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For Liz it is important to be subjective.

"I try to connect personally. With the work I'm doing with the peace movement, I analyse my position to those women as one of those women," she says.

One American film that reflects a feminist structure both in philosophy and structure is *Rosie the Riveter* (See Calendar, p. 14). The film challenges the historical image of women, showing how much influence the media had in determining the image of women during the years of the Second World War.

Rosie the Riveter shows how women formed the backbone of the ship building industry for the war, but once the men returned from fighting, women were targets of a huge propaganda campaign to move them back into the home. The film's structure allowed women to tell their stories through first person recollection.

Observes Liz, "During the war the images of women you saw were strong — always shown holding a shovel. But these images were ordained by the state, and later conveniently changed. Women were never really given the power."

Both Maxine Tynes and Judith Penner share Liz's subjective approach to film making. These women are making films which touch them personally. And through film they are recognizing women's valuable contributions to society.

For Maxine, one of two black poets currently published in the *Atlantic*, this means remembering the struggles of black women in Nova Scotia while growing up.

"My first film is about a little black girl in Dartmouth who learns something about herself and the history of black women. Every day she hears women around her saying they are 'In Service'. And for a little child this has romantic connotations until she discovers that 'In Service' means menial, hard domestic labour."

While Maxine came of age during the '60's and options were opened for her, she remembers that for her sisters who matured during the 50's many of the doors were closed.

"Many of the women around me were still doing domestic labour then, and this really affected me," she says.

Maxine's message is not a women's message only. She hopes her involvement in the film medium will make it easier for others in the black community to work in film.

Judith Penner is a writer experimenting with a film that touches her personally. Her subject is an 83 year old friend who led a dynamic and active life, yet doesn't consider herself successful.

My friend considers herself a failure, which is common for women from her generation because of their lack of support groups. The film is an attempt to redefine success," she says.

Judith says success is usually measured in male terms like the amount of power or money one has accumulated. She doesn't agree with this definition and hopes to convey this in the film by highlighting her older companion's strengths and talents.

This redefining of values continues, with the widening of a feminist film and video network. Other feminists involved in filmmaking are presenting women in powerful and active roles, challenging the stereotypical blonde bombshell image and replacing it with real women: single mothers, community activists, explorers, and sisters. Together with these women, feminist film and video makers are creating another language to describe their reality. □

I N T H E G R A W O O D

SEPTEMBER

6

Terry Hattie
in the
Grawood
2:30-6:00pm

Friday

10

Movie Night
"The Terminator"
8pm

Tuesday

11

Welcome Back
Party
Dal Students
8pm

Wednesday

13

The Press
in the
Grawood
2:30-6:00pm

Friday

Don't Forget: Monday, Sept. 16th Opening of the Armchair Tigers Sports Club

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