supportive environment, they'll do almost anything. I think that's good acting.

KL: *Did any of the dialogue change on set, or did you basically shoot the script?*

JP: We really shot the script in this case. I had been working on the script for so long and every word was really well considered. We did rehearse beforehand, so there were some changes. Every actor had had quite a few go's at it before we actually got on set. By the time we were

Starting without all the money in place is really suicidal. It's the exceptional film, and only the exception, that makes it in that situation.



had getting the film off the ground, and that I was really genuine about making this film. I think they felt that I had integrity as a filmmaker, and I certainly had no intention of exploiting them in any way at all. I also was very up front with them, always, about what would be involved. If they weren't comfortable doing things, then they couldn't really be in the movie, and they knew that. I didn't have to do anything really special, I just had to create an environment that was a serious work environment.

CF: And we had closed sets...

JP: Yeah, of course, the obvious things, right. You make sure that the crew is sensitive. I was uncomfortable asking actors to do really intimate things, at the beginning and I had to get over that. I would say "Oh, that's good enough. We don't really have to do more than that." And they'd say, "Well, do you want me to take this off," and I'd say "No, no, you really don't have to do

on set, we really knew what we were going to do. Because we had such a short shooting schedule, we couldn't really putz around too much...Except for time. If we were running short of time, I would compact things, at least in the shots, but not in the script. In the editing room things change, obviously that happens a lot, because the movie was just too long...

CF: We also had a pretty extensive second unit. We utilized the time that we had with the lead actor and the entire crew to the best advantage, because there was quite a bit of stuff, that didn't require actors, that could be done with a scaled down crew...

KL: *What about the documentary-style eclipse footage?*

JP: Some of it was scripted, and some of it wasn't.

CF: Some of it was shot in Baha...

JP: When I was there shooting the

eclipse, I had a video camera with me, and I shot some interviews with tour guides, and scientists who were there shooting the eclipse. Some of that ended up in the film. It's fairly seamlessly blended in with everything else, so you don't really know what's real cinema verite and what isn't. We had this amateur astronomy group that was a real amateur astronomy group that was in fact down in Mexico to see the eclipse, but I shot them up here, in Toronto, pretending to prepare for an eclipse here. So there's some stuff that's kind of half contrived and half real.

CF: We used some stock footage too, but the stock footage is all around the eclipse itself.

JP: There's only stock footage of the eclipse.

KL: *None of that was done with opticals at all?*

JP: No. It's all real eclipse. Most of it is the stuff I shot. There are a couple of shots in there where we just needed a little extra, so we got those.

CF: It's so dramatic, that last shot, don't you think?

KL: *Yeah, it's beautiful stuff.*

JP: We had gone all the way down there to shoot it, I had two 35mm crews, and I was in a pretty nervous state. Even just being there while it was happening, was exciting. I was torn between wanting to just lie down on the ground and watch it, and making sure that we got it on film. Anyway, even during the shooting, we had some problems. One of the tripods fell over a little bit, and the cameraman was holding this huge heavy camera with his hands. It was crazy. I had no idea what we were going to end up with on film. We had also done tons of research on how to shoot an eclipse, but no one had ever shot it on 35mm before. People had shot it on video, and it had been shot on 16mm. So people said, "Well, we think probably you should shoot it this way, with maybe this stock, maybe this film speed, maybe this lens..." But we didn't know, I mean we took our best shot at it, and it ended up working out just fine.

KL: *You said that there were a lot of changes made in editing. Were there any major structural changes?*

JP: No structural changes, but because the eclipse material was so loose, all the transitional material was fairly loose. In the original script, there was more interweaving [of the story and the transitional material]. [For example,] there are these shots of the characters, in colour, in various environments that are grouped in a couple of sections in the movie.

CF: The 'clumpies'...

JP: We called them the 'clumpies' -actually Patricia Rozema came up with that...

CF: Really?

JP: Patricia Rozema and Caroline Bento came into the editing room. They were great, they spent a lot of time with me and my editor at a critical phase of the film. It was almost done, but we were having problems with the transitional material. A lot of people had found those shots confusing, because I had put some of the characters in them before they were introduced in their scenes. It was always like that in the script, and in the script it worked, but on screen it was confusing. It was Patricia's idea to actually clump them in these little groups. And it worked out really well...The other big change, which she had a lot to do with too, is the fact that the eclipse was not at the end of the movie in the script, or in the first cuts of the film. She was one of the people who felt very, very, very strongly that the eclipse should go at the end.

In the photo, Matthew Ferguson & Greg Ellwand

KL: *Where was it originally?*

JP: In the original script the eclipse happened after the bar scene, that next morning. -Carlotta slept through the whole thing. We saw her sleeping through the eclipse, while everybody else was having a private moment. -And then we went back to this morning-after scene, where she woke up, and the hustler wakes up, and they'd both just completely missed it.

KL: *So that whole piece of the plot changed.*

JP: It seemed that, the eclipse was such a big thing dramatically, that to have the eclipse and then just go back into the story again, was really anticlimactic. Also that scene with Carlotta and Henry is such a delicate, subtle scene - really, nothing much happens. It just couldn't handle that weight of the whole big emotional eclipse thing. There were all of these shots, of the sun and moon, reflections, the pixelboards, and all the 'eclipse mania.' -It was very hard to find a balance with them. But once we did, it seemed that they were working on their own little path while the story was going on, and that they needed to converge at the end. The end really had to be the eclipse, so the narrative line and the eclipse could come together at the end. That's the way it's built now.

KL: *How much of all the eclipse related stuff did the art department actually create and how much was 'found'?*

CF: The art department did create all of the stuff that was very specifically eclipse-related. The scene with Tracy Wright, who's the actress selling all the different eclipse-related cups and saucers, that's all created. But there is an incredible amount of stuff out there. Once we started making this film I started noticing that every store on Queen Street had sun/moon designs on cups, plates etc... There was just a huge aesthetic interest in that for some reason around the same time. But there's also instances like - the guy with the tattoo really does have that tattoo.

JP: I found that guy on the street. I was walking down the street one day as we were making the movie and I saw this guy with an eclipse tattoo. I went up to him and said "Wow, that's a great tattoo." He told me about it, and he said that he was really into eclipses, and I thought "Wow, that's really neat," and then I just let him go. I then I thought, "Oh, man, I should have gotten that guy's phone number and put him in the movie, because he was so great." A short while after that I was at a gallery opening, and he was there. So I said, "You have to be in my movie," and I told him about it, and we set it up with him....

KL: *If both of you were starting to make this film now, would do anything differently.*

JP: Well, the problem was that it was out of our control. If I could do anything differently, I'd have the money before we started shooting. I'd have a distributor in place.

KL: *But of the things that were under your control, nothing...*

On set of ECLIPSE



JP: Actually no. I think we did things right, in many, many ways that could easily have gone wrong. The main things we did right were: always believing in the material, and not compromising the material; making sure we had good people around us, who were supportive, who saw the material the way we did; and the fact that we never stopped.

CF: I totally agree. You have to completely believe in it yourself, because you're going to go through so many hardships to make it and you have to convince hundreds of other people that it's the brilliant idea that you think it is. Otherwise, forget it. Just go out and be a con-artist or something. For me, I never lost faith in what we were doing. It's a film that I can see as many times as I've seen it, and still derive pleasure from watching it, and see new things, and be moved by it. That's an incredible thing. Certainly there are things that if you could have changed them, you would have. Starting without all the money in place is really suicidal. It's the exceptional film, and only the exception, that makes it in that situation. All my sympathy goes to those kinds of projects, because it's probably only one in a hundred that gets beyond that hump. I can see how we were fortunate that we did.

JP: There were many, many times during the making of this film over the last two years, where I thought 'we're never going to get over this hurdle. I don't know how we're going to get out of this hole that we've dug ourselves into.' During the shooting, there were all kinds of logistical problems, money problems, basically. It was always about money. Creatively, I think we always knew what we were doing, and were always comfortable, and had good people. But we just didn't have money. I just think that you have to have such incredible resolve. In a way, I don't know how we did it. I don't know how I did it. Getting through the things

that I had to get through, keeping up that energy for two years. And many times you don't know that the film is going to be good. You go in with the best intentions, but who knows, right? I mean, you try, and everybody does their best, but there were times in the cutting room where I thought 'this is never going to work. What's going to happen? This is a nightmare.' At that point we still needed hundreds of thousands of dollars more to finish the movie. How would that ever happen? It was really, really scary to think that. But you just keep going, like an idiot. And hope that the movie will start to get better, and that people will recognize that it's better and give you a break.

CF: The other thing that made this possible, and it's not an old cliché, was the support of so many people who really believed in the project, and like us, who didn't lose their faith. So it's not just the cast and crew but other people in the community, the wider film community. They were always there for us, whether it was emotionally, or whether it was a couple hundred dollars, or whether it was coming in and seeing a screening and having really great comments.

JP: That's what kept me going, was that I always thought, 'people like the movie, it's going to be okay, it's going to be okay. If we can just get through this thing, it's going to be okay.' And I couldn't have done that if people were blowing me off, or if people were kind of going 'well, I don't know....' But it wasn't like that. People were really, really supportive, and everybody was saying 'more power to you for making the movie, and for just getting it done.' But it's hard. I wouldn't recommend that people make a movie this way, because it takes a lot out of you. I really felt at certain points that it was taking years off my life, literally, to get the film made. Now I'm happy I did it. But going through it was very, very hellish. You always run the risk of it just blowing up in your face, which can happen. -And I was very aware that it could happen. I just wouldn't allow myself to believe that it was going to happen.

Photos by Rafy

LIFT Annual General Meeting

Monday, December 12, 1994

7 p.m. to 10 p.m.

(Doors open at 6:15 p.m., AGM begins at 7 p.m.)

The Music Gallery

179 Richmond St. W.

(west of University at Simcoe)

All LIFT members are encouraged to attend

AGENDA

GENERAL REPORTS: Financial Auditor's Report (David Burkes, C.A.), Report from the Board

STAFF REPORTS: Administrative Co-ordinator (Fundraising Committee), Equipment Co-ordinators (Equipment and Workshop Committees), Resource Development Co-ordinator (Special Events Committee), Membership Co-ordinator (Programming Committee), Newsletter Editor's Report (Newsletter Committee)

RACIAL EQUITY FUND REPORT: REF Co-ordinator and REF Committee

RESOLUTIONS BEFORE THE MEMBERSHIP

1. Given that LIFT does not pay artist's fees to members who show their films at our monthly screenings, it is recommended that these filmmakers receive 3 hours of volunteer time for sharing their film, and receive a further 2 hours if they show up to personally present their film.
2. Given that the film editing suites are in heavy demand and given that a \$5 cleaning fee is not a sufficient incentive to leave them tidy, it is recommended that the cleaning fee be increased to \$50.
3. Given that the notion of independent filmmaking (i.e. the filmmaker holds all creative and copyright control) is the basic tenet upon which LIFT was founded; and given the increasing complexity and volume of LIFT's membership the following equipment accessing policy change is recommended to limit equipment access to members working on shoots where they do not hold creative control and copyright: Cinematographers are eligible to book cameras and lights; Sound Recordists are eligible to sign out sound equipment; Gaffers are eligible to book all lighting and grip equipment. All equipment rented for Affiliate or non-members' shoots will be billed at Associate rates, even if the renter is a Full member.
4. Given the limitation of insurance coverage and given that specific accreditation is a requirement of SR rental, it is recommended that "the SR cameraperson be present and sign the equipment contract when the Arri SR is signed out."

NOMINATIONS AND ELECTION OF BOARD OF DIRECTORS FOR 1995

OTHER BUSINESS

SIGN UP FOR COMMITTEES

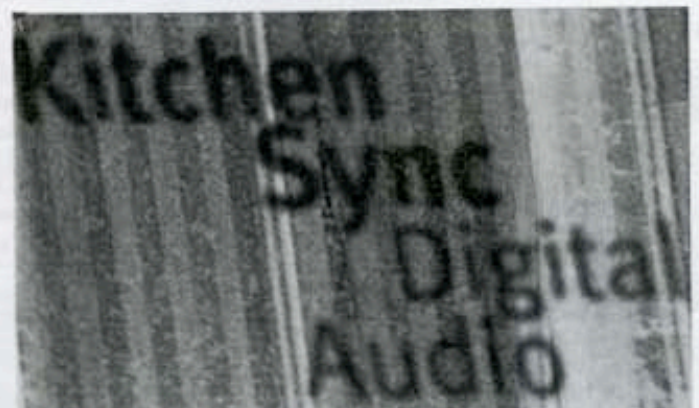
★ As stated in the By-laws, **only Associate and Full members in good standing hold voting privileges and are eligible to be elected to the Board.** Members should think about possible nominees, keeping in mind that the Board should ideally have representation from all genres of filmmaking, and as many different communities as possible.

★ Minutes from the 1993 AGM, LIFT's 1993 Audited statement, and any additional resolutions to be put before the membership for vote will be available in the LIFT office for reference by members up until the time of the AGM.

★ If you have an item for inclusion on the Agenda, please contact Deborah McInnes at the LIFT office by 5 p.m. on December 2, 1994.

LIFT HOLIDAY HOURS

**The lift office will
close on Friday
December 16, 1994
and re-open on
Monday January 9,
1995.**



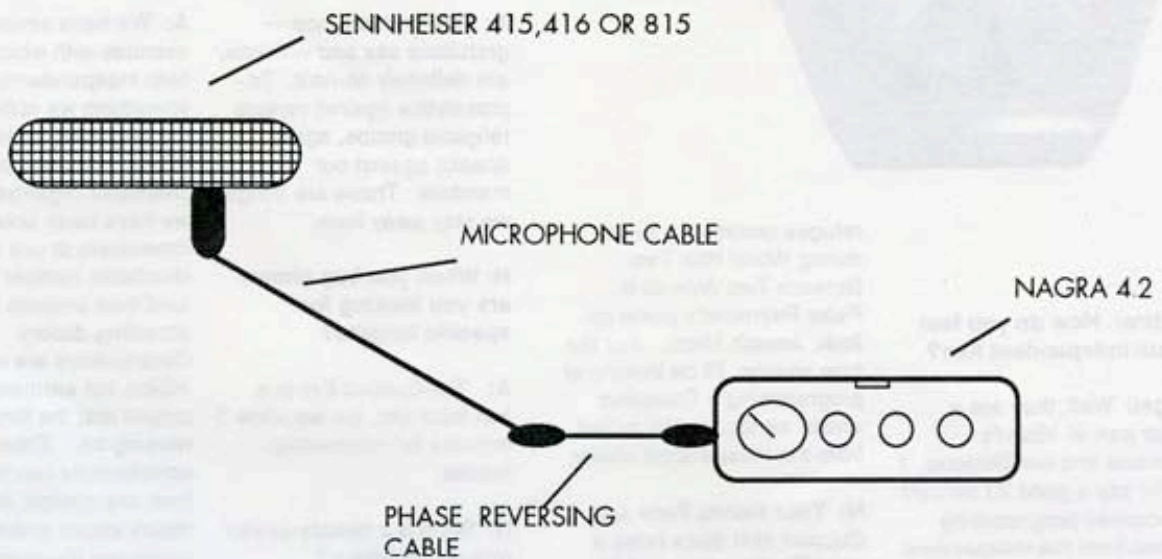
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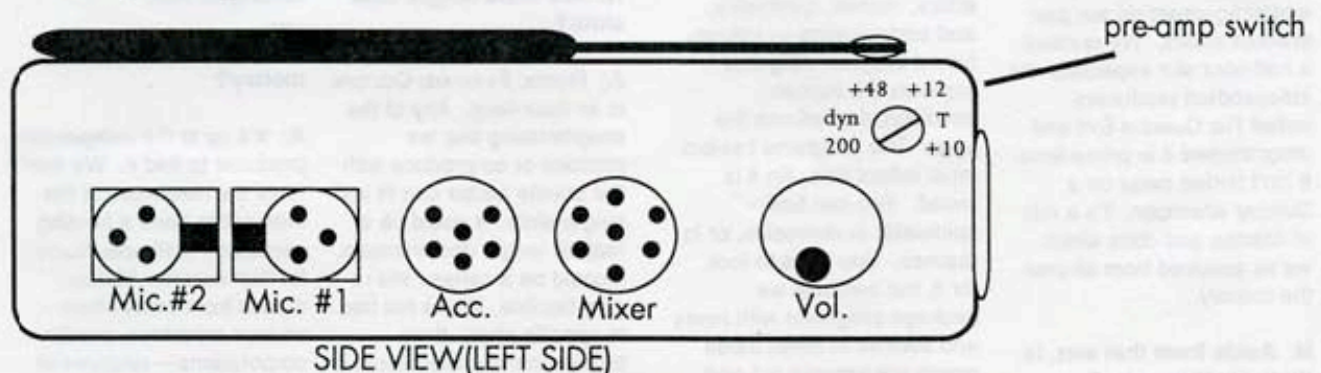
416 926 1444

RUMOUR MILL

MAKING SENSE OF THE MICROPHONE-PRE-AMP-PHASE REVERSER-NAGRA CIRCLE OF CONFUSION....

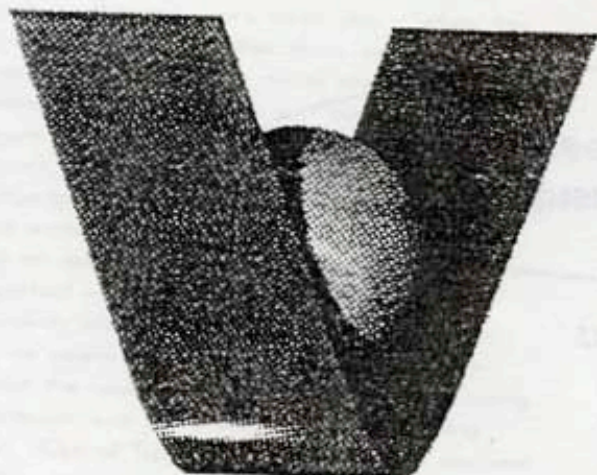


A phase reversing cable must be used between any LIFT Sennheiser microphone and the Nagra. The phase reversing cable looks like a short mic cable. It is usually found in the box with the microphone. **Please check that this cable is in the case before you sign out the sound package.**



Both LIFT Nagras have built in pre-amps for use with cardioid microphones (such as sennheiser mics.). The switch for the pre-amp is located above the speaker volume control on the left hand side of the Nagra. If you are using a Sennheiser microphone the pre-amp must be set to T+10. The pre-amp will only effect the the signal going into Mic.#1 input. If you for any reason need to use mic.#2 input and you are using a sennheiser microphone, use LIFT Nagra A (the one in the grey plastic case). It has a built in pre-amp for mic.#2 input. The switch is located inside the Nagra. The internal switch must also be set to T+10. See the equipment coordinator for information about the internal switch location and configuration.

Nadine Valcin talks to Angel Narrick, manager of programming at Vision TV about their mandate, equity, the human condition, Canadian independent films, coproductions, money.....



Nadine: How do you feel about independent film?

Angel: Well, they are a major part of *Vision's* schedule and our lifeblood. I would say a good 33 percent of acquired programming comes from the independent sector. It was a relationship we cultivated from the start.

At *Vision* we too are a small independent voice against the mainstream. So, there is a great deal of empathy and encouragement on our part towards indies. We created a half-hour slot especially for independent producers called *THE CURIOUS EYE* and programmed it in prime-time. It isn't buried away on a Sunday afternoon. It's a mix of dramas and docs which we've acquired from all over the country.

N: Aside from that slot, is there anything else?

A: Yes, there's room for independents elsewhere in our *ROOTS, FAITH AND CULTURE* slot, which is self-explanatory, I think. We have room for various one-hour docs as well. I'll give you examples: *TO SAVE OUR LIFE* dealt with the Shanghai ghetto and the Jewish

refugee community there during World War Two. *BETWEEN TWO WORLDS* is Peter Raymond's piece on Inuk, Joseph Idlout. For the new season, I'll be looking at programming a Canadian artists' series, mostly pulled from the independent sector.

N: Your *ROOTS, FAITH AND CULTURE* slot does have a specific mandate, but it's also pretty broad. Can you say something about it?

A: Our mandate, you're right, is a specialty mandate: [it's] one of multicultural ethics, morals, spirituality, and social justice — values-based programming that explores the human condition, that affirms the spirit. The programs I select must reflect this. So it is broad. You can find spirituality in comedies, or in dramas. You have to look for it, but because we package programs with hosts and themes in mind, those points are brought out and made relevant to our audiences.

N: You gave examples, but what do you mean by 'spirituality'? People who are approaching *Vision* may want to have certain guidelines.

A: Music — music speaks to the soul. Poetry, the creative process, one's beliefs, all of

those things are a part of [laughs], the broadness of our mandate. It's how you perceive these things.

N: Is there anything that you specifically don't want?

A: Sex and violence — gratuitous sex and violence, are definitely no-no's. To proselytize against various religious groups, again, speaks against our mandate. Those are things we stay away from.

N: When you buy shows are you looking for specific lengths?

A: *THE CURIOUS EYE* is a half-hour slot, but we allow 3 minutes for commercial breaks.

N: So, it's a twenty-seven minute half-hour?

A: Probably a little less, because we host it so there has to be room for a one-minute introduction.

N: Are there longer time slots?

A: *ROOTS, FAITH AND CULTURE* is an hour-long. Any of the programming that we produce or co-produce with the private sector can fit into longer slots. It could be a feature length documentary, it could be a series. We're very flexible. We're not tied to specific slots. If we believe in the material and it is consonant with our mandate, then we'll find a place for it - and it all runs in prime time.

N: A lot of independents produce really short films. Do you ever combine a

series of short films into an hour or half-hour?

A: Depending on the material, we have done this in the past. We'll have ten or fifteen minute pieces linked together to round out a half-hour.

N: You were talking about co-productions and being approached by independent filmmakers...

A: We have several avenues with which we can help independents and this is something we cultivated from the beginning of *Vision*. *Vision* is a non-profit, charitable organization, and we have been able to allow filmmakers to use our charitable number to help fund their projects by attracting donors. Contributions are made to *Vision*, but earmarked for the project that the filmmaker is working on. These contributions can come in from any source, except broadcasters or the producers themselves. We take the money, put it into our general accounts, and then turn out cheques in the form of license fees for that project. Then we issue charitable tax receipts to the funding bodies.

N: Who normally gives money?

A: It's up to the independent producer to find it. We don't have the resources at the moment to have a funding person on staff specifically for that reason. Money comes from everywhere - various ministries, private corporations— relatives of the producer.

N: Do the filmmakers usually manage to get a certain percentage of the money that they need?

A: I believe ten percent of the budget is the amount that helps trigger *Telefilm* funding. Because we are a national broadcaster, that

helps filmmakers to attract funds. We've been very helpful that way. And now we have a few more programming dollars because of the pass-through fee that was awarded us in January 1994. Prior to January we were not receiving any fees from cable subscribers; so, we were literally surviving on \$1.98. Now, we have an eight cent per subscriber fee which has boosted our programming dollars, and we can help with development funding, pre-sales, and co-productions. Proposals have to be consonant with our mandate, and it has to be something we really believe in.

N: Is there a particular time of year when it's better to approach you?

A: Anytime. There's no deadline here at Vision as far as getting proposals in to us.

N: Aside from letting filmmakers take advantage of your charitable status, what else does a co-production involve?

A: That particular venue is being used with first-time filmmakers who really don't have an established track record with us, or when their funds are scarce.

N: But, do your co-producers get assigned. I know there are only two of you, but does anyone oversee projects?

A: No, but I don't think that much gets overlooked because the filmmakers know that they can hassle us at all times. I know my day is made up of phone calls from filmmakers saying "Listen, read my proposal. It's been sitting there for three months now. [Laughs] What are you doing with it?" And Peter Flemington [Vision's Director of Programming] will have

the same kind of calls.

N: Once a co-production is finished, what becomes of it? What becomes of the rights?

A: They belong to the filmmaker in that case. In the flow-through case, where they have used our tax-exempt status, with pre-sales and whatnot, they still belong to the filmmaker. However, we negotiate on windows and there's that difference.

N: Do you have a standard rate that you pay?

A: Everyone and their dog is aware of our prices, because it's one and the same for everything and everyone - Canadian or foreign. For a half-hour, you're looking at, non-exclusive, ten cable days over five years, \$1000.00, and usually we pay in two quarterly payments. For an hour you're looking at the same terms, but the price is \$1800.00.

N: And for pre-sales? How does that work?

A: Once again we're looking at the need or desirability of the program, the number and type of other participants involved, the windows that are made available, and the funds in our budget. They can range anywhere from \$1000 to \$5000 per program. That's so far, because as I said, we've just started to have money to program and develop these things.

N: When somebody approaches you, what would you like to see in a proposal? A script?

A: Our proposals range from a one-page synopsis to a full, fleshed-out beast. What we like to see are previous works by the filmmakers involved and a full idea of

what you want to present.

N: You buy film as well as material shot on video?

A: Yes, we do. It's a global mixture here. We don't discriminate. [laughs]

N: Do you have an equity policy?

A: Yes, we do, and we're exceedingly fair as far as equity is concerned.

N: Are there special groups that you want to promote, or certain types of material that you would encourage?

A: We try, and we reach, a comfortable balance throughout our schedule. We're very conscious of what voices are out there and what voices we have to pay attention to.

N: Do you try to get work from all over the country? Do you have a certain percentage that you would want to get from each region?

A: So far, programs come in from all over the country. The first two years of *The Curious Eye* were a little difficult because filmmakers really weren't aware that there was a slot available. The budget was tiny, and we were still having to break through some barriers. It was difficult to pull in programming, but now they roll in. On average, I would say I get at least six to ten tapes a day from the independent sector and that doesn't include what we get from our regular distributors.

N: Does everything have to be English?

A: No, not at all. We have had subtitled French, German, and Swedish works.

N: I'm not sure how it works with cable broadcasters, but what percentage of Canadian content do you have?

A: We have to maintain 60 percent at all times. This is a condition of our licence, and it's pretty standard.

N: Where do the rest of the programs you broadcast come from?

A: There's a lot of BBC product, and a good amount of Canadian as well. We're developing more Canadian programming because of the new funds, series and one-offs. That was, again, a condition when we were granted the eight cents. We had to make sure that it was being ploughed into Canadian programming.

N: Do you have anything specific you'd like to say to independent filmmakers?

A: Let's hear from you! We're waiting for you, and we are here for the independent sector. We're always looking for pieces on minorities, and on multicultural, multifaith, gay and lesbian issues, on health concerns, social justice, and regional community concerns.

N: After someone sends you a proposal, how long do you take with it?

A: I think we're looking at a wait of four to six weeks. That's normal, and I think it's quite acceptable considering our workload.

call for submissions

DESH PARDESH FESTIVAL/ CONFERENCE

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. The festival/conference will be held May 10 to 14, 1995 in Toronto. Proposals should include a CV, category of work, samples of your work, and the proposal. An honourarium will be paid to participants. DEADLINE: JANUARY 24, 1995 5 P.M. For further information check the wall outside LIFT or phone (416)504-9932, FAX (416)504-9973. Address: Desh Pardesh, 96 Spadina Ave., Suite 607, Toronto, ON M5V 2J6

UNESCO CALL FOR SUBMISSIONS

An international symposium, *Women and the Media: Access to Expression and Decision-Making*, organized by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), will be held in Toronto from February 28 to March 3, 1995.

UNESCO is inviting women working with traditional and modern media forms (i.e. film, video, photos, written documents, sound recordings/radio) to submit their work. The work should demonstrate innovative ways of communicating information/messages about women's issues through different media. UNESCO is looking for work focusing on the theme: *Demystifying Media for Social Change*. It is hoped that this collection of audio-visual submissions will encourage other women to project their voices into the mainstream.

A sample of the most Guidelines and application forms are on file at the LIFT office, or can be obtained by contacting Canadian Commission for UNESCO, Official Parallel Activity/Attn: Gisele G. Trubey, 350 Albert St., P.O. Box 1047, Ottawa, ON, K1P 5V8. Tel: (613) 566-4406, Fax: (613) 566-4405.

U.S. BROADCASTER SEEKS INDEPENDENT FILMS

1st FRAMES - exciting new half-hour public television showcase for international independent filmmakers. They are accepting narrative, documentary, animated and experimental film and video projects of less than 20 minutes in length. If your work fits this basic criteria, fill out an application form and send it to them along with a VHS cassette of your project. A stamped, addressed mailer must be included for the return of the work. An application form is on file at the LIFT office. If you have any more questions contact Nick Nordquist, Associate Producer, at (619)594-4792, FAX (619) 594-6974 or PSFA-222, San Diego State University, San Diego, CA 92182

IMAGINING THE ORIENT

YYZ Artists' Outlet is accepting submissions for an exhibition and book project which considers constructions of the Middle East and the Arab-Islamic world. Proposals for visual arts, installations, time-based work or performance should include your resume/bio, samples of previous work and a description of your project or documentation of the actual work. Proposals for panel presentations, readings and possible publication should be a maximum of 2 pages in length and should also include bios and/or resumes. DEADLINE JANUARY 5th, 1995. For further info check wall outside LIFT office or PHONE (416)531-7869, Fax (416)531-6839. Address: YYZ Artists' Outlet, 1087 Queen St. W., Toronto, ON M6H 1H3

Inside/OUT Call For Curators

The Inside/OUT Collective is now accepting curatorial proposals for the Fifth Annual Lesbian & Gay Film & Video Festival of Toronto, which will run from May 18-28, 1995. They are seeking programmes of 16mm or 35mm film, 1/2" or 3/4" video in the categories of narrative, experimental, documentary and animation which will meet the Inside/OUT Collective mandate. Submission deadline is January 2, 1995. Details available at the LIFT office.

classifieds

crew available

ASSISTANT FILM EDITOR

Humber College graduate of the film program available as volunteer. Call Lisa Groenveld at (905) 275-0310

EXPERIENCED CINEMATOGRAPHER

Has shot numerous, acclaimed short films, documentaries and music videos. Resume available at LIFT office. Call Mark Caswell at (416) 536-2700

CONTINUITY/SCRIPT SUPERVISOR

Experienced, hardworking, smart, fun, reliable. PHONE: (416) 760-7310 or (416) 927-0441

CONTINUITY

Call Pat Joyes at (416) 653-1848

CAMERAMAN

Call Dylan Macleod at (416) 537-9074

LOCATION SCOUT

Need Nova Scotia locations? Call Kimberley Smith at (902) 542-5808

LOCATION AUDIO

Call Herwig Gayer at (416) 975-4090

ASSISTANT DIRECTOR AND PRODUCTION MANAGER

Call Miguel Gallego at (416) 462-0979

CONTINUITY/SCRIPT SUPERVISOR

Call Camille James at (416) 594-1083

DIGITAL AUDIO POST-PRODUCTION

I have a complete off-line editing studio, 3 years of digital audio experience, and I especially like to compose music for creative and artistic projects. I can handle all your audio needs and my rates are negotiable. Talk to me and we can make a deal. Call Dan at (905) 850-6246

lost

STOLEN TRIPOD

Complete Sachtler Video 18 (case incl.) Serial#1810782 Please call with any info. (416) 569-1789

call for submissions

SCRIPTS WANTED

Scripts any length and genre. Will pay. Send to: Defiant Pictures, 34 Marketa Cres., Kitchener, ON Att. Gary Ploj (519)579-8814

MAGNETIC NORTH PRODUCTIONS

is currently soliciting screenplays for future development. We are especially interested in dynamic contemporary scripts dealing with issues of relevance to today's youth culture. Please note that scripts will not be returned unless a S.A.S.E. is enclosed. PHONE: (416) 653-5225. ADDRESS: 371 Shuter St., Toronto, ON M5A 1X2

equipment wanted

WANTED TO PURCHASE

Bolex/Paillard Zoom Lens, bayonet lens mount, reflected light meter, shoulder harness support (Birns & Sawyer), 16mm splicing block, film cement, synchronizer/mag sound head/squawk box, lighting equipment, etc. Contact Scott at (416) 487-2806

WANTED TO PURCHASE

35mm Bell & Howell Eyemo Camera with lenses, etc. Contact Allan P. Barnes at (905) 561-9604



job opportunities

ASSISTANT OR ASSOCIATE PROFESSOR

York University seeks full time Assistant or Associate Professors for the Department of Film and Video effective August 1, 1995. Application deadline is January 31, 1995. For more information look for form on wall outside LIFT or phone the Department of Film and Video at (416) 736-5149, FAX (416) 736-5710

ASSOCIATE GRANTS OFFICER

The Toronto Arts Council's Communications Department requires a bilingual communications coordinator with experience in events management and media relations. For further information on qualifications required and responsibilities check the wall outside the LIFT office.

Classifieds ads are free to LIFT members and sister organizations, \$10 for the rest of you. Mail, drop off or fax yours to Newsletter Classifieds c/o LIFT 345 Adelaide Street West Suite 505 Toronto Ontario M5V 1R5 FAX: (416) 596-8413

yahoo

(It's that time of year again)

**lift
holiday party**

THURSDAY, DECEMBER 15, 8 p.m.

Come on out to LIFT's annual holiday bash and see the office transformed into a winter wonderland of holiday treats and good cheer. There'll be music, refreshments, and plenty of conversation with your fellow LIFTers.

In keeping with the holiday spirit, admission to the LIFT holiday jam is by donation of a bottled or canned protein or baby food item (bottles or cans only because we have mice).

And get this - everyone who donates food at the party can take advantage of the once in a lifetime offer of a LIFT t-shirt for a mere \$9.99, a great holiday bargain.

Also, if you can put in some volunteer hours helping out before, during and/or after the party, give us a call at 596-8233.

see you there