



NET

# Urgent

Montreal, December 4, 1992

The Independent Film and Video Alliance has just been informed that the budget of the Canada Council has been cut by 10%. This cut will have disastrous consequences for Canadian cultural development while having little real impact on the deficit.

The Alliance must make its position loud and clear. In order to do this, each member is being urged to write a letter of protest to Mme. Paule Leduc. The form of the letter is left to the discretion of the member centres and individuals, however, we have outlined some major points that you can use:

-Taking inflation into account, the Council's budget has effectively decreased by 30% since 1981-2.

-If the cuts are implemented across the board, this would mean a \$466,000 reduction for the Media Arts section.

-We are shocked and dismayed by this announcement. Over the past several years the Council has found it increasingly difficult if not impossible, to properly fulfill its mandate.

-These cut backs jeopardize film and video production that is essential in defining a distinctive and positively Canadian cultural identity while protecting our cultural sovereignty.

-We would like to draw your attention to Mr. Mazankowski's letter to the Alliance concerning the North American Free Trade Agreement:

"The federal government successfully insisted on maintaining scope for special measures of support for the country's cultural industries when it negotiated the FTA... **particularly when the capacity of Canadians to reflect their nationhood to each other has never been so important**".

-The Independent Film and Video Alliance strongly protests and condemns these latest cutbacks.

-The media arts, the youngest section within the Canada Council, remains woefully underfunded. More cuts at this stage of development will be disastrous.

To let know your concerns about these cutbacks, please send a letter to :

**Mr. Perrin Beatty, Minister of Communications**

Fax: (613) 952-2429

and cc this letter to:

**Mr. Brian Mulroney, Prime Minister** Fax: (613) 995-0101

**Mr. Donald Mazankowski, Minister of Finances**

Fax: (613) 995-5176

**Mr. Paul Racine, Assistant Deputy-Minister, Department of Communications,** Fax: (613) 957-3557

**Ms. Paule Leduc, Director, Canada Council**

Fax: (613) 598-4411

**Ms. Susan Ditta, Media Arts, Canada Council**

Fax: (613) 598-4390

and to your MP

For further information, please contact:

**Pierre-L. Girard, National Coordinator of the Alliance**

Tel: (514) 277-0328

Fax: (514) 272-1797

The Canada Council has been cut by 10%.

This will mean a \$466,000 reduction for the media arts section.

# LIFT

December 1992

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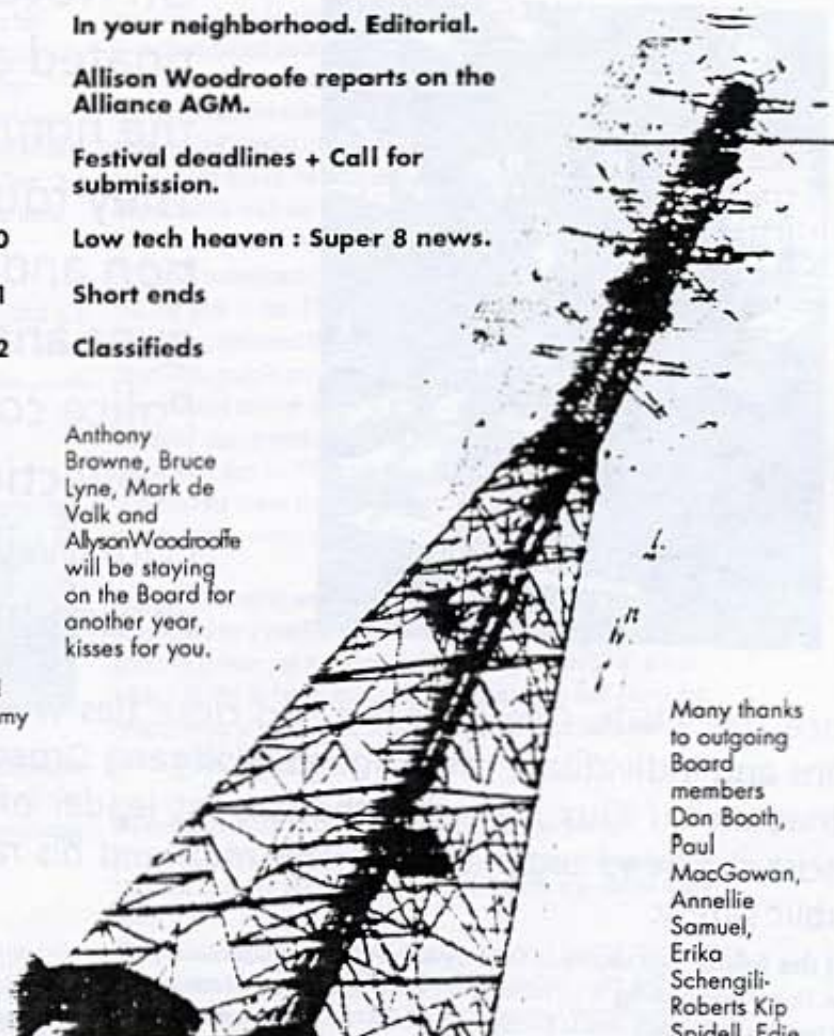
Mark deValk + Clement Virgo

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Anthony Browne, Bruce Lyne, Mark de Valk and Allyson Woodrooffe will be staying on the Board for another year, kisses for you.

Please Welcome New Board members Amy Bodman, Andrew Davis, Francisca Duran, Andrew Mungar, Farzad Sadrian.



Many thanks to outgoing Board members Don Booth, Paul MacGowan, Annellie Samuel, Erika Schengili-Roberts Kip Spidell, Edie Steiner and Clement Virgo for their commitment to LIFT, we'll miss you.

**Front Cover:** Still from *A Brighter Moon* by Keith Lock

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

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

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

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

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

# "Harmless Gun Collector"?

or

# ARMED NAZI



On November 16, police investigated a domestic dispute at the home of Alan Overfield. They found crates of ammunition and grenades, machine guns and a rocket launcher. Police confiscated Overfield's "collection". On Monday the court will decide whether to return his weapons.

Since the 1960s, Overfield has had close ties with white supremacist organizations and individuals. He employs Wolfgang Droege, the ex-grand dragon of the Canadian Ku Klux Klan and the current leader of the Heritage Front, Toronto's fascist skinhead organization. This man and his racist associates are a threat to public safety.

**Edit the Editor.** I was heading out of the boom boom room last Sunday, and this guy comes up to me and says "look like you were having fun in there". Well I was. He was quite charming so we talked about dancing and the years of damaged knee and then he invites me to his place in the market and just out of curiosity I ask him if he finds it dangerous to live there. "No, but..." he goes on, last week ten skinheads came round to his place for a bashing cos he publicises his politics. By wild coincidence he's having a party that night and the odds are thirty to ten in his favour and you never seen a pack of skinheads run so fast. Nights later he's just walking home and two skinheads get him onto the ground. They are kicking his head, his shoulders, but wild angel of luck would have two couriers ride by. With perfect aim each courier swings a **kryptonite** lock at the head of a skin. The couriers take off and so does he. Bruised but saved again. Well I'm thinking about territory and how the market is home to this armed nazi with enough warfare to supply a small (200+?) but volatile army of skinheads. Very close to home. There was an anti-racism rally on Friday night to protest the rise of fascism in Europe. This occurred the same time that Ian Rashid's program **Looking Different: Short, Black, British and Experimental** was held the Euclid, part of the True Colours festival of new works by film and video makers of colour, at the Euclid. It was a hard decision. How does one protest? I chose to see the films. Ian's first program was one of the best I had seen of late. The interrelation of content and form, the pacing and rhythm of each piece and the way they worked together to compliment one another was wholly engaging. Pratibha Parmar's **Double The Trouble Twice The Fun** blew me away. It's beauty and textured complexity unveiled the contradictory desire held within the body of a 'disabled' man. Gay, South Asian and living in London, Ferdous Kangha together with Pratibha and a host of 'others' begin to dismantle the **BODY BEAUTIFUL** to find the inherent destruction in a heterogeneous notion of perfection. They gently point to the locking of our sexualsensual selves through the degrading act of comparison. This tape changed the way I have been structuring my own experimental documentary on censorship. I had originally intended to interview my friends, an interesting but predominantly white crowd. I realised that I could try to tap into many communities to find out the relation between intimacy, language and state censorship. After **Double The Trouble...** I knew I wanted to speak to people who do not or choose not to speak, but communicate through American Sign Language. Because people who don't speak probably have very interesting things to sign about listening and the politics of voice. The whole tape could be signed, as was Pratibha's and thereby open access to ASL readers. (This should become common practice.) Pratibha's tape was devastatingly proactive, I shuddered an old skin and understood once again why I had chosen to watch and make moving images as my form of protest. **Love Kika.**

# *Allyson Woodroffe went to the Independent Film and Video Alliance AGM in Montreal, came back and gave this report to the LIFT board on September 29, 1992*

● The Annual General Meeting began with the reading of the Alliance principles, an introduction of each of the groups (about 50 attending). Workshop on National Issues: Status of the Artist, Free Trade and Copyright.

**Status of the Artist:** Certain rights and protections have been given to artists (Federal Status of the Artist bill, Quebec's bill 78), but often artists don't realize their rights and also, these rights don't feed them or give them any social benefits. The panelist pointed out that all laws aimed at protecting artists have no meaning if we don't establish a link with the income of artists. The bottom line is the economic consequence that artists live with. If your income is too low to declare, why would you need fiscal advantages? etc.

**Free Trade:** The great myth of free trade is that it's free and that it's trade. Also, culture is not on the table, because it's under the table. Canada controls less of its own distribution (film, video; etc.) than any other country.

**Copyright:** In 1988 revisions began on copyright laws, and today, they are still ongoing. The government is taking the band aid approach, not revamping the laws, just fixing the flaws. Things that need changing: rights for performers (non-union), and moral rights (currently producers have moral rights - decisions about colorizing, final cut, who can edit for commercials, etc. - directors don't have them.) If this were to change producers could get moral rights, but only by contract.



## ● Workshop on Exhibition.

Archive information. Paul Gagnon, from the National Gallery, talked about the collection. When he arrived, the films weren't being stored in proper condition (dirty containers, in a closet), video masters were only 3/4" not 1". He is trying to fill gaps in the collection. For example, they have early works by David Rimmer, but no recent work.

## ● Regional Caucus.

Susan Ditta from the Canada Council came in and talked a bit about the Canada Council merger. She's not sure how large the new board will be (CC now has a 22 person board as does SSHRC). One thing that came out of her talks was a suggestion to invite Ontario CC board members to our events. Let them find out what LIFT (or any organization) is.

Martine Sauvageau is the Canada Council officer of Media Arts - these grants are for production costs.

Anne-Marie Hogue is the Canada Council officer for Arts Awards - these are for development, research, experimentation costs.

## ● Film Production Caucus.

Martine outlined changes in the application form for operation and equipment funding. I won't go into them here. Except to say that the detailed information they were requesting (exactly what services members used for this year's films...) could be modified for this year. We need only provide it for the support material we send in; but should think about a system of collecting it for the future. She thinks the program will eventually be revised in consultation with the co-ops. Fiscal year change: CC changed their fiscal year to April-March, thereby doubling the work LIFT financial coordinator must do (they want an April-March budget, but our year is Jan.-Dec.)

She also mentioned that she is being very strict about the deadlines: people are always complaining about the length of time it takes to hear about a grant - so she is refusing to accept anything that is even one hour past the deadline. She also mentioned that for film production grants there are more applications every time there is a competition, and the success rate is getting much lower. (depressing).

● Very interesting and lively workshop on Cultural Equity, moderated by Premika Ratman and Kwame Dawes. Talked about zones of power and margins and got everyone talking: about what it is like to be on the margin and how you feel about the centre, what it's like to be in the centre; what actions can be taken on the margins, and in the centre, etc.

## ● Decisions made at the Alliance which affect LIFT:

(The decisions I have listed are the ones that I think affect us the most. There are copies of the minutes in the LIFT office that outline many others.)

The prairie region put forth a motion that was passed requesting the Alliance to lobby the Canadian Independent Film and Video Fund to replace the existing 4 distinct regions (West/North, Ontario, Quebec, and the East) with 5 distinct regions (B.C., Prairie/North, Ontario, Quebec, and the East). What this means is that the current allocations of 25% per region would be reduced to 20%.

The Alliance is to lobby appropriate Federal, Provincial and Civic governments to assist non-profit artist-run centres to secure permanent locations for their facilities.

The national office and member groups of the Alliance are committed to "taking advantage of the impending federal election to secure commitments from all parties for continued support of our national arts funding organizations and cultural funding bodies." This means work for the Board of LIFT.

Please take the time to look over the other resolutions passed, you might find them interesting or pertinent.

# MAGNAMAN & THE DINOSAUR

BY MARTIN FRASER

*The mag transfer machine allows you to transfer your location recording and other sounds (Nagra 1/4", DAT cassette, CD or vinyl) to a magnetic film stock medium. This can then be edited and synched with your film through the use of a film synchronizer, moviola, or flatbed. At first glance this machine may look and sound a bit scary, but if given the chance a person may actually cultivate a rewarding relationship with this dinosaur of a dying technology steadily being replaced by monitors, icons and hard drives.*

The purpose of this article is not only to give you a bit of technical insight on the transfer machine and transfer process but to make you aware of the new and improved LIFT TRANSFER BAY. After reading this article, LIFT members should feel confident that their sounds will be transferred properly and accurately.

The main objective of the transfer process is to make sure that the sound you record onto the magnetic film stock sounds exactly like the original source material. First make sure that the machine you are playing your source material from is reproducing it accurately and second make sure that the transfer machine is able to record it accurately.

One of the most common oversights when dealing with tape and film machines is cleanliness. Even before turning on a machine one should do a visual check of all knobs, switches, meters, guides, heads etc. The guides, rollers, and heads should be cleaned with the cleaner provided. One should inquire about the history of the machine, its maintenance, when the heads were last demagnetized, and any idiosyncrasies the machine might have developed. When you sign out the Nagra or any other tape machine you should always put a known tape on it and play it back. Listen to it to make sure the machine is running smoothly. Because most of the people doing transfers won't be technicians and have no access to proper test equipment, the best equipment you can use is your ears. After ensuring that your source material machine is in good shape you can focus on the transfer machine itself.

This machine has only two heads, a record head (left) and a playback or reproduce head (right) It does not have an erase head. Therefore, any magnetic stock used on the transfer machine must be brand new or bulk erased



Fig. 4

**COMPACT-PORTABLE  
CASE IS ASSEMBLED  
AS SHOWN**

beforehand. The bulk eraser is a machine that produces a very strong alternating magnetic field. It must be turned on prior to bringing the magnetic stock close to it. Bring the mag in slowly from the left hand side and lay it down on top of the bulk eraser while rotating it in a clockwise direction for about 30 seconds, flip it over and rotate it in a counter-clockwise motion, for the same amount of time. Always keep the mag moving in a constant motion, then remove it from the bulk eraser. Hold the mag as far away as possible when you turn the bulk eraser off. Never leave the bulk eraser on for more than a few moments at a time or it will burn itself out. Never use the bulk eraser around a tape recorder or the transfer machine especially if they are turned on and always double check to make sure there are no recorded tapes lying around that may be erased or damaged each time you go to use it.

Sound that we can hear reaches our ears in the form of sound waves that radiate from a sound source at varying rates or frequencies. The lower frequencies represent lower pitch sounds and the higher frequencies represent higher pitch sounds. Our ears have a limited range of frequencies that we can hear. This audible range is between twenty Hertz (20Hz) and twenty thousand Hertz (20kHz). Hertz is a unit of measurement of frequency. An oscillator produces a sine wave that can vary in frequency from 20Hz to 20kHz. A sine wave is an electrical representation of a sound wave. We call this sine wave a test tone that can then be used to test the record and playback process of our transfer machine.

By taking the output of the oscillator and plugging it into the input of the transfer machine and turning the switch on to 1kHz, and only 1kHz, you will see that the VU meter on the transfer machine will read OVU. Begin with 1kHz because this is known as our reference tone and all other frequencies should then be referenced to the 1kHz. There is a new switch on the record

module labeled SOURCE and MAG. In the SOURCE position it will show the level of the signal at the the source level (or the input of the transfer machine). In the MAG position the meter will show the level of signal being recorded on to the magnetic stock (or the output of the transfer machine). To hear and observe the output of the transfer machine on the larger meter in the green rack, the output of the magna has to be patched to the input of the VU meter. The meter in the green rack will read the same as the meter on the transfer machine when the SOURCE/MAG switch is in the MAG position.

You can now begin to record the 1kHz test tone onto the magnetic stock. Initially the record level knob should be between 10 and 16, and the bias level should be approximately 150 on the bias meter.

Bias can be adjusted by turning the small pot that looks like the top of a screw to the right of the red erase button on the record module. This can be done either with a small screwdriver or a dime. Bias or bias current is basically a high frequency sine wave as described earlier, but far above the audible range, anywhere between 100kHz and 250kHz. This signal is then combined with the signal to be recorded and it acts somewhat like a primer which prepares the magnetic stock for an audible signal to be recorded on it. Bias affects 3 main aspects of the recording process which are:

1. Signal to noise ratio
2. Distortion
3. Frequency response.

Too much bias signal will result in a loss of higher frequencies even from 1kHz right up to 20kHz. Too little bias signal will result in more noise in relation to the signal and distortion of the signal being recorded. When adjusting bias you always have to keep in mind what you may be affecting in the process.

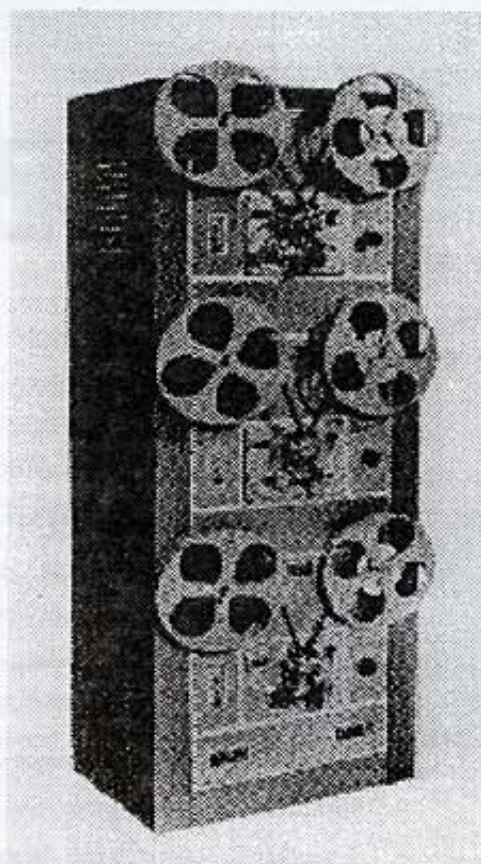
Once a record level of OVU is established using 1kHz, switch the oscillator to 10kHz but remember only one frequency can be selected at one time, therefore the 1kHz must be turned off. The oscillator level will stay the same for all frequencies so it's not necessary to flip between SOURCE and MAG to check the input level. Using 10kHz, adjust the bias so the VU meter reads OVU. Now switch back to 1kHz and check its level which may change from adjustments made to the bias level. Adjust the record level knob to bring the 1kHz reference tone back to OVU. If the 1kHz doesn't come back to OVU when the record level is between 10 and 16, chances are that you've adjusted the bias level too much and you can now adjust the bias to bring the 1kHz back into the ballpark. Often what happens is that the bias level is so high or low that you can not obtain any proper record level whatsoever. Once again, at the beginning, the record level should be between 10 and 16 and the bias level 150.

Getting the proper bias level is usually a compromise involving switching between 1kHz and 10kHz until you achieve both frequencies at OVU. Which brings us to the subject of magnetic film stock. If you're dealing with brand new Zonal, Pyral, etc. then you should be able to achieve a flat frequency response (1kHz=OV, 10kHz=OVU). If your stock is old (over 1 year old) or used several times over you may have to compromise with the frequency response, the 10kHz being somewhere below the OVU indication.

It is a good idea to keep in mind that when your sound is transferred to 16mm optical, that your frequency response is reduced to 8kHz at OVU under the best conditions; but always try to get the best possible performance out of your equipment at all times. Another thing to keep an eye on when using old or used stock is drop outs. A drop out is exactly that --when your sound drops down or all the way out. This is usually caused by imperfections in the magnetic stock or damage to the stock from previous use.

OK back to the transfer machine...you may have noticed I haven't mentioned the reliability of the playback. This is aligned beforehand and can be trusted, but if there is any question, Greg has a test film that can be played to determine its accuracy. At this point you should be confident that your source material is being reproduced properly and that the transfer machine is going to record properly. By patching into the MAGNA input you should adjust the output of your source machine so you are getting an average program level of OVU on the record module meter when the switch is in the SOURCE position. Wait until the transfer machine is up to speed and has settled down and hit the record switch, flip the SOURCE/MAG switch into the MAG position and if all is well, both meter readings should look the same. Also, never leave the transfer machine in record when it is not running or when there is no mag on it, this can result in damage to the record head.

*Martin Fraser is the in-house technician at Soundhouse.*



by Glace W. Lawrence

# ReViewing

Curated by

Helen Lee



Paul Lee,



Brenda Joy Lem &



Michelle Mohabeer

# Asian

**WHEN:** October 29 -

November 1, 1992

**WHERE:** Harbourfront

Centre Studio

Theatre, Toronto

Advisory Committee:

Kwoi Gin, Sally Lee,

Jesse Nishihata,

Keeman Wong and

Lloyd Wong

# ReVisions

OCT. 29TH

It's opening night at Asian ReVisions...the audience is small but present. I scanned the theatre for LIFT members I recognised who were not involved in the organization or curation of the event, but didn't see any...I think fellow LIFT members missed an opportunity to see some great work as well as hear the views of Asian-Canadian filmmakers. The concept of Asian Identity was discussed by the curatorial and advisory committees and was found to be somewhat problematic in a Canadian landscape. In Canada, Asia tends to reference countries such as China and Japan. Therefore, Indo-Caribbean people, Filipinos, and south Asians in Canada didn't fit into the mainstream Canadian concept of being Asian. As a result, the curatorial committee selected work which revisited Asian identities with a particular emphasis on films and videos by Asians in the diaspora.

Iconographic  
mini stills  
from top to  
bottom:  
Sally's Beauty  
Spot, Open  
Letters Grasp  
the Bird's Tail  
and Exposure



Opening night showcased two programmes, first a Canadian premiere of the U.S. short film, **Convergence**, by Lenge Hong and Evans Chan's 1992 feature film **To Liv(e)**, an experimental narrative which uses Liv Ullman's criticism of the 'inhumane' treatment of Vietnamese boat people by Hong Kong as its premise. **To Liv(e)** has three main story lines: the direct response by the principle character via a letter to Liv Ullman, the character's six year common-law relationship and her brother's relationship with an older divorced woman. Chan's film is also about Hong Kong's impending return to China in 1997 — about people who are trying to decide whether to stay or to go. While I'm not sure that the film thoroughly counteracts Ullman's condemnation of the deportation of Vietnamese refugees, it certainly asks questions which act as a challenge to Liv's statement.

The second programme on opening night was very strong, featuring a mixture of identity films. **Otemba** a U.S. short by Kayo Hatta was a touching drama about a tomboy or "otemba" who anxiously awaits the birth of her new sibling. She hopes that it's a boy because she's tired of being the little boy daddy always wanted. **Rest In Peace** by Jeff Mao is a dark comedy about an ABC (American-born Chinese) who goes on a quest to fulfill his uncle's last words...made difficult because they were in Chinese, a language he does not understand. The outstanding short drama, **Two Lies** by Pam Tam is the story of a Chinese divorcee's transformation or self improvement as a single mother which to the dismay of her oldest daughter includes an eye operation. We watch, painfully at times, as the divorcee tries to keep her surgery concealed from her lovers and her two daughters as well as their attempts to understand the significance of their mother's drastic decision. Finally, **Freckled Rice** by Stephan Ning was the most poignant film presented. It tells the story of a young boy who runs away from home as his parents are about to move to another community. He is trying to break away from familial tradition like his older brother who has moved away from home to establish his identity. All of these films were U.S. based productions, although I know that **Two Lies** is distributed by Full Frame in Toronto.

photo by Keith Lock

## OCT. 30TH

Night two of Asian ReVisions sees a larger turn-out for both the 7 & 9:30pm programmes. The early screening featured a presentation of shorts. I caught Rea Tajiri's impressive 15 minute video the **Hitchcock Trilogy**, which featured musical scores from **Psycho**, **Vertigo** and **Torn Curtain**. Judging from audience reaction, **Torn Curtain** was the fave of all of them. This segment of the tape featured the music from the film and a series of closed curtains opening to be greeted by yet another curtain opening and yet another with film clips being interspersed throughout. The Canadian one minute animated piece **Tearing** by Katy Li presented everything that you could imagine that tears, from two children tugging at a bear to the birth of a child. The more intriguing pieces, and there were a few, were Troy Suzuki's **For Anyone Returning to Earth...** I could really relate to this film, the alienation and familiarity experienced by anyone who returns home after travelling. Suzuki who also stars as the traveller, employed wide angle lenses at the obligatory family dinner and used grating sound scapes instead of dialogue to further give the impression of alienation as experienced by the traveller. The provocative **Women of Waray Waray** by Fruto



still from *Idiot's Delight* by Miki Onodera

Corre features a wild send-up of Imelda Marcos by featuring a man in drag lip-syncing to a melody sung by Eartha Kitt. Yes there are actual clips of Imelda Marcos in this three minute piece. Finally, Jon Moritsugu's **Der Elvis**, combined punk imagery and music to irreverent images and philosophies on Elvis. A truly refreshing change to all those Elvis love-in movies!

The 9:30 programme featured two lesbian films; LIFT member Michelle Mohabeer's **Exposure** and the Hong Kong/Taiwan feature film **Twin Bracelets** by Yu-Shan Huang. I saw *Twin Bracelets*, a beautifully shot film chronicling a love story between two young girls Hsui and Hui-hau through adolescence and womanhood. As young girls they pledge to be with each other until death. However, they are part of a community steeped in tradition...a community in the 90's that time forgot. Tradition requires that the women marry and that they only sleep with their husbands three times per year until they are pregnant. Hsui is married off, luckily to a husband that cares about her and treats her with respect. For some of the other women in *Twin Bracelets* this is not the case. Hui-hua's brother batters his wife with fatal consequences. This story is similar to the lesbian pulp novels of the 50's and 60's, well documented in Lynne Farnie's and Aeryn Wiseman's **Forbidden Love**. The film ends in tragedy for one of the women. Despite the cliched 50's lesbian romance ending, *Twin Bracelets* is never boring.

NOV. 1ST

PANELS: Screening Asian Sexuality and ReVisions: Reframing Our Images

These panel discussions were integral to the festival. Over the weekend audiences heard from film and videomakers Richard Fung, Brenda Joy Lem, Shani Mootoo and Midi Onodera on how images of Asian sexuality have been presented and how these artists' works challenge the mainstream view. Presentation highlights included Shani Mootoo's wish to tell stories that are informed by her Indo-Trinidadian heritage as well as her views as a lesbian. Midi Onodera talked of the struggle to maintain her freedom of voice in her work especially as she attempts to make her first feature **Sadness of the Moon** (working title), as it does not fit into specific mainstream feature film molds. The panel on Reframing Our Images featured Ramabai Espinet, Rita Deverell, Ali Kazimi, and Keith Lock. Keith Lock talked of

"scales falling from his eyes" as his reaction to watching films with all Asian casts. He referenced Wayne Wang's **Chan Is Missing** as a film that brought him closer to self realization in his own work. Thus, with his film **A Brighter Moon**, he had an all Asian cast and crew. Keith also pointed out the images that needed to be reframed, 'the China Doll', 'Dragon Lady', and 'the Computer Technician', since these were not Asian created images, and that Asian filmmakers are constantly inventing who they are. Writer and poet Ramabai Espinet's take on ReFraming Our Images examined how in Trinidad the construction of self/style was largely informed by screen images of Gina Lollabridgida. However, Indian cinema was also important to Indo-Caribbeans although many did not understand the language. She concluded that there needs to be an Indo-Caribbean image making process. Ali Kazimi talked of feeling fortunate that he grew up in India, a country that has produced more than 800 feature films. However, he felt there is a lack of critical dialogue within the community and questioned the term Asian and who is defining it. He feels that there needs to be an awareness of who gives life to theories, usually not the filmmakers themselves, and cited an article by Tom Waugh in a past Cine Action issue on the documentary as being problematic. Rita Deverell, on-air host of Vision TV talked about the fact that she is not Asian, but cited two programmes on Vision; **It's About Time** and **Arts Express** and their attempt not to deny people their complexity.

The last two programmes presented at Asian ReVisions were two of the best throughout the whole series. I felt that their location, i.e., after the panel discussions over the last two days of the festival helped to put the work in context and presented a more enlightened understanding of the issues. The CULTURAL IDENTITY WITH A TWIST programme featured music videos that focused on South Asian gay and lesbian dance representing a merging of East and West (**Bhangra Jig** by Pratibha Parmar). **Rock me Gung Hey** by Sheldon Ito was a visual protest against Chinese-American stereotyping. Deborah Gee's hour-long documentary **Slaying the Dragon** and Wayne Wang's short drama **Dim Sum Take-Out** helped to give a better understanding of Hollywood's stereotypical and inaccurate portrayal of Asian women. Gee uses film clips and interviews with pioneer actors such as Nancy Kwan. Wang's *Dim Sum* was a perfect juxtaposition to *Slaying the Dragon* as it reframed the images of five Chinese-American

stills from  
Parade  
(right) and A  
Brighter  
Moon (left)  
two films by  
Keith Lock

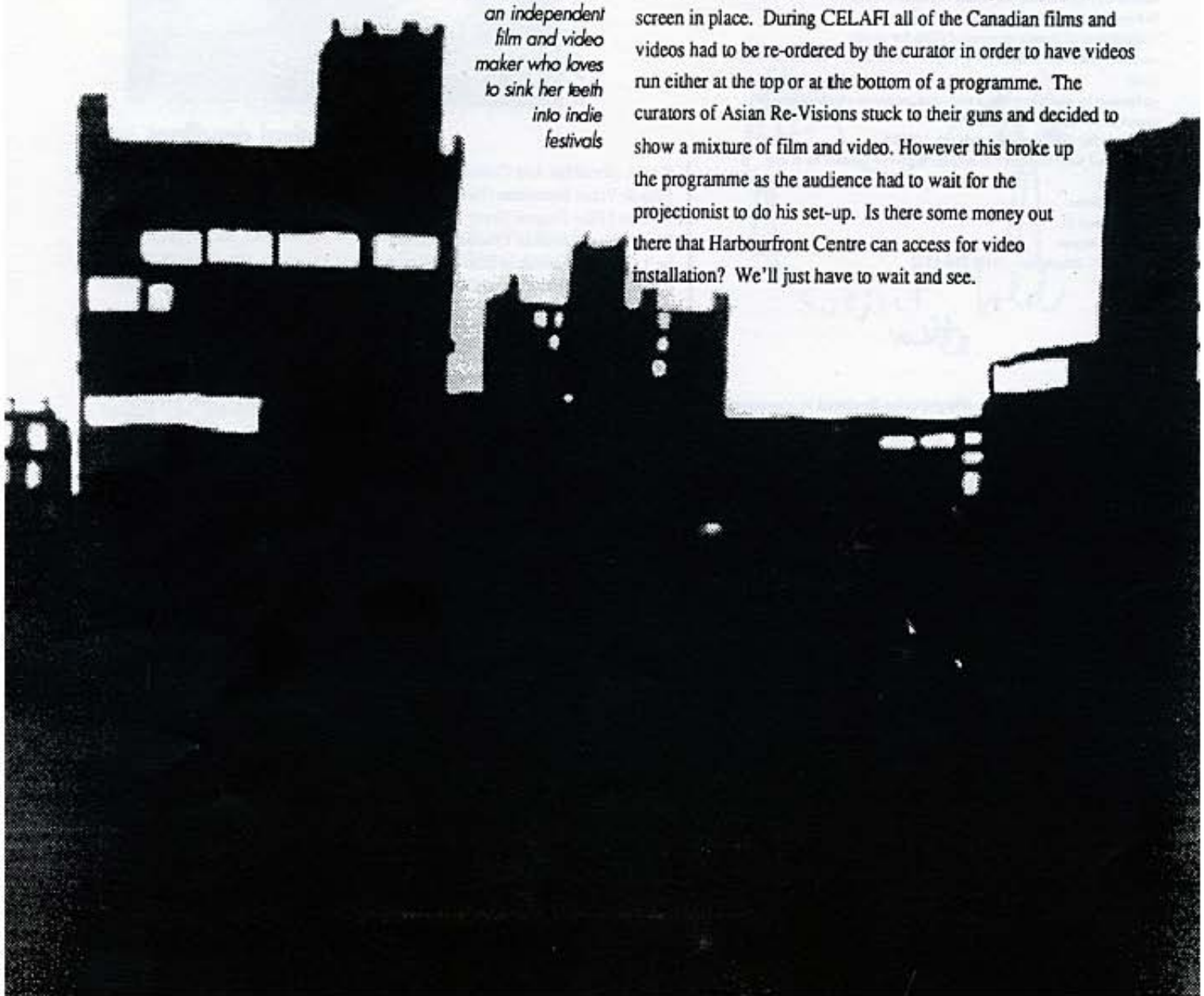
women which completely shattered Hollywood's stereotypical portrayals.

**Pushing Hands** by Ang Lee, a graduate of NYU who works in the U.S. and Taiwan, was an incredible first feature. It is the story of a retired Beijing Tai Chi master who comes to New York to live with his son, his Anglo wife and their son. The film's dialogue is in English and Chinese. The conflict develops between the Anglo wife who doesn't speak Chinese and her husband's father who speaks no English. The son is caught in the middle as he tries to uphold his familial tradition of taking care of his father while trying to meet the needs of his Anglo wife. Although this film was last in the festival, it was worth waiting for.

*Glace Lawrence is an independent film and video maker who loves to sink her teeth into indie festivals*

## VIDEO PROJECTION AT HARBOURFRONT

Asian ReVisions is the third major community film and video co-production with Harbourfront Centre. The collaboration began with Reel Aboriginal and was followed by CAN:BAIA's CELAFI FILMS which was more of a pre-produced and curated package presented at Harbourfront Centre in July, 1992. If Harbourfront Centre continues these community collaborations (and they should because the festivals have been empowering events for the communities of concern as well as for wider communities) a major improvement would be the installation of a video projector. Many community based productions are produced on video, and even if they are shot as films, video copies are often more accessible and cost effective, especially when work is coming from outside of Canada. The current process for video projection at Harbourfront Centre's Studio Theatre involves waiting for the projectionist to run down from the projection booth to the screen and move a portable video screen in place. During CELAFI all of the Canadian films and videos had to be re-ordered by the curator in order to have videos run either at the top or at the bottom of a programme. The curators of Asian Re-Visions stuck to their guns and decided to show a mixture of film and video. However this broke up the programme as the audience had to wait for the projectionist to do his set-up. Is there some money out there that Harbourfront Centre can access for video installation? We'll just have to wait and see.



# Call for Submissions

**ZERO POINT** is seeking recordings of music compositions or sound works which were conceived as an integral part of a visual arts presentation or performance. Film scores, video sound tracks, music for dance, incidental music for theatre, sound works for art installation or multi-media events, and so on, are all eligible for consideration.

Please submit your recordings, along with a description of yourself and your work, to: ZERO POINT, Scott McLeod, Programmer c/o CKLN 1993.

DEADLINE: January 8, 1993

All submissions will be acknowledged in writing prior to broadcast.

Selected works will be broadcast in February, 1993.

Submissions unaccompanied by a self-addressed, stamped envelope will remain in the collection of the CKLN library.



It's back! Encouraged by last year's response, we're doing it again.

**Pleasure Dome** is now welcoming suggestions and proposals from filmmakers, curators, groups, and our viewing audience for next season's programming beginning September 1993.

Submissions can take any form, including:

-suggestions of themes or types of films for events

-requests from filmmakers (or groups of filmmakers) to exhibit their work

-proposals by independent curators and groups to organize single events of collaborative projects

Deadline for submissions is March 1, 1993

Please send your ideas to this address below or contact us at any screening:

Pleasure Dome

67A Portland St.

Toronto, Ontario

MSV 2M9 telephone: (416) 516-1532



Hello:

I am the curator for this year's **Mayworks Festival** in Vancouver, British Columbia. This cultural festival attempts to connect artists, other working people, and the labour movement. While video exhibits have been a part of past festivals, this year Mayworks is expanding its program to include a five day film and video festival.

I am currently researching independent work for inclusion. At this time, no theme has been decided on though issues of authorship (who speaks for the workers - explicit or explicit in the piece), the inter-relatedness of identity and work, the economics and impact of censorship, and the rise of the neo-right are of particular interest. I am trying to survey recent work on leisure. Experimental, narrative and documentary genres will all be included.

Could you mail or, preferably, fax me information on any film or videotapes available through your organization or its producers? If there are specific works in progress you feel I should be aware of, I'd appreciate that information as well. Please do not send tapes or film at this time. I will be contacting those I wish to pursue further. Artists fees will, of course, be paid.

Thank you for your assistance in this matter.

Yours sincerely,

Karen Knights

Curator, Mayworks Labour and Art Festival

Mayworks Labour and Art Festival

6483 Sophia Street Vancouver, B.C. V5W 2W9

Phone: 604-322-1137 Fax: 604-321-1197

## Get your film screened.

If you have a short 16 or 8mm film that deserves a public screening (or you know someone who does), **Andy's Small Shorts** is a new monthly film exhibition being run at the Outer Space 1150 Queen St. W. (part of the Drake).

The emphasis is on short dramatic films but everything will be accepted. All door receipts are split between filmmakers and/or used to pay distributors, so either way you will even receive some money for your film.

Screenings generally happen the first Tuesday of each month, and I am currently looking for films for the next screening on Tuesday January 12, 1993.

If you are interested call Bruce Lyne at 516-9684.

Sell from Art: In The Blue Directed by Adam Golff



## festival deadlines

BACA (Brooklyn Arts Council)	Dec. 18, 1992
Film & Video Exposition (New York)	Dec. 22, 1992
Fajr Int'l Film Festival (Iran)	Dec. 31, 1992
Fest. of New Canadian Cinema (Indiana)	Dec. 31, 1992
Int'l Sports & Adventure Film Fest. (Japan)	Dec. 31, 1992
Black International Cinema (South Bend, Indiana)	Dec. 31, 1992
Films des Femmes de Creteil et du Val de Mame (France)	Jan. 5, 1993
EarthPeace Int'l Film Fest. (Vermont)	Jan. 8, 1993
FESPACO Pan African Fest. of Ouagadougou (West Africa)	Jan. 13, 1993
Athens Int'l Film & Video Fest. (Ohio)	Jan. 15, 1993
Birmingham Int'l Educational Film & Video Fest. (Alabama)	Jan. 15, 1993
George Foster Peabody Awards (Georgia)	Jan. 15, 1993
New Directors/New Films (New York)	Jan. 15, 1993
Tampere Int'l short Film Fest. (Finland)	Jan. 15, 1993
Women's One World (WOW)	Jan. 15, 1993
Film & Video Fest. (New York)	Jan. 15, 1993
Short Film Fest. of Montreal (Quebec)	Jan. 22, 1993
Cannes Int'l Film Fest. (France)	Jan. 29, 1993
Bergamo Int'l Exhibit of Authour Films (Italy)	Jan 31, 1993
Hiroshima Int'l Amateur Film & Video Fest. (Japan)	Jan. 31, 1993
Los Angeles Asian Pacific Film & Video Fest. (California)	Jan. 31, 1993
Prix Futura Berlin (Germany)	Feb. 1, 1993
Cartagena Int'l Film Fest.	Feb. 5, 1993
Valenciennes Int'l Fest. of Full-Length	Feb. 15, 1993
Action & Adventure (France)	Feb. 15, 1993
Inside Out Collective's Third Annual Lesbian and	Feb. 15, 1993
Gay Film and Video Festival of Toronto	Feb. 15, 1993
Kobe Int'l Independent Film Fest. (Japan)	Mar. 1, 1993
Oberhausen Int'l short Film Fest. (Germany)	Mar. 1, 1993
Trento Int'l film Fest. of Mountains and Exploration (Italy)	Mar. 25, 1993
Melbourne Int'l Film Fest. (Australia)	Mar. 26, 1993
Yamagata Int'l Documentary Film Fest. (Japan)	Mar. 31, 1993
JAPAN (Films & Videos on Japan) (Japan)	Sept. 30, 1993

# Super 8 rules ok

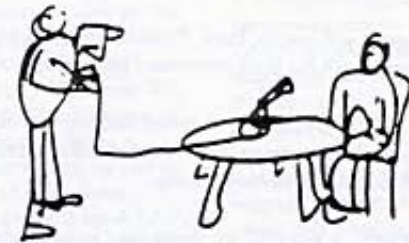
LIFT has recently purchased a Canon 814XL-S Super 8 camera. This camera is arguably one of the best Super 8 cameras made. It has an excellent zoom lens with a macro feature, a variable shutter, an intervalometer, auto fade in and out for sound and picture. Sound or silent Super 8 cartridges can be used, it also comes with a good microphone. The rental rate for this camera will be \$10.00 a day for Associate members and \$5.00 a day for Full members. The weekly rental will be \$40.00 dollars for Associate and \$20.00 for Full.

We finally have the Super 8/Regular 8mm head for our Oxberry optical printer installed. Now you will be able to optical print from 8mm to 16mm. So pull out your home movies and start reconstructing the family history, but don't forget to reframe Dad.

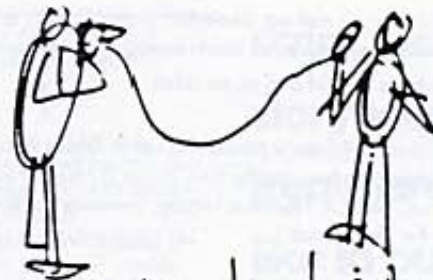
What about Open Screenings? Mudds, that lovely little cafe on Manning off Queen, is hoping to have S8 and R8 open screenings once a month. On March 19, 1993, Pleasure Dome will put on an open screening at Cinecycle, check poster for details. Vision Edge has been held regularly at the Rivoli, you just have to register when you see the call for submissions. Sometimes open screenings happen at Cinecycle with little warning at all, like the (ad hoc) one last Wednesday, December 16. The screening included Ron Gii's Taste, Mike Hasick's Auto Cannibal Dining Etiquette, Robert Kennedy's Melt, Period's Saturday Night Fever compilation, Aub Glazer's Lines of Oblivion, John Porter's Ice Follies and Kika Thorne's Sorry Suicide Girl. Don't let it get you down if you missed it, there'll be another.



connected wire



wire in tube mount  
(small stand)



subject beds  
wire

The Calgary Society of Independent Filmmakers Presents:

## The Second Annual \$100 Film Festival

Have you had all you can take of expensive filmmaking?

Make a \$100 film. Building on the success of the 1992 \$100 Film Festival, The Calgary Society of Independent Filmmakers is now calling for films for the 1993 \$100 Film Festival.

The objective of the festival is to promote filmmaking in Super 8 and to encourage new and experienced filmmakers by providing a positive environment to screen their films.

All films must be made using less than \$100 worth of film and processing. Films must be submitted with a \$10 entry fee by March 1993. If you are interested in submitting a film please contact the CSIF for an information package containing the Festival regulations, the entry form and information on Super 8 Filmmaking.

The Calgary Society of Independent Filmmakers is located at 1703 1 Street NW, Calgary and is open 10:00 until 6:00 Tuesday through Saturday. The phone number is 277-1741 (403) and the mailing address is P.O. Box 30089, Station B, Calgary, Alberta T2M 4N7.

# Congratulations:

To the following LIFT filmmakers who have been awarded a Visual Arts grant from the Toronto Arts Council:

Paul Hosick will make his first film 'Not Alone', about three people who participate in a Hallowe'en march to protest violence against homosexuals.

Mark Hesselink will create 'Punk. Probably Hardcore', a documentary about the punk movement in Toronto.

Helen Lee's 'True Patriot Love' is a film dealing with representations of Asians and Asian women, with ideas of nation and nationalism in Canada, the U.S. and Hong Kong.

Andrew Munger is working on 'Bring the Noise', a documentary film about the rap music and hip hop culture that has developed in Toronto.

Michael O'Hara is making 'Donuts, People and Their Dreams', a documentary on people's awareness of dreams. Set in a number of donut shops, patrons will be asked directly how they view and interpret their dreams.

Greg Woodbury is making 'Skeletons In My Closet', a video which presents two perspectives on death based on his personal experiences as a child and as an adult.

Congratulations to Adrienne Amato and Derek Rogers whose film, "A Brief Life", has been accepted by the Cinema Et Monde Festival in St. Flour, France, the DOK Festival in Leipzig, Germany and the Rotterdam Festival in the Netherlands.

Congratulations to Adam Ciolfi whose Attic-In-The-Blue has won best animated film at the Chicago International Children's Film Festival, The New Orleans Film and Video Festival and the Philadelphia International Film Festival



## DISTRIBUTION '93 - January 21-22, Hull, Quebec

Canadian Film Institute Conference Targets Canada's Feature Film Distribution Problems.

Ottawa, December 3, 1992... The Canadian Film Institute Division of Cinematheque Canada announced today that it will host Distribution '93, a national conference on feature film distribution in Canada, which will take place January 21-22 in Hull, Quebec.

Presenters and award winners at last week's Genie Awards sounded a recurring lament that, although Canadian feature films reflect outstanding creative and technical achievement, they are not widely available to Canadian audiences.

Indeed, less than 5% of screen time in Canadian theatres is devoted to the exhibition of Canadian films, and over 90% of the distribution royalties earned in Canadian theatres flow out of the country. This situation is unique in the world, has profound cultural and industrial consequences, and yet, despite the efforts of successive governments, has remained essentially unchanged for over 60 years.

At Distribution '93, industry leaders and federal and provincial policy makers will meet in a focussed environment to define the problem in the context of the 90's, review past initiatives, and develop a practicable resolution for urgent action.

Registration fees for the two-day conference are \$170 before January 8 and \$200 thereafter. A special rate of \$75 per night has been secured at the Hotel Plaza de la Chaudiere, the conference facility.

For further information or to register, call the Canadian Film Institute at (613) 232-6727 or fax (613) 232-6315.

# New Members

Paul Andrews  
David Butler  
Jon Campfens  
David Cropper  
Alison Ethier  
Patricia Feehan  
Gail Fielding  
Robert Fletcher  
Traci Loader  
Dirk McLean  
Masani Montague  
Mazako Nagai  
Oswald Phills  
Suzan Poyrax  
Patricia Rivera-Spencer  
Alison Reid  
Atul Sohla  
Peter Stavros  
John Theodorou  
Karen Welsh-Russell



## New Initiatives in Film

(NIF) is a five year program developed by Studio D of the National Film Board designed to address the underrepresentation and misrepresentation of Women of the First Nations and Women of Colour in Canadian film. NIF is comprised of different distinct components: a Resource Bank Directory, a Film Institute, a Filmmaking Internship Program and a Community Connections Program. NIF will also be a network between young professionals and film and video professionals who are Women of Colour or First Nations Women. For more information contact: Fabienne Pierre-Jacques, Administrator/NIF, Studio D, NFB, Box 6100, Station A, Montreal Quebec, H3C 3H5



## Executive Director Announced for Images '93

The Board of Directors for Northern Visions is pleased to announce that Douglas D. Durand has accepted the position of Executive Director for the Images Festival of Independent Film and Video. Doug Durand comes to Images with over ten years of previous arts administration experience,

## OAC Venture Fund

The Ontario Arts Council has initiated a new program called the Venture Fund which will be available for innovative artistic projects. The first grants from OAC's newest endowment were awarded to 23 artists last spring including LIFT member Anna Gronau.

Venture Fund grants are awarded annually, on the recommendations of a jury of artists. Individual artists may apply for grants of up to \$15,000 for collaborative ventures, or projects in which they are working alone. The deadline for 1993 applications is February 12.

For more information and application forms, contact: Sophia Grigoriadis, Ontario Arts Council Department of Policy, Planning and Development at 969-7413.



## women making tv.

We are a group of women producing local T.V. We promote social change by providing a supportive atmosphere, access to broadcast facilities and hands on training. Our new show, she/tv is an alternative forum to represent society from the perspectives of women. We encourage production in a variety of genres: documentary, experimental, drama and combinations thereof. If you are interested in exploring the medium of television or issues that concern you, our collective welcomes you.

For more information: she/tv, Cable ten, Parkdale Trinity, 47 Lisgar St., Toronto, Ont. 534-3341

including work with Harbourfront, Buddies in Bad Times and Dancemakers. The annual Images Festival is Canada's foremost showcase for leading edge film and video art, and takes place April 23 through May 1, 1993.

For information call 971-8405.

# Classified



## Part Time Position Advocate

ANNPAC/RACA, a national service organization representing artist-run centres and artist organizations that are non-profit and self determined, invites applications for the position of Advocate. The Advocate is responsible for implementing policy and direction of the organization, representing ANNPAC/RACA and the concerns of its membership to other organizations and branches of government within the bounds of this position and assist in coordinating community development. Candidates for the position must have a working knowledge of French and English. Candidates must be familiar with the artist-run centre movement and cultural sector, grant writing and Macintosh computersystems.

Strong communications skills are an asset. First Nations persons and People of Colour are encouraged to apply.

**Application Deadline: March 1, 1993**

Start Date: April 1, 1993

Salary: \$15,000 + benefits

Hours of work: 18 per week

## Poste À Mi-temps Médiateur/ Médiatrice

ANNPAC/RACA, une organisation nationale de services, représentant des centres d'artistes et organisations artistiques, fait appel aux candidatures pour un poste de médiation. Les candidats doivent avoir suffisamment de connaissances en anglais et en français pour pouvoir travailler dans les deux langues. Ils doivent également connaître le mouvement des centres d'artistes, le secteur culturel, savoir rédiger des demandes de bourses et utiliser le système informatique Macintosh. On encourage les Autochtones et les personnes de couleur à poser leur candidature.

**Date limite pour les candidatures : le 1<sup>er</sup> mars 1993**

Travail commençant: le 1<sup>er</sup> avril 1993

Salaire: 15 000 \$ + avantages sociaux

Horaires de travail: 18 heures par semaine

For more information, contact the Hiring Committee at / Pour de plus amples renseignements, veuillez

contacter le Comité de recrutement, chez

**ANNPAC/RACA 183 Bathurst**

**Street Toronto, Ontario M5T 2R7**

## Services

Young videographer seeking work. Experience in recording and editing. I am willing to learn hands-on, if needed. I have recorded various performances such as "the Evolution of Jazz," CELAFI Celebrating African Identity," "house of Africa," "Caribana '92," "Museum of Arts," and various other. Viewing of all works is available upon request, as well as my resume and professional references. I am available A.S.A.P., and can be contacted at 469-2055 or 330-1618 (pager). David Cropper, new LIFT member.



Agency will fill your casting needs.

We have 4,000 people, ranging from extras to experienced actors, on a computerized database. We can also supply actors and models in training at no charge. Call Andrea, at Global Talent, 897-8970



Toronto Women in Film and Television announces the start up of a breakthrough service for women, the COMPUTERIZED EMPLOYMENT SERVICE BULLETIN BOARD. THE Board will provide interested employers with the names and qualifications of women who are registered for specific job opportunities.

For more information please call:

Margo Murphy

D. Nightingale & Assoc. Ltd.

Tel: (416) 638-5423



**Understanding the Assessment Process: The Ontario Arts Council and its Granting Procedures**

This publication will explain how decisions are made in the awarding of Ontario Arts Grants, and answer questions about the granting process. The publication will be available free of charge in January 1993

For more information please contact

Ontario Arts Council, Information

Assistant, Communications and

Research Department, 151 Bloor

Street West, Suite 500, Toronto,

Ontario M5S 1T6.

FAX (416) 921-8763 Phone: (416)

969-7400 Toll free in Ontario: 1

(800) 387 0058

## For Sale

The following 16mm equipment is for sale:

A Cinema products CP16 synchronous camera with a 12 to 120mm Angenieux lens; two 400' magazines; two battery chargers; original manual. Asking \$1050.00

A Moviola upright editing machine; magnetic and optical heads; small viewer style great on gas / good for winter, excellent condition. Asking \$950.00

For more information please call 964-6836 after 4:00 p.m.

## Deals! Deals! Deals!

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

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

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

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

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

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

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

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

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

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

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

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

**Do you have a script, excerpt, storyboard or treatment you'd like to publish in the newsletter? The spring issue will be dedicated to film texts and graphics. Drop off or mail work to the LIFT office by March 1, 1993**

**LIFT**

345 Adelaide Street West

Suite 505

Toronto, Ontario

M5V 1R5

416 - 596- 8233

The LIFT Office  
will close on Friday  
December 18<sup>th</sup> and  
reopen after  
the winter break  
on January 11<sup>th</sup>, 1993.  
Good Solstice,