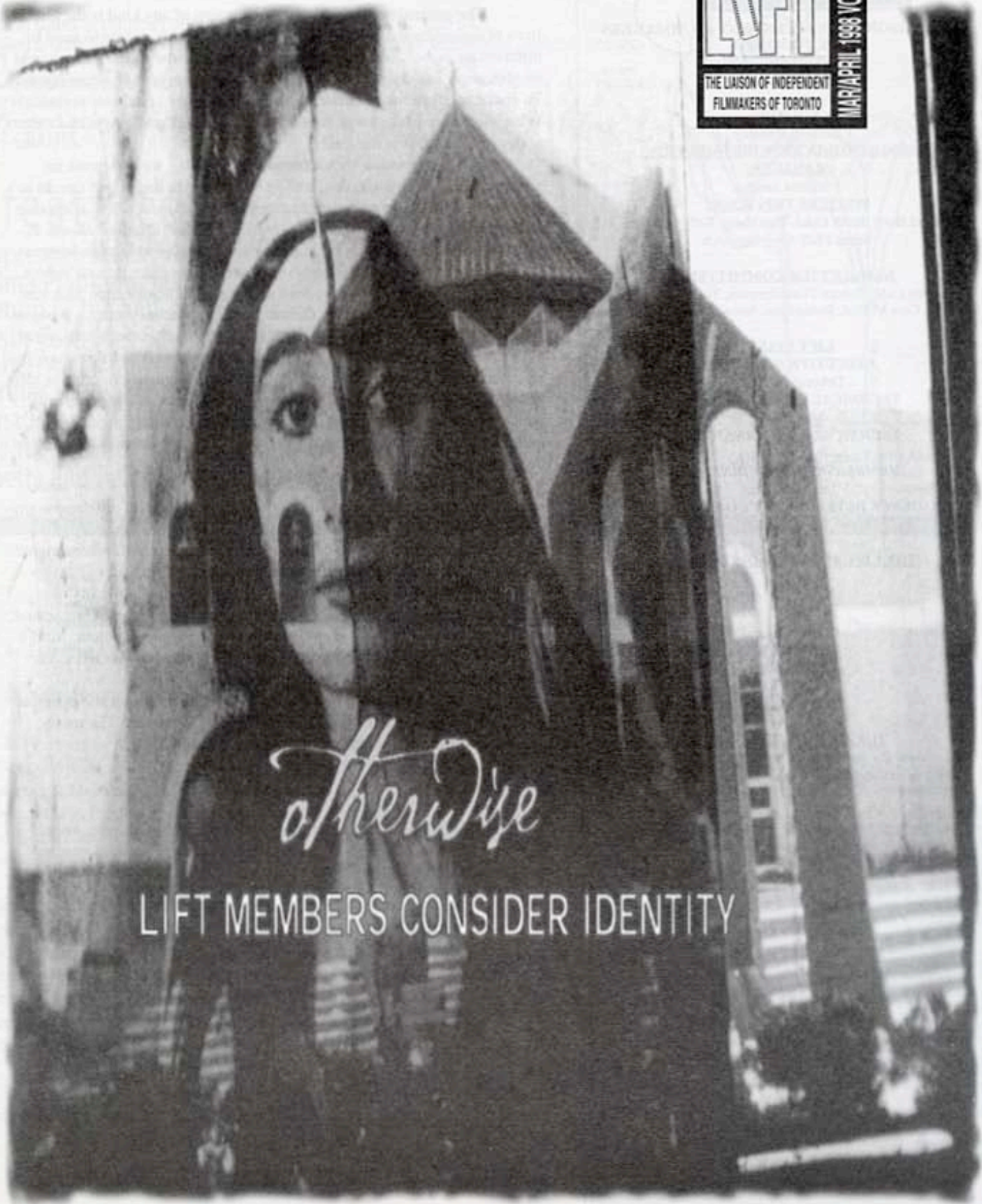


LIFT
THE LIAISON OF INDEPENDENT
FILMMAKERS OF TORONTO
MAY/APRIL 1998 VOL. 18 NO. 2



otherwise

LIFT MEMBERS CONSIDER IDENTITY



**THE LIAISON OF INDEPENDENT FILMMAKERS
OF TORONTO**
March/April, 1998
Volume 18, No. 2

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The LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO is a non-profit co-operative 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 matters.

LIFT is supported by its membership, the Canada Council (Media Arts Section), the Ontario Arts Council, Metro Council 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 Citizenship, Culture and Recreation.

Articles published in the LIFT newsletter do not necessarily reflect the views of the editors, the Co-op or members of the Board of Directors. Letters to the editor can be sent c/o LIFT, 37 Hanna Avenue, Suite 301, Toronto, Ontario M6K 1W5, Phone, 588-6444; Fax, 588-7017.

LIFT's website address is:
<http://www.inforamp.net/~lift>
e-mail: lift@inforamp.net

Anyone with suggestions or ideas, please call Deanna at the LIFT office, or e-mail: Barbara_Mainguy@tvo.org

editorial

The general problem with categorization of any kind is the limitations of descriptors. Paradoxically, though, it's human nature to want to differentiate ourselves from others in our group. How can I rebel against identification and claim outsider stance? It's like an auto-immune disease. To eradicate all forms of outwardly claimed identity I eradicate myself. What's left after I take away the notion of myself as participant in a cultural discourse? What is the self?

In a conversation with a friend the other day we undertook an attempt to resist categorization, ending with the idea that all we can do is stand aside from those who look to categorize at all, and refuse allegiance to any group. Where does that get us? Alienated and disenfranchised. Is that any better? I'm starting to think that social grouping is as endemic as bodily functions to the human species. You might not like it but it's there.

That said, at what point does social group identification fuck you up? (Question: is it fair to take discrete fund grant money from a group to whom to wish to belong (for the purposes of funding) but refuse to swear allegiance? Do you have to play by the rules?) Some filmmakers look for an autonomous stance, disassociating themselves from all prescriptive identifiers. (Can it really be done?) Others want to challenge the group with which they identify (and like to identify) to broaden their range of definition, to open up discourse. To fuck with the programme from inside the programme.

Anyway, self is not the problem, so much as other. Being otherized. I am, you're not. I can, you can't. What are the real differences anyway? Beyond social differences, to the hard core humanity of things, tell me why you are not me? We can all set aside our petty differences, right? The work has been done! Hey! We're integrated!

All I have to say about that is that last year the University of California quotas were removed vis a vis student admissions to law school, and the this year only 5 out of 500 students were people of colour. And it wasn't because they didn't have the grades. Is it possible that left to our own devices, human nature occasionally sucks?

I think it's the process that's important. The difficult and necessary attempt to set aside assumptions and be open to difference. The messy, complicated work of understanding.

On a lighter note:

The Images Festival is here again! Lots of wicked films, panels, installations, workshops. LIFT is well represented, as always, and this year has sponsored both the Home Grown screenings. (No, affiliation with LIFT was not a consideration-- it's just inevitable that the best of the local scene would include a lot of LIFT work.)

This year the Fest organizers have achieved major industry sponsorship and buyer attendance -- wouldn't it be great if Images was the place to be? Torfest beware...



THE CANADA COUNCIL
FOR THE ARTS
SINCE 1957

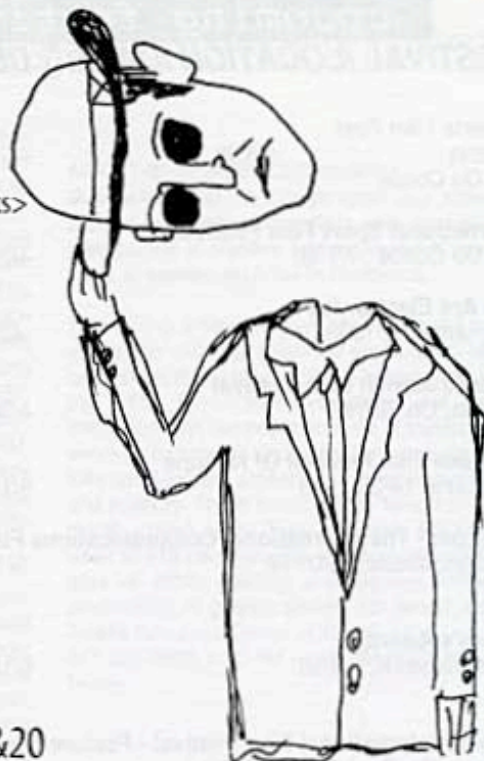
LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957

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cartoon by Ahmed (Ben) Akbari

message from the board

by Jonathan Culp

HOW TO MAKE A FEATURE FILM

In February, the Ontario Film Development Corporation forwarded a discussion paper to LIFT. Entitled "A New Approach to Feature Film Financing & Marketing," the paper was prepared by the Association of Provincial Film Funding Agencies; it introduced some new ideas on funding and asked for feedback. At a special meeting, the Policy Subcommittee considered these ideas and prepared a response.

The paper, spurred by Telefilm's Houle Report and the consensus judgment that the current funding model is, um, wanting, proposes that projects should be evaluated by 'quality' over market considerations, and that flexibility, accountability and risktaking be stressed. To this end, the proposed system would incorporate a "Canadian Cinema Fund" (including an "Emerging Filmmakers" subset) and a "Market Support Fund", as well as distribution and marketing assistance and expanded development funds.

The LIFT response made the following points:

- Accountability must be made flesh through concrete structural safeguards that enforce the risktaking mandate and ensure that the

agencies' reps are in touch with the creative community.

- The Emerging Filmmakers category displays a bias toward producer-driven projects. Support for writer- and director- driven projects would be more relevant to LIFT members and the creative, independent approach to filmmaking.

- The criteria defining "creative merit" must be clarified.

- Development funds should be administered in separate "Individual Project Development" and "Development Envelope" categories.

- We like the overall premise of the paper, the support to indies for marketing and distribution, and the proposal to rollover unspent funding from one year to the next.

- We want to be part of ongoing dialogue on these issues.

ON THE COVER: still from Gariné Torossian's
My Own Obsession

upcoming festival deadlines:

FESTIVAL /LOCATION /DATE: DEADLINE: TELEPHONE: E-MAIL:

WEBSITE: *ines*

Bellaria Film Fest Bellaria Vila Do Conde	4/6/98	4/15/98	39-541 347 186	
International Short Film Festival Vila Do Conde , 7/7/98		4/24/98	351-52-641644	isffviladoconde@mail.telepac.pt http://ficm-vc.bsi.net
Prix Ars Electronica Linz, June 15, 1998		4/30/98	43 (0) 732/6900-267	info@prixars.orf.at
Toronto Jewish Film Festival Toronto, On, 5/7/98		4/30/98	(416) 324-8226	tjff@interlog.com
Ebensee Film Festival Of Nations Linz, June 14-20 1998		5/1/98	+430732/673 693	
Intercom - The International Communications Film And Video Competition Chicago, Illinois, 06/01/98		5/1/98	312/425-9400	filmfest@wwa.com http://www.chicago.ddbn.com/filmfest/
Prince's Award Copenhagen K, 6/5/98		5/1/98	45-33 36 7100/7121	princes.award@eea.dk www.eea.dk/events/pa97
Toronto International Film Festival - Feature Films Toronto, On, Sept 10 - 19, 1998		5/15/98	(416) 967-7371	
International Art Film Biennial Paris, 12/98	5/30/98	33 (1) 44 78 47 22		
Toronto Moving Pictures Festival Of Dance On Film & Video Toronto October 1998		5/30/98	(416) 961-5424	movingpix@total.net http://www.total.net/~movingpix

Guidelines and application forms for this list of festivals are on file and available for photocopying (10¢ a page) at the LIFT office. As much as we'd like to, LIFT staff cannot take the time out to fax forms to members. **Please do not ask.** If you are unable to make it into the LIFT office, you will have to call the festival directly to request an application form.

The 1996 edition of the AIVF Guide to International Film & Video Festivals is an invaluable resource for planning your festival entries for the upcoming year. It's available at the office as an in-house resource for all LIFT members.

TELLURIDE INDIEFEST

Deadline for all entries: August 1. The Colorado event is scheduled during the winter ski-season December 4 -6. Features workshops, film and video screenings of features and shorts, and screenplay readings -- all non-competitive. Info @ <telluridemm.com/indiefest.html>

CINEMATexas

Entry deadline: July 17. International Short Film and Video and New Media Festival in Austin "celebrates the latest tendencies in short formats." Seeking films and videos under 45 minutes for competition and CD-ROMs, web pages and other "newer" media for a non-competitive showcase. Runs from September 16-20; For an entry form, call 512.471.6497, fax 512.471.4077 or email <cinematx@uts.cc.utexas.edu>. More info @ <uts.cc.utexas.edu/~cinematx>

TAIPEI FILM FESTIVAL

Sponsored by the City government of Taipei, the festival will be held September 26 - October 5. "Looking for unique and fresh independent and

underground films." Contact Regina Ho @ tel 8862.2392.8818, or email <d2876515@ms5.hinet.net> for entry and deadline info.

AFRICAN-AMERICAN INDEPENDENT FILM & VIDEO FESTIVAL

Feature-length and short video and film projects welcome, must have been completed after January 1996. Works can be shot in any format, but will be screened on video. Submissions must be on 1/2". Format: VHS, Beta SP, 3/4". Contact: NBI Film and Video, Box 77305, Atlanta GA 30357 OR 770-446-8152 CR film@compuserve.com **DEADLINE: Apr 23, 1998**

WORLD POPULATION FILM/VIDEO FESTIVAL

How is POPULATION GROWTH affecting CONSUMPTION, ENVIRONMENT, SUSTAINABILITY? \$10,000 in prizes. No entry fee. TV exposure, national tour. For more information, a resource guide and a copy of the video Best of Festival, contact: WPFVF, 46 Fox Hill Rd, Bernardston MA 01337 OR 800-638-9464 OR 413-648-9204(FAX) OR info@wpfvf.com OR <http://www.wpfvf.com> **DEADLINE: Jun 15, 1998**

EURO UNDERGROUND is a cross-cultural film organization produced by The International Film and Performance Society a non-profit film organization exhibiting new and emerging work of international filmmakers and concentrating on independent, experimental and underground film and video. Euro Underground's mission is to exhibit Europeans and Americans as well as filmmakers throughout the world by producing yearly festivals in Europe and America. The deadline to present submissions for Euro Underground Fall 98 is **May 21st**. Euro Underground is always looking to expand exhibition opportunities. For info, contact Mark Siska at: info@eurounderground.org or call 1 888-864-9644, Fax: (773) 292-9205 or write to Euro Underground, 1658 N. Milwaukee Ave Suite 142, Chicago, IL, 60647.



critical updates: **calls for submissions: dubious deadlines**

PHOTOGRAPHY RESIDENCIES Photographers invited to apply for month-long project residencies which \$1,200 stipend, access to photo and digital imaging facilities, supplies, publication, and use of an apartment. Ongoing deadline. Contact: Light Work, 316 Waverly Av, Syracuse NY 13244 **DEADLINE: Apr 30, 1998**

THE FIFTH ANNUAL SCREENWRITER'S PROJECT The Project aims to encourage both experienced and first time writers, enabling further development of the art of screenwriting. Each year at least three writers may receive a \$5000 grant and a possible production deal. Several "runner up" writers may also receive grants. Applicants may submit as little as an idea for a motion picture, a short story, novel, or a full length screenplay. For more information and an application form, interested parties must send a business-size, self-addressed, stamped envelope to: Screenwriter's Project, Cyclone Productions, 2412 Milwaukee Suite 485, Northbrook IL 60062 Or 847-657-0446 OR 847-657-0469(FAX) OR <http://www.cyclone-entertainment.com> **DEADLINE: Aug 01, 1998**

NEW HAMPSHIRE PUBLIC TELEVISION SEEKS AN EXPERIENCED AND CREATIVE VIDEOGRAPHER to function as a videographer and sound recordist for the production of various programs, specials, documentaries and other projects; edit videotape using linear and non-linear systems; assume responsibility for maintaining video equip-

ment; assure that deadlines are met on time; determine production requirements, time, material and expenses incurred in assigned tasks. **MINIMUM QUALIFICATIONS:** Position requires a bachelor's degree in a related field or equivalent education/experience, prefer three years experience as a videographer and an editor, must also be skilled in lighting and sound recording; knowledge of non-linear editing is helpful; a valid driver's license and a good driving record; heavy lifting required at times. **SALARY: \$23,780-\$36,130.** Starting salary normally not to exceed \$26,870. Application review will begin December 1, 1997. Send cover letter, resume and reel to: New Hampshire Public Television, 268 Mast Road, Durham, NH, 03824, www.nhptv.org **DEADLINE: Dec 31, 1998**

CALL FOR PAPERS: THE CRITICAL EYE, an on-line magazine devoted to photography has issued a call for papers for upcoming issues that include: "Deconstructing the Gaze", "Current Feminist Practices"; "Multiculturalism and Photographic Practice"; and "New Documentary Practices." For information send SASE to: Greg Rubin, c/o The Critical Eye, 158 Fountain St, Philadelphia PA 19127 or visit <http://members.aol.com/grubin1/index.html> or send email to: grubin12@aol.com **DEADLINE: Apr 30, 1998**

ARTIST-IN-RESIDENCE(Brookline, Massachusetts) An arts program that strives to support and encourage artists with disabilities in their pursuit of creative and professional development, is seeking an Artist-In Residence.

The visiting artists' program was designed to provide artists with disabilities the exchange of technical and aesthetic ideas with an experienced working artist. The Artist-In Residence will provide instruction with technique and use of materials and serve as a resource and consultant regarding portfolio development, presentation of work, marketing, and publicity. Three artists will be hired for a 3 - 4 month period each. They will work 4 hours per week at \$15 per hour. The artists must work in the area of either painting and drawing, ceramics, printmaking, or graphic design. For details, call the Artist's Resource Center **JOBLINE** tel: 617-369-3629, 9:30 AM - 4:30 PM (EST) Monday - Friday

LIFT Orientation:

LIFT's Orientation will be held Wed., April 22, 1998 & May 20, 1998 11:30 a.m. - 1:00 p.m. The session is for individuals who have not familiarized themselves with the co-op's facilities and resources. Call to reserve a spot.

funding & grant deadlines:

CANADA COUNCIL
1-800-263-5588 x 4075/4138
Grants to Film Artists
November 1, 1998
Grants to Video Artists
November 1, 1998

ONTARIO ARTS COUNCIL
961-1660
Artists' Film and Video
April 15
First Film/Video
January 15, 1999
Grants to Visual Artists
\$10,000 Grants
May 15, 1998
Visual Arts Special Project Grants
June 15, 1998

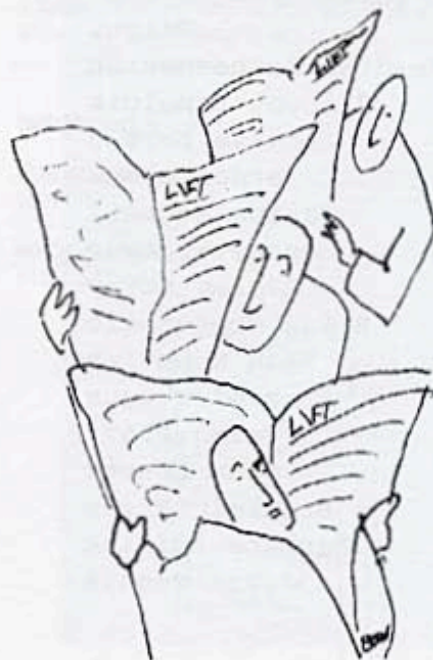
TORONTO ARTS COUNCIL
392-6800
Visual Arts (Inclusive of Film & Video)
September 22, 1998
Project Grants to Organizations and Collectives
August 5, 1998
Grants to Choreographers
May 18, 1998

Grants to Writers
June 1, 1998
Grants to Composers
July 6, 1998

CANADA TELEVISION AND CABLE PRODUCTION FUND EQUITY INVESTMENT PROGRAM
(514) 283-6363
started September 9, 1996

NFB FILMMAKER ASSISTANCE PROGRAM (FAP)
973-3012
September 1
Aboriginal Filmmaker Assistance Program
973-3012
on an ongoing basis, please call the office to confirm

CANADIAN INDEPENDENT FILM AND VIDEO FUND
(613) 729 1900
November 28



all cartoons by Ahmed (Ben) Akbari

new members:

Welcome new members
as of march 98:

Mark Ahee
Mustafa Ali
Michelle Anne Bess
Justin Billingsley
Alana Butler
Naomi Campbell
Christopher Chong
Tim Dashwood
Vince De Marinis
Ronaldo De Souza
Jason Deparis
Ted Endean
Robert Erikson
James Fairhart
Jennifer Febbraro
Sarah Forbes-Roberts
Sue Georgiou
Neil Graham
Eliza Haddad
Christopher Hills-
Wright
Kandiah Ketheeswaran
Vincent Langlois
Louise Lebeau
Bruce Lyons
Janice Macneil
Renay Mgowan
Ashley Mckay
Brian Montenegro
Sean Munavish
Alexander Ogus
Valma Pfaff
Glen Roemer
Branimir Ruzic
Barbara Smialek
Jason Tannis

announcements:

Hire a summer intern at no cost! The Irish Canadian Institute's Media Training & Work Experience Programme is seeking several 8 week work placements for Irish youth from May 25 - July 17. For more info contact Kate Gillen at 766-0707 or fax 766-5666.

Since more and more artists are using new technologies in their work and in that way are contributing significantly to the development of digital material, Revenue Canada would like to draw your attention to their Scientific Research and Experimental Development Tax Incentive Program which is intended to promote scientific research and experimental development in Canada. This program provides an investment tax credit to companies and individuals (including artists) for expenditures related to research and development conducted in Canada. For more information, contact the Revenue Canada rep in Toronto, Kamal Jha at 416-973-3725.

WORKSHOP COMMITTEE: First meeting of the newly resurrected Workshop Committee will be held on Wednesday June 3, 6 p.m. at the LIFT office. All those interested in joining the committee should call Lisa at LIFT and/or attend the meeting. Committee members will receive 20 volunteer hours for annual service on the committee.

EQUIPMENT RESOURCE MEETINGS: Come one, come all, to the next LIFT Equipment Resource Meeting. Contribute your thoughts and ideas towards LIFT's future equipment needs. The next meeting will be at the Monarch Tavern, 12 Clinton St. (2 streets south of College) on May 13 at 6 p.m See you there!!!

NEW DATE FOR LIGHTING TECHNIQUES WORKSHOP: The workshop being taught by Gerry Mendoza on April 15 & 16 has been changed to Tues. May 5 & Thurs. May 7, 6 p.m. - 10 p.m., and there are still some spaces left. For more details, call the LIFT office.

SPRING 1998 WORKSHOPS: Spaces still available in many of the workshops. Refer to the brochure sent in the March mailing or call LIFT for more details.

WANTED: A film project to be edited on LIFT's new Media 100. Do you have a project which needs an editor and some FREE hours on the Media 100? LIFT staff need a short film project (5

- 10 minutes preferably). It must be shot on film with the intention of finishing on film with a negative cut and have some sync dialogue. We'll supply the editor and 28 hours of free editing time on the Media 100. Call Lisa @ LIFT for more details.

KODAK 7272 PRINT STOCK AVAILABLE: This difficult to acquire stock is available at LIFT in 400 foot rolls for \$195 plus \$5 roll down fee. Call ahead to confirm that we have some in stock.

EDIT SUITE FACE LIFT: The much used Azure suite had a face lift in late March. Member Todd Schroeder re-painted and trimmed the suite, and it looks brand new. It is an odd phenomena, but LIFT members like to rest the bottom of their shoes on our white walls, resulting in footprinted walls. July will mark our 2 year anniversary in this new space, so it seems to be time to refresh the facilities. The rest of the suites should be done by the end of April.

LIFT FILM BINDER: People are always coming in and asking what kind of films are made at LIFT. Or sometimes we need to know the technical specs on a member's film. So, we have put together a binder (Deanna loves binders) to hold one sheets or info pages on members films. Bring in an 8 1/2" x 11" one sheet so we can add it in. Stop by and check it out.

LIFT MEMBERS' DIRECTORY will be available for purchase by mid April. The new low budget directory has all the same information as previous editions, however is decidedly low key and low budget. The directory sells for \$5 to cover the cost of photocopying. Call Deanna at the office for more info.

LIFT'S PROGRAMMING COMMITTEE IS LOOKING FOR MEMBERS! Looking for a way to make up your volunteer hours other than sweeping the office floors? Committee members receive 20 volunteer hours for committee service. Call Deanna for more info.

LIFT'S NEWSLETTER COMMITTEE IS LOOKING FOR NEW MEMBERS! Join the Committee if you are interested in the direction of LIFT's Newsletter. Members receive 20 hours for committee service. Call Deanna at the office to RSVP. Upcoming Committee meetings (6:45pm @ Pauper's Pub - Bathurst & Bloor): May 5, June 2, & July 8.

liftgear & machinations:**What's new with equipment @ LIFT?**

NEW STUFF: LIFT is currently researching and investigating a major purchase of a new 16 / super 16 camera. We'll keep you posted on any developments.

FOR SALE: 1 Arri BL 16mm camera with Angenieux 12 - 120 mm zoom lens, 1-400' magazine, matte box and 3"x3" filter holder. Call Lisa at 588-6444 for more details.

FOR SALE: 1 Eclair NPR 16mm camera with Angenieux 12 - 120 mm zoom lens, 2-400' magazines, AC motor and accessories. Call Lisa at 588-6444 for more details.

SEXY NEW SOFTWARE: PHOTOSHOP, AFTER EFFECTS, and MACROMEDIA DIRECTOR In February, LIFT purchased the latest in graphic design software which can be used on the Mac 9600/300 in the Media 100 suite. Adobe Photoshop 4.0 and Adobe After Effects 3.1 are commonly used in combination with Media 100 or with other software, to do digital special effects. After Effects combines high-resolution compositing controls for multi-layer compositions, two-dimensional animation, advanced special effects, etc. Footage that you create in After Effects can be imported to Media 100, digitally output to film, videotape, or CD-ROM. Macromedia Director is an authoring tool for multimedia productions, ideal for CD-ROM, etc. All of these software packages have millions of applications that are of interest to the independent film-

maker / media-maker. We are offering a Photoshop & After Effects Primer Workshop on June 6, 10 a.m. - 6 p.m. (For more details, call 588-6444). After Effects comes with a CD-ROM tutorial which will introduce members to the features of this new software. LIFT is currently offering free 2 hour tutorials to Full and Associate members in good standing, who have a good working knowledge of computer software graphics and editing.

NEW SUPER 8 CAMERAS AVAILABLE FOR RENT: \$4/day for full members and \$8/day for associate members:

ROLLEI MOVIE 4: shoots at 1, 18, 36 fps, man/auto exposure, 8 mm to 32 mm power zoom with Macro lens.

ROLLEI MOVIE 8: shoots at 1, 18, 24, 48 fps, man/auto exposure, 7.5 mm to 60 mm power zoom with Macro lens, dissolves.

BAUER C-3: 18 fps, auto exposure, 10.5 to 32 mm zoom lens.

\$5/day for full members and \$10/day for associate members:

CANON 514 SOUND super 8 camera: shoots at 1, 18, 24 fps, man/auto exposure, power zoom lens with macro.

These cameras are in addition to our Bauer S-8 and two Nizo S-48 S-8 cameras.

NEW HIGH SPEED CAMERA AVAILABLE FOR RENT: Donated several years ago, and recently repaired, the Milliken DBM44 Hi-Speed 16 mm

camera is available for rental. It shoots up to 500 frames per second, and at that rate will burn through a 100 foot load in 8 seconds. This camera requires double perf film and uses C-mount lenses (the type the Bolex uses). If you are interested in this new addition to the LIFT Equipment holdings call the Technical Co-ordinators. (Rates subject to board approval.)

FREE MEDIA 100 TUTORIAL: Full and associate members can book a FREE 4 hour tutorial on the Media 100, during office hours, subject to availability. The tutorial is complete with all the video, audio and graphics source material, along with the step-by-step instructions on how to cut a short commercial. You'll learn how to work with Media 100's Bin Program, and Edit Suite windows; import source material; trim clips; synchronize audio and video clips; create cutaways, split edits, and dissolves between clips; and create motion effects, colour effects, and crawling titles. The tutorial is intended for those who have experience on similar digital systems, such as ProTools or AVID. People with little or no computer and/or editing experience should first take a Media 100 workshop.

EDIT AT HOME: Due to some generous donations of late, LIFT has some super 8 viewer/editors available for daily rental. We also have a 16 mm home edit bench, which includes a pair of clamp-on rewinds, a synchronizer, a Moviscope viewer, and a splicer. Call the Technical Co-ordinators at 588-6444 if you're interested in any of these items.

News:**IFVA SUBMITS BRIEF FILM POLICY REVIEW**

The Independent Film and Video Alliance has submitted a brief for the Federal Film Policy review being undertaken by the Department of Heritage Canada. The brief calls for increases in funding for emerging filmmakers, as well as measures to increase the promotion and exhibition of Canadian films. Contact the IFVA if you want to receive it by mail or by phone: 514-522-8240
ifva@cam.org

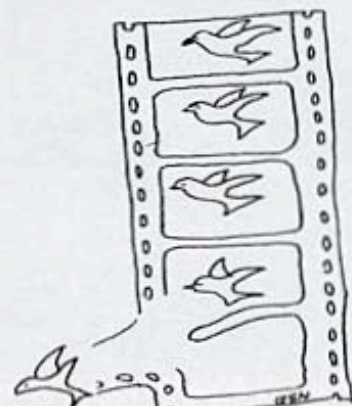
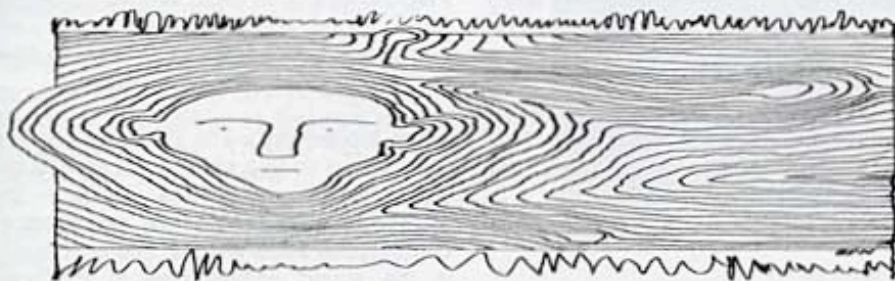
TAX TIME!

The Canadian Conference for the Arts offers useful information: Tax Primer 1: Important points to remember when filing your taxes (for persons working in the cultural sector -self-employed and/or employees-), and Tax Primer 2: Preparing a business plan. Available from the CCA at 189 Laurier Avenue East, Ottawa, ON, K1N 6P1. Email: cca@mail.culturenet.ca Tel: (613)238-3561.

IMPORTANT!!!

THE BLACK AND WHITE FILM FACTORY HAS MOVED TO:

40 Cawthra (the bad news is it's out by Kodak...) 416-763-0750



Members in Action:

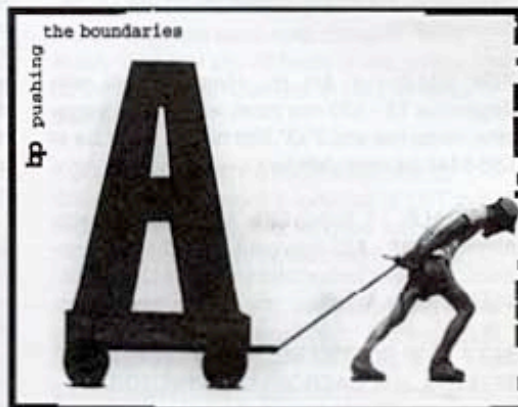
This is a look at what LIFT members have been up to.

congratulations:

Elizabeth Yake (Producer) and Colleen Murphy (Director) took home three awards for *Shoemaker* at 1997 Mannheim-Heidelberg Film Festival: The Audience Award for the most popular film as voted by the public; The Ecumenic Award as voted by the joint Jury of Catholic and Protestant Churches of England; "the story of the childlike shoemaker who falls in love with a self-confident but lonely woman distinguishes itself by its perceptible affection for its characters. ... The director offers a hopeful perspective simply by celebrating the magic powers of the moment and the strength of friendship.", and The Jury of Cinema Owners' Award that recommended 5 films from the festival, *Shoemaker* one of them, to be released theatrically in Germany.

LIFT-er's scored back-to-back home runs at this year's Hot Docs! Festival. Congratulations to **Lara Fitzgerald** -- *Memoire Moire* was co-winner of the Best Direction and of the Telefilm Canada Award -- and to **Brian Nash** for *B.P. Pushing the Boundaries* wins for Best Cultural Documentary, Best Editing. **Elizabeth Yake** was producer on both films.

Congratulations to LIFT member **Brett Sullivan** for his recent Gemini Award for Best Editing on *PSI Factor*. Brett is teaching a workshop in LIFT's spring series.



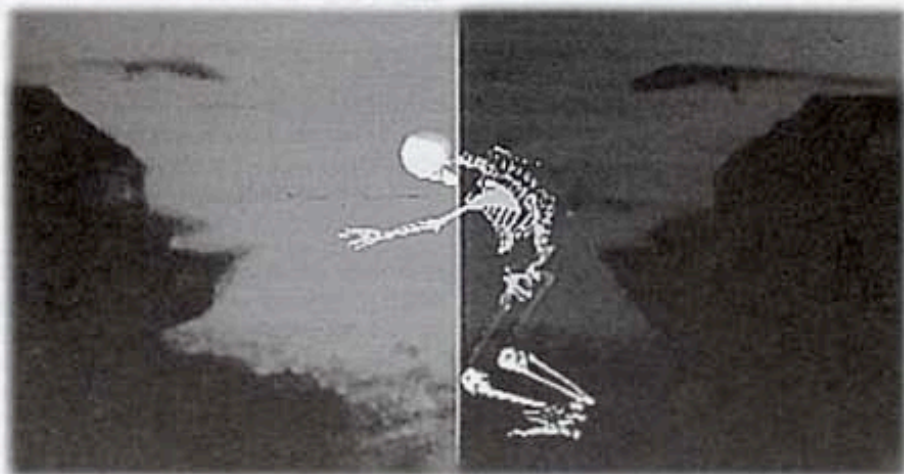
in production:

Vicky Peter's *Fool's Chess*, a black comedy about suicide prevention, is scheduled for completion by the end of April. The 24 minute film was co-produced with **Mazako Nagai** and edited by **Vanda Schmoekel**. "Guy is reluctantly serving 100 community service hours at a crisis centre. Guy's roommate Sylvie can't find a way out of her own personal tragedies. Will Guy push one of his callers too far? Will Sylvie call the crisis centre for help? Together they play a dangerous game with Death."



still from **Vicky Peter's** *Fool's Chess*

Greg Woodbury is busy creating some animated sequences using a combination of Photoshop, After Effects and Poser in LIFT's Media 100 suite for **Judith Doyle's** film *Transcript* (working title). The film is based on Judith's 1981 performance piece of the same name, and uses a variety of



still from **Judith Doyle's** *Transcript*

archival images, manipulated on both the Oxberry Animation Stand/Optical Printer and digitally on the Media 100 station. Judith recently sold her 1994 feature *Wasaga* to Bravo!

Deanna Bowen has designed some fancy animation for her video installation *Sadomasochism* using the great new AfterEffects and Phtoshop software. She also designed an animated title sequence for **Deborah McInnes'** short film *Slip*. Picture editing on the Media 100 for Deborah is **Josie Massarella**.

The hottest place at LIFT in the month of March was the ProTools suite. Is everyone busy trying to finish up for the Toronto Film Festivals May 1 deadline? Maybe?

Rumour has it that LIFT member **Trevor Fischer** was off in LA in late March getting music for his short film *Reasons To Live*, and sound editor **Gordon Creelman** says that the film is close to completion.

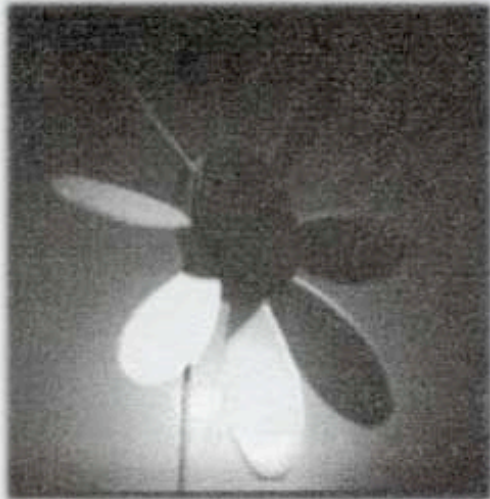
Mitch Moldofsky's *The Briss*, a 10 minute film about a couple who breaks up at a circumcision ceremony, was edited in the Media 100 suite in March by new member **Christopher Hills-Wright**, and is currently in the sound editing phase in ProTools. Watch for a completed print in May.

in production:

Kathleen Cummins is hard at work sound editing her latest film, *Emer*, in the ProTools suite, with an anticipated completion date in May.

Brenda Darling continues her work sound editing her short, *Katy's Decision*. She can't wait to complete it so she can start her new project: cutting the video footage that she took on a trip to India in the winter.

Derreck Roemer and **Neil Graham** are almost finished sound editing *The Copy Writer*, formerly *Gaugin's Dream*.



Glance Lawrence is busy producing *Jimmy Luvs Sherri* with the west coast sister team of **Rosemary Williams** (writer), **Selina Williams** (director). A Romeo & Juliette story with the wars between Jimmy and Sherri, not their families. Glance and her team applied to the Features First Program while she was enrolled as a Producer Resident at the Canadian Film Centre.

A bunch of LIFT members have teamed up to shoot a low budget feature with LIFT's Eclair NPR. *Daddy, Tell Me A Story* is being shot by new member **Tim Dashwood** (DP and co-director), was written and co-produced by non-member **Al Leong**, co-producers **Cozi Brown** and **Bill Davidson**, and sound recordist **Sean Munavish**. Shooting began in late March and will continue into early April.



Jennifer Grace Kosaka has completed principle photography on her short film, *Submissions & Rejections*, and is editing the film on her home Adobe Premier system.

Eric Vinet shot over two weekends with one day of pick-ups with DP **Gary Blakely** on his short film, *The Flipside of a Different Pain*. Now Eric is picture editing with **Giacomo Bruno** in the Media 100. Amazed at how quickly the picture editing is going, he expects to be finished soon.



all three from **Tracy German**'s *A Private Patch Of Blue*

On the Screen:

Tracy German's *A Private Patch of Blue*, premiered at the Ann Arbor Film Festival (Michigan) in March 1998. **David Gatton** of the Onion City Film Festival (Chicago) liked Tracy's film so much that he invited it to be in his festival in May. You can catch the Toronto premier at the Images Film Festival in late April. The sound edit and mix for *A Private Patch of Blue* was done by LIFT's own **Deanna Bowen** on the ProTools system.

The Ann Arbor Film Festival featured several other films by LIFT filmmakers: **Darya Farha's** *Full Service Automation*, **Mike Hoolboom's** *Passing On*, **Carolynne Hew's** *Bangs*, and **Cassandra Nicolaou's** *Dance With Me*.

The Harris Project, a collaborative film created by **Jeff Sterne**, **Marcos Arriaga** and **Jorge Manzano**, will premier at Toronto's Images Film Festival in late April. The film was completed in March, after many months of hard work in the LIFT edit suites. The sound mix and edit were done by **Roberto Ariganello** in LIFT's ProTools suite.



The Harris Project by **Jeff Sterne**, **Marcos Arriaga** and **Jorge Manzano**

More: **LIFT** members in action: **LIFT** On the Screen: **LIFT**



stills from Darya Farha *Full Service Automation* at Images



pg>10

Joe Leclair premiered his first media project, *Redemption of the Canadian Businessman*, on March 30. Shot on VHS, it was edited with the help of **Greg Woodbury** on LIFT's Media 100.

Shawn Goldberg's *Someone to Love* made it's North American Television Premiere Feb. 8 on the Comedy Network. It's also seen sales to The Knowledge Network's Independent Eye Series in BC, YLE TV 2 in Finland, and Home Made Movies in the U.S. Next month, Shawn will roll camera on his new short film, *Restaurant*.

My Own Obsession by **Gariné Torossian** premieres at the Images Festival



Also at Images, **Michelle Mohabeer's** *Childplay*

Congratulations to **Giulio Michelino (Buttino)** for his best film award at the Hart House Film Board's annual film event, for his 17 minute *The Judgement Day*. The super 8 film was transferred to 16mm and then to video. He shared the honour with three other filmmakers and took home a \$100 prize plus a t-shirt. The prizes were awarded by judges **Geoff Pevere**, **Chris Lievens**, and **Kim Tomzacs**.

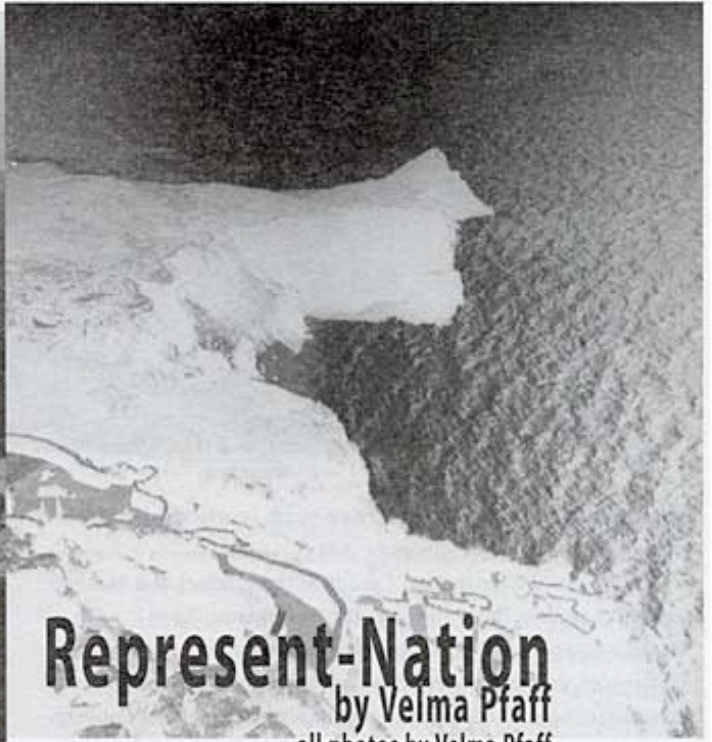
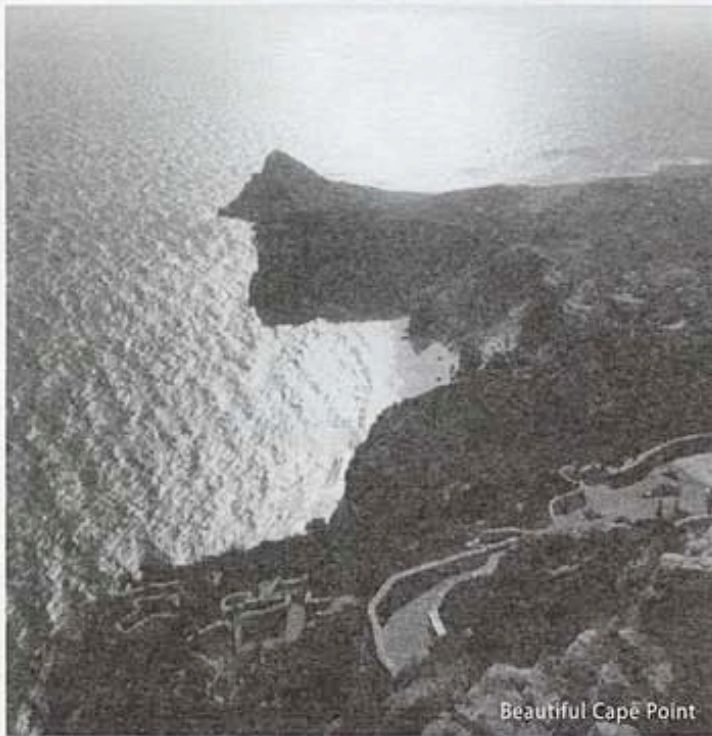
If you have something you'd like listed in the next issue of the newsletter, jot it down and send it to Lisa at LIFT (fax: 588-7017, e-mail: lift@inforamp.net). Please send stills too!



On set of *Double Concerto*, 35 mm Ballet / Classical video for Bravo! Television. Standing from left to right, LIFT members **Gerry Mendoza** - D.P., **Kwan Ho Tse** - Director/Editor, and **Tory Falkenberg** - Gaffer. Also shown are **Jay Ann Salis** - Ballerina from the National Ballet and **Rob Mountjoy** - Camera Assistant.



on the set of **Allyson Mitchell's** *Cupcake* watch for it at Images



I often ask myself what informs my sense of alienation, otherness, disconnection, misrepresentation, invisibility. Until recently I assumed I was over-reacting, finding fault with the supposedly liberal environment I was raised in since the age of seven. Now, however, I attribute it to a painful exfoliation, stripping away the layers of pretense, drifting through the smoke screen to reveal that my new land and my homeland still posit the notion that black is evil, and white is good.

To understand my motivations and fascinations in the creative realm, I began to question. Why do I feel that the images that I am presented with don't feed my hunger? Could it be that they are only crumbs for a cannibal culture, as Deborah Root so aptly states in her book *Cannibal Culture Art, Appropriation, and the Commodification of Difference*. Is it possible that we are primarily motivated by the enduring tenet that exoticizes the spectacle, the display of the all alluring foreigner, augmenting the washed-up dish of Western universal representation? Can we just pan homogeneity, hierarchy, and patriarchy with a straight face (no pun intended)? Or must we analyze, challenge, and restructure, as Hal Foster suggests in *The Anti-Aesthetic, Essays on Post-Modern Culture*, finding alternate routes to our marginalised repressed collective psyche.

If, according to Derrick de Kerckhove, 'We are about to create a collective mind that will exceed the capabilities of any individual human', hadn't we better start spicing it up? Wouldn't it be wise to integrate as we accelerate, lest we leave ourselves behind and sink further into the elaborate fallacy of the homogenized,

nationalistic hierarchy? A careful analysis of the motives underpinning the creation of images in media and film is necessary if we wish to contribute to the architecture of the foundation we are setting for our evolution. If, as Hal Foster states, 'we are never outside representation-or rather never outside its politics' then a better understanding of it will surely help us navigate our technologically-enhanced collective psychology, and present us with the possibility of re-framing ourselves with in the evolving global consciousness.

When I started to consider the issues surrounding representation, identity and otherness, I recognized the need to state the obvious. We all build our perceptions and judgements of the world from the outside in. In our families of origin, our schools, our communities, we learn who is good, bad, ugly, privileged etc. We internalize these exposures, and oftentimes even though we may not be in agreement with the format in our adulthood, we respond accordingly. It takes an inordinate amount of self-evaluation to address and reprogram the way we respond, which is why so few people bother to do it. Like most of us, in my attempt to do exactly that I had to go back to my roots.

Arriving in Canada from Cape Town, South Africa, in 1970, I was one of a few visible minorities in my friendly suburban neighbourhood. Initially the impact of our transplant was lost on me, but slowly it seeped in. I wasn't like everyone else, and that in its self was suspect. Jigga-boo, Spearchucka, (and other strange variations that thankfully I seem to have forgotten) referred to my African heritage. Was this supposed to be a bad thing, being from



Villagers in Valley of a Thousand Hills



Boy in Durban

somewhere else, being different? As a youth I certainly didn't think so, as an adult the jury is still out.

For 28 years I have lived in Canada as the product of a multi-racial background. Today the impact of my upbringing in 'Manichean' South Africa is subtly projected onto my day-to-day experiences, dramatically effecting my perception and experience. 'Manichean' here identifies the sense of absolute contrast between good represented by the European, the colonizer; and bad, represented by the colonized, in this case the African, [or other] according to Frantz Fanon in *Wretched of the Earth*, a dramatic religious mythology that has been used to justify genocide and dominance through the use of violence and colonization. Like South Africa, Canada too wears a Manichean cloak, and so I have had a double education into what I feel continues to be the underpinning of the practice of representation.

In many ways I have been exploring these issues for years. Travelling the world exposed it to me, and me to it. I gained first hand experience at being me, and simultaneously, other. In Canada I might have been a tree-swinging sister of Tarzan, where as in Egypt I was seamlessly homogenized and accepted. Similarly, in Turkey and Israel my interface was undetectable. In the ex-Yugoslav Republic, gawks and gaping mouths questioned my composition. In Japan, the foreigners are so insignificant in number, they are like flotsam on a sea of sameness. Even as I tampered at the edge of this sticky issue, nothing so profoundly tuned my awareness to the complexities of the representation of identities as my recent voyage across the Atlantic. In December of 1996 I travelled home to the birthplace of my mosaic history, Cape town, South Africa.

My long awaited trip home was foreshadowed by a presentation of Bertolucci's *The Sheltering Sky*, from the novel by Paul Bowles. A friend, in pure innocence served up this image as a testament to Bertolucci and Storarrs' creative achievements. The impact was indelible. This film while visually stunning is symbolic of Western universality, and its bent representations. As a metaphor for 'Manicheanism' and my voyage home it is unparalleled. Deborah

Root's analysis in *Cannibal Culture* illuminates Bowles's prejudices: harsh, indifferent, uncultivated land and suspicious untrustworthy natives, portend death and madness for the ill-prepared colonizers [visitors]. Bowles proposes that white man is incapable of comprehending cultural differences and co-existing in an atmosphere of mutual respect with the indigenous people. He decries the treacherous harmful nature of the black man and woman, and the threat of lost privilege and authority through collusion with the natives. He also suggests, throughout the film, that the natives are slovenly, and that integration is painfully overwhelming to the westerners senses, [this includes Kits sexual tourism with Amar]. I make mention of Deborah Root's analysis because I feel it elucidates the Afrikaners perspective, oppression and subsequent reluctance to relinquish colonial authority in South Africa. Also, *The Sheltering Sky*, like many other glorious contributions to our global visual library, *The Lion King*, *Jungle Fever*, subtly weave threads of inferior quality into the dynamic tapestry of tolerance and heterogeneity. Works like this uphold the biggest lie ever, the idea that 'White' people actually exist as a homogenous group, and that they are somehow superior to the majority of the worlds' 'other' inhabitants.

In South Africa the 'Manichean' metaphor moults into psychological and physical reality, framing the fantasy of the dreamer, the dreamer being the Apostle of the white supreme fiction. While living and working in Cape Town I witnessed the architectural manifestations of Apartheid, evidenced by the division of black and white. There in the Cape, and throughout the country, the Afrikaners have erected palaces and estates enclosed and fortified by high stone walls and security fences. The 28 million Africans, on the other hand, occupy traditional Roundhavels built out of mud and thatch or temporary iron shacks held together by sticks and stones. Sandwiched physically between the Whites and the Africans are the coloured people. As embarrassments and representations of a failed ideal, that of pure separation of good from evil, the colonized from the colonizer, they occupy the middle ground. Buffered by the promise of privilege, looking toward the oppressor with lust and envy and toward the

more oppressed at times with disgust, they attempt to delineate their place in the hierarchy with houses of pedestrian brick and concrete blocks. Where possible, they too build walls in which to imprison themselves. Is this in an effort to affect some protection, or (more likely) to hide from view the disquieting injustices and shame surrounding the ridiculous enterprise of sustaining an imposed (imported) hierarchical structure?

Although the White South Africans undoubtedly enjoy an economic advantage one has to ask, Who is really the prisoner in this struggle? Impenetrable fortresses, while attractive, double as safe houses. All efforts to maintain false power in an appropriated region have led the colonialists to lock themselves behind bars. Ironically some of the 'Natives', have been relegated to the 'Homelands' in the Transkei. This 'Valley of a Thousand Hills' is one of the most stunning regions in the Cape. Here traditional Roundhovens languish on hilltops caressed by a lush undulating carpet of green. All huts in each village grouping face the same direction, perhaps in a show of equality, or as an indication of adherence to a traditional order. Whatever the reason, the effect is not lost on the observer. Harmony, tranquility, order and a mutual respect between land and inhabitant create a striking picture. A picture in sharp contrast to images and concepts peddled by the Western colonists. As Western sovereignty's stronghold on our collective psyche loosens, the blatant orchestration of poverty and social dis-ease by the White man, reveals its inability to break the strident free-spirited nature of the colonized African.

What Apartheid has succeeded in accomplishing is convincing the world and the 11 African tribes [28 million strong] that they don't really exist. At least not from a fundamentally Western universalist perspective. They have managed this by controlling and excluding images and print concerning 'Natives', from National and international media. As well they have successfully convinced the Africans themselves that they have no real place in the modern Neo-colonialist landscape by literally ignoring their presence.

My first hand experience of this phenomenon occurred in Cape Town. I remarked a peculiar ability that people of colour, and Africans exhibited in the presence of colourless people. Being 'others', they appeared to disappear and re-appear on command. In a room full of people talking in animated tones, it would suddenly occur to me that there was someone who was being visibly excluded. Acknowledging this would often draw attention to the fact, and lead to an attempt to alleviate the tension by way of spectacle or overt displays of sudden inclusion. Colourless South Africans seem painfully aware that this continued treatment of the 'Natives' and 'others' is wholly unacceptable to most foreigners, yet they are ill-equipped to analyze their motivations and look behind their behaviour. In their opinion, Africans are not as bright or capable of fully managing themselves [from the Western perspective, of course]. People of colour, also are not for the most part fully comfortable with their new ability to access and interact on all levels with their previous oppressors. I witnessed a marked discomfort when people were outside of the prescribed environments of Apartheid. In certain situations, in exclusively white environments, even I felt conscious of questioning eyes. Only my upbringing in multi-racial Canada insulated me from the hurtful narrow judgement of the privileged few.

We can all image how painful Apartheid must have been for the unfortunate majority, and we can sympathize with African-Americans and all oppressed people who continue to fight against overt racism, but how many of us are willing to acknowledge that covert, organized forms of exclusion, and mis-representation, continue to dominate our field of vision. Do the questions enter our minds often enough: why a rich white male, why a single black mother, why a sensitive emotional homosexual, why a gun-toting angry black man? Why a successful, single white woman? Granted if we were confronted with all varieties of representations then we would not have to ask these questions. The fact remains, however, that more often than not we are offered the same staid stereotypical representations that serve to limit our levels of acceptance and tolerance. Is this really in our interest if according to Marshall McLuhan, 'we wear all mankind as our skin'.

Toronto, the most multi-cultural metropolis in the world, is a microcosm for the macrocosm we are technologically creating through electronic media. We, as pastiche artists need to effect change through a more realistic representation of the many nations represented within the Canadian mosaic. A dynamic convergence of energies is occurring here, like nowhere else on the planet. As I watch, look, learn and listen to the symphony of 'others' on the streets of this extraordinary meeting place, I wonder why the world has not yet celebrated our unique flavour. Perhaps we have not fully savoured our own diverse collectivity, and embraced our extended being through inclusion, understanding, and the recognition of the need to redefine ourselves. The reality of what it is to be Canadian and exist in a metropolis like Toronto continues to mystify those outside the experience of integration, equality and acceptance of difference. We need to be mindful as artists to ensure that we contribute positively to the representation of this diversity in our various mediums. We might endeavour to include that diversity of gender, sexual orientation, religion, and ethnicity, in our works if we are to overturn the narrow perspectives posited by the mainstream. As alternative image makers, continuing to practice restructuring and interference will enable us to create the possibility for change.



Valley of a Thousand Hills



Mirrors

Sarajevo government building; video still, by Steve Sanguedolce

It should be clear by now that no one has a monopoly on barbarity. Not even democratic moral protectors like the US. Any history of the tragedy in the former Yugoslavia that excludes the role of the West (in particular the U.S., Germany, France and Britain) is bad history. Former U.S. President George Bush characterized the mounting tension and subsequent slide into war as "a blood feud" and "a complex, convoluted conflict that grows out of age-old animosities."

Historically, though, it was the surrounding empires (particularly the Austro-Hungarian and Turkish Ottoman) that caught the Balkans between them. The collapse of these empires and World War I yielded new and contentious borders, liberation movements and opportunism. The end of World War II brought about two new opposing imperial forces: the U.S. and NATO butting heads with the Soviet Union and Warsaw Pact. Partisan hero, Communist, and President for life Josip Broz Tito headed Yugoslavia and steered it clear of both world powers' ultimate influence. Yugoslavia became the Cold War poster-child for non-aligned socialism, sustained by Tito's heroic past, his forceful personality, his ruthlessness and his ability to keep borrowing money using his non-aligned status as collateral -- most of it money from the West, most from the U.S. -- primarily the International Monetary Fund (IMF) and the World Bank.

By the time Tito died the Soviet Empire was crumbling, rendering Yugoslavia's symbolic value worthless to the West. The Yugoslav debt was crippling, and the 'new' economy suffered from mismanagement and

selfish abuse. The infrastructure required updated technology to compete globally; this required more loans. Global recession and hyper-inflation arrived to make matters worse -- and the IMF demanded loan repayment. They would only re-schedule debts on the condition that social, political and market reforms be made (which disintegrated forces in the federal structure); paradoxically, though, they demanded that the federal structure remain intact. So, those in power stayed in power-- Communists turned into nationalists by blaming the other ethnic groups or republican states for the mess. Mistrust ensued amongst the republics over who was carrying the load. Governing nationalist extremists provoked the minority ethnic groups in their republics through symbols, staged rallies and violence. The U.S. and Europe began to be 'interested' in the nationalist calls for secession (with little probing into matters of civil and minority rights, borders, or how to reasonably divide and dismantle the federal structure). Civil rights slid as anarchy took over. The country collapsed and went to war.

No monopolies on barbarity, just different shades of it. What's valuable, however, is to have a monopoly on representation. Propaganda and highly restricted access to information was crucial in the disintegration of the republics of the former Yugoslavia, as was the subsequent descent into horrific, sadistic murderous madness. If you can convincingly paint the Other as having brutally killed "your people", you can do more than raise paramilitary groups made of thugs and prison inmates to go rampaging



MIRRORS, SMOKE AND ASHES

GARY POPOVICH

across the countryside torturing and murdering...you can get plain old peasant folk to be scared out of their wits and take up arms and kill too. You can create an enemy and a war easily. You can even put those with access to information and "truth" in such a moral quandary that your only opposition is rendered silent, paralyzed with fear and doubt about everything that is valuable, anywhere. You can also create a wonderful system of gangsterism, a new economic elite, to ride you through world economic sanctions.

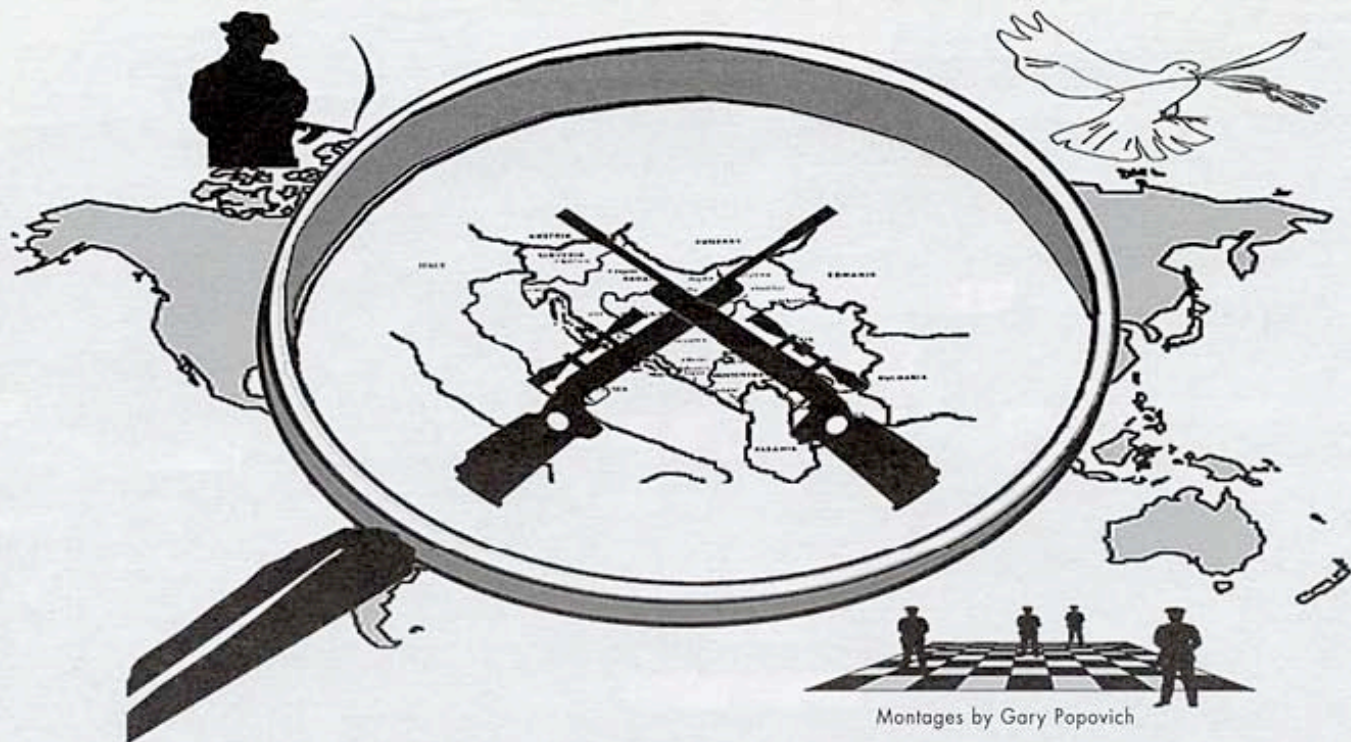
At first, the West was divided on the trouble in the former Yugoslavia--mainly due to confusion or apathy -- and so did nothing more than talk and threaten. Favour changed depending upon who was lobbying harder and winning the press battle for public outrage (by the end of the wars there was a sliding scale from bad to worse that went from Muslims to Croats to Serbs). Many opinions from the so-called "International Community" (who's in that club?) went something like: Too bad about all the innocent people dying, but if these people are crazy and want to butcher each other why should we stop them. George Bush's "age-old animosities" theory had a following. But what about the non-"Official" responses to this opportunistic calculus and carnage? Pacifist and civil rights groups (though somewhat enabled by the internet) have neither money nor the distribution networks to represent an adequate opposition to the Officials (both inside and outside the war-torn country).

Representation is made most successfully through tv news in the West:

the participants in the tragedy are the poor fucks who have to get the attention of the international mass media. How long can one of many tragic stories compete for the front pages, or even the back pages?...and to what real political effect?

The documentary and fiction film/video runs across its own minefield from exoticised sensationalism, to little more than an explanation of the key players and key events (with a dash of moral fervour), worse still (for the victims) cheap sentiment, or diasporic-based "get in touch with your cultural roots" pieces. The complexity here requires resources which are rarely adequate to the task. The five-part BBC documentary *The Death of Yugoslavia*, and ex-Yugoslav Sahin Susic's short personal poetic pieces are two of very few examples that succeed in what they set out to do. If the object is to "explain" or "illuminate" the questions, the scope and understanding must be vast. The "outsider" stares into an abyss of contradictory details--to make an effective piece is a Herculean task. The "insider" is most successful at weaving the minutest of details into a human portrait. The diaspora, or those born into the diaspora, can hardly claim "insider" privilege, unless significant time is spent in the place in question. This seems obvious to students of representation --unfortunately not obvious enough, in view of the glut of poor films arising out of the subject of the former Yugoslavia.

Who is responsible? For what? And to whom? Along with the responsibility to funders, or a sense of professionalism in bringing home the tragedy



Montages by Gary Popovich

of the week, there is, it seems, an equally immediate responsibility-- as witness --to lies, or genocide, murder, rape, torture, destruction and devastation. Ensnared safely, worlds away, what shape does this responsibility take (beyond its usefulness as oppositional information)? "Literature bears testimony not just to duplicate or record events, but to make history available to the imaginative act whose historical unavailability has prompted, and made possible, a holocaust." (Shoshana Felman)

There exists a human need to say "it isn't so" when we know it isn't so...to engage with the forces at play rather than disingenuously dismiss them. The problem is how to conjure an imaginative act of empathy--to arouse a seeing or hearing that is equal to the "possibilities" of the "subject".

Smoke

Whose "age-old animosities"? In times past the appellations for the region we now call "the Balkans" were many: Hellenic, Illyrian, Dardanian, Roman, Byzantine, Thracian, European Turkey, European Ottoman Empire, European Levant, Oriental Peninsula, Slavo-Greek Peninsula, Rumelia. By the 19th century, and with the forcible withdrawal of the Ottomans, this once frontier land between the Austro-Hungarian Empire and the Ottoman Turkish Empire began in its "liberation" to become known by a list of pejorative constructions and romanticized "otherness": dangerous, full of intrigue, plotting, high courage, daring deeds, semi-developed, semi-colonial, semi-civilized, racially mixed, mongrel, bloody, savage, eastern, semi-oriental, oriental.

East, Oriental and Balkan are definitions ascribed by the West, as privileges of historical political and economic power. It is interesting to see the term "orient" and "east" move temporally and spatially in "barbarian" and "other" cloak. For the ancient Greeks the Thracians and Scythians to their north were barbarian (while to the actual east were the civilized but other Persians)...for Rome the Orient was the dioceses of Egypt and Anatolia...after the fall of Rome, the Byzantine east was civilized, while the west was barbarian...later the west's Christianity painted the east's Islam the cultured infidel barbarian--a complicated set of terms to be sure.

In the 19th and 20th centuries eastern Europe is less advanced industrially and perceived as therefore more primitive. There's a west-east straight line pecking order: East Germans are "eastern" for the West Germans, Poles are "eastern" to the East Germans, Russians are "eastern" to the Poles. In the southeast of Europe the Balkans are more often described with ambiguity: "neither European nor Asian". There's a form of "nesting orientalism" (as Milica Bakic-Hayden has called them) at work where Slovenes and Croats see the Serbs as eastern, while the Serbs see Bosnians (who are west of Serbia) as eastern; Albanians are perceived as most eastern yet Albania lies on the western coast of the Balkan peninsula; while further east is Greece, perceived as most western in the Balkans. Turkey is eastern for all of the above (yet, ironically, a NATO member looking to join the European Union, with its Ottoman elements perceived as contributing most to the current stereotypes, and its language being the probable source for the name Balkan, coming from the word for mountain, ascribed to a range in northern Bulgaria--probably a Persian-Turkish derivation of "balk", meaning "mud"). On the other hand, the differences between West and East are more simply cut as opposites: organized-disorganized, tolerance-intolerance, civility-primitiveness, rational consciousness-mythic consciousness, predictability-unpredictability, citizen-nationality.

Maria Todorova describes a feature "common to all Balkan nations is the self-perception of being at the crossroads of civilizational contacts, of having the character of a bridge between cultures". They have also perceived themselves as Europe's sacrificial buffer against the incursions of the east, of Asia. Living at a crossroads means immeasurable mixtures of blood and culture. Irony rules. During the recent wars Serb extremists called the Bosnian Muslims "Turks" (former Bosnian Serb leader and wanted war criminal Radovan Karadzic has stood on the mountains above Sarajevo proclaiming that he is eradicating the last remnants of the Turkish invaders). During the Ottoman rule, the Turkish governors of the Serbian peasantry had "first access" to the bride in a Serbian marriage, according to a law characterized as "the right of first night"; those who converted to the Muslim religion were free of the obligation. Any claim to Slavic purity on the part of many southern Serbs is in for a rough ride (the Croats have a legacy of mixtures with their Austro-Hungarian imperial masters).

Ashes

What's left after the annihilating flames of extreme nationalism? Individuals with multiple identities are reduced to a single identity, based on their ethnic background. The collective is responsible for the individual, and the individual can easily slip out of personal responsibility. Responsibility lies in protecting the collective, beyond what "others" might find reasonable. To transgress the shared (sacred) codes of the group means to become a traitor. The diaspora of a particular group can forcefully shape the "homeland" collective just as strongly, if not more, with new world money and a nostalgic conception. World history makes clear that it takes more than one generation to shake the residuals of a designation deeply inscribed.

In the Balkans (as in other places around the world, especially post-colonial areas) the rock is the set of derogatory definitions, the hard place is the self-fulfilling nature of these derogations. How is responsibility ascertained as one quickly slides off these rocks down the slippery slope of free will and determinism? Can you change the overarching architecture that constructs being? Are you responsible if you can't change? How can you be what you are? What are the dynamics at play? In the Balkan-Europe oppositional structure, the line of "age-old animosities" is the all-too-human line of descent, a heritage of subtle and not so subtle otherizing. In Slavenka Drakulic's *Balkan Express* she describes the paralyzing effect of this. She is on a train, in a compartment with others, sometimes just one other...any word she utters may give her "ethnicity" away, which leads to a set of assumptions, regardless of whether or not those who share her compartment are of her "ethnicity". She will be reduced to a single identity and enter the language of hate that comes of fear. So fear renders her, and her unknown travelling companions, silent. Given such an architecture of censorship, self-censorship, hatred, self hatred and fear, it's legitimate to wonder how anything but a highly imaginative construct could be a liberating force. It would involve a broad journey of multiple bodies through space and time, a grappling with the quantum fields that make life a perplexing navigation through what is given and what might be. Of necessity, it requires the responsibility attached to "knowing" and "witnessing" to move beyond boundaries.

Filmmaker Gary Popovich is making a documentary about the former Yugoslavia.

Differences aside, it is the similarities, especially amongst Croats and Serbs in particular, (one could also include the Montenegrins, Macedonians, and Bosnians) that strike both the casual and experienced observer. In Michael Ignatieff's *Blood and Belonging* book and film he recounts a night sitting in a command post with several Serbs who were drinking, smoking and otherwise bored, periodically shouting and receiving insults over a CB radio with their Croat enemy/neighbours just a few hundred metres away--people they went to school with, played with, drank with, intermarried with. Now they were threatening to slit each other's throats. This was the front line. Ignatieff asks one of the men what makes him think he's so different from his Croat enemy. His answer: They drink Croatian brandy, we drink Serbian brandy; they smoke Croatian cigarettes, we smoke Serbian cigarettes. A few minutes later Ignatieff persists, insisting that he can't see a whole lot of difference. You don't understand anything, the angry Serb replies, We're all just Balkan shit, but they think they're better than we are." Ignatieff argues that "it is the minor differences of people otherwise alike that leads to feelings of strangeness and hostility between them...as real differences between groups diminish, symbolic, imagined differences become more salient." These differences impel identification with one's own particular national group and often lead to intolerance. "Intolerant groups' identities are too insecure to permit individuation: they cannot see themselves as the makers of their individualities, and hence they cannot see others as the makers of theirs either. In their intolerance, they allow themselves to be spoken for by the collective discourses that have taken them over; they do not, as it were, speak in their own right...the narcissism of minor differences is a leap into collective fantasy which enables threatened or anxious individuals to avoid the burden of thinking for themselves or even of thinking of themselves as individuals. Why these identities should be so vulnerable will depend on who they are and what threatens them."

Dubrovnik in the Yugoslav National Army's sights; photo by Zoran Sinco



Local Anti-Hero Keith Cole revisits Edmonton

"Everyone deserves a chance to pick up a paintbrush"
Helen Folkmann, Executive Director, Film and Video Arts Alberta

Seventeen years ago, at the ripe age of fifteen, I took a four day bus trip across Canada with a young female runaway from Thunder Bay to Edmonton Alberta. I really don't remember much. Another friend of mine had moved to Edmonton when she was fourteen. Marnie was really cool. She wore tight Fancy Ass jeans, a Love's Baby Soft t-shirt (also tight), she had big boobs for a fourteen year old. She smoked cigarettes wore lots of foundation and blush and was the envy of many -- especially me. When I arrived in Edmonton with my runaway companion, Marnie met us at the bus station... We drank a lot during my stay in Edmonton. I remember two things clearly: buying the forty-five inch single "High School Confidential" by Rough Trade at the local Woodwards, and calling my parents once I'd safely arrived -- they hadn't realized I'd left.

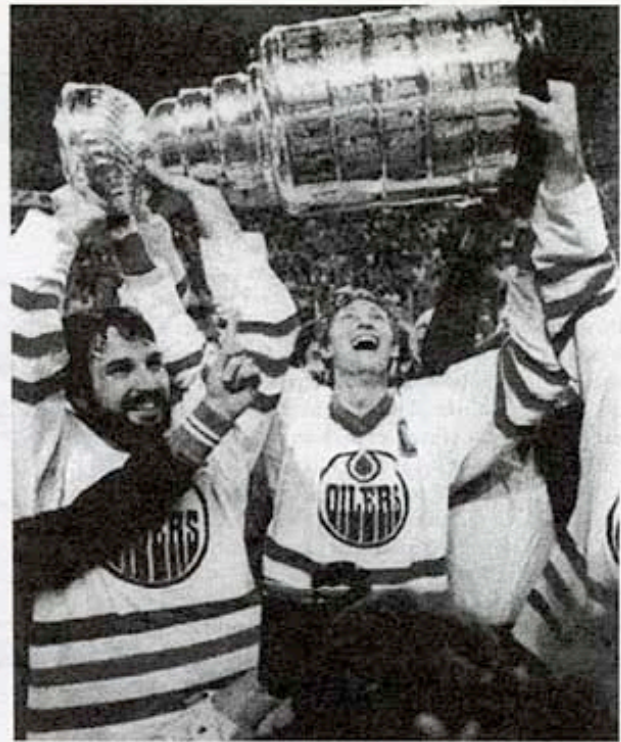
Returning to Thunder Bay 20 days later was a big shock. Rumour had broken out that I had got the young runaway pregnant and we went away to 'take care of it'. My first day back at school I was summoned to the Principal's office. We called him "The Wicked Reverend" as he was a priest and mean. He immediately gave me a ten-day suspension. I protested that the rumours weren't true, and that even if they were, a ten days suspension was no way to deal with teenage pregnancies. Silence. So I went home. My mother asked my why I was home from school, and I told her. Well, she marched right back to school with me in tow, and screamed and yelled at the wicked Reverend. Silence. The suspension held. Once the ten days were over I was the talk of the school.

I attended the 12th edition of Local Heroes (March 8-14) this year in Edmonton, Alberta. The National Screen Institute should re-name it "The Festival of Mall Culture". Participants from across Canada and some international guests stayed in a mall hotel, the films were screened in the Cineplex, located in the mall, discussions and talks were held in the Elephant and Castle which was located in the mall, and the official party site was a restaurant located in the mall beside the mall.

My film was not included in this year's Local Heroes but it was screening in the 'Sister' festival called Hero Soup sponsored by Film and Video Arts Alberta (FAVA). FAVA is not unlike LIFT. They have approximately 200 members, a Media 100, ProTools, two 16mm flatbeds, an equipment room, a multi-purpose room and a brand new super 16mm camera. They are artist run and co-op guidelines are in place. FAVA's Executive Director is a party hardy woman named Helen Folkmann and if you ever have the chance to meet her, I'm sure you'll walk away with a warm heart and a feeling that all is well in the world (or at least Edmonton).

Back to Local Heroes... They were all there -- filmmakers, buyers, producers, writers drama prize winners, distributors, media types and general hangers-on (that would be me). The mood was great and despite the mall everyone had their egos stroked and the parties roared. Only one thing missing -- not one film had Lesbian/Gay content. One filmmaker mentioned to me that it was the one thing missing: "that sense of humour that only a homosexual can bring." (?) Edmonton now has a bathhouse called "Buddies" and it is a source of controversy.

Here are my highlights from the Local Heroes festival: The FAVA party FAVA is located in a poorman's 401 Richmond St. West. Excellent digs. Edmonton filmmaker Cynthia Wells was the caterer for the party and the cocktail nibbles included THE BIGGEST PAN OF BEEF I HAVE EVER SEEN!! The meat kept flowing like a warm bottle of Sawmill Creek -- that was it -- just a huge pan of beef. Oh sure, there were whole pickles and buns straight from a cardboard box, but the beef... The music was excellent -- (Tracy Chapman) and there were some live drum players. Beer was a princely \$2.00 and Cynthia Wells' sister was giving free professional massages. Not a sad face at this party.



The Great One celebrates Keith's screening...

The Roost I attended Local Heroes with two hetero friends who had a film in the festival proper. We wanted to see cowboy's dancing with each other -- real cowboys dancing to Billy Ray Cyrus. The mall could not provide us with such delights, so we made some inquiries and heard the place to see cowboys dancing together was The Roost. We were told that it's a 'wild place' etc. BORING. No cowboys. A poorman's TRAX. The Roost was a huge disappointment.

Metro Cinema This was the second night of Hero Soup screenings. My film *Nancy Boy Versus Manly Woman* was on the bill. The Metro Cinema is a great venue for films, but poor marks go to the projectionist. Not only did he start my film half way through the opening credits, not only was there no sound, not only did I have to whip up to the projection booth and demand that he rewind the film, start it over this time with sound, not only was I forced to watch the already small crowd begin to leave because the projectionist was taking so long, but the final straw was when he brought up the house lights before the film was finished. Another disappointing preview screening. *Nancy Boy Versus Manly Woman* will have it's world premier at this year's Inside/Out Festival, and I am hoping for and expect the best screening there.

LIFT Board Member Keith Cole has low cut clothing and high expectations.



...at the West Edmonton Mall????????

These three - Eileen Lampard in *Remember in Between the Forget*



Lampard- First Person

interviewed by Naomi Boch

Photos by Marc Simard

On re-interpreting history, letting go of 'the voices,' and convincing her mother to appear naked on film



Tobi Lampard

FILMOGRAPHY

Salomé, darling

1997, 12 min. colour 16mm dance film

Through poetry, rhythm and motion, metaphors, rather than a conventional storyline, are created to reconstruct the tale of Salomé. The result is a powerful new look at this mythic biblical character.

Remember in Between the Forget

1996, 10 min. colour 16mm experimental arts documentary. Pinball Pictures, BRAVO!

This message is written on artist Eileen Lampard's studio walls. It's a reminder to herself to take the time to remember art's histories, its theories, and the elements of her own life that go into each of her works.

Using theatrical re-creations of classical nude paintings, like Botticelli's *Birth of Venus*, the film interprets the inspiration for Eileen's current series of extraordinary paintings.

One...Two

1996, 3 min. 16mm experimental film
A study of motion and band-aids.

CHARON

1995, 7 min. experimental 3/4" SP U-matic. -University of Regina
The last words of a dying woman welcoming the Boatman to guide her across the River Styx.

Miss Dudevant's Hand

1994, 4 min. comedy 16mm/ 3/4" SP U-matic. -University of Regina
An elegant abduction of a mannequin's hand.

I wanted to do a project on my mother, who's an artist. Her work deals with the gaze and traditional nudes. The masks and nude figures in her work question her role as a traditional woman, asking who the woman is behind the nude. So I thought of having her delivering a monologue in the nude. I pitched it to her and she went hmmm, and then very plain-faced, very serious, said yes. I still gave her another week to think about it. On one level it was from a daughter's perspective - I was looking at my roots. Reading her journals as I wrote the script, I was remembering events and suddenly seeing them through her eyes. I saw how her art has become inseparable to her identity. She says if she can't paint, there's no point. Well, a painter can paint whenever they want, but a filmmaker has to get the money. You're lucky if you can do it once a year. So I haven't reached that maturity where my art is so closely linked to my identity, or at least where I can see where it's linked. *Remember* is so much about my mother's identity, but maybe in a few years, I'll be able to look back and see how my own identity shaped the film. I like using mythology and historical stories and deconstructing them, seeing how they are interpreted in the modern day and bringing in personal elements. With *Remember*, recreating a famous painting like *The Birth of Venus*, immediately the audience knows some of what the painting means to society and what it means to them. They bring in all this meaning, and then the protagonist, my mother, brings in her own meaning and it becomes a totally new art form. With my film *Salomé, darling*, you don't need to know the story of Salomé, you can sense it through the atmosphere and the images. It was fun to take that character and tell it in new terms. You can research these topics for ages, but at some point you have to stop the research and just take it and run with it.

I really enjoy writing and I could bring poetic writing into film. Poetry and film go well together because they both have that rhythm and form, and film has light and colours so you can mix them very well together. But I think the best cinematic poetry is without any words at all. It's difficult for me, I'm in love with words too much. Knowing when to let the words stop and when you need them is the challenge. I'm working on letting go of the voices. My goal is to give the audience less so you can give them more. Let them question what's happening outside the frame. It's more interesting to have your own imagination wandering through it as well, so you're not just taken through what's happening, you're welcome to visit.

Tobi Lampard has a degree in Film and Video Fine Arts from the University of Regina. She moved to Toronto in 1997. In between writing and directing her own award-winning films, she has worked as a DOP, as a segment director on CBC's Utopia Café, and now teaches animation workshops for kids. Her next project is a synchronized swimming film opera based on the myth of the Sirens.

Mario Tenorio- First Person

interviewed by Naomi Boch

On memory, art, and transition

When I came to Canada from El Salvador in 1989, 75% of my soul was still there, but as long as I've lived in Canada that percentage has been balancing, as I knew I was staying here for good. But I had to get rid of my past in a way, and understand it. So in my films, I wanted to work with my memories. In *The Dark Chamber*, although personally I wasn't in jail, I wasn't tortured, I had friends who I visited in jail, friends who were tortured, and I wanted to interpret that. The protagonist is writing a novel based on her memories of being a political prisoner.

I was sure from the beginning that I wanted to be an artist rather than a militant. If I was a militant I would use theatre and film for political reasons rather than as a way to express myself. Art is a way to disclose new dimensions for people. A militant sees the other as the enemy; an artist can not see anyone as the enemy because you have to understand the other as well as yourself.

In *The Red Window*, the second part of the trilogy, I wanted to continue to work with memory. Personally, and this has nothing to do with the meaning of the film, it's just symbolically for me, Alberto is the past part of myself and Sara the new part of myself in Canada. Alberto is old and bitter and he kills himself. Sara is young and proactive, she doesn't question herself.

I'm reflecting myself in these films. The feature I'm developing, *Caterpillar*, is about a painter from El Salvador. Marcos is making a new life, trying to be an insider rather than an outsider.

My characters are artists first, and immigrants or refugees second. As an immigrant, you eventually get familiar with things, get comfortable with yourself. The fact that they are immigrants is imbedded in their being, but not the fundamental thing. The most important thing is that they are artists, trying to move on in their work.

At some point, I'm going to be able to work with other material not related to my personal experiences. I'd like to do a comedy. You get tired of all these heavy themes. You have to get all that out, but eventually there are other things to say. I would like to make a thousand films.

Besides the resource centre that LIFT is, it has that atmosphere, that magic thing. I am very glad that such a thing as LIFT exists.

Mario Tenorio graduated from the University of El Salvador, where he was also the Artistic Director of the school's theatre company for many years. Since coming to Canada, he has won acclaim for his work in theatre and film. He recently attended the Local Heroes Festival for his film The Red Window. He was overwhelmed by the warm response, the stimulating interchange of ideas and the unique view of his hotel room looking into the Edmonton Mall. He's now working on the third part of his trilogy of shorts, The Golden Web, about a Chilean-Canadian playwright coming to terms with the lover who disappeared. He's also workshopping his feature, Caterpillar.



Anna Palermo & Donna Christo in *The Red Window*



Still from *The Red Window*



Mario Tenorio and
Donna Christo

FILMOGRAPHY

The Red Window

1997, 30 min. colour 16mm drama

Sara uses her memories of her grandmother in El Salvador and her love affair with a haunted older man as raw material for her experimental super 8 films.

The Dark Chamber

1996, 15 min. 16mm drama

A Toronto-based writer searches for emotional healing through re-living her past in a Salvadorian jail.

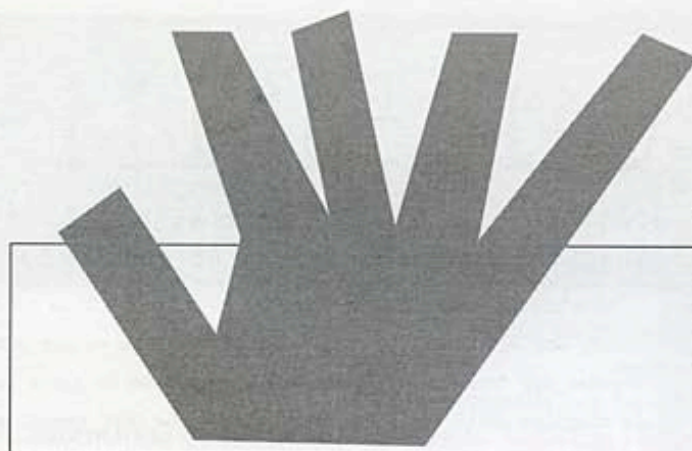
El Salvador: The Earth and the Man

1978, 25 min. 16 mm. -Educational television El Salvador

From Grandfathers to Grandsons

1978, 10-20 min. 16 mm. -Educational television El Salvador

A series of five films about Salvadorian storytellers.



Identity Revisited

by Kelly O'Brien

For a while identity and the politics of it was something that I spent a lot of energy thinking about. But so were a lot of people. It was the early '90s and identity politics was a hot and contentious topic. I'd come out into it with a boyfriend and a crush on a girl when identities like bisexuality were on trial, when the firmly established categories of identity (race, ethnicity, class, gender, sexuality etc.) were getting simultaneously consolidated and challenged.

Identity politics, a euphemism for political, social and cultural struggles around minority visibility, brought with it contradictory results: long overdue political victories, increased awareness of oppression in all its insidious guises, new forums for marginalized groups to express themselves, a growing awareness of difference... plus a lot of infighting, backstabbing, scapegoating within and between the very groups that were pushing for change. These paradoxical effects got to the very heart of identity politics; it served as both a vehicle for political resistance, and a way of policing what certain identities could or couldn't do.

In the queer/academic/art worlds that I travelled in (and out of) the investment in claiming a marginalized subject position ran deep. And after being asked "are you a dyke or what?" too many times, I teamed up with Kika Thorne in 1993 to make *suspicious*, a short video/nursery rhyme that critically explored some of the shortcomings and exclusions of identity politics. It wasn't that we were over identity but we certainly weren't into rallying or essentializing around it if it meant supporting gays in the military, denouncing bisexuality, or defending gay marriage.

Desire takes inexplicable detours and identity (although it might inform) never determines politics. As Eve Sedgwick reminded us back in 1990, "even those people who share all or most of our own positionings ... may still be different enough from us, and from each other, to seem like all but different species."

After making *suspicious* I grew weary of seeing work in independent film/video circuits that constructed representations of gay and lesbian identity/sexuality in fixed, heavy-handed, dogmatic ways. As much as I could appreciate the need for this kind of work, I was getting tired of coming-out narratives, sexually explicit/sex rad dramas, butch/femme love affairs, and boring conventional documentaries about homophobia. Some might say I was becoming reactionary, even homophobic. But I think, more than anything, I just

wanted to see queer art that wasn't so identity-conscious, that didn't prescribe or affirm, that escaped definition.

Recently, I saw Wong Kar-Wai's new film, *Happy Together* a visually stunning and deeply moving portrait of love gone bad. This is not a film review, but I mention it because some of the local reviews I came across got me thinking again about identity politics. In the 1997 Toronto Festival of Festivals program guide, curator David Overbey states that "As audacious as *Happy Together* is in narrative method, it is equally so in using exclusively gay characters in a film which is not a "gay film" at all. That is, homosexuality is not its subject nor is it ever mentioned in the film (just as in heterosexual cinema, no one talks about it)." *Eye* magazine film critic, Jason Anderson, writes that *Happy Together* is "an endlessly interesting movie" but that "it's unfortunate that it may be pigeonholed as a 'gay film.'"

I agree with Overbey and Anderson that one of the many unique aspects of *Happy Together* is the way in which homosexuality is invoked without explanation. But I also cringed at their remarks for a couple of reasons.

First of all, *Happy Together* might scare off some conservative heterosexual viewers who have trouble with "gay films," but that in itself doesn't explain why audiences aren't flocking to see it. Disturbing, challenging, and thoughtful films aren't usually big hits at the box office. Secondly, (and maybe I'm being a bit harsh here) but you don't need to have taken a logic course to figure out some of the more tacit inferences at play here: "gay film" is not interesting, "gay film" speaks only about homosexuality. Their assumptions seem to rely on the premise that there actually exists a homogeneous body of queer film that reproduces the same bad narrative over and over again. Replace "queer" with "straight" and it sounds a lot more like Hollywood to me.

However, on another level, I can also appreciate what they're trying to say, especially given my ambivalence about identity politics. The labels, names or qualifiers that we use to describe ourselves, or the films that we make, never fully account for the subtleties and contradictions of human experience. But that said, maybe it's still possible, and a lot more interesting, to see a film such as *Happy Together* as laying the grounds for new queer possibilities, radically refreshing departures, and more complex ways of approaching difference.

Kelly O'Brien is a writer, filmmaker and co-founder of the upcoming Spline This! Super 8mm Film Festival (June 19-21st).

WHAT THE #@%! is EMERGING? A rant for Redefinition by Tina Hahn

Emerging is

someone who has not made a film
someone who has made more than one film
someone who has made many, many films

someone who is you

waiting or bussing tables
or slogging away at any position
with little pay
and no artistic gratification
just to pay the rent

making your films on the side
with limited budgets and
an occasional win from the
arts council lottery
or a family friend

taking risks constantly with
crews begged for as volunteers
bareboned equipment dating back to the war and
short ends running through the gate
at the most crucial moment

workshops, seminars, micro meetings
you need money to burn

pitching, pitching, pitching
scrambling, grovelling, begging
you need all the time in the world
and an ego of titanium steel

just to get a short film done
finished, in the can

you take your film under your arm
bang on some doors
get no answer from most
who are you? from others
and the one that opens
only does so to say

sorry, you need a longer film
to be considered as emerging

Culp-abili-

Jonathan Culp on restructuring Film
financing in Canada (see the Board Report)

As a punter with shallow knowledge of Canada's film funding history who was elsewhere when the LIFT response to the OFDC proposal was formulated, let me mount my podium to air a couple niggling political observations about the OFDC report mentioned reviewed by LIFT's policy sub-committee.

First, while the emphasis on creative quality is admirable and tactical, I suspect that you or I could make Grand Illusion and not crack the Virtual Vertical exhibition cartel. The paper does in fact acknowledge this dilemma, by - hey! - passing the buck to the feds. Not good enough, in my opinion.

Second, the nature of "quality" might be signalled by some details of language: the indication of an apparently monolithic "Canadian point of view" (wisely amended to "points" by our policy folks); the paper's scope being limited to "English Canada" (a geographic concept, sure, but you can fill in the blanks); and the rampage of the word "culture" through this document's pages. This stuff is nothing new at all; in fact, it harks back to Grierson's "prestige film" garbage, with the implicit assumption that only films that strengthen the Benevolent Empire will be worthy of consideration. I don't think this is just nitpicking. Under this paradigm, "risktaking" might mean Margaret Langrick taking a bath, but it sure won't mean Kanada.

Not that it's not an improvement; not that patchy reform doesn't beat stasis. But if we're interested in a policy that works, that respects artists and audiences, that isn't a halfway house for ukelele picks, we better watch that these viruses don't go full-blown round about implementation time.

*The LIFT Newsletter welcomes rants
and opinions...*

CONGRATULATIONS!

TO LIFT Board Chair **David Nancoff**, Producer of **Stephanie Beaudoin's Short Sarah Bernhardt Devine**, now showing in selected Famous Player's Cinemas (Before *Twilight* in English-Canada, and *L.A. Confidential* in French-Canada).

This is a coup for Canadian filmmakers!!!!!!

NEWSLETTER NOTICE BOARD:

the LIFT Newsletter accepts story ideas on an ongoing basis! Need volunteer hours? Have a great idea? A rant? A rave? Email Barb at Barbara_Mainguy@tvo.org, or phone/fax LIFT.

THE JUNE ISSUE -- *MUSIC and SOUND!!*

Interested writers call Deanna at LIFT at 588-6444, or email Barb at the above address

In the June issue: "Film Stocks: an in-depth survey of 16mm stocks available"
and

"Storyboards -- a how-to and what for"

Plus: information on the new "After Effects" software, The Inside Out Festival, Membership Activity and More!

THE LIFT GRANTS!!!! THEY'RE HEEEEERE!

The 1998 LIFT Grants offer funds and services for production or completion of film projects by LIFT members. No project will receive more than \$2000 in cash plus \$1000 credit in film equipment services and \$150 in office equipment services. To be eligible to apply, you must have been an Associate or Full member in good standing as of March 1, 1998. First time filmmakers applying for production support are only eligible for one \$1000 bursary for LIFT's How to Make a Film course to be held from September to December 1998. There are four bursaries available. At the time of this writing, we have \$5000 in cash, \$5000 in equipment service credits, and \$300 in office equipment services available for awards.

Applications will be available for pick up at the LIFT office on May 4, 1998. Deadline for receipt of applications, and required support material, is June 19, 1998. Results will be made available in August 1998.

Handy Checklist of LIFT at IMAGES!

Spotlight Filmmaker: Ali Kazimi: *Shooting Indians: A Journey with Jeffrey Thomas; Passage from India; Narmada: A Valley Rises.*

New Screen Two: *My Feminism* Laurie Colbert and Dominique Cardona

New Screen 9: Homebrew 1: *Why I Hate Bees*, Sarah Abbott; *A Private Patch of Blue*, Tracy German; *Do Nothing*, Ruba Nadda; *Busk*, Paula Tiberius; *The Harris Project*, Marcos Arriaga & Jeff Sterne; *Cornered*, *Michael Downing*; *My Own Obsession*, *Garine Torossian.*

New Screen 10: Home Brew Q: *Guise*, Wrik Mead; *Cupcake*, Allyson Mitchell; *Full Service Automation*, Darya Farha; *Childplay*, Michelle Mohabeer; *It Happened in the Stacks*, Hope Thompson; *M.A.S. (Missing at Sea)* David Coffey

Plus: Watch for Mike Hoolboom's video *Positiv* in the Trinity Square Collection
and

Steve Sanguedolce's *16 Superstar* filmmaking/hand-processing workshop. (There may still be space available!)

ads:

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On the Back Page: More from the upcoming Images Festival:

Top: *The Harris Project*, (Jeff Sterne, Marcos Arriaga, Jorge Manzano)

2nd Row (L-R) Stills from *Why I Hate Bees* (Sarah Abbott, at Images and also at Sprockets Film Festival For Children), *Do Nothing* (Ruba Nadda), *Guise* (Wrik Mead)

3rd Row: *MAS (Missing At Sea)* (David Coffey)

Bottom: *Cremaster 5* by Matthey Barney (not a LIFT member, but a hot prospect at the Fest!)



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