

LIFT
Examiner

79¢

November 1988

AMERICA'S FASTEST GROWING WEEKLY

Look for more
INSIDE stories
— only in the
EXAMINER...

Cinema Canada article
is incorrect; local
filmmaker miraculously
still alive.

CINEMA CANADA

Editor's Note: Ed Ackerman was tragically
killed in an automobile accident on the way to
Chicago. He was to unveil the IMAX version of
Prowl! Tao Tai. Mr. Ackerman is survived by his
wife Carby and his two small children, Zara and
Brandon. Send all donations to the Ed Is Dead
fund to: Teeswater, Ontario, Canada.

Experts convinced this incredible photo

proves once and for all that ...

LIFT Newsletter
Volume 2, #4

cover design
Greg Zbitnew

Boy, was I Lucky!

**WORLD
EXCLUSIVE**

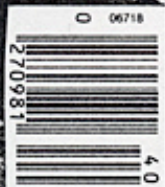


"I hit a big dip in the road, and the car came
crashing down on its springs, bounced a couple of
times, ran out of control and landed in a ditch.

**...more
amazing
pics inside**

"Well, I've learned my lesson.

ED IS ALIVE!



MONTHLY SCREENING

MONDAY NOVEMBER 28 8:00pm

This monthly screening will be held at

**Medallion Labs
19 Mercer St.**

in their theatre. It should make the screening smoother and more comfortable. Come on out to support and discuss recent films from LIFT members.

Program:

Friend, Go Up Higher by Sherry Coman
Under White Skies Jessica Raum
Any-Mate by Maciej Dutkiewicz
...and more...

There will be no December monthly screening; but we will have a LIFT party on December 16 to celebrate the holiday season. More information will be issued to the membership soon.

MEMBERS' SCREENING

DECEMBER 5

6:00pm, 8:00pm and 10pm

NFB Theatre, 1 Lombard St.

Admission \$2.00

Program:

The Scientific Girl by Kim Derko
Inside/Out by Lori Spring
A Love of Contradiction by Roz Owen
Harriet Loves by Alex Gill

Come out to support this member's screening...perhaps there's a Genie nomination waiting for our members again this year.

CO-OP NEWS

GRANTS, AWARDS, AND MAJOR SCREENINGS

In the last round of Ontario Arts Council grants, congratulations to those awarded Film Production grants—in the Drama/Documentary "A" category Maureen Judge and Jeremy Podeswa; in Drama/Documentary "B" category Camelia Frieberg, Daisy Lee, Virginia Rankin, and Ross Turnbull; in Experimental "A" category Peter Dudar; in Experimental "B" category Martha Davis; in Screenwriting Lori Spring. Congratulations to John Baumann who received a Canada Council Explorations grant for the production of his film *The Third Bomb*. Kim Derko's *The Scientific Girl* was accepted at the VANCOUVER INTERNATIONAL FILM FESTIVAL (October 15) and at the 1ST INSIGHT EDMONTON WOMEN'S FILM AND VIDEO FESTIVAL (October 20-30); Mike Hoolboom's *From Home*, Steve Sanguedolce's *Woodbridge*, and Gary Popovich's *Immoral Memories 1*, will be attending the INTERNATIONAL EXPERIMENTAL FESTIVAL in Arnhem, The Netherlands (November 17-23); Mike Hoolboom's *From Home*, Barbara Sternberg's films *Transitions*, *Opus 40*, and *Tending Toward the Horizontal*, and Richard Kerr's *Hawkesville to Wallenstein* and *Last Days of Contrition* are playing at the AGO this month; Marsha Herle's *A Little Older*, Richard Kerr's *Last Days of Contrition*, and Gary Popovich's *Immoral Memories 1* were accepted for screening in the 5 JOURS DU CINEMA INDEPENDANT CANADIEN in Montreal, November 16-20.

**NEED VOLUNTEER HOURS?
JOIN THE MOVING COMMITTEE.**

STAFF ANNOUNCEMENT

Cindy Lewis was recently hired by LIFT as our new Publicist, coming to us with experience from the majors—MGM-UA. Cindy is now working on press kits and other materials that will facilitate the promotion of our filmmakers—so when she presents you with requests, honour her wishes...it's to your own benefit. If last month's turnout at the New Waves in Cinema screening (LIFT-CFMD C co-sponsored event) at the Cameron House is any indication of Cindy's publicity skills, we have much to look forward to in the future.

**...AND A NOTE FROM CINDY...
!!!ATTENTION FILMMAKERS!!!**

Thank you for such a wonderful response to the **Press Kit Info Package** that I sent to you in October. I'm still waiting for the rest of your submissions and I am processing the information that I now have into dazzling individual press kits. In order to have your press kit ready for the New Year's screenings, the deadline for submissions is **December 1**.

Once again, I'd like to remind you that the press kits are for animation, experimental, documentary and narrative filmmakers. If you are a LIFT filmmaker and didn't receive a Press Kit Information Package, please contact myself, Cindy Lewis, at the LIFT office and I'll be more than happy to send you one.

NEED VOLUNTEER HOURS? JOIN THE T-SHIRT COMMITTEE.

TAIS JOINS LIFT

LIFT is happy to announce that the members of the Toronto Animation Image Society (TAIS) have recently joined our co-op. Hopefully, this will enable animators to get some sorely needed production facilities and help to bring together the disparate film groups of this city who are working independently. We all stand to gain from the ideas, production techniques, from sharing our films, and from the expanded discourse this will create. In this issue of the LIFT Newsletter we have an introductory article by TAIS President Ellen Besen (who has already been a member of LIFT for some time now), and a set of cartoon drawings by David Andrews. We look forward to future contributions from our new members. Welcome TAIS!

EQUIPMENT NEWS

JUST ARRIVED—GRIP EQUIPMENT

Now ready to assist with lighting tasks are 4 mafer clamps, 2 Matthew polecats, large silk cutter, full and half nets, and two flags, five sandbags and for the camera department: a french flag.

...more on page 4...



PROPOSED PURCHASES

A shopping list of stocking stuffers for x-mas from the council:
Bolex primes, second tripod, hi-hat for Sachtler, Inkies x 3, case for Nagra IV-S, ATN power supply, universal mike pre-amps, bulk mag eraser, assorted camera accessories, brand spankin' new projector.

ANNOUNCEMENTS

Supply and Services has informed LIFT that we are now the proud new owners of a 50 pound, green Moviola. Members and staff are doing fine.

JOIN JOIN JOIN, WE WANT TO YOU JOIN

If you want some say on equipment purchases please sign up for the Equipment Committee and get volunteer hours to boot!

**NEED VOLUNTEER HOURS?
JOIN THE EQUIPMENT
COMMITTEE.****CINEMATOGRAPHER
AVAILABLE**

Cinematographer Harald Bachmann has shot half hour episodes for the CTV documentary/adventure series, *The Last Frontier*, and is currently shooting Ed Ackerman's film, *Click Click*. Harald is looking forward to participating in more LIFT shoots. If interested in obtaining more information and viewing his demo reel, members can reach Harald at Horsy Productions 531-3923.

STUDIO AVAILABLE

Dogstar Studio - 900 sq. ft. available for \$5/hr. Call Doug at 533-8776.

**STUNT COORDINATOR
AVAILABLE**

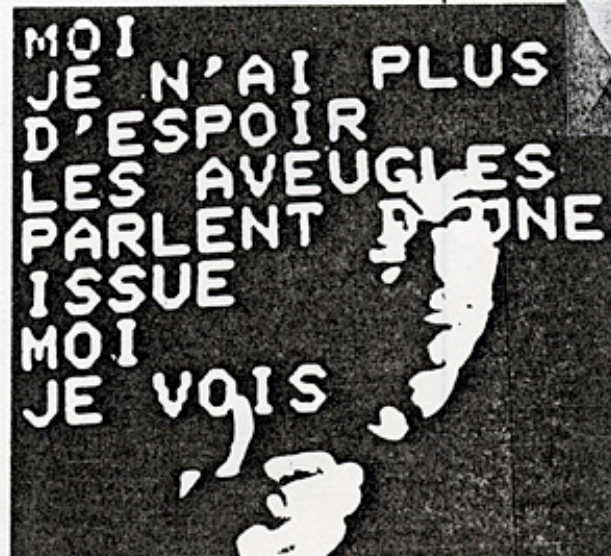
Looking for work as stunt coordinator/performer. Fight scenes, high falls, car hits, bike hits, car rolls, fire burns, stair falls, etc. Special skills including pyrotechnics, martial arts instructor, scuba diving...
Contact Ross Moore 416-321-1858

LETTERS

I would like to bring to the Board's attention some rather dangerous remarks made in your June-July Newsletter Vol.2 No.2. In one of your "reviews" (page 11) a Mr. Bruce McDonald writes "we meet her on the street around Queen and Bathurst, making her way home, amidst a herd of *smelly immigrants*, (emphasis mine) trend mongers and scary old derelicts...". I understand that filmmakers crave validation through print, no matter what form it takes, but LIFT's contribution to this process nevertheless necessitates a degree of responsibility and accountability. I recommend that your editor, a Mr. Gary Popovich, pay closer attention to his copy.

This criticism is not intended to demean your organization, but to remind how remarks such as "smelly immigrants" are not far off the mark from insidious forms of racism, and often lead to more blatant manifestations. Such remarks would have passed unnoticed in a 1950's highschool paper. They are hardly fitting for an 80's Canadian state funded arts organization.

Kass Banning
Toronto

**NEED VOLUNTEER HOURS?
JOIN THE LOBBYING
COMMITTEE.**

OTHER NEWS

EUCLID THEATRE BENEFIT CONCERT

The soon-to-be-opened Euclid Theatre (which is committed to showing independent work) will hold a Cabaret Dance benefit concert on FRIDAY, DECEMBER 2, 8:00pm at 1087 Queen Street West (The Music Gallery) in The Great Hall. Advance tickets are \$12.00, \$10.00 for the underemployed, \$15.00 at the door; advance tickets are available at LIFT, DEC (394 Euclid Ave., at College), Pages Bookstore (256 Queen St. W.), and The Women's Bookstore (73 Harbord); there will be food and a cash bar. The main act will be Onda Latina, with 9 shorter acts including performance artist Tanya Mars, comic Sheila Gostick, singers Salome Bey and Faith Nolan, native playwright Tomson Highway, poet Christopher Dewdney and dub poet Clifton Joseph, as well a famous folksinger. For further information contact Martyn Kryz at 363-9333.

NEED VOLUNTEER HOURS? JOIN THE FUNDRAISING COMMITTEE.

CALL FOR PAPERS— INTERNATIONAL EXPERIMENTAL FILM CONGRESS MAY 28 - JUNE 4 1989, TORONTO

The International Experimental Film Congress will be a week-long combination of film screenings, lectures, workshops and panels devoted to avant-garde cinema. The Congress will be an occasion for intense looking at new work, for reassessing older work, and for re-examining the language of international cinema. Guests will

include international filmmakers, critics and curators who will represent their respective countries and whose individual perspectives on experimental film will contribute to making the Congress a forum for dynamic exchange.

The Congress invites submissions for the Critics' Sidebar. This session will be a daily component of the Congress. It is intended to provide an opportunity for the presentation of new ideas and to encourage younger critics to engage in discussion of experimental cinema. Papers are to be no longer than 20 minutes in length. Please send a short synopsis by January 1, 1989 to: Jim Shedden
Co-ordinator
International Experimental Film Congress
2 Sussex Avenue
Toronto ON M5S 1J5
416-978-7790/588-8940

Please note that travel and accommodation expenses will be the responsibility of the participants.

OPEN SCREENING

The Congress will also feature open screenings for four evenings and one afternoon. Registered participants of the Congress are invited to show films at the Open Screenings. 20 minutes per filmmaker is being set aside. Films must be either Super-8 or 16mm release prints. Filmmakers may sign up for the screenings when they register. For more information, contact Jim Shedden at the above address or phone number.

CALL FOR SUBMISSIONS— IMAGES '89

Northern Visions Independent Video and Film Association will present Images '89 Independent Film and Video Festival May 3 to May 7, 1989 in Toronto. Deadline for submissions is February 1, 1989; 16mm, 3/4" video, 1/2" video, super 8 (prints only, originals will not be viewed) formats will be considered. Preview tapes are preferred in VHS format. Works must be Canadian and have been completed on or after November 1, 1987. Films not in English should be subtitled if possible, or be accompanied by an English language script or synopsis. There are no submission entrance fees and Northern Visions is committed to the payment of artists fees for all films and videos selected for the festival. Application forms and regulations may be obtained from Northern Visions or selected local film/video Distribution Centres, including LIFT.

For further information, contact:
Northern Visions Independent
Video and Film Association
Images '89 Festival
67A Portland Street, Suite 3
Toronto, Ontario M5V 2M9
416-971-8405



NEW FILM OFFICER AT THE OAC

David Craig has been appointed the new Film/Photography/Video Officer at the Ontario Arts Council. David succeeds Judy Gouin who leaves the council after five years in that position. David is a graduate of the Nova Scotia College of Art and Design in Halifax. He also studied liberal arts at the University of New Brunswick with further studies in graphic technology and video production in the Maritimes and Ontario. A practicing professional photographer as well as film and video maker, David is also a writer and teacher. He was an instructor in photography at the Nova Scotia College of Art and Design and his essays in the field of photography, film/video and the visual arts have appeared in the major Canadian arts publications. His professional activities have engaged him as panelist and juror for museums and art galleries across Canada as well as for the Canada Council, and he has been closely involved with the Association of National Non-Profit Artist Run Centres (ANNPAC/RACA) as acting president and national spokesperson. In addition, he has had extensive curatorial and administrative experience in the organizing of film/video seminars, audio art and new media festivals in the Maritimes, and the mounting of film, video and photographic exhibitions for touring Canada and abroad. In commenting on the change-over Robert Sirman, acting Executive Director of the Ontario Arts Council, said, "Both the Council and the film/video community of Ontario are sorry to see Judy Gouin leave. Judy has a special sensitivity to this field, not only in her concern for its creative support, but also in her awareness of the environment in which these less traditional art forms must develop and establish themselves. We are delighted to have found as her successor someone of David Craig's artistic qualifications and strong administrative background." David took up his position at the

CINEGRAD 88

CINEGRAD 88 SHOWCASE AND FORUM
SHERIDAN COLLEGE, OAKVILLE CAMPUS
NOVEMBER 19 & 20 1988

The Ontario Centre for the Advancement of Cinema Graduates announces CINEGRAD SHOWCASE & FORUM '88—a weekend of screenings, workshops, panel discussions, displays, and craft awards celebrating the achievements of this year's film and video graduates from Ontario colleges and universities.

PANELS: Filmmakers, students, and members of the public are invited to participate. Featured events will include a panel discussion on writing for film, with Canadian screenwriters Tom Perlumutter, Peter Thurling, Phil Hoffman and others, and a panel on "making it" in the film and video business in Canada, chaired by Martin Harbury.

WORKSHOPS: For film and video makers there will also be workshops in cinematography (presented by Panavision Canada), lighting (with cinematographer Fritz Speiss), and post production and sound (presented by J MAR Electronics). Kodak and Panasonic will provide demonstrations of their latest film and video technology, while Sheridan College's own animation and computer animation departments will offer displays and tours.

ADMISSION: All film and video screenings are free. A single registration fee of \$35.00 covers participation in all workshops, panels, luncheons, and a reception and awards ceremony on Sunday evening. Space can still be reserved by calling 416-845-9430 ext. 486. Sheridan College is located off Trafalgar Road, north of the Q.E.W. in Oakville.

**PARASKEVA MACDONALD:
LOOKING FOR A SEAT AT THE
EUCLID**

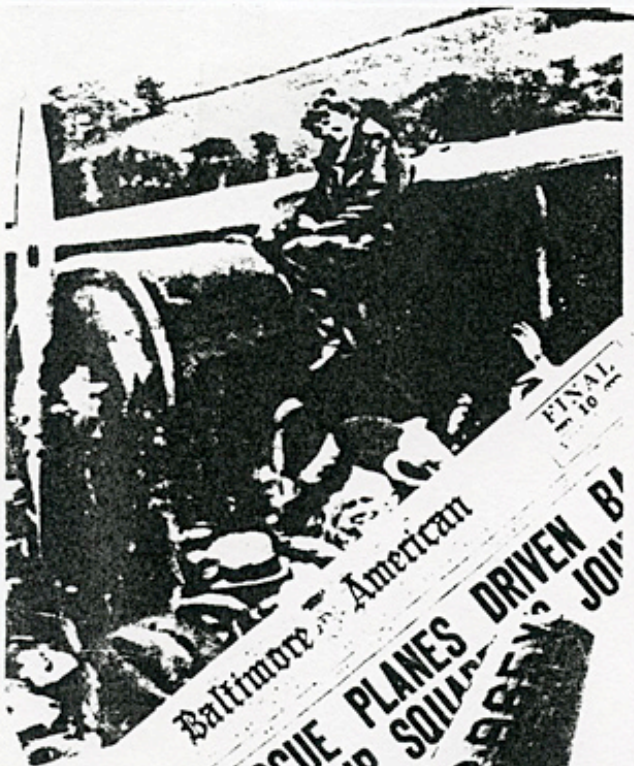
To keep alive the memory of our inspiring and valiant fore-sister, Paraskeva Macdonald, we are asking women in the film community in Toronto to donate money to purchase a seat in the Euclid Theatre. The total required to purchase a seat is \$500 (CHEAP). While many of our organizations in the community have purchased seats (LIFT, CFMDC, Trinity) the Paraskeva seat would be named specifically in honour of women independents. As we all know, the critical problem affecting independent film and video in this country is the absence of committed exhibition venues. In a city the size of Toronto, with the highest per capita festival going audience in the world, it is appalling that there are no alternative repertory houses. The Euclid will fill that gap. As a community based theatre, the Euclid is open to curatorial and programme input from us. Paraskeva would be proud.

Please give generously. Janis and Brenda have put in seventy-five dollars to get the ball rolling. Send your cheques to:
 The Euclid Theatre
 394 Euclid Avenue
 Toronto, Ont.
 M6G 2S9

Earmark your cheques for the
**PARASKEVA MACDONALD
 (WOMEN IN FILM AND VIDEO
 COMMUNITY) SEAT.**

Janis Lundman
 Brenda Longfellow

**NEED VOLUNTEER HOURS?
 JOIN THE NEWSLETTER
 COMMITTEE.**



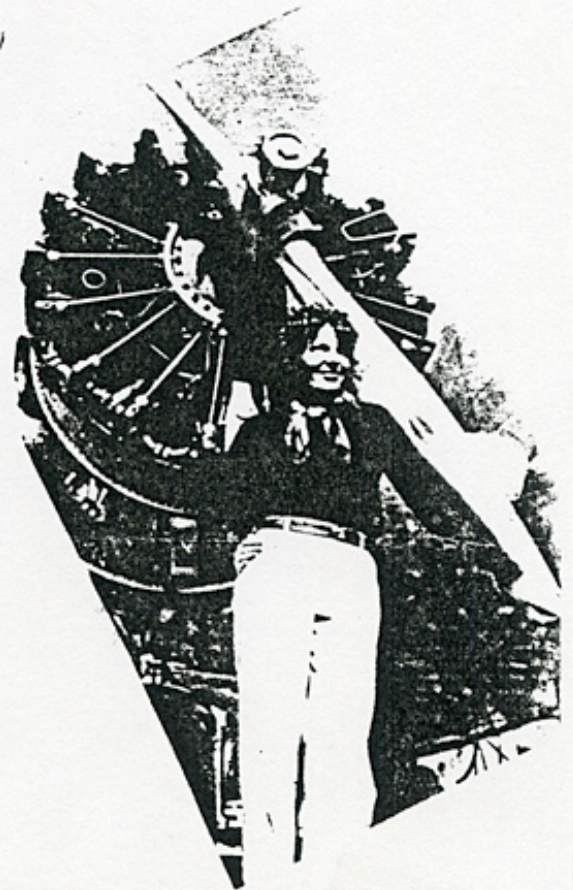
Baltimore American
**EARHART RESCUE PLANES DRIVEN BY
 BY STORM; 6 AIR SQUADS JOIN**

R. I. P.

PARASKEVA MACDONALD

Born January 1, 1900 to a Russian emigre mother and a Cape Breton coalmining father, Paraskeva shortly demonstrated a precocious talent for the cinema. At fifteen she produced her gripping ten minute short: **BLACK: A COALMINER'S VIEW**. A year later she hitchhiked to Hogtown and got a job working as a flapper in a gin joint. There she met Robert Flaherty and journeyed to the far north with him to work as a continuity person. Some wags say it is actually Paraskeva who pops out of the kayak at the end, but this report has not been confirmed. Deftly employing the outs from Flaherty's film, Paraskeva composed: **I'VE HEARD THE PENGUINS SINGING**.

in Paris for the opening, Paraskeva boxes with Hemingway--and wins! She has a long flirt with Gertrude Stein and produced her whimsical: **GERTY, ALICE AND ME. MAKES THREE**. All available prints of the latter seemed to have perished during the heavy bombing of Paris at the end of the war. **LE PLUME**, Paris' chief underground art journal heralded the film as "un chef-d'oeuvre". In addition to her brutal expose of the working conditions of prostitutes: **HOOKERS ON PIGALLE**, notes were found among Paraskeva's effects which appeared to be sketches for an autobiographical film scenario entitled: **MY RUSSIAN COUSIN**.



Paraskeva, as is well known, was tragically killed when she accidentally dropped a cigarette on the highly flammable negative of her feature documentary: **THE LAST FLIGHT OF AMELIA EARHART**.

**THE FILMMAKER'S DILEMMA:
EXPOSURE BUT NO MONEY
NOTES FROM THE SHORT
FILM AND BROADCAST
WORKSHOP NOVEMBER 3,
1988**

by Rob Pazdro

If you've got a short film that you want to broadcast in Canada, here are a few options:

CBC

As most independents know, CBC is the usual first choice for broadcast because they pay the most (\$8-10,000). Your film must be 24 minutes in length to fit the half-hour time slot on CANADIAN REFLECTIONS where it will be shown. There are other CBC slots for independent dramas, but most independents start at REFLECTIONS. The person to contact is Rene Krawagna (pronounced kra-von-ya) at 975-7748. She is known to be supportive of independent filmmakers and has purchased quite a number of works by LIFT members. Krawagna will look at works-in-progress and, if she thinks they are suitable for REFLECTIONS, may buy them, thus indirectly providing completion money.

For those not working in the half-hour format, there are other opportunities for broadcast, though not quite as lucrative: TVOntario and First Choice Super Channel.

TVOntario

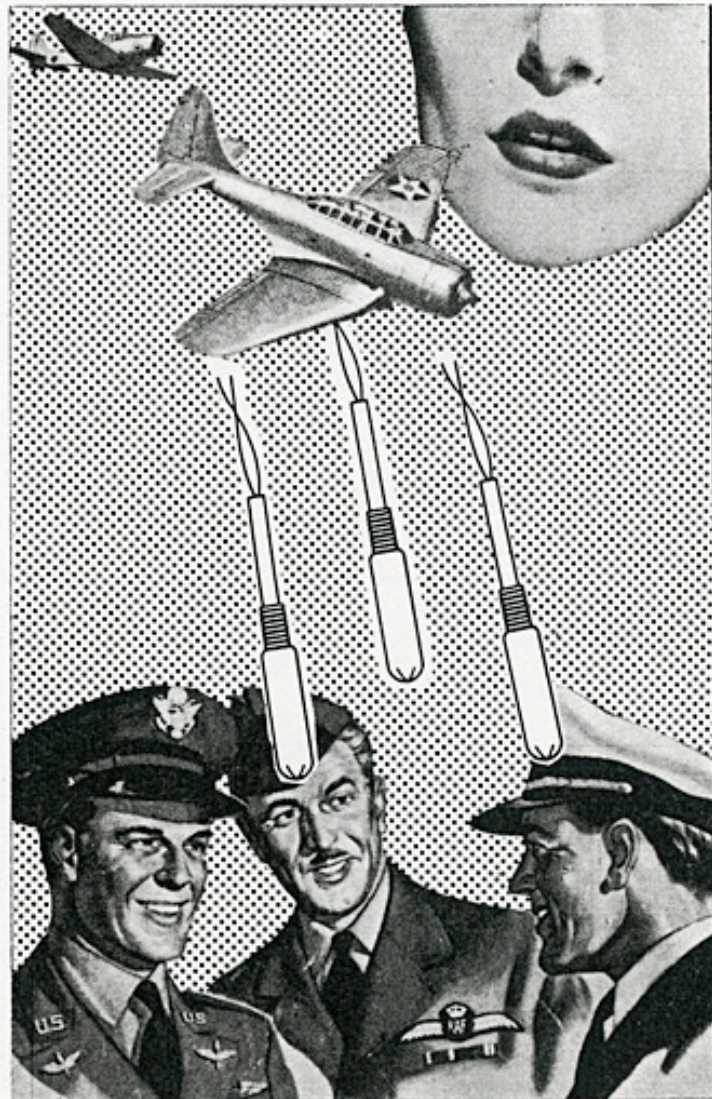
Richard Johnson produces a series called MOVING IMAGES which features innovative film and video. Sixty percent of the work on the program is from Ontario. The program, which begins its second season in January 1989, shows short works in their entirety and excerpts from longer works. TVO

pays \$65.00/minute (only for the minutes they air) and purchases non-exclusive rights. Johnson, a very approachable and supportive type, is looking for more work for MOVING IMAGES. Films or video may be dropped off at his studio at any time (there is a 24 hour security person to receive parcels) at: 80 Front St. East, #515, Toronto, M5E 1T4 or he can be contacted by phone at 868-1362 or 484-2600, ext. #2159. The work need not be new as the emphasis is on innovation.

First Choice

First Choice, the 24 hour movie channel, purchases shorts up to 15 minutes in length, but prefers work 5-10 minutes in length. They look for work that is suitable for a general audience to use as "filler" between films. They pay \$200-500 per film on a two-year non-exclusive basis. The person to contact is Anna Vanek, 364-9115.

First Choice also sponsors The Great Canadian Short Contest for films up to 12 minutes long. Cash prizes of \$1000-5000 are awarded. Winners are selected by viewers and filmmakers can enter until March 31st. Call Vanek for more information.



Susanne Kelly

**NOTES ON KIM DERKO'S
FIRST ASSISTANT CAMERA
WORKSHOP**
by John Baumann

We LIFT members usually have less to spend on our films than the average feature spends on gas for its Winnebagos. Since every penny counts, it's important to at least cultivate a sense of professionalism. Notwithstanding those nights spent driving cabs, those weekends shooting weddings, our low budgets, and our relative inexperience, we have to face it: making films is a profession, "a calling requiring specialized knowledge" (thank you Webster). Now there are many ways of acquiring the knowledge it takes to make a competent film, most of them frustrating, many painful, but the best I've found is taking LIFT's technical workshops.

A perfect case in point was Kim Derko's First Assistant Camera Workshop, September 28. Many of us know her as LIFT's former technical manager (pre-LaFoy), but Kim was trained in camera assisting at the NFB and has since assisted or served as DOP on numerous shorts and features. Having recently completed her own first half-hour film, *The Scientific Girl*, she not only knows her craft but also the low budget context in which we all work; so it's likely few people could be better qualified to give such a workshop.

The camera assistant's first job is a scientific one—to test out everything about the camera, lenses and accessories before shooting begins. She (or he) has to check the lenses for calibration, sharpness and contrast, shooting a series of charts at a constant f-stop, assuring solid registration in the camera gate and checking exposure and colour response of the filmstock. It's a time consuming

Starring Paula Wolfson

The Scientific Girl

Directed by Kim Derko

process that must be repeated and the results carefully logged for each lens; but it's the only reliable way of troubleshooting and knowing what to expect from your equipment and stock once shooting has begun.

Mags are thoroughly cleaned before the shoot with air and a stiff brush, or if necessary with a chamois and alcohol. During camera testing, they are scratch tested and checked for light leakage.

On the set, the assistant stays with the camera, scratch testing after every mag change and checking the gate after each take for hair, dust, or emulsion chips. The assistant then will normally shout, "Gate's clear!" or a short expletive, whichever is appropriate. Between shots, the assistant keeps accurate camera reports, rotates the shutter mirror to viewing position, opens the lens to maximum aperture for focusing, roughly focuses the shot and checks for lens flare from stray light, flagging when necessary. The slate is kept close to the camera when not in use to avoid that embarrassing question, "Where's the slate?"

To keep things rolling on the set, the assistant should complete camera reports and exposed film labels as much as possible ahead of time, but I won't reveal more about the arcane mysteries of these print media. You had to be at the workshop.

Along with all the technical information, Kim offered helpful

hints on where to find some of the indispensable tools of the assistant's trade, including cloth measuring tapes, orangewood sticks, mag brushes and colour lilies. Kim's own assistant, TV Bob, added some insights of his own. And as the clock ran out and our minds overflowed there was a lot of ground left to cover. By 10:00pm, when it was time for us to go our separate ways, Kim's voice was reduced (by her cold) to a gravelly whisper.

I suspect that most of us who attended won't become career camera assistants. However, personally I know I will benefit; currently working on a documentary that cannot always afford a full crew, I know more about equipment requirements and how to troubleshoot in advance, not to mention how to fill in when I have to.

In contrast to the four excruciating years I spent at film school, where the role of camera assistant was unfortunately seen as comparable to 'galley slave', this LIFT workshop was both enjoyable and educational, and professional in every sense. Thanks Kim.

P.S. We look forward to the upcoming advanced cinematography workshops. Keep'em comin'.

**NEED VOLUNTEER HOURS?
JOIN THE WORKSHOP
COMMITTEE.**

A SOUL REVEALED by Ellen Besen

In the near future, you may notice a foreign species lurking in the corners of LIFT's facilities. Do not be alarmed: these creatures don't bite (though they may growl and spit if cornered). They are "animators", who though harmless, may appear somewhat aloof and jumpy because they are more accustomed to dealing with pieces of paper, or plasticene, or piles of sand, than with other human beings.

These denizens of one of film's subcultures frequently work alone, in darkened rooms, for months on end. Pouring over a light table or hunching under an animation camera, they patiently create their films, one frame at a time. The internationally accepted definition of animation (any film made frame by frame) takes in a wide range of techniques and subject matter, but the common mindset required in frame by frame filmmaking overrides the differences. The other uniting factor among animators is a set of personality traits which are surprisingly consistent from animator to animator, regardless of their backgrounds.

For a start, they are very shy. Generally speaking, animators are truly relaxed only among their own kind. Observe them at play during one of their regularly held festivals: notice how freely they speak, laugh, dance, stick pencils in their ears. Yet an outsider has merely to step in and say, "Boo!" and, quick as a flash, they retreat behind facades of decorum worthy of a convention of bankers (though animators are not dressed half as well).

These facades are maintained as protective armour, for animators, as a general rule, fear publicity. It has been said that they are actors with such terrible stage fright that they prefer to send their creations out on stage in their place. Professionally, they hide behind their films; socially, they hide behind their masks of dull conventionality, not wishing to impose their crazed thoughts and bizarre antics on anyone who might take offense. Only when it is made clear that they are with someone who will not find them too weird, will they come out from behind their protective shields.

So when you encounter one of these fascinating creatures sneaking in to use the Steenbeck, speak gently to him or her; say a few really outlandish things; walk around and quack like a duck, and observe how the true personality of the animator will start to peek around the corner of that stern facade. For the truth is, animators love to be goofy. And only when they see that you are willing to be goofy too, will they feel free to be themselves.

A word of caution: do not, under any circumstances, ask an animator the following questions:

a. How many drawings does it take to make Roger Rabbit move his arm? (You're all filmmakers, so you can probably figure this one out for yourselves.)

b. How much does it cost to make an animated feature? (Lots of money, but given the enormous increases in live action feature budgets these days, the amounts don't seem so outlandish anymore. Anyway, most of the animators you'll see at LIFT are working on shoestring budgets, just like you.)

c. How long does it take to make a 5 minute animated film? (It is entirely possible

for it to take 2 years, and yes, that is a long time, but yes, we do get used to it, and

anyway, there's nothing we can do about it, an no, computers don't help.)

Instead, ask an animator an intricate question about how they got that rainbow effect, or ask them who is their favorite animator, or, better still, show them that great trick you figured out with a new 1 dollar bill and a bar of soap.

Treat an animator properly and you will have a friend for life: a friend who will call and leave 10 minutes of hysterical laughter on your answering machine; a friend who will give you all-too-accurate (and none-too-flattering) caricatures of yourself for Christmas; a friend who will insist that you get up at 8:00 on Saturday morning to watch cartoons with him (and not just Pee Wee's Playhouse, but Smurfs and Strawberry Shortcake too, because he has a friend who animated on one of them); in short, a friend like no other.

Are animators really like this? Yes. Isn't there more to them than this? Yes, of course, but for that we'd have to get into the specifics, which we hope to do in future issues. So for now, let's just say how pleased we are to make your collective acquaintance, and we look forward to future encounters. We'll be the ones with the pencils clenched between our teeth, wearing the Mickey Mouse ears.

LOOK OUT LIFT

Animators are joining your ranks!



David Andrews 1988

What's an animator?

Q



Someone who gets ideas and makes 'em visible

a.1

a.2 Someone who imagines things



a. 3

Someone who sees the world as it really is!



a. 4

Someone who regards
the Great White North
as
a white sheet of paper
and
his or her
Birthright!! so there!



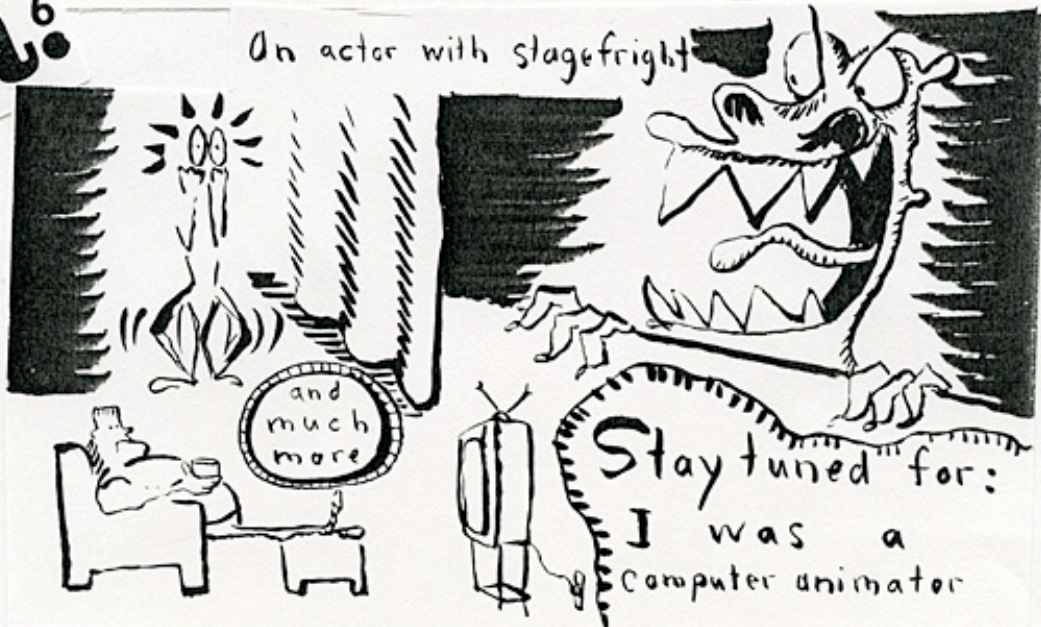
a. 5

Someone who dreams of working for the government



a. 6

On actor with stagefright



**THE NEW DEAL - NOTES ON
THE FESTIVAL OF
FESTIVALS TRADE FORUM
ON INDEPENDENTS**
by Roman Hala

With a grant from the Ontario Film Development Corporation, LIFT members were given the opportunity to attend this year's Festival of Festivals Trade Forum, 'the' annual event when producers, distributors, broadcasters, government policy-makers and bureaucrats, elbow-rubbers and wanna-bees gather to discuss the state of the film and television industry in Canada.

It seems almost needless to say, since it was an industry event, that the subject of animated, experimental, documentary and short films was not within parking distance OF the agenda. Low budget independent feature filmmakers were the new kids on the block, and the repeated reference to this small, poorly dressed and lively group as "entrepreneurs", "resourceful deal-makers", "real contenders in the market place", and my favourite, "creative financiers", just about illustrates where the trade forum's priorities lie. In other words, if you have yet to make a feature film for lack of creative or other financing, or if the film you've made can't find its way into the market place to be seen, then the trade forum was a good place to search for answers to the many whys, whos and whats of a complex endeavour.

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—Telefilm's role will be expanded as the tax shelter era in English Canada ends (the Quebec government has reinstated the tax shelter in that province).

—Telefilm, in choosing which projects to support, will give credence to the cultural value of a project but will not ignore the industrial element, and will exercise comparative judgement.

—Telefilm may invest more and demand less of culturally valuable films. As a consequence, if Telefilm steps back from recoupment of its investment, it may have less future revenue.

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—In addition to the \$33 million feature film fund, Telefilm now has an additional \$11.4 million for what was called, for lack of a better term, "the hard to finance film category". This new funding will come in the form of interest free loans of up to 20% of the production budget, to be recouped in second position after equity. Added to the 49% equity investment now available, Telefilm can provide up to 69% of the total production budget.

When asked to define what was meant by "hard to finance films", Telefilm responded by identifying regional films (films produced 150 km outside of Toronto and Montreal), French-language films and cultural films. The first two are self-explanatory, but when it came to defining 'cultural', the response was at best tragi-comical. I mean, is it really necessary for someone to step up to the microphone with a dictionary, as did happen, and read aloud that "culture is the customary beliefs, social forms and material traits of a racial, religious or social group." For a nation which has traditionally defined itself with catchwords such as diversity, regionalism and most recently multiculturalism, the problem of defining what culture means as it relates to Canada the nation-state seems to be the stumbling block to every policy and administrative process initiated by our federal government, a task made no easier by the American argument that there is no such definable, distinct national culture, when English is the common language of communication and the 49th parallel is the common border.



THE NEW DEAL - NOTES ON THE FESTIVAL OF FESTIVALS TRADE FORUM ON INDEPENDENTS
by Roman Hala

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Is it possible that Telefilm has no philosophy, policy or criteria for selecting and financing feature films, as one producer suggested. Semantics is clearly one area where our bureaucrats need to be more proficient if they are ever to defend their own policies. When Telefilm couldn't define 'cultural' either, the door was left open for established producers of American style product to joke that all films are hard to finance and cultural simply means "made in Canada."

The rationale behind the New Deal seems to be this: tax shelter filmmaking resulted in the production of American style product which the Canadian government could hardly justify spending Canadian tax dollars on, irrespective of job creation and the rise in fortunes of certain Canadian producers, brokers and dentists, since ultimately Canadian tax dollars found their way into the pockets of American distributors through their historical monopoly of Canadian screens. More importantly perhaps, tax shelter films had too little popular and critical acclaim for the amount of tax money spent.

By redistributing tax money through Telefilm's direct administration, our

government hopes to promote Canadian style productions which are able to compete on the world market, both artistically and commercially. If this sounds like a new Telefilm mandate, and a lofty ideal at that, there are other policy decisions which indicate that Telefilm is becoming 'the' major studio in Canada, with the other funding agencies (ie. OFDC) functioning as minor studios.

—Telefilm is now in the business of underwriting Canadian distributors with loans of up to 75% of a distribution guarantee (a sum paid by a distributor to a producer for negotiated rights—basically, an advance against future revenue which gives the distributor a financial stake in the production), a prerequisite for any producer who wishes to access Telefilm and OFDC production financing for feature films.

—Distributors, unlike producers, will be eligible for a line of credit at Telefilm with which they will be able to secure rights to a film without having to apply on a project by project basis, hence avoiding the time consuming bureaucratic process and staying competitive against the richer American distributors.

—Since the government was unable to legislate Canadian distributor access to movie screens on Canadian soil, this new Distribution Fund will enable Canadian distributors to bid against foreign distributors for the rights to distribute Canadian films in Canada (now legally a separate market) and abroad. The rationale is to involve the distributor (by nature a market driven entity) in the selection and financing of Canadian films and to keep box office revenues inside the country, possibly to be reinvested in other Canadian productions.

It should be noted that producers of "specialty art films" can be thankful for the existence in Canada of a few distributors and a foreign sales agent who have a personal interest in distributing these kinds of films. Cinephile's Andre Bennett, Creative Exposure's Ron McCluskey and Films Transit's Jan Rofekamp deserve special mention. It is almost certain that if it wasn't for the trust and foresight of these few individuals, there would be no *I've Heard the Mermaids Singing*, or *Family Viewing*, or *A Winter Tan*, to name but a few.

This new scenario leaves many questions to be answered and many pitfalls to be avoided if indeed the New Deal is to become a good deal.

—Producers will be much more dependent on the government, federal and provincial, since private investment will be viable for only the most commercial projects with large pre-sales and guarantees. For the producer of "specialty art films", private investment was almost always out of reach. With the shift of economic power to distributors (and broadcasters), it remains to be seen whether those distributors of "specialty art films" will also have sufficient funds to support these projects.

—One of the most important questions is whether our government agencies can recognize and support films of artistic and cultural value, or whether the industrial element, which satisfies the existing appetite for generic stories, hype and kitsch but brings a faster return on investment, will again overwhelm our bureaucrats by exploiting their desire for fiscal responsibility.

The task at hand seems to be the creation of a new market in Canada and abroad for what may be regarded as a national cinema, but which should properly be called a world-class cinema. International co-productions and foreign sales were hot topics at the trade forum, and it became evident that an outward-looking cinema is the long term trend. The fact that Canada has entered into this industrial arena only recently, years after the establishment of American distribution and exhibition networks, makes it a monumental task. This is not to belittle the achievements of our National Film Board and certain outstanding individual filmmakers, but rather acknowledging that our cinema tradition has largely developed along side but apart from popular and art cinema. Whether successive governments will be committed to the long term and necessary financial and creative risks remains to be seen. As Stephen Roth of Cinexus mentioned, any country with a population base less than 100 million needs government support of culture.

The tendency to catch up through imitation has always been strong in this country, but as tax shelter films have demonstrated, largely unrewarding. Supporting films of topical interest (ie. the docu-drama approach, basing narratives on news articles, etc.) or presentations of politically correct or wholesome

social values is another tendency of government agencies which seems as self-defeating as the predominance of the industrial element—the mere suggestion of dogmatic or didactic elements seems to repel audiences in droves.

Lastly, Telefilm as all funding agencies, is in a powerful position to influence the substance and form of a film through the screenplay evaluation process. At the trade forum, the point was made by Roger Frappier, producer of *The Decline of the American Empire* and *Un Zoo la Nuit*, who has recently been having problems getting approval of the screenplays which he is producing and which he, with his creative team, feel are ready to go into production. One must ask if such a prominent and respected producer has trouble retaining creative control, freedom and independence, what are the chances for those who have even less leverage and creative credibility. The choice of projects or even a few remarks can create an atmosphere where writers and producers, in competition with other writers and producers, may start to exercise self-censorship to secure their financing.

There is probably little argument that an audience is the best judge of a finished film. But who is the best judge of a screenplay: the nonpartisan reader (who may be an academic or hack but rarely another screenwriter) or the producer or the distributor or the bureaucrat. Each has a vested interest which may not be in the interest of a film's integrity, which is solely the responsibility of the writer/director.

Perhaps by refusing the domination of capital interests and the ideological restrictions of other systems, it may be possible, through a willingness of all vested

interests to respect the integrity of a screenplay and those responsible for its realization, to promote a national, world-class cinema that is worthy of both popular and critical attention. Of course, it will be up to the filmmakers in this country to prove that they are worthy of such trust and respect.

In my own opinion, an integral part of such a cinema must be the "specialty art film" or "auteur film", projects with substance and passion, with sometimes unconventional formal elements. When tampered with, such films can lose their communicative value and cultural uniqueness. It may be true that films which depict the vision or point of view of a single imagination may be controversial or may not have a proven market potential until they make their way into the world and find their audience, albeit in a slower, sometimes painstaking manner. But these are the films which bear witness to or express some essence of the human condition, and it's often these films which become part of a national consciousness and culture. If the feature film is to cinema what the novel is to literature, and if we are ever to have a rich and varied cinema that is respected and valued by audiences at home and abroad, then it will be the efforts of our government policies and funding agencies which will to a large extent determine whether this potential will be realized. At the trade forum, the possibilities were evident, and for all those choosing to be involved, the endeavour is serious and hazardous, with great investments of time, effort and capital, but then, the rewards are incalculable.

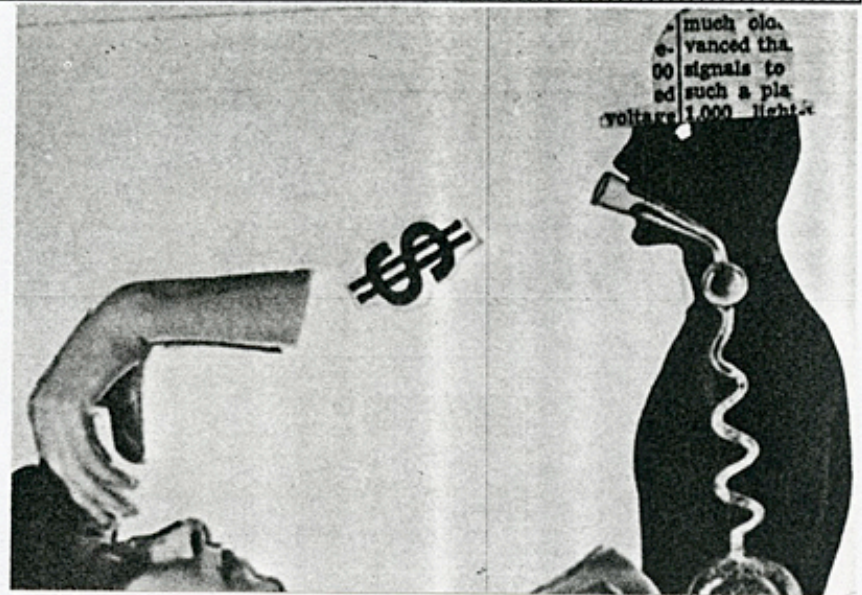
THE SPINNING RE- CONTEXTUALIZING FREE TRADE OF IMAGES

by Gary Popovich

One of the most interesting recent works on video appeared across the country on October 25 simultaneously, from slightly different perspectives, on several television networks. For me it began at 7:30 pm on CBC for a pre-debate session with journalists, experts, and so-called 'common people'; then came 3 hours of debate and later more analyses; and finally the evening ended for me around midnight with an advertisement for the Eaton Centre... "the centre of it all."

I think those who saw the Canadian political party leaders' debate will construct their own sense of it all; not everyone will have seen it quite like me. But the subtext of the images and sounds that unfolded opened a view to some of the fears and wishes not usually manifest in the Canadian psyche—that of the future of this burgeoning understanding of the unfolding Canadian identity.

On personal, ideological, and economic issues the country is split as to how it feels others should behave, think, and work. Much of the country watched to see how the three leaders would act; how they would present their vision of the future of Canada. During the debate some forceful and impassioned positions were presented—some more intelligent than others, some more dramatic than others. I watched with fascination how numerous masks and characters were donned within 3 hours with only 3 principal thespians and a chorus trying to represent the concerned citizens. The 3 principals—Broadbent, Mulroney, and Turner—dramatically improvised a battle over how one



should speak, act, behave, live in a country such as Canada.

But it turns out that the debate doesn't matter as much as what is recycled from it. The new thing in selling political leaders is "spinning". Bits of the politicians' media performances are snapped up and recycled—verbally, in print, on radio and television—where they are used by "spin doctors" who start pumping up the media with quotes and images edited and re-contextualized to bolster their candidate. These spin doctors take an event and break it down to little, favourable bits and sell them as truth. Everyone knows it's a sales pitch, but what else is there to buy? And after all, aren't we supposed to be buying? And when we're not sure what we're buying, we can feel a little better when we resign ourselves to buying an image that appeals to us—one that's packaged well and doesn't contain too many contradictions nor too many bitter pills while offering some cheerful news about the future.

Can we afford to be so non-discriminating in our buying of images?

But this is the way we buy images—in television, in our political leaders,

in our movies. I find it ironic that the news reports lately have been full of items on these spin doctors—but it is the news media that has perpetrated this type of packaging within the corporate structure of their image machines...that's how television is. So where can we find some respite from this image making?

I can't be persuaded that a free trade of images in this country is possible. Spinning is nothing but the old yarn brought out again, weaving its tales, constructing some ideal text from a patched and pasted, fragmented whole of a world that pretends to exist as ultimate, obvious, and rational. It can neither understand nor tolerate an image that keeps unraveling as you try to hold its truth. It allows money (and, unwittingly, the majority) to tyrannize the non-competitive spirit, the spirit that moves to a different set of rhythms. Here lies protectionism and lies.

With the help of hard work, a co-operative atmosphere can provide the means for a tolerant and curious group of individuals to welcome enthusiastically the experiences of its members, and the subsequent different ways to work. But when we begin to want

to trade our images elsewhere, with a larger world, we find this free trade, our free trade, is cut off. Other forces come into work—mass audiences, large enough profits, television, etc. 'If you wanna make it, ya better stop making it that way.' Making it no longer means to fashion, to build, to fit together, and to love, but to aspire to media fame (you know you've made it when they start asking you to get in front of millions and sell for them...and, of course, that's free trade).

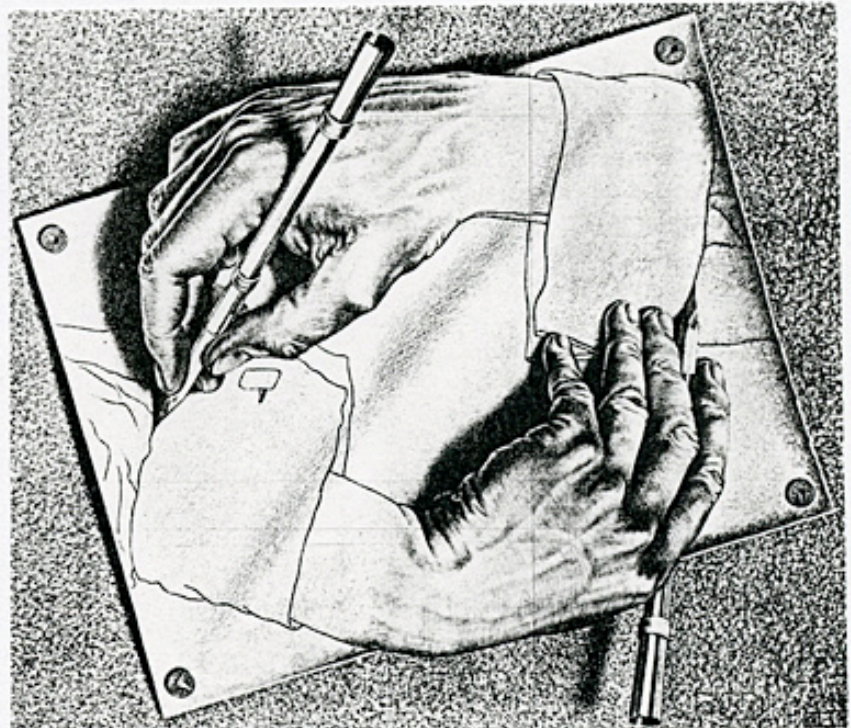
Corporate and institutional image makers do have problems of conscience, but it is usually in response to consciousness—they usually depend on a lack of this. In a world so full of images it's understandable how people can become so inured by them and allow themselves to be swept unawares into the vast machine. And that vast machine always has a safe stock of images that won't offend too many people and seems designed for the public good—its truth unquestionable. It's tough to provide answers to nebulous questions, those questions that assume a priori that answers always lie above and far beyond us. But maybe these questions require a different answer. Perhaps a personal, thoughtful, passionate, courageous, and even jocular engagement with the world, without answers. There are more interesting relationships than simply us against them; not every question can be answered yes or no, true or false.

The leaders' debate sometimes broached these issues (especially when they attempted to discuss abortion). But it's a political tightrope without a net, and they often retreat to the circus act below, on the ground in the main ring—a free trade of quips, but protectionism when it comes to their images. The cynicism in the media (who both despise and thrive on

these center ring circus images) translates into mass public doubt, which can, in turn and to our advantage, weaken the hold of an institutional grip...slightly. Enough to make our presence felt. Still it's always a lot of hard work and we are often faced with the oddest perversions of our work when it does get seen (read: appropriated).

I didn't know that night of the debate whether this had happened to Michael Snow. His now legendary geese, that hang from the Eaton Centre ceiling, have become the symbol of that shopping mall. The debate had just ended and the television moved me from the political centre of Canada,

from CBC central command utilizing the Journal's centering of cross country images and impressions, from the centre of the Canadian election storm, to an advertisement for the Eaton's Centre, a commercial centre, the (ultimate, rational) centre of it all, the ultimate signifying symbol of which is an outline copy of one of Michael Snow's geese. The advertisement sang away the praises of the "centre"...and I could tell this centre must be full of money. And here was Michael Snow providing an artistic, complex naming, identifying, recognizing feature for this centre...as only an artist can do. And I wondered whether, in this free trade of images, Michael Snow was receiving residuals from this tv sales advertisement.



Bob Stampfl recently completed his second film *First Movement*. In this article he grapples with some of the ideas, influences, and personal feelings that inform his film aesthetic.

QUESTIONS AND ANSWERS by Bob Stampfl

—What is your new film about?

It's about the void Nietzsche talked about, you know, wiping away the horizon.

—I take it you mean the nihilism in modern Western culture?

Yes, Western civilization has witnessed the death of the "grand referents." We are living in an age of empty symbols, an entirely nihilistic society of signs. An age of "dead power."

—You quote the ending passage of Frazer's *The Golden Bough*, the three threads in the web of thought. What did you have in mind?

The Golden Bough was Eliot's "watering of the arid twentieth century wasteland." I think it's appropriate here.

—A return to more traditional values?

I'm not sure. I don't really find that totally satisfactory. I guess it has to do with the problems and apprehensions brought on by technical "progress." Going back, looking at man's heritage, certainly can't be disregarded.

—I noticed that the film opens with heavy religious overtones, the three candles, and later, the prayer as icon. Does Clara come to a resolution regarding her faith?



She tries, but in the end she is paralyzed, overpowered by the division in her heart. She can't accept Nietzsche's self-deification of her traditional Christian values.

—In terms of composition you use a lot of divisions in your shots, either the strip of light on the hardwood floor or the sun's reflection on the water, the high contrast lighting dividing the faces...

Yes, I make use of two's and three's in the film. The three's for the Christianity and the two's for the new, postmodern epistemes. The binary opposition of the computer against the traditional Christian Trinity. Both co-exist, for instance, in the mirror shot. Clara is doubled, the binary, and with Delores—the trinity.

—You seem to have a fascination for circles: the sun, the moon, the cover of the Brecht manuscript, Delores' compact...

The circle is Nietzsche's image for eternal recurrence. It's another division, the diametric opposite of the Christian view of history and creation.

—Delores doesn't seem to concern herself with the same existential problems that Clara does, though she seems quite intelligent. What is her background?

Delores studied psychology at a university level. But she's very cynical because she no longer believes that anything is real. She's as comfortable with behaviourism as she is with horoscopes. She's as Warhol would say: "Bored but hyper." She is, however, capable of compassion for Clara, and I think this is important.

—About the Brechtian aspect of your film; I recognized the direct addressing of the audience, the fragmentary structure—why so much emphasis on Brecht, and in

particular *Mother Courage and Her Children* ?

The reference to Brecht's *Mother Courage* is, at best, ironic. The Mother Courage of Brecht's play is a canteen woman in the Thirty Year's War. She's a money crazy, insensitive woman. Brecht's intent was to teach by reverse example, that is, to demonstrate that war kills all human virtues. It is also ironic that the form of his play is circular, more in keeping with Nietzsche's metaphysics. Brecht's thinking has always been dialectical, like Marx, applying the new nineteenth century scientific attitudes to human society. I find Brecht too didactic, though I must confess that I am drawn to the non-Aristotelian aspect of his theater.

—I take it that Clara shares your contempt for the didactic nature of Brecht's plays. Is that why the manuscript is burnt in the end?

Yes, but it's also meant to raise questions about art. Maybe art does perpetuate the vicious reflexes of religion.

—There is very little camera movement except for the tracking shots in the theater. Clara's long speech ends in a moving away from the church. Is this the first movement you're referring to?

Well both the theater and religion ends as an impasse for Clara. The title refers to sonata form, first movement form. I'm quite interested in the evolution of the arts. Music replaced sculpture as the primary Western art. The arts have since then gone through a process of "musicalization." Free composition of self sufficient universes replaces the imitation of

natural forms. This is probably the single most dominant characteristic of modernism. You can thank or curse Kant for that, I'm not sure which.

—Do you think your work is formalist?

I don't know. It's certainly an aspect of it. I don't have too much trouble with Kant's liberation of the creative imagination, the decisive

split between "aesthetic ideas" and empirical experience. What I think we're seeing now though is a dangerous phenomenon whereby politics are turned into aesthetics, everything into aesthetics...so that finally nothing is real. This is the manifestation of a "dead power." Surrealism has been expropriated by the media and its sponsorship. Life is stranger than art...not synonymous with it. And it seems wholly appropriate that Arthur and Marilouise Kroger in *Body Invaders* nominate Max Headroom as the first citizen of the end of the world.



ATOM EGOYAN IN INTERVIEW by Leo Faragalli

Atom Egoyan seems to have managed the impossible. Having created two successful feature-length films, he has nurtured, developed and implemented a personal aesthetic that continues to earn him respectful praise and attention from audiences and critics from both North America and Europe. At the same time he has established himself as a reliable freelance director and formed his own small production company that will soon begin production on a third low budget, high spirit, art film. He is 27 years old and a graduate of the international relations program at the University of Toronto.

Leo Faragalli: How long have you been a member of LIFT and why did you join?

Atom Egoyan: The idea of a co-op is something that is very attractive to me, in that I was really introduced to my career through the co-op at the University of Toronto called the Hart House Film Board. There's no way that I could have started to make films without the help and encouragement that that organization offered.

I think the most difficult period for any filmmaker is when they leave school and all of a sudden are on their own...obviously the cost of the medium being very prohibitive. It's so difficult to get a head start. You can't apply for a grant until you've made a film and therefore the question becomes—how do you make your first film? Now the granting organizations will accept work on super-8, but they didn't for the longest time and that was a real barrier. So I very much support the idea of an organization like LIFT.



Arsinee Khanjian

FAMILY VIEWING
A CINÉPHILE RELEASE

L.F.: Did you have any expectations going into LIFT, of the kind of co-op that you wanted to belong to?

A.E.: The expectations that anyone in this country would model a co-op after would be ACPAV in Montreal. I don't think that LIFT is that or that it could ever be that because of the situation in Toronto. You see, most people in Toronto make their living by freelancing their craft to the more commercial sectors of the industry. So therefore, I make my living doing freelance directing for television. So it's not as though the co-op is something which arises out of a necessity. It is something which is created through choice, and because it is not something that is absolutely necessary, people will always tend to take it for granted. I think that's just the way any co-op in Toronto will be... Unless the film industry collapses totally, and LIFT remains the only other choice which people have, then the co-op will continue to exist as a service organization. A true co-op is much smaller than LIFT is. A true co-op is a group of people that have decided to make films together; LIFT doesn't really function that way—it's too big.

There are too many conflicting ideas, within the co-op, of what independent cinema is. I have a very clear idea of what independent cinema is and for me it constitutes an attitude, formed on the idea that you are going to do things outside of the system. Now, for other people, a co-op is where you get a start so that you can go on to make commercial films...that it is a place where you make something on a low budget, but not because you are attracted to any aesthetic, but rather because you need to have a calling card. When you have that kind of mentality you quickly outgrow the need for a co-op...you've made this calling card...you're off showing it to people and, you know, you're away.

L.F.: You're quite certain then, that the co-op, in its purest form, cannot exist in Toronto?

A.E.: It's just that this city is so totally career-obsessed. It's the mentality in this city. People are very concerned with making a living, with being able to take full advantage of the way this city celebrates new wealth. That is part of the phenomenon of Toronto. When you mix that attitude with

something like the film industry, which deals in illusions anyhow, you're bound to have a very, very difficult environment for a co-op to take root. And you can't artificially induce something like that.

L.F.: But do you regard it at all as a creative source?

A.E.: I regard many of the people within it as a creative source, because they are my colleagues, the people that I've made films with. So those people are a constant source of inspiration for me; the fact that they belong to the co-op is neither here nor there.

L.F.: Could you describe an evolution in your aesthetic sensibilities as they've progressed?

A.E.: I was originally very interested in theatre. I think that that influence is still very evident in my films. There is a concern with stylizing reality in order to suit the thematic concerns that I'm dealing with, and that is very theatrical, as opposed to someone who comes out of a documentary tradition.

My earliest experiences, starting when I was very young, were writing for the stage and it's something that I continue to do, though less so, now that I'm so involved with film. The time that I was at U of T was a very fertile period for me because I was writing and producing plays as well as making short films. In the end it was really easier to control what you wanted to do through film rather than through the stage...unless you're writing and directing, but it's very difficult to get that break in theatre, and for some weird reason it was easier for me to break into professional film than it was professional theatre. I think the theatre scene in the city is more stratified than the film community. And maybe that has to do with the economics—the reality of the fact

that when you're working in theatre, you're so deprived economically, that by nature you become more guarded and more defensive about your position. But with film, because people are able to make a living from it, if they're lucky, there is more desire to communicate and share ideas...that's been my experience.

L.F.: But there's still a question in my mind as to why you chose film over theatre. Can you be more specific about the 'control' you mentioned?



David Hemblen and Gabrielle Rose

and that seems unsatisfactory somehow because there's a natural medium for those ideas and that medium is film. I think that theatre defines its own space, has its own language...and it's the language of the word, the language of the gesture, it's the language of the room. Now film embodies a lot of those things, but of course there's a different sort of language. The gesture in film becomes predominantly the camera—and that is very exciting to me. The idea, as John Porter might put it, is

FAMILY VIEWING
A CINÉPHILE RELEASE

A.E.: Once I identified the camera as a protagonist, as being someone who can lead you through a story as effectively as any of the characters that are speaking, it just became an overwhelmingly exciting concept. With stage you can choreograph something on the stage, but you can never determine what it is that people are looking at...you can't ever define the space, except through lighting of course, but nevertheless it's so clumsy somehow—it's not naturally suited to that type of transition. As a matter of fact a lot of the theatre that I'm seeing involves an attempt to imitate film technique on stage,

that the 'camera dances'; that the camera is capable of commenting on any scene just through its mere presence. That's a formal concept that really comes out of someone from theatre trying to make films—analyzing why this is a film and not a play. Now for most people that have been raised on documentaries, say...they would never ask that question—it's not relevant to their experience. For me when I write a script there has to be a very particular reason as to why it's a film; and for me it isn't as simple as, "well there's a lot of scenes and it jumps around a lot." It's because the camera itself is

thematically. I used it in *Family Viewing* and I'm using it in the current one...because I really consider myself to be prostituting my craft. Now prostitution has specific connotations, and I don't think that there is a word in the English language which suggests the process of prostitution without the sexual implications...compromise, yes, but it does not have the same meaning in it. So when I use the word prostitution, I mean that you have something that is a gift and you can use that gift in ways which are spiritually enriching, or in ways which fulfill immediate and very rational needs, usually for other people.

L.F.: And you've managed to identify those needs very easily...

A.E.: Yes, they're not difficult needs to identify—because basically the process of directing, besides being able to design coverage, what it really needs is a tremendous amount of patience, and an ability to get along with people...and we can leave it at that. Those are the basic tools you need. Now when you talk about making your own film you can talk about the idea of vision. But what you're being paid to do when you do freelance directing, is to not have vision but to have all of the other things that a director needs. So as long as you're able to balance the two, well then I don't object to it. It's when you are reduced by that process, that you give up the desire to find spirit, that it becomes reprehensible.

L.F.: Are there other artists that help support the direction of your work?

A.E.: As inspirations...there are numerous artists from the theatrical to the musical, and from film, of course.

L.F.: Do they fall into any kind of group...or is there a certain aesthetic that you relate to more than others?

A.E.: No. Although I've always had a predilection for...towards things which are able to take a cynical or detached view of things. But ultimately underscoring that detachment is a real warmth, a real need for human contact. I find the combination of those two things very strong.

L.F.: Do you consult with other filmmakers at a theoretical level?

A.E.: Sure. The thing I was on to with *Family Viewing* didn't provide references to that...I mean we've seen video used in film, but not used the way I was using it. So my references are more through painting and through performance art, than through other films. The dynamic between the idea of live image and recorded image, which is very much an element of video art, and performance art using video, was I think far more attractive than other films which used video. Because video in film is usually used quite literally, or in fantastic sort of ways, like *Videodrome*. So I can't see that there are direct references, but for me the film that I always draw upon is the film by Pasolini, called *Theorem* [1968]. It just speaks on so many levels and for that reason it's been a very strong influence on me.

L.F.: Are film styles as varied as filmmakers are numerous, or are there related forms of expression and innovation?

A.E.: I think that yes, film styles are as varied as the number of filmmakers, but, again, because we have this overwhelming sense of an industry and industry standards,

those standards really have become engrained into the way people expect to see a film; most filmmakers are slaves to that...out of necessity. The independent filmmaker, if he allows his independence to come to fruition, will develop his style if there is nothing hampering it. But there are so many things that hamper it and oddly enough those things are things that we impose on ourselves.

L.F.: Do you consider the language of cinema, the syntax and semantics, in any of your films?

A.E.: Implicitly. Yes. I cannot confess to being a semiotician because I believe that in order to embrace that particular school, you have to have done a tremendous amount of reading and understand what the particular language of it is—I don't understand it. I can identify it as being a very profound influence on a certain generation of film, and I could certainly see how you could take a semiotic analysis of my own work but it is not something which I feel fluent in. I'm not an academic at all about film. I'm not a theoretician, though I can make very particular arguments for my particular films—and those are very theoretical notions. But ultimately what I'm trying to do is to tell an emotional story, and find a way of expressing the emotionality of the piece through film; then breaking down the elements of film and then being able to put the pieces back together again to tell the story. It's really emotionally derived, not theoretically derived.

L.F.: Is art about art bad art?

A.E.: Good question. That's what I'm sort of grappling with now. It's not bad art. I think it risks being very provincial and being very



Peter Metler (behind camera) Atom Egoyan

A CINÉPHILE RELEASE

FAMILY VIEWING

elitist. Ultimately issues that are relating to art are issues that are relating to fundamental needs in a human being; I believe that there is a fundamental need for art in any form of life. But if you take the view that art is a luxury, then films about luxury are films for a very particular elite, which are people who are able to appreciate and enjoy that luxury. If you take the view that art is something which is very vital to any existence, or the notion of art, or the need for art, then no, it's not bad art. But I think that when art views itself as being precious and detached from its society, then obviously, art about art in that sense becomes precious and quite detached and decadent. The risk of making anything which mythologizes a process that it itself is engaged in, becomes decadent.

L.F.: Does accessibility have anything to do with it?

A.E.: Yes. I think filmmakers can

be that much more reflective about film than, let's say, an avant garde poet can be. But that goes without saying since we are not living in a time when literature is the predominant means of disseminating ideas, unfortunately in some ways, so then it becomes an academic sort of thing. I suppose I'm just very cautious or wary of an academic attitude permeating my own work. I can say for myself that I'm someone who's quite analytical, quite academic in some ways, and yet I know I'm also someone who responds to things emotionally. It is the contradiction between the two that I cherish—and by emotional I mean immediate, without analysis, just throwing yourself towards something. It's the contradiction between the two modes which really finds its way into my work. If I was to criticize my own work, it's that at times it's unbalanced; it goes too much one way or too much the other way. And you have to see my films as a totality...I mean you can just walk

out of the first half-hour of *Family Viewing* and just say that it's totally detached, that you don't care about any of these people, that it's totally unemotional and cold. But it's my belief that if you see the film as a totality, then you realize that it is a film about emotions. You're not going to be able to appreciate that until you see the whole film...it's a cumulative experience. So often in film we are taught to respond to things on a moment to moment basis, that the process, for a lot of filmmakers, becomes one of pandering; pandering to a sensibility which again, imposes restrictions on itself. I think that people are ideally, much more open to accepting ideas than they lead themselves to believe they are. For a film to be a truly liberating experience, the people who go to a film have to be prepared to be liberated...and that's very challenging. To find another's spirit on that screen is such an exciting concept and yet so difficult...such a difficult passage.

REVIEWS

A LOVE OF CONTRADICTION
 by Rosamund Owen
 review by Edie Steiner

Rosamund Owen's second film, *A Love of Contradiction*, is styled in the "noir" genre, although it has only a little of the type of trauma and tension usually associated with that mode of filmmaking. The drama unfolds by way of apprehension concerning the two main characters, a young actress and her boyfriend. She gets a part in a film that will ameliorate her fledgling career; he seems to be going nowhere in particular and spends much time arranging some dubious "deal". The viewer has a presentiment of malevolent contingencies about to arise, but the action never manifests in that direction. Instead, we are treated to a release of stress via the pop

histrionics and the indispositions of the nouvelle-vague characters that make up the roles of the minor characters.

Gerald Packer's alluring black and white cinematography embellishes the arcane mood of the film creating a poetic atmosphere. We are treated to a somber melodrama that investigates the nuances of male jealousy. Throughout the story the lovers manage to maintain an enigmatic dynamism despite the fact that their situation is transparent. A sense of futility pervades the relationship from the onset of the film. We know that it has to end and that the woman will manage to escape the predatory sway of her solicitous lover,

although his allure is rather innocuous. He seems to be an imposter and she a possible luminary.

This appears to be a testimony of a smart woman making a dumb choice in love. A fairly typical icon of modern romance as portrayed in recent sociological studies. But she's not a victim in this tale. She outplays the game and manages to extricate herself from a situation in which she would ultimately lose. But perhaps the sentiments expressed only disclose a charade and the vacuous gestures that comprise the roles we play in conformity to a particular social web.



THE SCIENTIFIC GIRL by Kim Derko
review by Edle Steiner

Kim Derko's 18 minute film, *The Scientific Girl*, presents a parodic but serious point of view on how psychoanalysis has erroneously diagnosed and treated women. The film informs us by putting forward various historical data such as the judgement within the medical profession of "hysteria" being a female illness, one that gradually became identified with the suffragette movement. Any "unacceptable" female behaviour could thereby be classified as "hysteria". After World War One, it became apparent to psychiatrists that men could be hysterical as well; however, for them it was termed "shell-shock" and therefore could be designated as acceptable behaviour.

The central character in this film is a female researcher whose discoveries on the misrepresentation of women in psychoanalysis are juxtaposed with inserts from films of the 1940's that deal with psychoanalytic treatment of women. Not only are these women inaccurately diagnosed and non-existent illnesses put upon them, but cures are invented for their hypothetical malaise.

Kim's film is a compelling statement on how the film industry in its portrayal of women has collaborated with the misguided conclusions and dogma of medical professionals concerning the female psyche. It becomes clear that the mendacious evidence disclosed by the followers of Freud

(whose theories have also been somewhat misconstrued by his adherents) and the depiction of emotional behaviour in women viewed in the films of the forties have had a reproachable purpose in the suppression of feminism. *The Scientific Girl* examines these issues with a great deal of humour, wit and perception.

The film is technically excellent and moves at an energetic and entertaining pace. It sustains a lucid and percipient perspective with an upbeat quality.



PASSING THROUGH/TORN FORMATIONS by Philip Hoffman
review by Gary Popovich

It is from our tradition of intuitive and well-practised gathering of sounds and images (partially indebted to the documentary and realist traditions), of their tireless reworking, editing, and, ultimately, sublimating into an aesthetic experience that our boldest works of film art have come. It is a work process that is distinctly different from the scripted, pre-conceived image structuring methods. In effect, one abandons literature and theatre and uses the microphone and camera to define the shape of the medium. It is also a legacy of ours to be situated between a European (most conspicuously, but by no means exclusively British and French) and American sensibility—the area “in-between” the American technological imperative and a lament for what that suppresses, what Arthur Kroker calls the Canadian discourse on technology.

“...it is our fate by virtue of historical circumstance and geographical accident to be forever marginal to the ‘present-mindedness’ of American culture (a society which specializing as it does in the public ethic of ‘instrumental activism’ does not enjoy the recriminations of historical remembrance); and to be incapable of being more than ambivalent on the cultural legacy of our European past. At work in the Canadian mind is, in fact, a great and dynamic polarity between technology and culture, between economy and landscape.” —Arthur Kroker, *Technology and the Canadian Mind*

It is in our films (coming predominantly from a group of filmmakers who are notoriously becoming known as the



Escarpment School) that this discourse has been evolving its most fascinating and forceful arguments. I can think of few more powerful, personal, poetic reflections on this discourse taken up in the present Canadian cinema than Philip Hoffman's seventh film *Passing Through/Torn Formations*, in which he synthesizes a quasi-romantic European journey, home-movie-like segments, enigmatic family stories, poetic narration, and some of the most beautiful and most harrowing images he has recorded to date. Through a fragmentary and unresolved landscape of familial ties that criss-cross the continent of memory, Hoffman orders the generation and re-generation of images passed down, passed through, a life's becoming. And it is in his study of his own cultural legacy (which includes his own family fictions) that this sympathetic, willful and obsessive weaver of tales exposes the dark heirs which loom in camera.

It is in the absence of a film image that the first image of his film is freed—where lines from a Christopher Dewdney poem situate a child, oblivious to the other children, enraptured by the image

of a rock whose layers come apart easily to free pale grey moths that “flutter up like pieces of ash caught in a dust devil.” It is in this transformation of darkness to the light of reflection, from darkness to speaking the image, from word to the mind-image evoked in a word (“The image is formed of the words which dream it.”—Edmond Jabes) creating a spell where ultimately meditation on being is allowed to flutter up out of the layers of generation. And it is in this equivalence of layers of stone and layers of human generation that this film finds its own layering logic.

The next six minutes of the film is a silent colour sequence (one of only three in this otherwise black and white film) where camera hesitates, draws, and draws back on itself, in a search for some way to record the filmmaker's infirm and institutionalized grandmother (Babji) as she is being fed by her own daughter. Moving from flowers to face, from floral curtain patterns to face, from get well cards and names and photos which paper the cold blue walls to face, from mother to grandmother, Hoffman draws a painful trajectory before inserting an intertitle “To Babji” cut on the look of



Phil Hoffman and his trusty Bolex.

his grandmother to reaffirm, to us, that here the rock, the family, and the film are what holds and cares for generations before they too flutter up like ashes.

It is in these first two disjunctions—sound without image, then image without sound—that the film exposes the goals it sets for itself—a reconciliation, a reconstitution of fragmented parts severed from some imaginary, poetic, lost sense of wholeness. The first coupling of image and sound in the film has the filmmaker's Canadian uncle (Wally) throwing his hand up in front of the lens, in resistance to his nephew's attempts to capture his image, excitedly uttering an "ah". It is around this absent figure that much of the labours of reconciliation cluster, a centripetal movement that comprises a series of messages, pleas, prayers, and fictions attempting to reconstitute the torn fragments in the body of the family as much as in the body of the film itself.

The complexity of this dreamed reconstitution begins with a doubling of uncles—one in Canada, the other in Czechoslovakia—and is taken up throughout the work (echoed in the film's image/sound

construction) nowhere more visibly than in Wally's pre-occupation with the corner mirror, the mirror that visibly sutures the two broken halves of reflection to constitute a true picture of the subject looking into it; as Uncle Wally says, "It's the real you." It is in the filmmaker's gathering of these images and sounds that he discovers that his family's unwitting gift to him is a film that itself becomes a mirror in which all the messages and images that are passed to and fro in the film reflect back an image so fractured yet so truthful to those who behold it.

Hoffman travels to the old country bringing with him tapes and photos of his family here in Canada; he collects sounds and images of his Czech relatives that he then brings back to Canada. A family severed, one half remaining in the old world, the other coming to the new world in an effort to escape the indignities of Nazi persecution during WWII. Babji's flight from the old world is not complete—she carried within her a child conceived in the old world, a boil on her neck and a burgeoning virus that will later turn to Parkinson's disease and purportedly cause mental disturbances in her son Wally. It is

this inheritance from the old world that the filmmaker sets out to make whole again using the technology of the new world.

The most challenging of reconstitutions that he will face is that of Wally with his daughter whom he has not seen in years. In front of the corner mirror purchased for her by her father, Leesa, applying make-up, tenderly describes what she sees into a tape recorder, a message for the father that is still emotionally unable to see his daughter. Breaking the ice of reflection she comments on her gift, "I'll think of you everytime I look at it and I'll think of you even without looking at it." And later, she more tellingly enunciates both the severance and he from whom she has been severed, "I remember you, how you look, or how you looked, and ah, a few people have said I look like you." Here the face becomes a chilling message in the process of a make-up that finds its first gestures uttered through the devices of reproductive technologies—the camera and the tape recorder.

But Hoffman is not finished yet. It is not only their father-daughter reconciliation he is interested in; the sequence unearths a host of images as if inspired to generate its own reproductive force—image opens to image as representation becomes resurrection. Over Leesa's face, in a return to colour, we advance with the camera over liting deep blue waters towards the face of a rock wall; as we detect the outlines of Indian petroglyphs etched into this stone, the surface of the film itself emits scratches of colour breaking into further superimpositions which appear as if from the surface of the stone, home-movie images, the filmmaker perhaps, his siblings, other family members, Babji in her hospital bed,

pouring out of the cut stone/film in an epiphany that finds its generational force empty into the dark hollows of twisted roots and branches in an olive orchard. A sequence stunning, perhaps unsurpassed, in emotional intensity and rhythm, plunging the viewer equally into a magical landscape that unites past and present in its mysteries and revelations as well as into a reflection on the filmmaker's chosen technology's creative-poetic-reproductive abilities. It is through his own piecing, remembering, and attentiveness to what unfolds in front of his tools that Hoffman is able to rejoin a discourse that holds old world-new world, landscape-technology, sensitivity-authority as unbridgeable bifurcations...perhaps proving Kroker's hypothesis correct in demonstrating that this is a uniquely Canadian discourse.

From the fissured video image of his mother translating messages sent from Czechoslovakia: "We hope that God will somehow make us get together again and we can talk some more," to the sounds of the family cheering, as if they have survived a mortal test of their being, Hoffman's journey ends on a train ride through Czech landscapes. After witnessing a bloody scrap between two men, one of whom reminds him of his uncle, he recounts, "I fall asleep and dream about hilly pastures mom told me of, and wake up in them." The camera sweeps slowly past large rock fences which fragment the countryside, predominantly blue in colour—recalling both the rocks of the epiphany sequence in the middle of the film and the overwhelming institutional blues of Babji's room at the beginning of the film, moreso, of Babji's craggy blue-veined hands peacefully folded upon her lap. The blue blood that surges through her body finds its

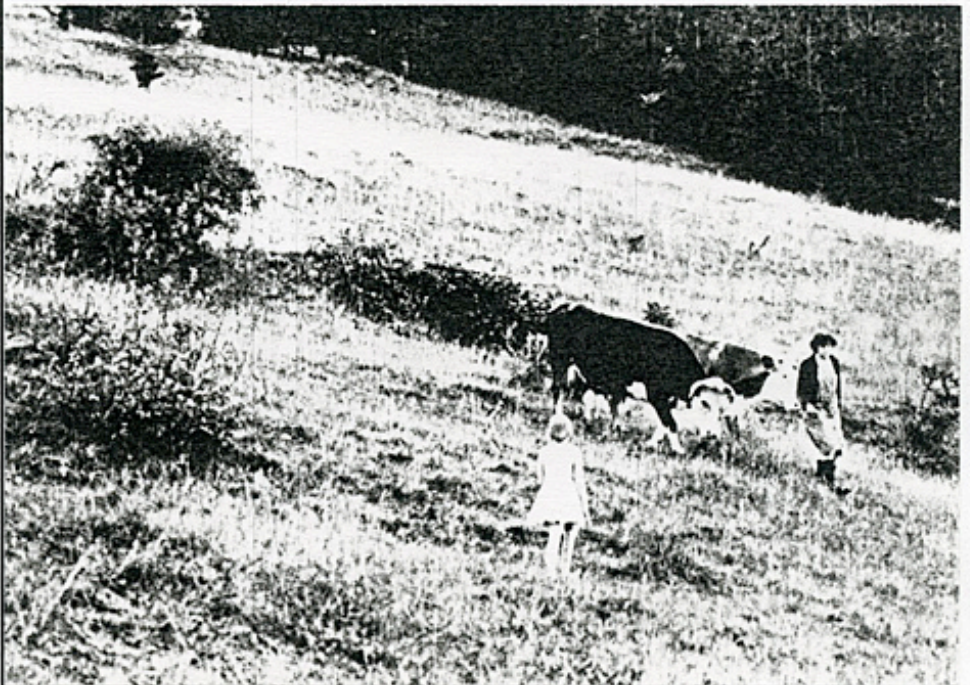
mirrored image in the craggy rock formations of her homeland, where her grandson now makes his pilgrimage.

Here in this dream landscape to which he awakes he finds the final pieces of his project...a poetic dreamer's reverie, or unity, which brings together broken fragments, the dispersed generations, recalled again in an image of the land.

Where technology's path has so often been a horizontal movement, a progression, where chronology, history, and narrativity usually unfold as if in unbroken chains, here the intrusion of the poetic unlinks this endless procession of zeros, opening a view to the vertical, where being falls in a slow suspension out of time and into a configuration that is closer to the spirit of experience.

"Am I the sleep walker who does not tramp along the routes of life but who descends, always descends in quest of immemorial resting places?" —Gaston Bachelard

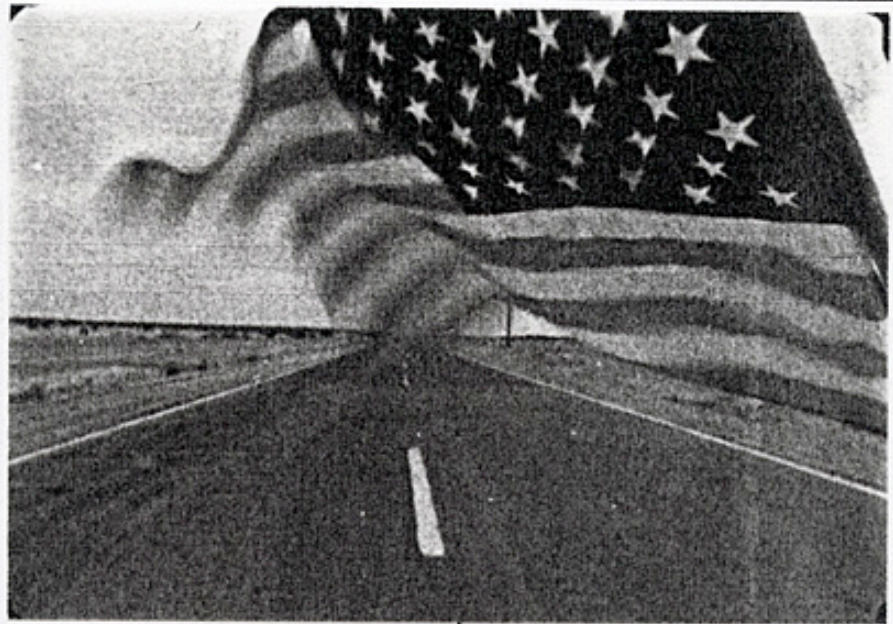
In the experience he mirrors in his film Hoffman reaches for that reverie which conjures the most profound sense of being, the deepest "I" whose being rests in the peace of imaginative reconstruction. And it is in using the power of film that he generates his incantations, in strings of words and images, to poetically evoke a spell, and plunge us into meditation on our own generative powers...for, ultimately, that is the power of poetic imagery.



**THE LAST DAYS OF
CONTRITION** by Richard Kerr
review by Mike Hoolboom

While the Sex Pistols were introducing safety pins into the nasal passages of the middle class, Richard Kerr was learning to wind his first Bolex in Oakville's Sheridan College—unofficial stomping grounds for the Escarpment School of Canadian filmmakers. Today this 'school' includes the likes of Mike Cartmell, Philip Hoffman, Rick Hancox, Gary Popovich and Carl Brown—filmmakers representing the new vanguard of Canadian artist's film. Born and raised along the steep slope of the Canadian escarpment (and occasionally subject to its looming beneficence in the College)—these filmmakers are autobiographically inclined, well versed in experimental film (most are teachers), image a great deal of landscape in work that is technically adept and formally innovative. Their work joins the formal traditions of the international avant garde with the Canadian documentary tradition. Central to the emerging mandate of the Escarpment School has been the work of Richard Kerr.

The year of *Saturday Night Fever* was also the year of *Hawkesville to Wallenstein*, Kerr's sublime record of an Amish carriage shop framed by a snow bound trek into the farmers' markets of Kitchener. A year later he produced the verite study *Vesta Lunch*, an over-the-counter look at the smallest of thefts in Toronto's tiniest and greasiest late night eatery—all told in two real time takes joined mid-film by a dissolve that shatters the truth of its transparency. After spending the next two years photographing the wilds of his childhood he finished *Canal*—a painterly document of the Welland locks. All of the elements of his



mature style are in evidence here—most notably the weave of landscape and autobiography achieved in a montage of precisely framed sites and textual overlay. 1984's *On Land Over Water (Six Stories)* confirmed Kerr's status as a major force in Canadian cinema. A complex meditation on innocence and experience, these six stories cast the allusive presence of its narrator through an episodic cycle of birth, labour, drugs, and death. A slow moving work of great power and imagination. *Six Stories'* blend of fiction and documentary is a near text book example of Bruce Elder's theory of the Canadian avant garde. Elder argues that the realist traditions of Canadian art (its emphasis on documentary, for example) may be attributed to its role as a mediator between an individual and his/her environment, a surround that is too often vast, hostile and deadly. The photograph provides a model or image of our survival, a meeting place of nature and culture—and the accounts of death that so pervade *Six Stories* are accordingly punctuated throughout with still photographs.

While shooting *Six Stories* through the Florida Keys and American

midwest, Kerr made a single photograph depicting an abandoned trailer-home with a tattered American flag blowing alongside. Four years later this photograph has expanded to include the post-apocalyptic landscape of *The Last Days of Contrition* (35 minutes, 1988). His first black and white film in nine years *Contrition* enters into an American wilderness to lament the marriage of democracy at home and militarism abroad. Both have returned to America—the political dissenters to address crowds lost in search of lost ideals and military trains that continue to bear a technology of empire in search of an enemy that has yet to be identified. The airplanes, tanks and turrets that sound throughout *Contrition*'s spare tracks finally explode in apocalyptic fury in the film's closing minutes—signalling the triumph of a technological consciousness, of a will to power bent on its infinite replication, of 'pure war'. Kerr here reverses biblical typology—its three headed themes of exile, wanderings and promised land turned to a bitter reprisal of the separation of powers that have finally cut themselves loose from the population

altogether. The endgame is over—the only possible return a funerary catalogue of what was once possible. In the years after the making of *Six Stories* Kerr has undergone an exile of his own, taking up a teaching post at the University of Regina and so becoming Saskatchewan's lone experimental filmmaker. It is from this position as a double outsider—estranged both from the Canadian community that nurtured his first works and the America of his early childhood—that he has issued his most overtly political film to date.

Begun with a series of 360 degree pans, the shutter closed to ensure maximum sharpness, the flat lying rocks of the American badlands seems to lift from their desert surround in a gesture that recalls both the raised lion statues of Eisenstein's *Potemkin* as well as George Bataille's evolutionary writings. The soundtrack is lifted from Ernest Hemingway's *Poem for Mary*, voiced over radio by its author who speaks about the perils of political consent, that there is no way to enter a war (no matter how distant) without bringing it home, that there is no place that isn't home. This lone voice sounding in the wilderness alternately damns and declares: "You don't need to repeat this. There is not any ceremony any more. Everyone is gone. You're alone at the time and the time now is always. Always was a word you used in promises. It is valueless." In Blake's words: "They became what they beheld."

The second of four speeches that move *Contribution* to its apocalyptic finish is an announcement of candidacy. Casually related over the vast screen of a drive-in theatre the politician claims his candidacy at 'this memorial to the soldiers of Vietnam.' He asks that Vietnam be remembered not only as a passing

state of imperial slaughter but a state of mind, the fifty third state—that Vietnam is an attitude as well as a country. In this explicit linking of the cinema with a war memorial Kerr recalls the Latin root of the word 'camera' which means a funeral vault. The camera, like the country it represents here, is also a place of the dead, and if there is a feeling of intimacy throughout it is perhaps because we are overhearing the hushed voices of lovers kneeling together, both united in their allegiance to a passing ideal, to all that is already gone, to death.

The third narrator rhymes the two preceding in the most eloquent sequence in Kerr's oeuvre. Set against the great emptied expanse of Buffalo's Rich Stadium the speaker decries the broken bodies of America, its constitution, in a sensual and measured speech punctuated with the sound of baseball meeting bat, amplified here to suggest its affinity with gun shots. As the cumulus trails part slowly overhead light fixes the corridors of this cathedral in a ruined stare, its emptied seats a testament to the passing of a society of spectacle. As the speaker enjoins the fascist

consensus' of Nazi Germany and post WWII America, a batsman appears swatting imaginary flies, lost in the rules of a sport whose warlike analogies are tempered by nostalgia for the game pasttimes of America's youth. In 1870 Emerson writes about those "amiable boys, who had never encountered any rougher play than a baseball match." The speaker seems to ask: will you play ball with America?

The base of baseball synoptically recalls Kerr's entire film work—it is the bass caught in *Canal*, the horse's housing in *Hawkesville to Wallenstein*, the baseness of *Vesta Lunch*'s theft, the base or foundation at stake in *Six Stories* and these same foundations shaken, laid low in obedience to America's military bases in *Contribution*. In this sequence, the artist's talent for photographic economy recalls nothing so much as haiku verse, their simple images boldly resonating in dialectical succession. Kerr closes this sequence with an evocation of the flag raising at Iwa Jiwa, three uniformed attendants struggling with the wind worn drape of America while a male choir sings THE STAR SPANGLED BANNER.



Richard Kerr

The flag waves throughout—recalling its status as national projection screen, its stars recalling those more usually seen in heaven, its wavering evanescence made to bear the ideals of a history that has finally abandoned the possibility of union. These flagging ideals may be traced to the constitutional crisis of seventeenth century England and the writings of Locke and Hobbes—both imagining in a fit of patricidal furor that all of us once lived in a common relation of bestial anarchy—and that the state owed its existence to each of us ceding our rights to a government that would insure a just apportioning of justice. Absent from this scenario were the entitled lines of rule based on blood and naming—and in the place of a sovereign they figured an equivalence of descent—that we could, each and all of us, lay equal claim to the titles of government.

Locke writes: "Though the things of Nature are given in common, man (by being master of himself and proprietor of his own person, and the actions or labour of it) had still in himself the great foundation of property." With a single sentence he beheads the father, the ruler of the state, and divides his body among us in a cannibalistic feast we have learned to call "democracy". In cinema, this cutting of the body begins in the films of D.W. Griffith whose surgical imperative turned films into stories mainstream American cinema has been telling so convincingly ever since. This cutting has finally given way in Kerr's film to a disembodied telling—to a succession of bodiless voices howling through a geography left behind in civilization's inexorable movement westwards.

"The difference in attitudes between the colonization of America by the Hispano-Portugese Catholics and that of the Anglo-Saxon Protestants is only an expression of their basic attitudes towards the body. The possibility of mediation between the body and the non body still existed for the Catholic of the Counter Reformation; the consequence was conversion and interbreeding. For Protestantism, the gap was unbridgeable and the result was the extermination of American Indians or their incarceration in reservations." —Octavio Paz, *Conjunctions and Disjunctions*

The children have devoured their father, distributing amongst

themselves their "father's equal love." Hemingway reads: "The host shall come packaged in every K ration," —and this host is obviously the filmmaker himself—the Kerr ration of broken bodies and divided conscience that darkly underlies even the most beautiful of its imaging. But now the children have fled, leaving an America of emptied parking lots and fields, burnt out trailers and a landscape lying fallow. While *Conitron* draws its arguments to a close with Hemingway's repeated invocation of the next war, the film slips into a mindful darkness, a black passage that signals the end of one life and the beginning of Others.



GRANT DEADLINES**CANADA COUNCIL****EXPLORATIONS**

DEADLINES	RESULTS
January 15	mid April
May 1	end July
September 15	mid December

AID TO ARTISTS (INDIVIDUALS)

DEADLINES	RESULTS
A: October 1	January 1
B: April 1	July 1

FILM PRODUCTION

DEADLINES	RESULTS
March 15	June 1
July 15	October 1
November 15	February 1

ART BANK

DEADLINES	RESULTS
February 1	mid March
August 1	mid September

ONTARIO ARTS COUNCIL**FILM PRODUCTION**

DEADLINES	RESULTS
November 1	early February
April 1	early July

SCREENWRITING

DEADLINES	RESULTS
February 1	early May

PROJECT GRANTS

DEADLINES	RESULTS
September 15	mid November

**PROFESSIONAL DEVELOPMENT/
NEW MEDIA ARTS**

DEADLINE	RESULTS
January 15	March 15

ARTISTS AND THE WORKPLACE

DEADLINE	RESULTS
March 1	mid April
July 4	mid August

TORONTO ARTS COUNCIL**GRANTS FOR VISUAL ARTISTS**

DEADLINE	RESULTS
October 17	mid December

**RESEARCH & DEVELOPMENT
AWARDS TO WRITERS**

DEADLINE	RESULTS
April 28	June

**DEPARTMENT OF
COMMUNICATIONS****NON-THEATRICAL PRODUCTION
FUND**

DEADLINE
November 25, 1988
January 5, 1989

196 The Toronto Sun, Thursday September 29, 1988

YOU SAID IT

By ELAINE MOYLE



Do you think Ben was tricked or did he know what he was doing?

Asked at the Eaton Centre.



Michael Morris
Student

"I don't think he would have risked it, he had a lot to lose. The stakes were high. It could be bad luck striking back because he broke protocol when the Canadian flag he carried after the race touched the ground."



David Amm
Professor

"I think Ben was deceived. A person using drugs would have to know he's going to get caught. Obviously, it was a surprise to Ben Johnson when he was caught so he couldn't have known about it."



Keirstin Herrera
Foreign student

"He definitely knew what he was doing. He wanted the gold medal so badly, I think he'd do anything to get it. He had so much pressure on him. He probably felt he had to do it to keep up with the rest of the pack."



Simon Hancorn
Student

"He must have known what he was taking but the blame isn't entirely his. Some must also rest with his trainer/manager. There's no way they could be ignorant to any substance or stimulant he was taking."



Paula Fairfield
Filmmaker

"I don't think he knew he was taking the drugs. He's too nice a guy. I think that everyone was quick to push him to get the gold and now things have turned badly for him, they're quick to criticize."

FESTIVALS

39TH BERLIN INTERNATIONAL
FILM FESTIVAL

Berlin, Germany
Deadline: November 28
Telefilm Coordination

FESTIVAL INTERNATIONAL DE
JEUNE CINEMA

Montreal, Quebec
Deadline: December 13

YAMAGATA INTERNATIONAL
DOCUMENTARY FILM FESTIVAL

Yamagata, Japan
Films 60 minutes or over.
Telefilm Coordination

SAN FRANCISCO
INTERNATIONAL FILM FESTIVAL

San Francisco, California
Deadline: December 1

3RD INTERNATIONAL
ANIMATION CELEBRATION

Los Angeles, California
Deadline: November 30

31ST AMERICAN FILM & VIDEO
FESTIVAL

La Grange, Illinois
Deadline: December 30

7TH INTERNATIONAL FILM
FESTIVAL FOR YOUNG PEOPLE

Laon, France
Deadline: December 15
Telefilm Coordination

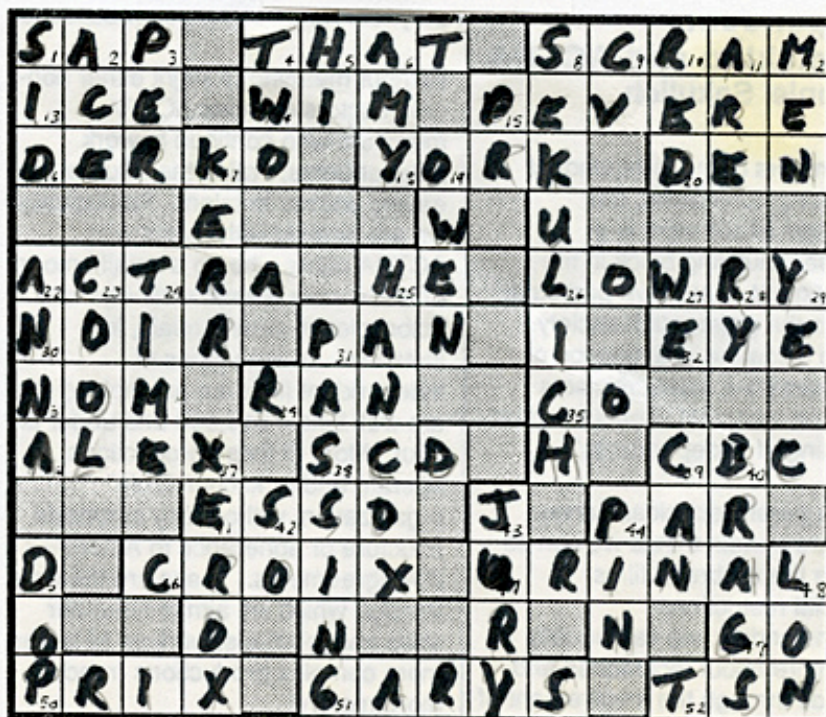
ZIG-ZAG NOSTALGIA PROPS, 1900-1960

Signs, soda fountain and Coke items,
antique gramophones, vending machines, jukeboxes,
and lots more

rent-buy-sell downtown location
=By appointment only=
Call Howard, 964-1505



Solution to last
edition's crossword



Thank you to Martin Loomer for his time and generosity in helping us develop a better computer system for the LIFT office.



WANTED ♡ ♡

FILMS about Love, Erotica and/or Relationships
for a possible New Waves in Cinema screening
to take place in February. If you have any
films that you feel would be appropriate,
please contact:

Cindy Lewis
LIFT Publicist
596-8233

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