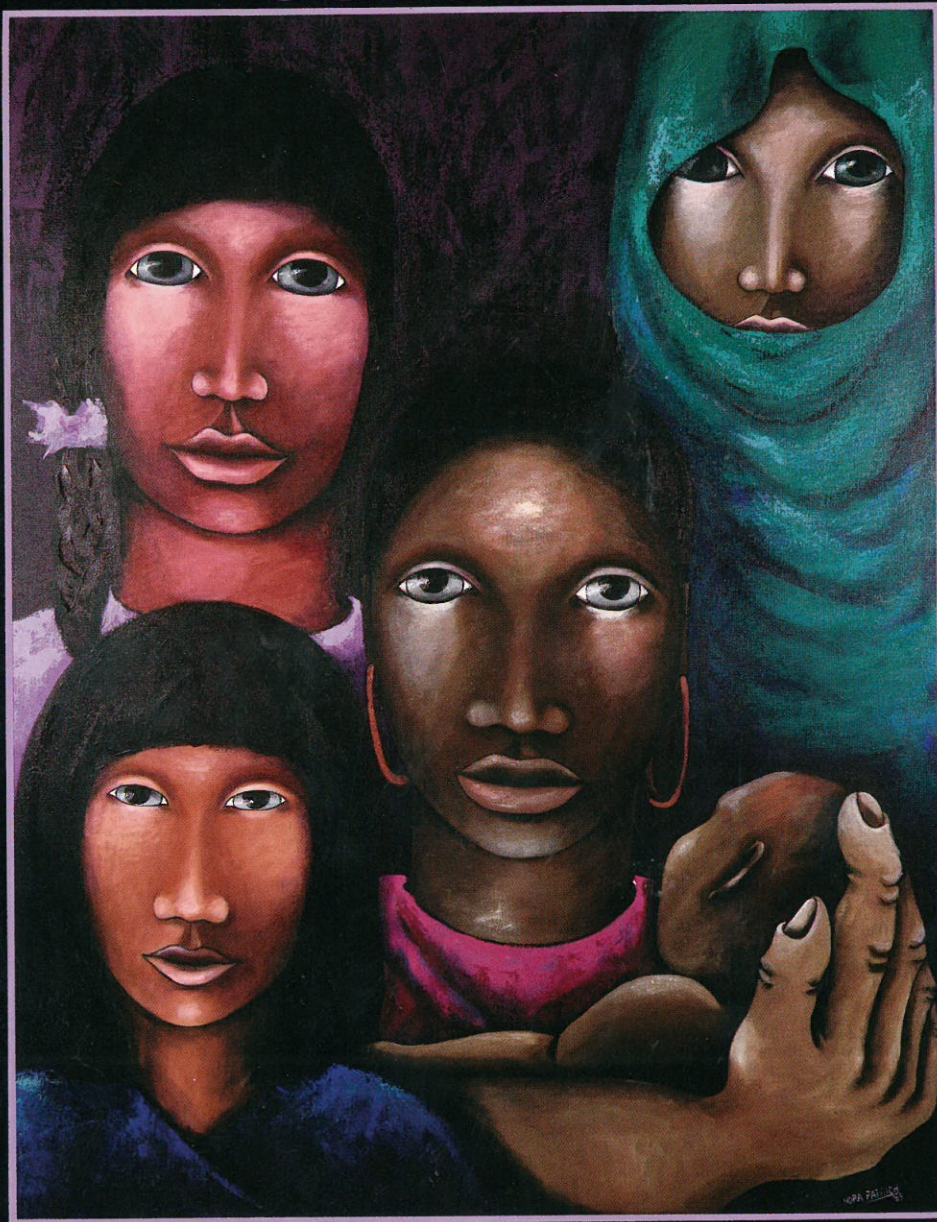




# IN VISIBLE COLOURS



Acrylic on canvas. Nora Patrich



An International Women of Colour and Third World Women  
Film/Video Festival and Symposium

November 15 – 19, 1989  
Vancouver, Canada





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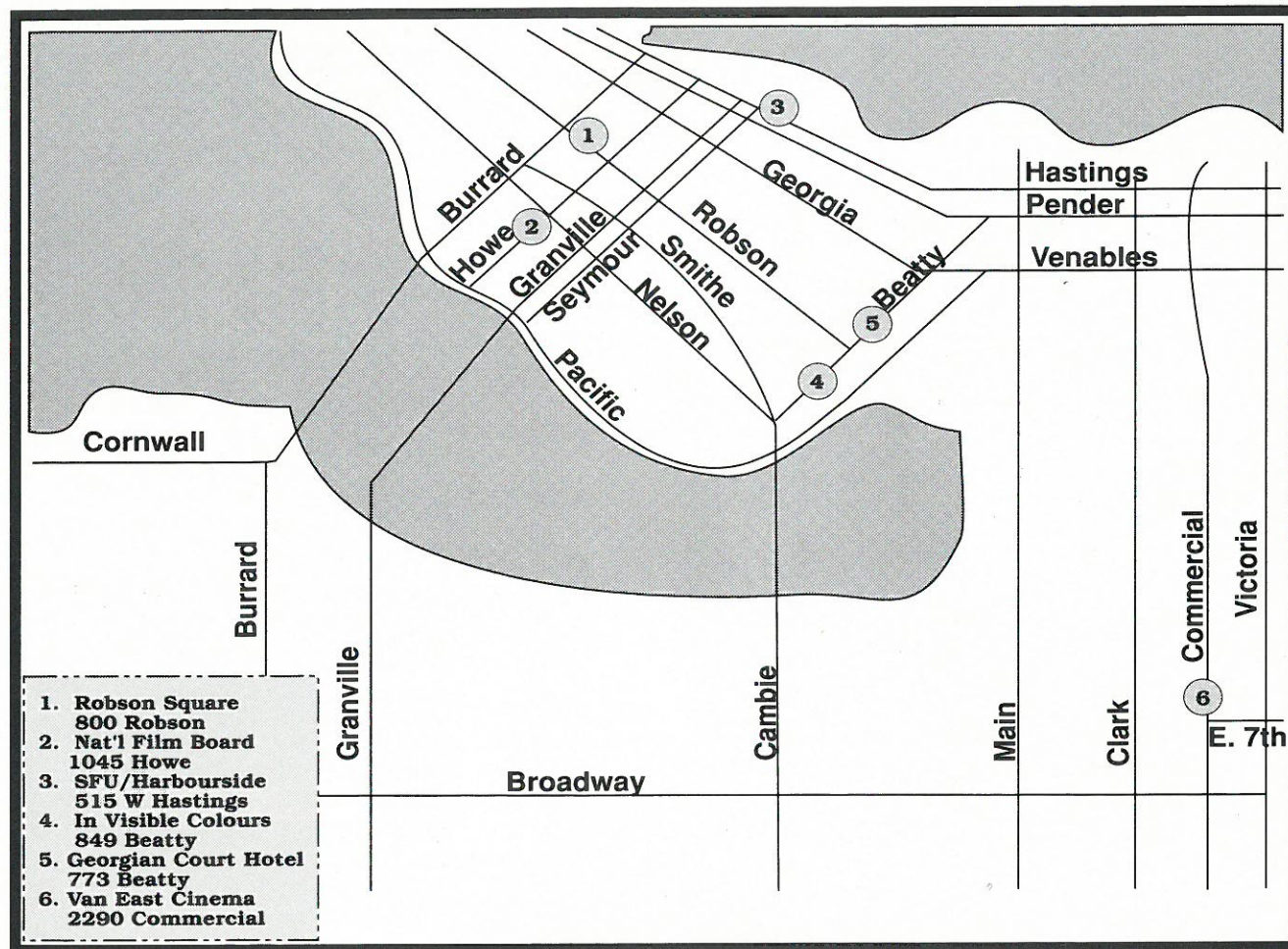
In Visible Colours

- Festival Co-Director: Lorraine Chan, Zainub Verjee; Administrator/Project Mgr: Karin Lee; Communications Director: Lynne Jorgesen; Event Co-ordinator: Gail Bowen; Public Relations: Fariba Ferdowsi; Administrative Assistant: Marlyn Lopez; School Program & Symposium Co-ordinator: Donna Chan; Program Editor: Yasmin Jiwani; Program Designer & Desktop Publisher: Deborah Fong; Graphic Artist: Janice Wong; Program Cover/Poster: Nora Patrich; Technical Assistance: Jack Verme; Programming Assistance: Eager Eye: Cheryl Chisholm; Equal Media: Parminder Vir; Advisory Board: Joy Hall, Yasmin Jiwani, Sadie Kuehn, Pinky Manji, Nora Patrich, Gulzar Samji, Loretta Todd

CONTENTS

Map and Festival Information 4
Welcome Letter from Festival Co-directors 5
Letters from Sponsors 6
Acknowledgements 8
In Visible Colours: A Critical Perspective 9
Symposium Guide 12
Media Blitz: Black/White or in Colour School Program 13
Film and Video Guide: - Africa 14, - Asia 15, Festival Schedule - Canada 20, - Latin America 23, - Pacific and the Caribbean 26, - United Kingdom 28, - United States 29, Distributors 34, Title Index 35





1. Robson Square  
800 Robson
2. Nat'l Film Board  
1045 Howe
3. SFU/Harbourside  
515 W Hastings
4. In Visible Colours  
849 Beatty
5. Georgian Court Hotel  
773 Beatty
6. Van East Cinema  
2290 Commercial

**FILM/ VIDEO TICKETS & PASSES**

General Admission: \$6  
 Students/Seniors and Un(der)employed: \$5  
*Tickets for individual programs available 30 minutes before showtime.*

Festival Passes (for any 10 programs)  
 General Admission: \$50  
 Students/Seniors and Un(der)employed: \$40

Festival Passes on sale starting Nov 1, 1989 at:

Women In Focus  
 849 Beatty St  
 685-1137

Vancouver East Cinema  
 2290 Commercial Drive  
 253-5455

**SCREENING LOCATIONS:**

Robson Square Media Centre  
 800 Robson St.  
 Vancouver

Vancouver East Cinema  
 2290 Commercial Drive  
 Vancouver

For more information, contact:

In Visible Colours  
 849 Beatty Street  
 Vancouver, BC V6B 2M6  
 (604) 685-1137

In Visible Colours is co-sponsored by Women In Focus and the National Film Board with support from the Vancouver Society on Immigrant Women



Photo: Marina Dodis

Message from the Co-directors

When we began organizing this festival two years ago, it was to address the significant lack of attention directed to the cinema of women of colour and Third World women. Our aim was to redress this imbalance by showcasing the works of these women and highlighting their potential for self-realization through self-expression. It is in this context that we present IN VISIBLE COLOURS.

A lot of things have happened since that beginning, which have both exposed and strengthened the importance of our vision. Through discussions with each other and the Festival Advisory Board, we became acutely aware of the differences and commonalities that exist between cultures. This Festival reflects the range of these similarities and differences as they are manifest in the lives of women of colour and Third World women throughout the world.

In programming this event, we had the rare privilege of viewing powerful and moving works of a cinema which is not readily available. The films and videos that you will see reveal a thoughtful and deliberate response to existing stereotypical images of women of colour and Third World women. They stem from a re-examination and reclamation of these images such that the end result is a celebration of the lives of these women, pointing to their strength and fortitude and highlighting the nature of the struggles they endure daily. In a similar manner, the symposium addresses critical issues of finance, production, distribution and exhibition. It provides a vital means of empowerment for the further development of this cinema.

A Festival takes on a life of its own, but not without the determination of the people intent on carving out their own future, and not without the support and encouragement of the numerous people who made this event possible. We take this opportunity to thank sponsors, donors, volunteers, Advisory Board members and most of all, our staff.

On behalf of the Advisory Board and Festival staff, we welcome you to join our vision and celebration of this first major Canadian tribute to the cinema of women of colour and women of the Third World.

*Zainub Verjee*

Zainub Verjee  
 Women in Focus

*Lorraine Chan*

Lorraine Chan  
 National Film Board, Pacific Region

Festival Co-directors



Dear Friends,  
Cheres amies/Cher amis,

It is with great pleasure that I extend my heartfelt best wishes to participants at "In Visible Colours," an International Film/ Video Festival and Symposium, in Vancouver.

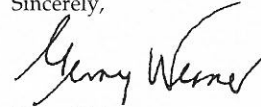
This event marks an important milestone for film makers, for race relations, and for women of all colours and every origin. I wish to commend organizers of the festival for the comprehensiveness and relevance of your approach. Not only have you assembled one of the finest collections of cinematic works by women of colour and the Third World for public view, you have also sought to correct an imbalance of perspective.

En raison de leur diffusion limitée, nous n'avons pu jusqu'à présent apprécier à leur juste valeur les films et vidéos remarquables qui sont le fruit des efforts de ces femmes de couleur et du tiers monde. Je suis heureux qu'un tel festival ait lieu, car celui-ci permettra de rendre justice à toutes ces cinéastes qui, par la pratique de leur art, viennent élargir et enrichir notre vision du monde.

Le ministère que je représente est fier d'être associé à une manifestation comme celle-ci, qui réunira des femmes aux origines diverses autour de questions d'intérêt commun. Ce festival constitue un forum idéal d'échanges et de partage, et je suis persuadé qu'il favorisera un climat de compréhension et de respect mutuels.

I have every confidence that "In Visible Colours" will serve as a testimony to the value of women's cultural expression and to Canada's reputation as an international leader in advancing cross-cultural understanding among the nations and peoples of the world.

Sincerely,



Gerry Weiner  
Secretary of State



September 28, 1989

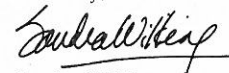
Dear Fellow Women of Colour and Third World Women,  
and participants in the Festival and Symposium

As a person who was born in South Africa, spent my formative years in Hong Kong and now a Chinese Canadian, it gives me great pleasure to welcome all participants to In Visible Colours: An International Women of Colour and Third World Women Film/Video Festival and Symposium. Your presence and participation in this unique international event in Vancouver is evidence that we do live in a world that is a "global village". Furthermore, that this "global village" is multiracial and multicultural. The film/video festival confirms that women of colour and Third World women involved in this art form can no longer be overlooked or be deemed invisible. The outcome of In Visible Colours, I believe, will provide women of colour and Third World women inspiration to realize that dreams can be made into reality.

The dedication and hard work of the co-sponsors, Women in Focus and the National Film Board, Pacific Region, are to be commended. Vancouver is indeed enriched by this Festival and Symposium.

My very best wishes to all.

Sincerely,



Sandra Wilking,  
ALDERMAN

Africa remains a continent that is generally misunderstood by the Canadian public. Media coverage is almost non-existent except in times of crisis, a factor contributing to the rather negative image of Africa projected here. Canadian theatre and TV networks seldom show films and videos made by Africans, and work by African women is seen even less often.

By exhibiting a broad selection of films and videos produced by African women, the International Women of Colour and Third World Women Film/Video Festival and Symposium will afford people in British Columbia an opportunity not only to appreciate the talent of these film and video makers but also to set aside preconceived notions and develop a more accurate understanding of African culture and conditions, particularly as experienced by women. For all of us concerned about Africa, this festival comes as a breath of fresh air.

More than a hundred Canadian non-governmental organizations participate in Partnership Africa Canada. This coalition supports African development by promoting a model of international co-operation based on partnership between Africans and Canadians, and by fostering greater understanding and support for Africa on the part of the Canadian public.

Partnership Africa Canada is proud to support the International Women of Colour and Third World Women Film/Video Festival and Symposium. Our congratulations to the festival organizers for creating an occasion for African women producers to get together and to meet other professional women from Canada and the Third World to discuss film and video. We hope this initiative will also draw attention to other dimensions of the central role that women have to play in the development of the African continent.

Marc Laporte  
Executive Director  
Partnership Africa Canada



Dear Delegate,

The Canadian International Development Agency (CIDA) is very pleased to give its support to the international film/video festival and symposium In Visible Colours.

This event marks a unique and important undertaking in Canada. It not only strengthens the truly creative partnership which already exists between Third World and Canadian women in this era of global interdependence — but it also contributes in a most effective way to helping Third World women realize their aspirations for self-determination and a life with dignity for everyone.

CIDA is strongly committed to supporting Third World women in their struggle for a better world. CIDA is also just as strongly committed to supporting Canadian organizations such as the Vancouver Women in Focus Society in playing a major role in this vital empowering process.

We are very proud that In Visible Colours is taking place in Canada and we wish all of you every success in this pioneer endeavour

Monique Landry  
Minister for External Relations  
and International Development



# FESTIVAL ACKNOWLEDGEMENTS

In Visible Colours Gratefully Acknowledges the Generous Support From the Following:

## Government and Foundations:

Australian Film Commission  
 B.C. Film Fund  
 B.C. Tourism  
 B.C. Women's Secretariat—  
 Ministry of Advanced Education  
 and Training, and Ministry  
 Responsible for Science and  
 Technology  
 British Council  
 Canadian International  
 Development Agency (CIDA)  
*The views expressed in this  
 publication are those of In Visible  
 Colours and do not necessarily  
 reflect the views of CIDA.*

City of Vancouver

Canada Employment and  
 Immigration

National Film Board of Canada

Salute to the Documentary:  
 National Tour, a project in the  
 context of the National Film  
 Board's Fiftieth Anniversary.

The Royal Norwegian Ministry  
 of Development Co-operation  
 (NORAD)

Partnership Africa Canada  
 (PAC)

Secretary of State

Telefilm Canada

Van Dusen Foundation

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Susan Ditta  
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## Organizations:

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 B.C. Africa Outreach Project  
 B.C. Teacher's Federation  
 Building Bridges - 5th Annual  
 B.C. Regional Gay and Lesbian  
 Conference  
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 Festival  
 Vancouver Public Library  
 Vancouver Tourist Bureau  
 United Native Nations  
 Uppsala Film Festival  
 Vancouver Status of Women  
 Western Front  
 Women Make Movies

## Individuals:

Gail Bowen  
 Dionne Brand  
 Diana Bronson  
 Tom Chavez  
 Donna Chisholm  
 Laiwan Chung  
 Conal Cook  
 Marina Dodis  
 Louie Ettlting  
 Hannah Fisher  
 Priscilla Forance  
 Alan Franey  
 Rina Fraticelli  
 Richard Fung  
 June Givanni  
 Anne Golden  
 Sandy Gow  
 Amanda Hughes  
 Tim Isaac  
 Mobina Jaffer  
 Barbara Janes  
 Aziz Khaki  
 Katari Taiko  
 Anthony Kent  
 Karen Knights  
 Pat Knox  
 Margot Lacroix  
 Patrice Leung  
 Teresa Marshall  
 Judith Mastai  
 Nancy Marcotte  
 Deborah McInnis  
 Albanie Morin  
 Gloria Nicholson  
 Elizabeth Pointe  
 Patricia Randall  
 Carolyn Raffman-Lisser  
 Susan Rome  
 Akira Shimizu  
 Cindy Shore  
 Khatun Siddiqi  
 Nadine Simunic  
 Susan Tatoosh  
 Julie Warren  
 Tom Waugh  
 Helen Yagi  
 Yu Jing Yan  
 Catherine Wedge  
 Deb Zimmerman



Our heartfelt thanks to all the individuals and volunteers, who contributed their time and effort to ensure the success of IN VISIBLE COLOURS.

## In Visible Colours: a Critical Perspective

We welcome you to this unique event celebrating the work of women of colour and women from the Third World. By women of colour, we are referring to those women previously denied a voice by virtue of being different from the mainstream in dominant societies and countries. Their difference lies in the colour of their skin. Unfortunately, this is not a neutral difference. It is a difference which has historically been infused with negative connotations. The legacy of these connotative meanings survives today, and is apparent in the discrimination and racism that these women continually face. In male-dominated societies, this difference has been translated into the discourse of exotica.

Women of the Third World also have been subjected to these negatively charged definitions. The unequal status of their countries and the prolonged period of colonization that marks their national histories have accentuated these women's difference and imbued it with negative meanings. Thus primitivism, servility and backwardness have been and continue to be some of the definitions used to describe them. Similarly, their sexuality has been stereotyped as promiscuous, naive and exotic.

This festival and symposium challenge these historical definitions. By showcasing the works of women of colour and women from the Third World, we are reclaiming this pivotal notion of difference and redefining it to reflect our inner realities and concerns. We are expressing the unique nature and profound beauty of this difference. In so doing, we are actively celebrating and reaffirming realities and definitions of our own making which have survived until now, albeit in a sometimes muted and marginal fashion. Finally, the works featured in this festival pay tribute to the unceasing struggles and triumphant victories of women of colour and Third World women who are at the frontlines of the battle against race, class and gender-based discrimination.

Within the area of film and video production, male-dominated and colonialist perceptions of women of colour and Third World women have exercised considerable influence in limiting women's access to technologies of production and networks of distribution. In the Third World, such lack of access is compounded by scarce resources. Furthermore, traditional barriers of patriarchy have restricted women's participation in cultural productions to a narrowly defined role -- one which serves to entrench class and gender-based inequalities by representing Third World women in distorted and one-dimensional ways.

Inequalities in accessing these already scarce resources can be better understood when viewed against the historical backdrop of colonialism and imperialism. While the economic pressures confronting the Third World are well documented, their implications for indigenous cultural productions are only beginning to be realized. It is far easier and cheaper to import films and videos from America or other colonizing centres than to produce these within the home country. This situation has encouraged cultural imperialism by deterring the development of a national cinema that would reflect the cultural realities of a people.

Yet, the same vehicles that perpetuate cultural domination by an imperialist power can be used to stem the tide of that domination. By appropriating the technologies of film and video production and by using these to create and disseminate culturally specific messages, the social and cultural impact of colonialism and imperialism can be muted if not redirected towards other, more liberating ends. However, given the adverse conditions confronting women of colour and Third world filmmakers, this potential remains unfulfilled. In the Third World, the vertically integrated structures of production, distribution and exhibition emanating from the Hollywood-based American film industry impede



the development of this potential. Furthermore, the politically fragile nation-states of most Third World countries accentuate these adverse conditions by imposing severe, if not archaic censorship guidelines on film and video makers who dare to address "sensitive" issues.

Thus, not only are the technical means for making films and videos difficult to procure, but once these are made, their distribution becomes increasingly problematic. Most theatres are controlled by a handful of companies directly linked to colonizing powers. Their prime interest lies in securing profits for mother companies in North America and Europe. Where there is a flourishing national cinema, as in India, the products themselves are closely fashioned after the formula films of the bygone Hollywood era. Sensational in format, these films fail to address the realities of the people who form their audiences. Cultural imperialism is a concrete reality within these countries.

The implications of cultural domination do not end here. In cultivating audience tastes for a certain kind of cinema, be it the Hollywood box-office hit, or the formula films of India, the multinationals who control the distribution and exhibition of these products frustrate the development of indigenous cinema or video production. By stimulating tastes for foreign, commercial products, they socialize the audience into accepting images of a world far out of reach, a world which symbolically addresses issues and concerns that remain outside the lived reality of the people. More importantly, these images communicate a world in which the audience and culture are significantly misrepresented.

World cinema, as it has been called, in recognition of Hollywood's dominant and pervasive influence, negates the reality of the Third World and by extension, of people of colour. It does so by positioning this world as the "other", the antithesis of Western industrialized nations. In cultural terms, the "other" is typecast as exotic, hedonistic, or as the wayward child in need of guidance. These paternalistic and contradictory images have done

little to alleviate the condition of Third World peoples, both in their indigenous and adopted countries. Appropriating the technologies of visual media production and using them in an active fashion to redefine its own image and reaffirm its cultural identity is one crucial way in which the Third World can contest these dominant and distorting images.

To this end, the Third World has produced its own cadre of innovative film and video makers whose works have sought to challenge these dominant definitions. However, most of these artists come from privileged class backgrounds, and are male. Most acquire their knowledge from abroad, usually in film schools located in colonizing nations. Their social distance from the masses in their countries and their non-acceptance among the colonizers places them in a unique position from which to articulate the two worlds they straddle. Nevertheless, few are able to transcend this marginality and produce works which echo the cultural heartbeat of their people. Most end up getting caught in the niches prescribed by their class and gender-based roles. This makes it difficult for them to produce works that capture the complexities and nuances of the lives of their fellow citizens, especially those who are underprivileged women.

At the intersections where race, class and gender meet stand women of colour. They bear the burden and brutality of these triple forces of oppression, perpetuated by patriarchy and colonialism. Their toil in the fields and homes goes unacknowledged. Their labour is taken for granted and rendered invisible. Yet their images are the most exploited. Their bodies are the parchment on which the discourses of patriarchy and colonialism are engraved and mediated. They are visible and invisible: visible only when they play the parts assigned to them, and invisible when it comes to recognizing their contribution to the worlds in which they live.

This situation is not confined to women of colour in the Third World. It also affects women of colour residing in Western industrialized nations.

Nowhere is the oppression more marked than in the case of indigenous or Fourth World people in countries such as Canada, Australia, the United States and New Zealand. Their right to self-determination has historically been denied. Their cultures have been denigrated and ruthlessly annihilated. Native women film and video makers are confronted with a legacy of effects wrought by such oppression, and these are continually reinforced by existing powers. The very tools by which liberation can be achieved are controlled or handed down piecemeal by the dominant powers. Yet, native women film and video makers have transcended these barriers. Their works reflect their continual struggles and reaffirm a sense of identity that is grounded in their traditional cultural heritage.

The last few decades have witnessed an increasing migration of peoples from the Third World to Western industrialized nations. Many have come to fulfill the quota for migrant labour. Others have emigrated as refugees, spurred on by political upheavals in their homelands. As a consequence, there are now more women of colour residing in Western industrialized countries than ever before. The racism, sexism and class-based discrimination faced by these women is accentuated by their position as immigrant minorities in a predominantly white cultural landscape. These distinctive types of discrimination perpetuate the oppression of women of colour in the economic and domestic sectors. Likewise, their creativity is siphoned off into areas considered non-threatening and acceptable by the dominant society.

Caught between two cultures, where one is considered to be superior to the other, these women experience intense marginality. On the one hand they are promised the rewards of acceptance via assimilation and the denial of their own cultural heritage. On the other hand, their very difference makes them vulnerable to racism and sexism. Their lives testify to the trauma of the diaspora; to be everywhere yet belong nowhere. The films and video made by these women reflect this marginality and search for identity. They also celebrate the inner

strength of women of colour who have withstood the oppressive conditions surrounding them, and who are building a hybrid culture that incorporates the best of the worlds in which they live.

Despite these harsh social and political conditions, women of colour and Third World women have emerged as a powerful force. Their resilience in the context of world oppression is empowering for all of us. Its expression is apparent in the more than one hundred works featured in this festival. Together, they constitute a powerful testament of the strength of these women, expressing their visions and identities.

This Festival provides a unique opportunity to view these varied works and to meet the women who created them. Drawing on their present experiences, these women open the way for the future by presenting refreshing and authentic images. The festival forms a context in which women of colour and Third World women film and video makers can share their mutual experiences and form a bond of solidarity which will facilitate their pursuit of self-expression.

In Visible Colours Festival and Symposium offers a vital space in which the issues and concerns raised here can be explored in greater depth. It provides a creative site for reworking and reclaiming the images that have thus far been imposed on women of colour and Third World women. We invite you to join us in this celebration and contribute, through dialogue, to the essential task of changing existing misconceptions and representations.

Yasmin Jiwani  
Advisory Board Member  
In Visible Colours



# SYMPOSIUM

Friday, November 17th, 1989

## PANELS & WORKSHOPS

10:00am - 12:30pm

1. **IN VISIBLE COLOURS: CELEBRATING OUR CINEMA**  
Women of colour and women of the Third World stand among the most vibrant and accomplished film/video makers working in today's cinema. A distinguished panel of speakers discuss their successes, challenges and their work in creating new images.

Speakers:  
Canada - Loretta Todd  
India - Deepa Dhanraj  
Latin America - Maria Angelica Lemos  
Tanzania - Flora M'bugu-Schelling  
U.K. - Pratibha Parmar  
U.S. - Ayoka Chenzira  
Moderator - Viola Thomas

12:30pm—1:30pm LUNCH BREAK

1:30pm—3:00pm

2. **THE RISK OF SELF-DEFINITION**  
Women of the Third World film and video makers have faced many risks in creating their own cinema. This panel examines those risk and how women have empowered themselves and their communities through cinema

Speakers:  
China - Liu Qing  
Mexico - Julia Barco  
Zambia - Goretti Mapulanga  
Zimbabwe - Miriam Patsanza  
Moderator - Lorraine Chan

3:00pm—3:30pm COFFEE BREAK

3:30pm—5:00pm

3. **VOICES AND NEW VISIONS**  
What are the dreams and visions of Third World film and video makers? What new developments do they foresee?

Speakers:  
Cote d'Ivoire - Were Were Liking  
India - Manjira Datta  
Kenya - Wanjiru Kinyanjui  
Korea - Kim Soyoung  
Mexico - Gloria Ribe  
Moderator - Yasmin Jiwani

Saturday, November 18, 1989

10:00am - 12:30pm

1. **STRUCTURE AND POLITICS OF FILM AND VIDEO INDUSTRIES**  
This workshop will include presentations and discussions

regarding the structures of production, distribution and exhibition in the cinema of various countries.

Speakers:  
Australia - Tracey Moffatt  
Canada - Midi Onodera  
Cuba - Miriam Talavera  
India - Deepa Dhanraj  
Senegal - Annette M'Baye D'Erneville  
Moderator - Sylvia Hamilton

2. **GETTING STARTED: ACCESS AND TRAINING**

This workshop explores how women have developed training programs for their own communities. It also offers information on how to identify and obtain film and video production training.

Speakers:  
Burkina Faso - Aminata Quedrago  
Canada - Ivy Chaske  
Canada - Claire Prieto  
U.S. - Arlene Bowman  
Moderator - Ruth Harding

3. **PRODUCTION AND CO-PRODUCTIONS**  
Film and video makers detail how they found the means to produce their work, by identifying funds and facilities. As well, the potential and purpose of international co-productions is examined.

Speakers:  
Canada - Premika Ratnam  
Ethiopia - Tamer Abera  
Kenya - Grace Kanyua  
Pakistan - Sabiha Sumar  
U.K. - Parminder Vir  
Moderator - Sadie Kuehn

12:30pm - 1:30pm LUNCH BREAK

1:30pm - 3:30pm

1. **DISTRIBUTION: EXISTING STRUCTURES AND ALTERNATIVE MODELS**  
This workshop explores avenues for the distribution of women's cinema. In particular, the workshop focuses on existing and future networks that enable women, women of colour, and Third World women to facilitate the movement and screening of their works.

Speakers:  
Canada - Zainub Verjee  
U.S. - Cheryl Chisholm

2. **CENSORSHIP**  
Censorship of women of colour and Third World women's works has occurred in a variety of guises—limited finances,

equipment and training. But there is also outright censorship—undisguised—levied in direct and indirect forms by the state.

Speakers:  
China - Peng Xiaolian  
Pakistan - Sabiha Sumar  
Moderator - Marlene Nourbese Philip

3. **WOMEN'S PRODUCTION CO-OPS**

Co-operatives have been important agents in community development. This workshop will discuss how different co-ops are formed, how they are run, the work they produce, obstacles they face and how effective the collective process is.

Speakers:  
Brazil - Maria Angelica Lemos  
Colombia - Clara Riascos, Cine Mujer  
Jamaica - Hilary Nicholson, Sistren Theatre Collective  
Philippines - Raquel Sancho  
Moderator - Nora Patrick

Sunday, November 19, 1989

10:00am - 12:00pm

1. **CREATING NEW AESTHETICS**  
As our experiences are different, so are our visions. This workshop explores how film and video makers are creating their own aesthetics, drawing from their own cultural experiences while changing the language of cinema.

Speakers:  
Australia - Tracey Moffatt  
Canada - Fumiko Kiyooka  
U.S. - Zeinabu irene Davis  
Moderator - Loretta Todd

2. **BEYOND THE EXOTIC AND EROTIC**  
This workshop examines the implications of representations and misrepresentations of women in media. Speakers define political and aesthetic issues that emerge when we tackle these problems.

Speakers:  
Canada - Carol Geddes  
Kenya - Muthoni Likimani  
U.S. - Ayoka Chenzira  
Moderator - Dionne Brand

3. **CINEMA AND COMMUNITY DEVELOPMENT**  
This workshop deals with how community-based groups can use film or video to mobilize audiences through the use of this technology. Speakers will draw on personal experiences to illustrate the use of

video technology for development and empowerment at many levels.

Speakers:  
Canada - Joy Fedoruk  
Ghana - Afi Yakubu  
Mozambique - Fatima Albuquerque  
Moderator - Viola Thomas

12:30pm - 2:00pm LUNCH BREAK

2:00pm - 4:00pm

**PLENARY SESSION**  
(Open Forum/Closing)  
Which way forward: alliance building and future endeavours.

**Simon Fraser University/  
Harbourside  
515 W. Hastings Street**



## MEDIA BLITZ

An integral part of In Visible Colours is our school outreach program entitled "Media Blitz: Black, White or in Colour." Media Blitz is taking place on November 16, 1989 at Robson Square Media Center.

This one day program will accommodate 180 highschool students from different social, cultural and economic backgrounds all across the Lower Mainland. Students will view four titles:

**Black Mother, Black Daughter  
From Sun Up, Kumekucha  
Color Schemes  
Hairpiece**

Following the screenings, students will attend workshops facilitated by delegates and guests of the festival. Workshops will explore various themes such as cultural diversity in the media; media literacy; women in the film/video industry and images of developing nations. A unique hands-on workshop is scheduled for the afternoon where students will gain a greater understanding of the construction of stories and media.

A school guide will be available for teachers, students and others upon request.

## Registration Information

### Panels & Workshops

General Admission: \$15 per day  
Students/Seniors/  
Un(der)employed: \$12 per day  
Symposium Three-Day Pass: \$30

**Advance Symposium  
Registration available now.**

Make cheques payable to:  
**In Visible Colours  
849 Beatty St  
(604) 685-1137**

Tickets also available at the door, however space is not guaranteed. Advance registration is recommended.

# You're only as far from home as the nearest phone.

**B.C. Tel** *Quality*  
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AFRICA and the MIDDLE EAST

**Zambia**  
**AFRICAN WOMAN**  
**BROADCASTER**  
 Goretti Mapalunga  
 30 min, 1989, 3/4" video

Few women have broken into the ranks of producing and reporting for Zambian television. This work offers a personal look at the double pressures of home and professional life for those African women working in the media. (Artist)

**Kenya**  
**A LOVER AND KILLER OF**  
**COLOUR**  
 Wanjiru Kinyanji  
 9 min, 1988, 16mm

An African woman painter and lyric-poetess, now living in West Berlin integrates her thoughts in a poem about her personal experiences of discrimination. She uses the metaphor of sexual exploitation in order to portray the historical oppression of Blacks, their art and culture. (Artist)

**Tanzania**  
**FROM SUN UP -**  
**KUMEKUCHA**  
 Flora M'mbugu-Schelling  
 28 min, 1987, 16mm

This upbeat film paints a compelling portrait of the lives of African women. The dawning day marks the beginning of an endless struggle. Yet these women are undaunted by the challenges they face. Instead, they celebrate their existence, by creating ways to alleviate their

economic condition, and by renewing their source of hope. (West Glen Films)

**Lebanon**  
**LEILA AND THE WOLVES**  
 Heiny Srour  
 90 min, 1984, 16mm

Filmed in Syria and Lebanon, LEILA AND THE WOLVES offers a startling and revealing insight into the silent sacrifices made by women fighting for their homeland. Leila is a young, disillusioned student who reconstructs, through flashbacks, a version of history that bridges the limited official records with the memories of those involved in its making. A visually stunning film that weaves together archival footage and the contemporary political events that have marked the course of the Middle East crisis. (Cinema of Women)

**Senegal**  
**PEASANT LETTER**  
 Safi Faye  
 95 min, 1975, 16mm

Set in an African village, PEASANT LETTER is a film about social change as it is experienced and dealt with by the elders in the village. Under the chattering tree where all major decisions and discussions are conducted, the elders come to terms with the contemporary problems of soil depletion, decline of cash crop farming, and the outward migration of the young. A heartwarming portrayal of a traditional culture reasserting itself to meet the challenges ushered in by industrialization. (Mypheduh Films)

**Tunisia**  
**THE TRACE - SAMA**  
 Nejia Ben Mabrouk  
 1988, 90 min 16mm

Originally conceived in 1982, THE TRACE was completed in 1988 after being dragged through a major court case over the rights of the producer and those of the director, Nejia Ben Mabrouk.



The Trace

This award-winning film deals with the life of a young girl in a village in Southern Tunisia. Sabra, the young girl is continually given contradictory messages by her mother. On the one hand, her mother eagerly awaits Sabra's entrance into adulthood via marriage. At the same time, she herself graphically portrays the grim reality this entails. Sabra resolves this dilemma by leaving the past behind. (No Money Company)

**Ghana**  
**VEA TOMATOES**  
 Afi Yakubu  
 12 min, 1987

Vea is the name of the irrigation project in Ghana, where 2,000 farmers depend on their tomato crops for a living. This piece illustrates methods of planting and cultivation as part of the agricultural training program of the Ghana media. (Artist)

Leila and the Wolves

ASIA

**Korea**  
**BLUE REQUIEM**  
 Kim Soyoung  
 13 min, 1985, 16mm

This highly expressive and emotional piece depicts the alienation of a young girl. Unable to deal with the raw emotions of grief resulting from the death of her loved ones, she withdraws from the world and discards the objects that represent emotional attachments in her life. (Artist)

**China**  
**FAR FROM WAR**  
 Hu Mei  
 93 min, 1987, 35mm

Directed by one of the up-and-coming fifth generation of Chinese directors, this penetrating psychological tale deals with the life of an old man whose family has served the army for three generations. Haunted by his wartime memories, he finally resolves the pain by contributing to the construction of a school for young people. A touching account that reveals the complex intermingling of memories and current realities involved in a re-evaluation of the past. (China Film Export)

**India**  
**FROM THE BURNING**  
**EMBERS**  
 Media Storm  
 36 min, 1988, 3/4" video

Media Storm is a group of five women ex-members of the Jamia Millia Islamia. Their first work, IN SECULAR INDIA, which deals with the Muslim Women's Bill, has been refused certification by the censorship board in India. FROM BURNING EMBERS is their second work and it too has fuelled a certain amount of controversy. Based on the death of Roop Kanwar, an eighteen year-old bride who was publicly burned on her husband's funeral pyre in Rajasthan, this work clearly lays the blame on the fundamentalist groups who



Far From War

openly advocate Sati, and on the government officials' whose silent acquiescence culminated in Roop Kanwar's death. A truly moving work that encapsulates the range of views and interpretations underlying this gruesome event. (Media Storm)

**India**  
**GANGUBAI HANGAL**  
 Vijaya Mulay  
 20 min, 1987, 35mm

Gangubai Hangal at 75 is considered a living legend, and has captivated audiences all over the world with her powerful voice and her command of classical Indian music. But this status has not been acquired easily, and the film documents the difficulties of becoming and being an artist for women in India today. Interviews interspersed with brief musical passages make this work a vibrant portrait of a woman and musician. (Artist)

**India**  
**GIFT OF LOVE**  
 Meera Dewan  
 20 min, 1989, 3/4" video

An internationally acclaimed documentary and the winner of numerous awards, GIFT OF LOVE is a shocking revelation

about dowry deaths in India. The documentary took almost a year to film and includes interviews with two women whose lives were endangered by their husbands and in-laws. Director Meera Dewan succeeds in bringing out the layers of reality behind this seemingly widespread practice.

Awards: Special Jury Award, International Film Festival, India, 1983. Prix du Public, 7th International Festival de Films de Femmes, France. 4 Awards at the 27th International Documentary Film Festival, Oberhausen, West Germany, including Film Critics' Choice. FRIPRESU Award. (Artist)



Gift of Love

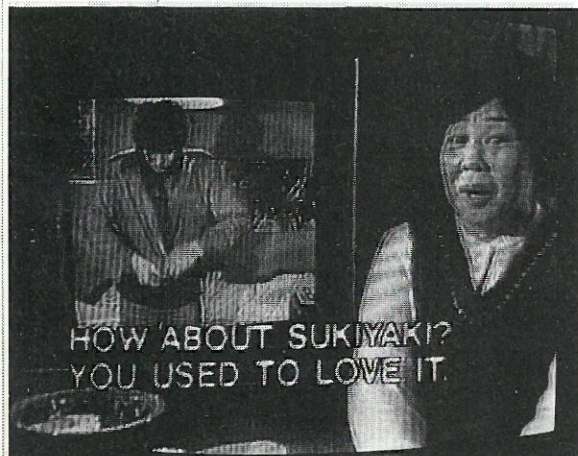




ASIA cont'd

**Japan**  
**HIDEO, IT'S ME MAMA**  
Mako Idemitsu  
23 min, 1983, 3/4" video

This experimental video makes a social statement about the pathological relations that can exist between a mother and her son. Hideo's mother is obsessed with his life and she contrives to make him the center of her existence. But Hideo is physically inaccessible. She can only reach him through the technological medium of a video monitor. (Video Out)



*Hideo, It's Me Mama*

**India**  
**INDIA CABARET**  
Mira Nair  
60 min, 1986, 16mm

Dealing with the life of an Indian cabaret dancer, this film poignantly captures the contradictory values placed on women. Driven by economic necessities, Renka the street-smart dancer is aware of her exploitation but remains optimistic about transcending the stigma attached to her occupation and attaining her goals in life. A touching film which examines the double standards prevalent in patriarchal societies. INDIA CABARET intimates the concerns that director Mira Nair later pursued in the award winning film, SALAAM BOMBAY! (Filmmaker's Library)

**Malaysia**  
**MALAYSIAN WOMEN TODAY**  
Lim Chin Chin  
16 min, 1988, VHS Video

This work examines the legacy of colonialism in Malaysia and the struggle for independence. It also documents the role of women in the workplace and their fight for equal pay. (Artist)

**Japan**  
**THE FAR ROAD**  
TOI IPPON NO MICHI  
Sachiko Hidari  
115 min, 1977, 35mm

An intimate portrayal of the impact of mechanization on railway workers in Japan told from the viewpoint of one woman, the wife of a railway worker. THE FAR ROAD weaves its central messages into the fabric of cinematic drama, combining within its central characters, the psychological desire for maintaining honour and the economic necessity of making a living. (Japan Film Library Council)

**Hong Kong**  
**THE REINCARNATION OF GOLDEN LOTUS**  
Clara Law  
99 min, 1989, 35mm

This is a tragic melodrama about a woman who is convinced that she is the reincarnation of the famous Golden Lotus, whose amorous relationships culminated in the murder of her husband. The film elaborates on the parallels between the lives of the heroine and Golden Lotus, leaving us to wonder at the end whether in fact she is a true reincarnation of the infamous and legendary figure. (Golden Harvest)

**India**  
**THE SACRIFICE OF BABULAL BHUIYA**  
BABULAL BHUIYA KI GUR BANI  
Manjira Datta  
63 min, 1988, 16mm

In 1981, Babulal Bhuiya was assassinated by the Central Industrial Security Force. His crime: trying to better the conditions of the inhabitants of Mailagora, a small city located in one of the richest and most industrialized sectors of India. Mailagora literally means "place of filth." The inhabitants of this dirty, poverty stricken area make their living by recycling the waste from coal factories and the nuclear station nearby. (Jane Balfour Films)

**India**  
**VOICES FROM BALIAPAL**  
Vasudha Joshi and Ranjan Palit  
43 min, 1987, VHS video

In 1984, the government of India announced its plans to build a missile testing range in Baliapal, an area which contained a population of over 70,000. VOICES OF BALIAPAL traces the mobilization of protest against this highly autocratic and bureaucratic action. It vividly shows how protesters formed a human carpet to block the coming of government personnel and equipment. Traditional forms of communication such as the use of conches and thalis to alert the residents were revived in this large-scale protest. (Vector Productions)

ASIA cont'd

**India**  
**WHAT HAS HAPPENED TO THIS CITY? - KYA HUA ISS SHAHAR KO?**  
Deepa Dhanraj  
97 min, 1986, 16mm

Communal riots within India have attracted considerable attention from national and international media. This film poignantly captures the complexity of one particular riot in the city of Hyderabad. Corruption, rivalry and intrigue characterize the relationship between the Hindu and Muslim factions within the city. The end result is a riot that tears apart the city and leaves an indelible mark on its inhabitants. (Artist)



*Women's Story*

**Pakistan**  
**WHO WILL CAST THE FIRST STONE**  
Sabiha Sumar  
58 min, 1988, 3/4" Video  
Canadian premiere

WHO WILL CAST THE FIRST STONE is a searching documentary made in secrecy that focuses on the harsh laws imposed by the military regime in Pakistan on those who commit adultery and fornication. The film follows the case of one couple accused of this crime and combines it with the multitude of voices of women inside and outside of prison who are the victims of these laws. (Artist)



*Who Will Cast the First Stone*

**Korea**  
**WINTER ILLUSION**  
Kim Soyung  
15 min, 1985, 16mm

Based on an ancient legendary Korean song, "Kongmudohaga", WINTER ILLUSION re-enacts the tragic death of a husband, and his wife who dies while trying to save him. In this contemporary adaptation, the woman suffers a similar fate as her social activist boyfriend is mercilessly tortured and murdered while defending his political commitments. A profoundly moving story about the similarities between past and present. (Artist)

**China**  
**WOMEN'S STORY**  
Peng Xiaolian  
90 min, 1987, 3/4" video

A compelling look at the lives of three rural women as they journey from their destitute village to Chongqing where they hope to sell yarn in a free market. While the film starts by depicting their failure to support one another and their mutual oppression in a male-dominated society, it ends on an optimistic note, emphasizing the growing solidarity of these women. An insightful and sensitive depiction of the situation of women in China. Banned by the Chinese government, this controversial work, originally shot on film, will be shown on video. (Artist)



Wednesday Nov 15

Thursday Nov 16

Friday Nov 17

**ROBSON SQUARE CINEMA**

8.30 pm

**ORI**

Gala Screening  
(invitation only)

**ROBSON SQUARE CINEMA**

9.00 am— 4.00 pm

**MEDIA BLITZ:  
BLACK/WHITE OR IN COLOUR**  
(SPECIAL SCHOOL PROGRAM)

7.00 pm

**SWEET JAIL: THE SIKHS OF  
YUBA CITY** p. 33  
**SACRIFICE OF BABULAL  
BHUIYA** p. 16

9.30 pm

**THE OPERATION** p. 25  
**LAS MADRES - THE MOTHERS  
OF PLAZA DE MAYO** p. 25

**ROBSON SQUARE THEATRE**

7.00 pm

**THE BOY WHO DREW CATS**  
p. 33  
**CLOUDS** p. 20  
**DISPLACED VIEW** p. 22

9.30 pm

**FROM SUN UP** p. 14  
**PEASANT LETTER** p. 14

7.00 pm

**THE TRACE** p. 14

9.30 pm

**PATU** p. 26

7.00 pm

**ORACION** p. 24  
**HOUR OF THE STAR** p. 23

9.30 pm

**WAVING** p. 22  
**BLACK MOTHER, BLACK  
DAUGHTER** p. 20  
**JOURNAL INACHEVÉ** p. 21  
**JUXTA** p. 31

**ROBSON SQUARE CINEMA**

NOON

**GUNGABAI HANGAL** p. 15  
**INDIA CABARET** p. 16  
**VOICE OF OUR OWN** p. 22

2.30 pm

**NATIVE DAUGHTER** p. 21  
**HOME TO BUXTON** p. 21  
**THE WALLFLOWER** p. 22  
**OLDER STRONGER WISER** p. 21  
**DOCTOR, LAWYER, INDIAN CHIEF**  
p. 20

7.00 pm

**WHAT HAS HAPPENED TO THIS  
CITY?** p. 17

9.30 pm

**SURNAME VIET GIVEN NAME NAM**  
p. 30

**ROBSON SQUARE THEATRE**

NOON

**VOICES FROM BALIAPAL** p. 16  
**WEAVING THE FUTURE: WOMEN OF  
GUATEMALA** p. 25  
**FROM THE BURNING EMBERS** p. 15

2.30 pm

**EYES SKINNED** p. 28  
**HIDEO, ITS ME MAMA** p. 16  
**THE JOURNEY** p. 22  
**AND THE WORD WAS GOD** p. 20  
**DEFINE** p. 30  
**PITY THE DEFEATED** p. 24  
**DRAGONLINES** p. 20  
**ZAJOTA AND THE BOOGIE SPIRIT**  
p. 33

7.00 pm

**WATCH OUT** p. 27  
**SPREAD THE WORD** p. 26  
**SOLID WOMEN** p. 27  
**CHANGE OF FACE** p. 26  
**PRAYER FLAGS** p. 32

9.30 pm

**WHO WILL CAST THE FIRST STONE**  
p. 17—Director will be present.

7.00 pm

**LEILA AND THE WOLVES** p. 14

9.30 pm

**WHO KILLED VINCENT CHIN?**  
p. 33

Saturday Nov 18

Sunday Nov 19

Information

**ROBSON SQUARE CINEMA**

NOON

**I'M BRITISH BUT** p. 28.  
**COFFEE COLOURED CHILDREN** p. 28  
**OLDER, STRONGER, WISER** p. 21  
**BLACK MOTHER BLACK DAUGHTER**  
p. 20

2.30 pm

**BLUE REQUIEM** p. 15  
**THE FAR ROAD** p. 16

7.00 pm

**RICHARD CARDINAL, CRY FROM A  
DIARY OF A METIS CHILD** p. 21  
**BASTION POINT** p. 26  
**NAVAJO TALKING PICTURE** p. 32  
**NICE COLOURED GIRLS** p. 26

9.30 pm

**FAMILY GATHERING** p. 31  
**TWO LIES** p. 33  
**DREAMING RIVERS** p. 28

**ROBSON SQUARE THEATRE**

NOON

**AFRICAN WOMAN BROADCASTER**  
p. 14  
**VEA TOMATOES** p. 14  
**MALAYSIAN WOMEN TODAY** p. 16  
**GIFT OF LOVE** p. 15

2.30 pm

**CREATING A DIFFERENT IMAGE** p. 30  
**PREGNANT WITH DREAMS** p. 25  
**WITH COLD, WITH RAIN, WITH HEAT**  
p. 25  
**OUR DAILY BREAD** p. 24  
**EAGLE RUN** p. 20

7.00 pm

**WOMEN'S STORY** p. 17  
Director will be present

9.30 pm

**EMERGENCE** p. 28  
**YOU TAKE CARE NOW** p. 22  
**COLOR SCHEMES** p. 30  
**SLAYING THE DRAGON** p. 32

2.30 pm

**THE REINCARNATION OF GOLDEN  
LOTUS** p. 16

7.00 pm

**PICKING TRIBES** p. 32  
**PATU** p. 26

9.30 pm

**HAIRPIECE** p. 31  
**VEGETARIAN AVOCADO TURTLE** p. 22  
**SUGAR CANE ALLEY** p. 27

**ROBSON SQUARE CINEMA**

NOON

**BACK INSIDE HERSELF** p. 30  
**DREAMS OF PASSION** p. 30  
**WINTER ILLUSION** p. 17  
**A LOVER AND KILLER OF COLOUR**  
p. 14  
**CYCLES** p. 30  
**SUZANNE SUZANNE** p. 33

2.30 pm

**MORNING ZOO** p. 22.  
**ONE, TWO THAT'S IT** (no synopsis  
available)  
**BASTION POINT** p. 26  
**FROM SUN UP** p. 14

7.00 pm

**LEILA AND THE WOLVES** p. 14

9.30 pm.

**INDIA CABARET** p. 16  
**PERFECT IMAGE?** p. 29

**ROBSON SQUARE THEATRE**

NOON

**BLACK WOMEN** p. 23  
**LIFTING THE BLACKOUT: IMAGES OF  
NORTH KOREA** p. 31

2.30 pm

**POPSICLES** p. 25  
**PEACE FOR SEBASTIAN** p. 24  
**SWEET SUGAR RAGE** p. 24  
**TO WHOM IT MAY CONCERN** p. 27  
**AXÉ** p. 23

7.00 pm

**FROM HERE FROM THIS SIDE** p. 23  
**WOMAN IN FRONT OF A MIRROR**  
(no synopsis available)  
**I AM THE SONG I SING** (no synopsis)  
**NOT BECAUSE FIDEL CASTRO SAYS  
SO** p. 32

9.30 pm

**LEILA** p. 31  
**ZAJOTA AND THE BOOGIE SPIRIT**  
p. 33  
**INDIA HEARTS BEAT** p. 21  
**MEASURES OF DISTANCE** p. 29  
**SARI RED** p. 29  
**THE EYES OF MIRIAM** p. 23

2.30 pm

**BEST SHORTS**  
**JUXTA** p. 34  
**DREAMING RIVERS** p. 28  
**NICE COLOURED GIRLS** p. 26  
**PERFECT IMAGE** p. 29  
**FAMILY GATHERING** p. 31

7.00 pm

**ORI** p. 24

9.30 pm

**FAR FROM WAR** p. 15

**Film /Video Tickets  
and Passes**

**General Admission:** \$6  
**Students/Seniors and  
Un(der)employed:** \$5

*Tickets for individual programs  
available 30 minutes before  
showtime.*

**Festival Passes  
(for any 10 programs)**  
**General Admission:** \$50  
**Students/Seniors and  
Un(der)employed:** \$40

**Festival Passes on sale  
starting Nov 1, 1989 at  
Women In Focus  
849 Beatty St  
685-1137**

**Vancouver East Cinema  
2290 Commercial Drive  
253-5455**

**SCREENING LOCATIONS:**

**Robson Square Media Centre  
800 Robson St.  
Vancouver**

**Vancouver East Cinema  
2290 Commercial Drive  
Vancouver**

*for more information,  
contact:*

**In Visible Colours  
849 Beatty St  
Vancouver, BC V6B 2M6  
(604) 685-1137  
Fax: (604) 666-1569**



CANADA

**AND THE WORD WAS GOD**  
**Ruby Truly**  
 9 min, 1987, 3/4" video

A probing account of the ways in which Aboriginal culture was transfigured to fit the mold of Judeo-Christian tradition. Based on a letter written in 1954 to missionaries working among the Cree-speaking natives of southern Saskatchewan, this video offers a rich insight into the native cultural emblems that existed at the time. (Video Out)

**BLACK MOTHER BLACK DAUGHTER**  
**Sylvia Hamilton and Claire Prieto**  
 29 min, 1989, 16mm

An artfully constructed documentary that is sensitive to its subject matter. BLACK MOTHER BLACK DAUGHTER recovers the history of black women in Nova Scotia. It underscores what director Sylvia Hamilton describes as "the double whammy of being black and female"; at the same time, it celebrates the courage of these women by focusing on their sense of pride and their determination to overcome the obstacles they face. (NFB.)



Black Mother, Black Daughter

**CLOUDS**  
**Fumiko Kiyooka and Scott Haynes**  
 27min, 1985, 16mm

A synthesis of documentary, dramatic and experimental forms, this film weaves reconstructions of World War II and Japanese internment with the accounts of Hiroshima survivor Kinuko Laskey who recalls her experience as a young nurse on the morning of August 6, 1945. (CFDW)

Awards: Norman McLaren at the Canadian Student Film Festival in 1985.

**DOCTOR, LAWYER, INDIAN CHIEF**  
**Carol Geddes**  
 29 min, 1986, 16mm

This celebratory work focuses on the lives of five successful native women who have forged non-traditional careers. Contrary to popular notions which suggest that success can only be attained by assimilating to the ways of the dominant society, the women portrayed in this work reveal how they draw their strength from their native heritage. An interesting, intimate and highly positive account of the vitality of native culture.

Awards: Bronze Apple Award, National Educational Film and Video Festival San Francisco, California, 1988. (NFB)



DragonLines

**DRAGONLINES**  
**Karin Lee and Hannelore**  
 26 min, 1989, 3/4" video

Shot in China and Canada during the Year of the Dragon in 1988, this unique documentary-myth focuses on the cultural and geographical links between the two continents in both a modern and historical context. The journey begins in Masset, Queen Charlotte Islands and then takes us to Beijing, China where a Canadian dragon kite flies with other kites in Tian An Men Square before entering the International Kite Contest. After winning a prize, the dragon kite returns home to the West Coast where it is welcomed back to its native land. A colourful, metaphoric piece reflecting on the ancient connections between two disparate geographical regions and cultures. (Hanne-Lee Productions Inc.)

**EAGLE RUN**  
**Loretta Todd**  
 28 min, 1989, 3/4" video

This educational docudrama explores traditional native games. The story is seen through the eyes of Robyn Dennis, a young runner who seeks greater meaning in physical activity than competition. She asks her elders for their guidance in finding a traditional and spiritual dimension in athletics.

CANADA cont'd

**HOME TO BUXTON**  
**Claire Prieto and Roger McTair**  
 29 min, 1987, 16mm

Buxton was formerly known as the Elgin settlement, the end of the underground railway that transported so many slaves to freedom in Ontario, Canada. In 1856, it was a thriving community composed of over 1000 blacks. The hope and freedom that Buxton symbolized is re-enacted every year in its homecoming celebration. HOME TO BUXTON depicts this re-enactment with a rare and treasurable authenticity. It includes interviews with Blacks whose parents settled in the area at the time when it was the destination of freedom. (McNabb and Connolly)

**INDIA HEARTS BEAT**  
**Leila Sujir**  
 13 min, 1988, 3/4" video

An experimental video, INDIA HEARTS BEAT offers a captivating insight into the mystical dimension of Indian life. The motif of water, so symbolic in the Indian tradition, provides the contextual background to three women's electronic journey into their memories of India. The themes of cultural displacement and nostalgia are interwoven in a skillful and poetic manner. (Video Pool)

**JOURNAL INACHEVÉ - AN UNFINISHED DIARY**  
**Marilú Mallet**  
 50 min, 1982, 16mm

Described as a "marvellous metaphor for the state of affairs in Quebec as a whole", AN UNFINISHED DIARY is a personal testimony of the dilemmas and frustrations of everyday life experienced by director Marilu Mallet. As in reality, the principal character in the film is a Chilean exile married to an Australian filmmaker. Their cultural backgrounds are dramatically

different from that of their son who has grown up in Quebec and enjoys bilingual fluency. In an intimate and feminine style, Marilu Mallet presents a moving self-portrait dealing with the problems of living in a society composed of differing linguistic backgrounds and gender-based roles. (Ciné Libre)

**NATIVE DAUGHTER**  
**Jeneva Shaw**  
 2 min, 1989, 16mm

This extremely short but poignant piece recaptures the racism and violence inflicted on a native woman. Through her recall we gain an insight into the traumatic nature of the experience and its impact on her psyche. (Artist)

**OLDER, STRONGER, WISER**  
**Dionne Brand and Claire Prieto**  
 25 min, 1989, 16mm

An inspiring examination of the lives of Black women from the 1920's to 1950's. OLDER, STRONGER, WISER focuses on five Black women and underlines the concerns and issues that characterized their lives. This is an eloquent testimonial to the silent and unrecorded history of Black women in Canada. It demonstrates their oppression and highlights their determination and survival. (NFB)

**RICHARD CARDINAL - CRY FROM A DIARY OF A MÉTIS CHILD**  
**Alanis Obomsawin**  
 29 min, 1986, 16mm

From the director of INCIDENT AT RESTIGOUCHE, this is another painfully expressive documentary of the life of Richard Cardinal, a Métis child who was shuffled between 28 different foster homes. In 1984, he took his own life. The documentary is based on his diaries, which chronicle the abuse and misery he experienced in his short life. (NFB)

Angles

a voice for  
**Vancouver's**  
**lesbian**  
**and**  
**gay**  
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CANADA cont'd



The Displaced View

**THE DISPLACED VIEW**  
Midi Onodera  
52 min, 1988, 16mm

Midi Onodera traces her personal search for identity and pride within the unique and suppressed history of Japanese Canadians. Through the relationships of women in one family, she shows how history and meaning are constructed and reconstructed through generations. (DEC)

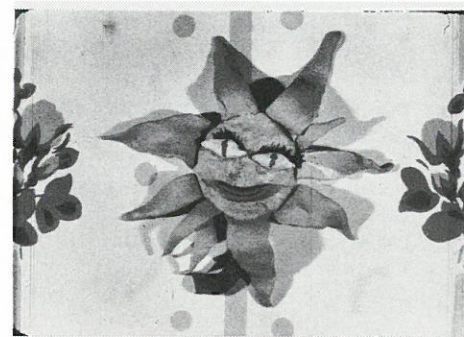
**THE JOURNEY**  
Ruby Trully  
8 min, 1985, 3/4" video

Through a minimal sound-track, poetic voice-over, and interesting slow-fades, Trully creates an austerity and a sense of melancholy as foundations for her "going home" statement. The image she employs to describe her quest for personal roots is delightfully succinct; the film's visuals perfectly balance the need to connect her past with her present self. (Women In Focus)

**MORNING ZOO**  
Daisy Lee  
26 min, 1989, 16mm

This invigorating piece focuses on the Ontario Food Terminal where thousands of farmers convene every morning at 6:30 a.m. to sell their products. Daisy Lee, the director, grew up with the market; her own insights are revealed in the manner in which she concentrates on the personalities of the people and the motives that drive them to

continue selling and bargaining over fresh produce. This is a unique and delightful work about the 5,000 people who "cut, weed, spray and wash, haggle, fight, sing and dance their way through each morning to put the food on your table." It also makes a comment on the few avenues open to immigrants to make an economic livelihood. (Artist)



Wallflower

**VEGETARIAN AVOCADO TURTLE**  
Gita Saxena  
3 min, 1988, 16mm

Narrated by a young child, this animated tale of creation is delightfully comical and appealing. Through the use of plasticene and oil paints, Saxena celebrates the imaginary powers of children, whose ability to perceive and transform realities can give birth to a creature as unique as the "vegetarian avocado turtle". (Artist)

**VOICE OF OUR OWN**  
Premika Ratnam and Ali Kazimi  
25 min, 1988, 16mm

The mainstream feminist tradition within Canada has always sought to address the concerns and rights of its white members. This work illustrates how immigrant and visible minority women, dissatisfied with the lack of attention devoted to their concerns over immigration, employment and racism have struck out on their

own to form a parallel movement. VOICE OF OUR OWN offers a superb analysis of the intersection between race and gender and highlights how the factor of race brings a whole other set of relationships that are equally oppressive. (Shadowcatcher Productions)

**WALLFLOWER**  
Gita Saxena  
5 min, 1989, 16mm

This wonderful animation uses the classic metaphor of the wallflower to depict how a deep sense of insecurity combined with the over-aggressive actions of others can cause one to withdraw. Through its use of animation, WALLFLOWER drives home the psychological truth of the director's own theory about human nature: that within every

person lies a frustrated extrovert and within every extrovert, lies an introvert. (Artist)

**WAVING**  
Ann Marie Fleming  
5 min, 1987, 16mm

An emotional piece, WAVING captures the ebb and flow of life as it passes through various cycles. Birth and death mark the endpoints of this journey that revolves around the artist and her grandmother. Visually arresting, this experimental work emphasizes the grief that accompanies the end of the cycle of life. (CFDW)

**YOU TAKE CARE NOW**  
Ann Marie Fleming  
10 min, 1989, 3/4" video

A keenly intelligent, surprisingly humorous account of two personal traumas, YOU TAKE CARE NOW adopts a non-linear, free-associative mode to represent the parade of impressions these intense emotional experiences invariably invoke.

Award: Best experimental Film, Canadian Student Film Festival, Montreal (CFDW)

LATIN AMERICA

**Brazil**  
**AXÉ**  
Maria Angelica Lemos and Marcia Meireles  
30 min, 1988, 3/4" video

AXÉ is a greeting used by black people in Brazil. It means peace, energy and light. Through interviews, stories, poetic texts and reportage, AXÉ offers an in-depth look at the position of blacks in Brazilian society. Revealing the scars of slavery and the rampant discrimination and racism directed at this group today, this film is a highly compelling and passionate examination of the black journey for reintegration and equality. (GIV)

**Brazil**  
**BLACK WOMEN**  
MULHERES NEGRAS  
Silvana Afram  
23 min, 1986, 3/4" video

Made by one of Latin America's most active feminist collectives, this documentary takes a hard look at the racism experienced by Black women in Brazil.

Through interviews, we get a sense of how these women perceive themselves and their situation in relation to the racially heterogenous character of Brazilian society. With the help of music and religion, they have found a way to counteract the oppressive forces that surround them and at the same time, celebrate their own identities. (GIV)

**Colombia**  
**The EYES OF MIRIAM**  
Clara Riascos  
24 min, 1986, 3/4" video

Made by the Cine Mujer collective, this video is a heartrending account of a woman who lives with her three children in one of the shanty towns on the outskirts of Bogota. The film outlines the poverty of her childhood and her determination to provide a better life for her children. A beautifully created work, it provides insight into the conditions affecting women living in the urban ghettos of Colombia. (Cine Mujer)

**Mexico**  
**FROM HERE, FROM THIS SIDE**  
Gloria Ribe  
24 min, 1988, 3/4" video

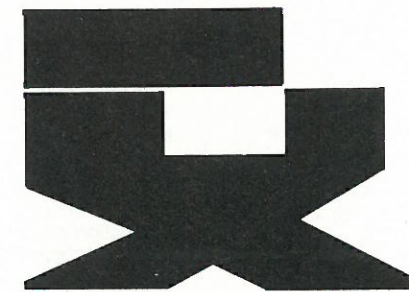
Banned in Mexico, this highly controversial documentary illustrates Mexican perceptions of the North-South conflict. Combining stock footage with research and interviews, it makes a strong statement about the conditions faced by Mexican people, and how they have created vastly different perceptions of this critical geopolitical conflict. FROM HERE, FROM THIS SIDE is a penetrating analysis of politics, global economy and U.S.-Mexican relations. (Women Make Movies)

**Brazil**  
**HOOR OF THE STAR**  
LA HORA DE LA ESTRELLA  
Suzana Amaral  
96 min, 1986, 35mm

Adapted from a poetic novel by Clarice Lispector, THE HOUR OF THE STAR has been hailed by critics as a "must see" and as "one of the most remarkable movies in some time". Director Suzana Amaral describes her film as having universal appeal. That appeal emanates from the central character, Macabea, who is young, ugly and inefficient. She is the antiheroine who never acts but is acted upon. Macabea is a virgin and a typist who likes Coca-Cola. In the end, she dies dreaming of being rescued by a handsome gringo.

Awards: Marcelia Cartoxa won the Silver Bear award at the Berlin Film Festival and the best actress award at the 1985 Brasilia Film Festival. HOUR OF THE STAR was recognized as the best film, and Suzana Amaral as the best director at the Brasilia Festival. The film won first prize at the Havana Film Festival in 1986, and the director won first prize at the International Women's Film Festival in France in 1986. (Creative Exposure)

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L A T I N A M E R I C A cont'd

**ORACION**  
**Marisol Trujillo**  
**9 min, 1986, 35mm**

A suggestive metaphor that plays tribute to Marilyn Monroe as a woman who was an orphan and victim of rape. Her tragic destruction serves as a reminder of the continual annihilation of life in Latin America where a child dies of hunger every 52 seconds. (ICAIC)



Ori

**Brazil**  
**ORI**  
**Raquel Gerber**  
**90 min, 1989, 35mm**  
**Canadian premiere**

ORI is a fascinating and well-documented account of the spiritual and historical connections between Africa and Brazil. ORI is a Yoruba word for "head, meaning Black consciousness in relation to time, history and memory." Historian Beatriz Nascimento and director Raquel Gerber trace the migration of this black consciousness through the mythical hero Zumbi and the Quilombo warrior establishments and initiation

societies of equatorial Africa. ORI examines the various Black movements in Brazil and links them to the Quilombos of the 17th century. This poetic and vibrant work captures the essence of the Black struggle in Brazil.

Awards: Paul Robeson prize at the 11th edition of the Pan African Festival of Cinema and Television at Ouagadougou (FESPACO) (Angra Films Inc.)

**Chile**  
**OUR DAILY BREAD**  
**EL PAN NUESTRO DE CADA DIA**  
**Gloria Camiruaga**  
**8 min, 1987, 3/4" video**

A short but gripping story about the mysterious yet routine disappearance, mutilation and death of individuals in Chile. OUR DAILY BREAD is a tribute to Juan Antonio Aguirre Ballesteros, a baker who died at the age of 22 in a similar manner. (GIV)

**Chile**  
**PEACE FOR SEBASTIAN**  
**AVECEDO**  
**PAZ PARA SEBASTIAN**  
**ACEVEDO**  
**Lotty Rosenfeld**  
**3 min, 1985, 3/4" video**

A tribute to all those who have died protesting against the dictatorship in Chile, this video centres around the death of Chilean worker Sebastian Acevedo who immolated himself to protest against the arrest of his two sons by Chilean Security Forces. Surrounding the red flaming tongues of fire are a series of symbolic acts which signify the extent to which Chilean people have had to go in order to continue their fight against the military regime. Awards: Prize at the International Video Festival. (GIV)

**Chile**  
**PITY THE DEFEATED -**  
**AY DE LOS VENCIDOS!**  
**Lotty Rosenfeld**  
**4 min, 1985, 3/4" video**

A montage of images characterizes this experimental and expressive work. Beginning with an Art Action at the El Tololo Astronomic Observatory in northern Chile, the video continues with images of diverse gestures, sexual intercourse and free flight in space. Together, these juxtaposed images represent the distanced, desperate and perpetual state of the defeated. (GIV)

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L A T I N A M E R I C A cont'd

**Mexico**  
**PREGNANT WITH DREAMS**  
**IV ENCUENTRO - PRENADAS**  
**DE SUENOS**  
**Julia Barco,**  
**48 min, 1988, 3/4" video**

An inside glimpse into the fourth Encuentro Feminista Latinamericano y del Caribe which brought together over 1,200 Latin American women in 1987. Critical concerns such as the definition of feminism in Latin America were the focus of this encounter. Impassioned discussions took place at this historical gathering. The work gives us a sense of the positive atmosphere and spiritual regeneration that marked this event. We also gain insight into the frustrations, struggles and toil of women caught in the interstices of war-torn economies, witnessing firsthand the horrible crimes against humanity which are perpetrated by the U.S. in the name of democracy. A truly touching and personal account of women defining, through appropriation, their own feminist movement. (Artist)

**Chile**  
**POPSICLES**  
**Gloria Camiruaga**  
**5 min, 1984, 3/4" video**

A highly symbolic piece depicting youth and innocence as it comes into contact with death and destruction. Teenage girls are depicted licking popsicles shaped in the mold of soldiers. Although their licking gradually decreases the size and might of the soldier popsicles, the content of these popsicles enters their systems, bringing to them messages of war and destruction. (Video Out)

**Puerto Rico**  
**THE OPERATION**  
**LA OPERACION**  
**Ana Maria Garcia**  
**32 min, 1983, 16mm**

This chilling documentary examines the practice of mass sterilization of Puerto Rican women as a method of birth control. It reformulates feminist concerns about women's reproductive rights. In contrast to the availability of other forms of birth control, sterilization is legal and free and a part of the state-sanctioned program to control population growth. Sterilization is now so widespread that it is simply known as THE OPERATION — a seemingly harmless term which denotes total control over a woman's reproductive cycle. (DEC)

**Argentina/U.S.A.**  
**LAS MADRES -**  
**THE MOTHERS OF THE**  
**PLAZA DE MAYO**  
**Susana Munoz/Lourdes**  
**Portillo**  
**64 min, 1985, 16mm**

This sensitive portrayal of the frustrations, anxieties and pain suffered by women in Argentina focuses on the events of April 1977. On a Thursday in April, 14 mothers met at the square in front of the Presidential Palace in Buenos Aires to protest the mysterious disappearances of their children, who had been accused of being enemies of Argentina's military government. Their protest mobilized others and every Thursday the group increased in numbers. This documentary, nominated for an Academy Award, is a powerful testament of the strength of a people who unite to overcome the oppression which marks their daily reality. (IDERA)

**Guatemala**  
**WEAVING THE FUTURE -**  
**WOMEN OF GUATEMALA**  
**Sonia Gonzales**  
**28 min, 1988, 3/4" video**

This fast-paced documentary examines how women are building a just society in Guatemala, a country ravaged by political upheaval and economic instability. Produced by a collective of Guatemalan independent videomakers living in exile in Mexico, this work takes an important look at the contribution Guatemalan women are making in this crucial struggle for justice. (Women Make Movies)

**Chile**  
**WITH COLD, WITH RAIN,**  
**WITH HEAT. . .**  
**CON FRIO, CON LLUVIA, CON**  
**CALOR Lotty Rosenfeld**  
**7 min, 1986, 3/4" video**

In this short documentary, we follow a woman worker in her daily ritual as a garbage picker. She stoically pedals her tricycle, sorting out the cardboard from the trashcans. These she sells to make a living. A painfully expressive account illustrating the impact of poverty on the lives of Chilean women. (GIV)

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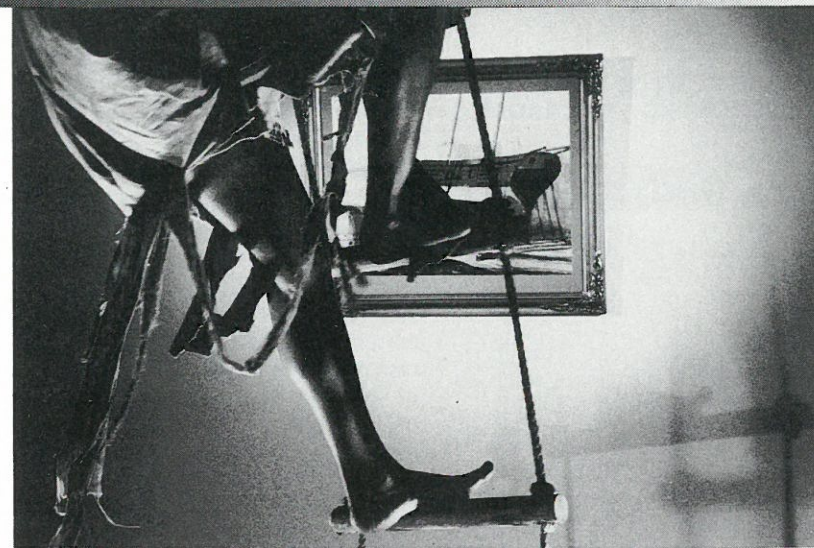
PACIFIC and the CARIBBEAN

**Australia**  
**A CHANGE OF FACE**  
**Tracey Moffatt**  
**30 min, 1988, 3/4" video**

A contentious piece, this made-for-T.V. work is a realistic and insightful presentation of a widespread and haunting problem: the depiction of aboriginal and ethnic people in visual media. A collage of interviews with actors, producers and directors communicates the extent to which ethnic stereotyping and typecasting have become part of the commonsense perceptions of those in power. A typically telling example is the case of one episode in the Australian program FLYING DOCTORS, which had to be reshot because it contained a scene of an aboriginal woman kissing a white man. The producers argued that such an act would be highly offensive to the Australian public! (Artist)

**New Zealand**  
**BASTION POINT**  
**Merata Mita**  
**26 min, 1980, 16mm**

Made by a Maori filmmaker, BASTION POINT centers on a conflict over Maori land. Filmed on location at the time of the confrontation, which resulted in the forcible removal of protesters, this film offers a dramatic and revealing account of the struggles facing native peoples as they attempt to safeguard their heritage. There are glaring parallels here between the situation of Maoris in New Zealand and the struggles faced by native peoples in Canada.



*Nice Coloured Girls*

Awards: International Jury prize, Oberhausen Short Film Festival, 1983. (New Zealand Film Archives)

**Australia**  
**NICE COLOURED GIRLS**  
**Tracey Moffatt**  
**17 min, 1987, 16mm.**  
**Canadian Premiere**

This dramatic experimental film focuses on Aboriginal women living in urban areas in Australia. NICE COLOURED GIRLS examines the historical evolution of the exploitation of these women at the hands of white men. Filmed in a highly entertaining and convoluted style, we see an interesting reversal as Aboriginal women ritualize the practice of "picking up a Captain" (sugar daddy), as a way of economic survival, and as a way of getting back at those who oppress them. NICE COLOURED GIRLS "turns the victim image on its head!" It encapsulates the funny, earthy and celebratory aspects of urban life, juxtaposing them with the negative, historically inscribed relations of colonialism in Australia. (Women Make Movies)

**New Zealand**  
**PATU!**  
**Merata Mita**  
**110 min, 1983, 16mm**

A powerfully motivating film, PATU! describes the emergence of the movement against apartheid and racism in New Zealand during the tour of the South African Springbok Rugby team that polarized the nation in 1981. Shot under dangerous and difficult conditions, the film provides dramatic footage of the mobilization of Maori groups in their struggle to fight this explicit sanctioning of Apartheid. PATU! presents a close-up of the escalation of this conflict. (New Zealand Film Archives)

**Australia**  
**SPREAD THE WORD**  
**Tracey Moffatt**  
**9 min, 1987, 3/4" video**

SPREAD THE WORD deals with how not to get AIDS. Commissioned by the Aboriginal Medical Services, it conveys Moffatt's concern with all aspects of aboriginal life. The widespread distribution and use of this video by Aboriginal and international health organizations attests to the effective way in which it deals with these issues. (Artist)



*Bastion Point*

PACIFIC and the CARIBBEAN

**Australia**  
**SOLID WOMEN**  
**Tracey Moffatt**  
**22 min, 1989, 3/4" video**

This documentary examines the histories and lives of some talented Western Australian Aboriginal women. It was produced by a largely Aboriginal woman crew, and commissioned by the Women's Advisory Council to the Premier in Perth, Western Australia. (Artist)

**Caribbean**  
**SUGAR CANE ALLEY**  
**Euzhan Palcy**  
**106 min, 1983, 16mm**

An endearing story about a young boy who lives with his grandmother, M'man Tine in the alley. She has desperate ambitions for his future, wanting him to win scholarships and become a writer. The film chronicles his coming of age and his attempts to realize these ambitions. (DEC)

**Jamaica**  
**SWEET SUGAR RAGE**  
**Honor Ford-Smith, Harclyde Walcott and the Sistren Theatre Collective**  
**42 min, 1986, 3/4" video**

A stark account of the harsh conditions affecting women workers in the sugarcane fields of Jamaica. Set against a soundscape of pulsating reggae music, SWEET SUGAR RAGE offers a brilliant contrast between the urban areas of Kingston (where the Sistren Theatre Collective resides) and the painfully desolate lives of sugarcane workers. A highly expressive documentary detailing the frustrations of these workers as they seek to surmount the exploitation they suffer. (DEC)



*Watch Out*

**New Zealand**  
**TO WHOM IT MAY CONCERN**  
**KO WAI KA HUA**  
**Ngatai Huata**  
**5 min, 1988, VHS video**

A music video featuring Maori songs from the Aotearoa region of New Zealand. (Black Katz Trust)

**Australia**  
**WATCH OUT**  
**Tracey Moffatt**  
**5 min, 1987, 3/4" video**

Made by the director of NICE COLOURED GIRLS, WATCH OUT is an early intimation of the concerns that have motivated Tracey Moffatt's subsequent works. Using photographs and contemporary footage, the film traces the life of an Aboriginal dancer. Voice-overs by two Aboriginal women, one from a traditional background, the other representing an urban perspective, provide the text to this short yet expressive piece.

Awards: Winner at the Australian Video Frames Film Festival in Adelaide in 1988. (Artist)

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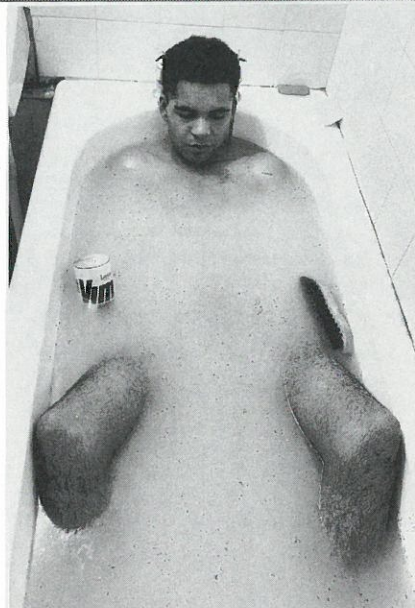
UNITED KINGDOM

**COFFEE COLOURED CHILDREN**  
**Ngozi Onwurah**  
 16 min, 1988, 16mm

A personal exploration of self-image and identity based around the lives of "mixed race" children growing up in the north of England during the 1970's. Using childlike memories it becomes at once both an articulation and an exorcism of the confusion forced upon them by an illogical world. (Non-Aligned Productions)

**DREAMING RIVERS**  
**Martina Attille**  
 30 min, 1988, 16mm

DREAMING RIVERS is a film of lament. It focuses on the death of Miss T, a Caribbean-born teacher who dies in England. Through the recollections of her family and friends who gather at the wake, and through her own spiritual presence, we are invited to gaze into Miss T's life in terms of the motives and concerns that guided it. This poetic and intimate film provides a beautiful account of the hardships faced by Caribbean immigrants in their quest to carve out a better life for themselves in a hostile society. (Sankofa)



Coffee Coloured Children

**EMERGENCE**  
**Pratibha Parmar**  
 18 min, 1986, 3/4" video

A poignant examination of the search for identity and meaning among immigrant women of diverse cultural backgrounds. Faced by racism and exclusion from the larger white society, as well as pressures to conform, these women undergo a tremendously painful yet liberating process in trying to define themselves in relation to their own cultures and a wider society. Through the works of four women poets and artists of colour, the culture of diaspora is presented in all its complexity. (G.I.V.)

**Britain**  
**EYES SKINNED**  
**Mona Hatoum**  
 4 min, 1988, 3/4" video

Mona Hatoum's EYES SKINNED is a hard hitting piece, symbolically describing the atrocities committed on Palestinian people. Images of a black-hooded face are intercut with scenes of brutality and torture and set against a soundscape of broadcast news relaying the intensifying destruction of the Palestinian people. (Video Out)

Dreaming Rivers

**I'M BRITISH BUT...**  
**Gurinder Chada**  
 30 min, 1989, 16mm

I'M BRITISH BUT is a satirical comment on the exclusionary attitudes meted out to children of Asian immigrants by white British society. Rejected by this dominant culture, the children of South Asian immigrants have created a counter-culture whose characteristic feature is its distinct music - Bhangra and Bangali. This film documents the emergence of a hybrid culture that reflects the blending of British and Asian cultural styles. As director Gurinder Chada maintains, "We adorn ourselves and our future generations in the robes of the East and the Biker Jackets of the West, encouraging others to share, not pillage our wardrobes." (British Film Institute)



I'm British But

UNITED KINGDOM



Perfect Image?

**MEASURES OF DISTANCE**  
**Mona Hatoum**  
 15 min, 1988, 3/4" video

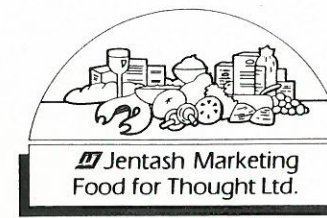
Still photographs of the director's mother in a Turkish bath screened by ornate Arabic script form the moving visual framework of this piece. Hatoum's voice-over, reading letters from her mother disclose in increasingly intimate detail various aspects of the relationships within this family --separated by more than miles, more than cultural displacement, more even than the isolation created by war. MEASURES OF DISTANCE is a moving analysis of the effects of the diaspora on the lives of those caught in the vortex of political upheavals and social change. (Video Out)

**PERFECT IMAGE?**  
**Maureen Blackwood**  
 30 min, 1988, 16mm

Accompanied by a jazz soundtrack, this fast-paced satirical piece deals with black and white notions of beauty from colonial times through the era of slavery, down to the present. The attempt to measure up to white standards of beauty is critically and comically examined. It points to the "pitfalls that await those who internalize the search for that PERFECT IMAGE?!" (Maureen Blackwood)  
 Awards: Public Prize for the Best Short European film at Creteil Women's Film Festival, Paris, France, 1989. (Sankofa)

**SARI RED**  
**Pratibha Parmar**  
 12 min, 1988, 3/4" video

Red is the colour of blood and violence. Red is also the colour of sensuality and intimacy. Through depictions of Indian women in private and public settings in Britain, SARI RED examines the duality of messages they receive and re-enact in their daily lives. An insightful and expressive work that looks at the impact of racism on the lives of these women. (GIV)



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UNITED STATES

**BACK INSIDE HERSELF**  
Sandra Sharp  
5 min, 1984, 16mm

This highly poetic piece delivers its message with style and economy. It urges Black women to reject the images placed on them by white society and instead reclaim and celebrate their own identities and African roots.

First prize at the Black American Cinema Society Winner at the San Francisco Poetry Film Festival. (Women Make Movies)

**COLOR SCHEMES**  
Shu Lea Cheang  
28 min, 1989, 3/4" video

A brilliant composition using the metaphor of a washing machine to illustrate the cycles of soak, wash, rinse and extract in the laundering of native and ethnic groups in America. At times comical and at times deadly serious, this satirical piece reclaims images of colour by using colour to correct them and to restore their vividness. A debunking of the melting pot ideology. (Artist)



Cycles

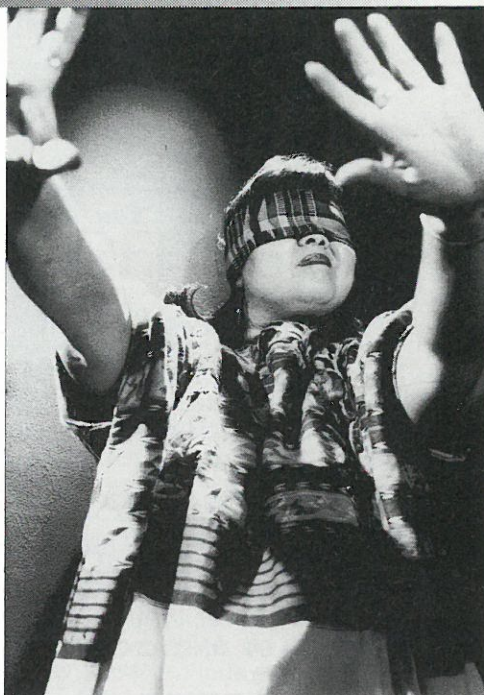
**CREATING A DIFFERENT IMAGE: PORTRAIT OF ALILE SHARON LARKIN**  
O. Funmilayo Makarah  
5 min, 1989, 3/4" video

This documentary pays tribute to one of the pioneering women in the Black independent filmmaking movement in the United States. It provides insight into some of the formative influences that helped shape Alile Sharon Larkin's career in film. (Artist)

**CYCLES**  
Zeinabu irene Davis  
17 min, 1989, 16mm

A penetrating and richly detailed story about the psycho-spiritual journey of a young black woman as she awaits her period. CYCLES is a deeply engaging film making explicit the anticipation, relief and symbolism that surrounds this profound biological and social event.

Awards: Best Experimental film - Big Muddy Film Festival.  
Best Experimental - Black Filmmaker Hall of Fame.  
Honourable Mention - the Black American Cinema Society.  
(Artist)



Define

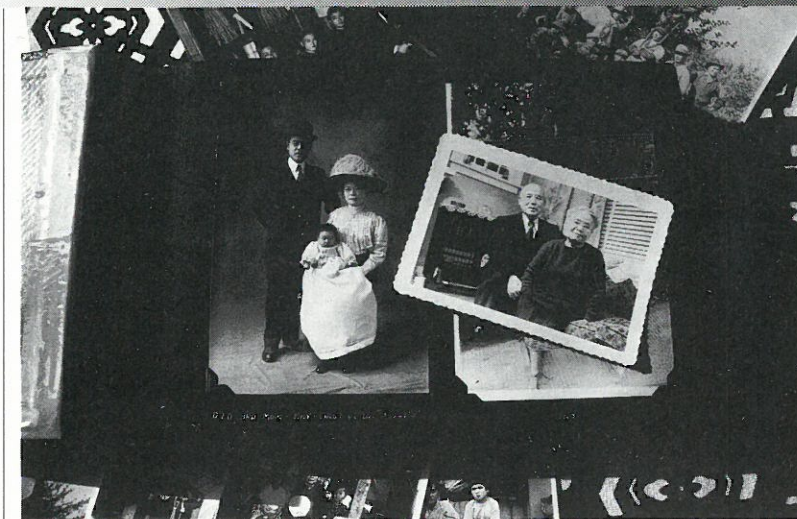
**DEFINE**  
O. Funmilayo Makarah  
5 min, 1988, 3/4" video

An insightful experimental video dealing with the crucial question of who has the right to define how people of colour should exist. Weaving together colour, voice and image, the life experiences of three women of colour - a black, Chicana and Japanese-American - are presented as they explore this highly relevant issue. (Artist)

**DREAMS OF PASSION**  
Aarin Burch  
5 min, 1989, 16mm

Aarin Burch's first film is a sensual exploration of the essence of self and of the intimacy and desire between two Black women as communicated through movement and dance. Matima the dancer daydreams about another woman, the subject of her desires and affection. Her dreams are fulfilled upon the appearance of the other woman at the end of the dance. (Artist)

UNITED STATES cont'd



Family Gathering

**FAMILY GATHERING**  
Lise Yasui  
30 min, 1988, 16mm

An eloquent self-portrait of the filmmaker's journey into her ethnic heritage. Lise Yasui begins to track her ancestry through the life of her deceased grandfather. Using photographs, letters, home movies, F.B.I. files, and archival film footage, we get an inside perspective of the traumatic experiences of early Japanese immigrants. (New Day Films)

**HAIRPIECE: A FILM FOR NAPPYHEADED PEOPLE**  
Ayoka Chenzira  
10 min, 1982, 16mm

In a society where beautiful hair is defined as that which blows freely in the wind, nappyheaded people have a raw deal. HAIRPIECE is a humorous and satirical work on the conflicting images faced by Black women as they learn to live with prevailing standards of beauty and the physical attributes of their Black heritage. (DEC)



Juxta

**JUXTA**  
Hiroko Yamazaki  
29 min, 1989, 16mm

An exquisite cinematic journey through the life of a young Japanese American woman as she attempts to understand her hybrid world. JUXTA also unveils the impact of racism on children of mixed parentage, highlighting its effects on the children of Japanese women and American servicemen. (Artist)

**LEELA**  
Chitra Shriram  
3 min, 1989, 3/4" video

Computer animation synchronized with original Indian music characterize this fantasy where infinite black space is calmed by memories of demon dancers and shadow puppet monkeys. Shriram draws her characters from the folkloric shadow puppeteers of South India and the dramatic lore of Indian dance drama. (Artist)



Leela

**LIFTING THE BLACKOUT: IMAGES OF NORTH KOREA**  
Erika Anderson  
54 min, 1989, 3/4" video

This is the first American-produced documentary about North Korea since the division of the country into two ideologically separate states. It examines the politics, history and culture of this socialist country. An intimate view of the personality cult surrounding President Kim Il Sung, combined with expressive portraits of the people affected by the division, make this a highly interesting and informative account of an area previously closed to scrutiny from the West. (Artist)



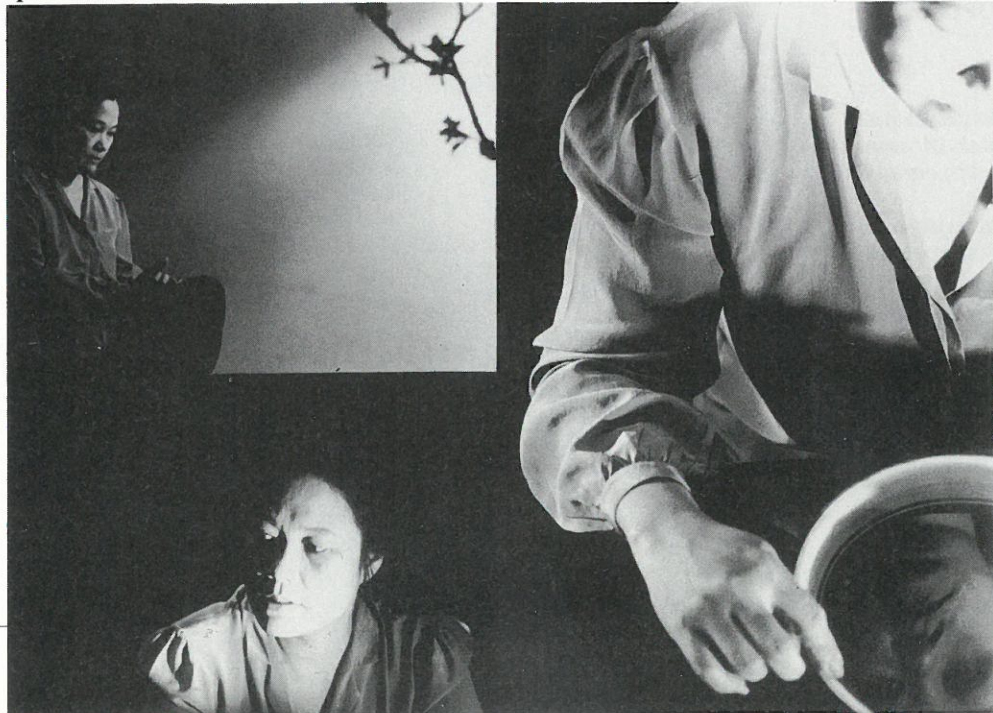
UNITED STATES cont'd

**NAVAJO TALKING PICTURE**  
Arlene Bowman  
40 min, 1986, 16mm

This film is about the making of a film. An assimilated American Indian filmmaker attempts to rediscover her own cultural heritage by filming the traditional lifestyle of her grandmother. Although she is Navajo, the filmmaker remains a stranger on the reservation, separated from the Navajo people by her inability to speak their language and resolve the conflict created by camera taboos and miscommunication. (James Mulryan)

**NOT BECAUSE FIDEL CASTRO SAYS SO**  
**NO PORQUE LO DIGA FIDEL CASTRO**  
Graciela Sanchez  
13 min, 1988, 3/4" video

A fascinating exploration of the gay subculture in Cuba. Interviews with lesbians, gay men, and non-gay people from all walks of life form the content of this highly authentic piece. NOT BECAUSE FIDEL SAYS SO uncovers the realities of gay existence and illustrates how homophobia is not an outgrowth of political ideologies, but, rather, a social phenomenon. (Artist)



**PICKING TRIBES**  
Sandra Sharp  
7 min, 1988, 16mm

This humorous and provocative work contextualizes the search for identity by using vintage photographs and watercolour animation. A light piece, it stresses the way preferences guide us in choosing that part of our heritage with which to identify. Awards: Newark Black Film Festival, Paul Robeson Award Black American Cinema Society, First Place. (Women Making Movies) National Black Programming Consortium, Prized Pieces, Films de Femmes, Creteil, France.

**PRAYER FLAGS**  
Marie-France Alderman  
10 min, 1989, 3/4" video

A richly textured piece, PRAYER FLAGS evokes mythological and metaphysical meanings as it traces the attempts of a young mother to come to terms with the violent death of her son. Sensuous imagery interspersed with violent scenes of terror characterize the multi-layered imagery and sound of this video. PRAYER FLAGS is a tribute to the primal mind. (Artist)

**SLAYING THE DRAGON**  
Deborah Gee  
58 min, 1987, 3/4" video

This is a superb documentary dealing with the portrayal of Asian Americans in American television and film since the 1920s. With vintage footage drawn from popular Hollywood films and contemporary representations, the work foregrounds the discriminatory perspectives that have perpetuated the representation of Asian women as geisha girls and dragon ladies. SLAYING THE DRAGON destroys these mythical figures and shows the underlying humanity of Asian Americans (NAATA/Crosscurrent Media).

**SURNAME VIET GIVEN NAME NAM**  
Trinh T. Minh-ha  
108 min, 1989, 16mm

A challenge to existing stereotypes about Vietnamese culture and the role of women within it, SURNAME VIET GIVEN NAME NAM offers a fresh perspective on women's roles in a variety of settings: the resistance movement; representations of women in Vietnamese folk culture, and images of women in the media. Archival footage and interviews with Vietnamese women make this film a complex tapestry of sight and sound. (IDERA)

Surname Viet Given Name Nam

UNITED STATES cont'd



The Boy Who Drew Cats

**THE BOY WHO DREW CATS**  
Virginia Wilkos  
4 min, 1988, 16mm

This Japanese fairytale follows an artistic boy whose obsession with drawing cats leads him to a mysterious experience. The cel-animated characters and airbrushed backgrounds were inspired by the richly coloured screen paintings and woodblock prints of Japan. (Artist)

**SUZANNE SUZANNE**  
Camille Billops and James V. Hatch  
26 min, 1982, 16mm

SUZANNE SUZANNE takes its name from the key character of the film who is in reality Camille Billops' niece. Through Suzanne's story, Billops uncovers the real reason why her niece turned to drugs. This film captures the complexities of family dynamics as they are played out behind the curtain of black middle-class life. A touching look at how internal pressures and abuse can drive people to seek solace elsewhere. (Artist)

**SWEET JAIL:**  
**THE SIKHS OF YUBA CITY**  
Beheroze Shroff  
48 min, 1985, 16mm

A personal and intimate portrait of one of the first Sikh women to migrate to Yuba City, California. SWEET JAIL traces the life of this woman as she goes through the loneliness and trauma of adaptation. With the arrival of other women and the maturing of her own children, she becomes the focal point around which divergent cultural tendencies and life-styles converge. (Women in Focus)

Two Lies

**WHO KILLED VINCENT CHIN?**  
Christina Choy and Reneé Tajima  
87 min, 1988, 16mm

A 1989 Oscar Nominee for Best Feature Documentary, WHO KILLED VINCENT CHIN? is a multilayered work. While it begins with the death of a young Chinese American at the hands of a Chrysler foreman in 1982, the story probes much deeper. It unravels the psychological and social factors that led to Vincent Chin's death, and exposes the ineffectual and labyrinthine socio-political measures that were implemented to redress the situation. (Film News Now)

**TWO LIES**  
Pam Tom  
25 min, 1989, 16mm

A sensitive portrayal of generational and cultural conflict, TWO LIES revolves around a mother-daughter relationship. Doris Chu is a divorced, Chinese American woman who decides to have plastic surgery to make her eyes rounder. Her daughter Mel embodies the quintessential characteristics of the younger generation's attempts to carve a meaningful identity in the hybrid cultural worlds of their parents. Through bitter confrontations between the two, we witness the beginnings of a harmonious relationship that transcends the boundaries of culture and time. (Women Make Movies)

**ZAJOTA AND THE BOOGIE SPIRIT**  
Ayoka Chenzira  
20 min, 1989, 16mm

The Boogie Spirit rises in the face of the full moon...so begins the magic of ZAJOTA AND THE BOOGIE SPIRIT, a contemporary African American animated folktale that follows the journeys of the Zajota people as they confront unusual challenges with the mysterious power of their dance. Original story, artwork, and music. (Crossgrain Pictures)





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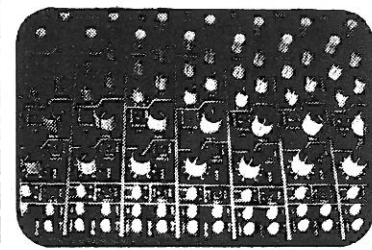
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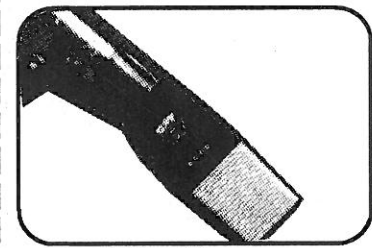
# TITLE INDEX

	Page		Page
A Change of Face .....	26	Navajo Talking Picture .....	32
A Lover and Killer of Colour....	14	Nice Coloured Girls .....	26
African Woman Broadcaster....	14	Not Because Fidel Castro Says So .....	32
And the Word was God .....	20	Older, Stronger, Wiser .....	21
Axé .....	23	Operation, The .....	25
Back inside Herself .....	30	Ori .....	24
Bastion Point .....	26	Oracion.....	24
Black Mother, Black Daughter	20	Our Daily Bread.....	24
Black Women .....	23	Patu .....	26
Blue Requiem .....	15	Peace for Sebastian Acevedo ....	24
Boy Who Drew Cats, The.....	33	Peasant Letter .....	14
Clouds .....	20	Perfect Image?.....	29
Coffee Coloured Children .....	28	Picking Tribes .....	32
Color Schemes .....	30	Pity the Defeated .....	24
Creating a Different Image .....	30	Popsicles .....	25
Cycles .....	30	Prayer Flags .....	32
Define .....	30	Pregnant with Dreams .....	25
Displaced View, The.....	22	Reincarnation of Golden Lotus..	16
Doctor, Lawyer, Indian Chief ..	20	Richard Cardinal .....	21
Dragonlines .....	20	Sacrifice of Babululal Bhuiya, The.....	16
Dreaming Rivers .....	28	Sari Red .....	29
Dreams of Passion .....	30	Slaying the Dragon .....	32
Eagle Run .....	20	Solid Women .....	27
Emergence .....	28	Spread the Word.....	26
Eyes Skinned .....	28	Sugar Cane Alley .....	27
Eyes of Miriam, The.....	23	Surname Viet Given Name Nam.....	32
Family Gathering .....	31	Sweet Jail .....	33
Far from War .....	15	Sweet Sugar Rage .....	27
Far Road, The.....	16	Suzanne Suzanne .....	33
From Here, From This Side .....	23	To Whom It May Concern.....	27
From Sun Up .....	14	Trace, The.....	14
From the Burning Embers .....	15	Two Lies .....	33
Gangubai Hangal.....	15	Veal Tomatoes.....	14
Gift of Love .....	15	Vegetarian Avocado Turtle .....	22
Hairpiece .....	31	Voice of Our Own .....	22
Hideo, It's Me Mama .....	16	Voices from Baliapal .....	16
Home To Buxton .....	21	Wallflower .....	22
Hour of the Star .....	23	Watch Out .....	27
I'm British, but.....	28	Waving .....	22
India Cabaret .....	16	Weaving the Future.....	25
India Hearts Beat .....	21	What Has Happened to this City?.....	17
Journal Inachevé .....	21	With Cold, with Rain, with Heat .....	25
Unfinished Diary.....	21	Who Killed Vincent Chin? .....	33
Journey, The.....	22	Who Will Cast the First Stone? ..	17
Juxta .....	31	Winter Illusion .....	17
Las Madres.....	25	Women's Story.....	17
Leela .....	31	You Take Care Now.....	22
Leila and the Wolves .....	14	Zajota & the Boogie Spirit.....	33
Lifting the Blackout .....	31		
Malaysian Women Today .....	16		
Measures of Distance.....	29		
Morning Zoo, The .....	22		
Native Daughter .....	21		

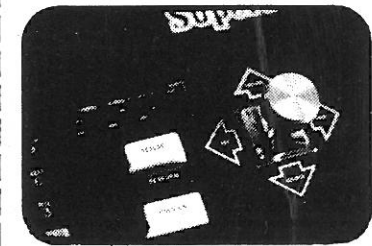
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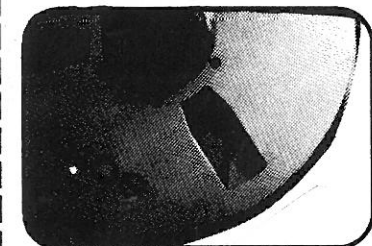
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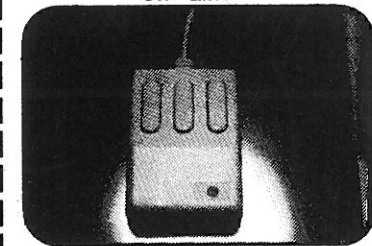
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