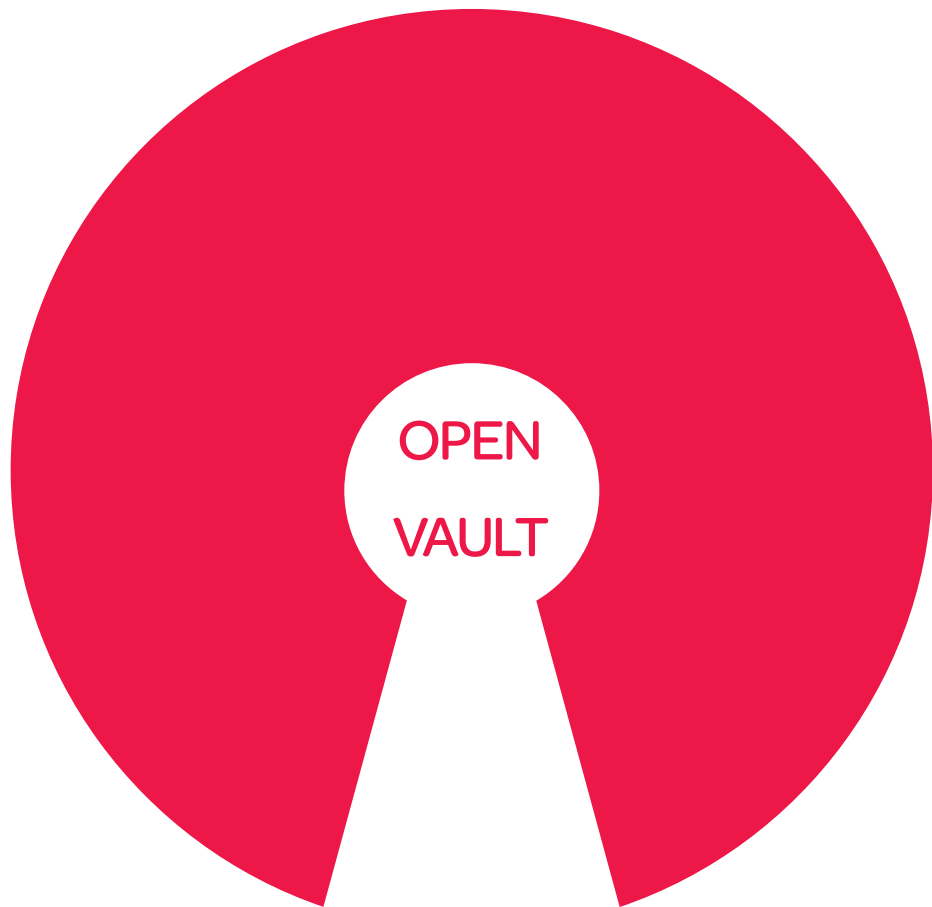




Independent Film Week 08

Presented by

WINNIPEG  GROUP

**Thursday NOV 27
to Sunday NOV 30**

 Winnipeg Film Group's Cinematheque
100 Arthur Street \ 925.3457
winnipegfilmgroup.com

Independent Film Week 08

Open Vault: Independent Film Week is a four day celebration of the quality and diverse independent film and video work that has been created in Manitoba over the past 35 years.

With a DVD release, seven feature film screenings, and four curated shorts programs featuring over 40 historic short films and videos culled from the libraries of the Winnipeg Film Group and Video Pool, *Open Vault* is designed to present Manitobans with an exciting offering of high-quality, home-grown talent that has emerged from this province over the past 35 years.

WINNIPEG  FILM GROUP



Canada Council
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MANITOBA ARTS COUNCIL
CONSEIL DES ARTS DU MANITOBA
YEARS/ANS



WINNIPEG
ARTS COUNCIL

Opening Reception

sponsored by ACTRA Manitoba



ACTRA

Please join us for a Pre-Screening Reception at *PLATFORM** to kick off *Open Vault: Independent Film Week*.

Thursday NOV 27
6 – 7pm

Closing Reception and *Illusion of Normalcy* DVD Release Party

Please join us for the Closing Reception and *Illusion of Normalcy* DVD Release Party at *PLATFORM** to close *Open Vault: Independent Film Week*.

Sunday NOV 30
6 – 7pm

**PLATFORM centre for photographic + digital arts*
121-100 Arthur Street, across from the Cinematheque

DESIGN: PAUL KIM

Imagine the Winnipeg landscape without our beloved Cinematheque. Reflecting on this enables one to think about the contribution our cinema has had within the community. Twenty-five years ago, the Winnipeg Film Group reflected upon the landscape at the time – Winnipeg did not have a movie theatre to see the very best of world film, nor did it have a screening venue that was accessible for local filmmakers to present their works to the community.

In Canada, the general community does not have easy access to see the work of Canadian filmmakers, and responding to this core problem within Winnipeg was one of Cinematheque's key objectives. It may seem like a given today, but the reality is that the vision of the Cinematheque was a daring one to begin with and was one that was built upon the Winnipeg Film Group's core vision: we dare to believe that the work of Canadian filmmakers is valuable and important and we dare to believe that the community has the right to see this work.

In the early days, Cinematheque was the only place in Winnipeg to see these films, because it was – and has become once again – the only cinema house with the technical capacity to screen both 35 mm and 16 mm films. Today, in the digital age, we often speak of content and DVDs and indeed Cinematheque not only screens films, but also videos and other newer formats, but the capacity to screen films is still an important one. Not all work is new, and often it is just as important to reflect on historical works as it is to access new ones. Imagine needing a technological interface to read the plays of Shakespeare. While access to copies that are more broadly viewable is important, there is a difference between a work and a copy. Looking at a picture of Picasso's *Guernica* is an important thing from the perspective of access to ideas and an understanding of history, but looking at it in its original form and in the context in which it was intended to be presented is an irreplaceable experience. Wide access to copies is important, but a copy will never replace the original. Something intended to be screened in the dark in a cinema house, will be a different thing if viewed on a television or computer screen.

Manitoba film has always been at home at Cinematheque. Before the work of local filmmakers were exported out, as it were, to achieve attention and acclaim elsewhere, Cinematheque has always and

will always be its first home. It is where filmmakers first truly experience the interconnection between their work and the audience – sometimes fulfilling all their hopes and aspirations, and sometimes, unfortunately, providing utter devastation and spurring soul-searching. Audiences and critics have their opinions, and not all indulge us. Regardless of the outcome, however, this step is of vital importance to the careers of filmmakers. We are forced to ask ourselves why we do what we do and – hopefully – we become stronger technically, we become better storytellers, and we become much stronger filmmakers for these experiences.

As integral as Cinematheque is to provide access to the very best of world cinema to the community, it plays as important a role to the development of Manitoba filmmakers locally. The audience is integral to this progress, and absolutely necessary. Cinematheque is an interface between the creators of cinema and the community, and this is an important distinction from being a place where movies are merely consumed. For our 25th of the 25 special events we are holding in 2008 to celebrate Cinematheque's silver anniversary year, we celebrate the history of Manitoba film as it is vitally interconnected to our much-loved cinema house. Enjoy. 🍿

-Winnipeg Film Group

Bordertown Café

by Norma Bailey

1993 | 100:00 | comedy/drama

Thursday NOV 27
7:00pm



Marlene is the owner of a nostalgic cafe on the border of Canada and the U.S.A. Filled with quirky and charming characters, life at the cafe is exciting, entertaining and sometimes chaotic. The envy of his friends because of his eccentric lifestyle, Marlene's seventeen-year-old son, Jimmy dreams of a life behind a white picket fence. His mother's attachment to the past and her reluctance to move on, severely strains their relationship. Jimmy's wishes come true when his father remarries, and asks Jimmy to join him in his new life. The stability that Jimmy has been yearning for is suddenly at his fingertips. Jimmy feels inexplicably torn. Marlene, devastated with the news, finally finds herself reaching out to Jimmy. 📽

Norma Bailey grew up in Gimli, Manitoba and graduated from the University of Manitoba's School of Architecture in the early 70's. After practicing for only a year she packed her bags and headed east with a mad filmmaker from Montréal. While working as a caterer and helping out on other people's films, she began working on her own ideas, and in 1979 she made her first short film, *The Performer*, which won a Special Jury Prize at the Cannes Festival.

In 1980 Norma returned to Manitoba and created the award-winning television drama series *Daughters Of The Country*. She has since produced and directed many documentaries and movies and has adapted the works of David Adams Richards, Margaret Atwood, and Alice Munroe. She has won nu-

merous awards including Geminis, Blizzards, the New York American Film and Television Award, the Los Angeles Lillian Gish Award, and she was a recipient of the YWCA Woman of the Year Award and the Queen's Jubilee Medal for significant contribution to Canadian Culture. When her first independent feature film, *Bordertown Café*, was released in 1993, Norma became the first Manitoba woman filmmaker to have completed an independent dramatic feature film; to this day, she remains the only woman in this category.

INerTia

by Sean Garrity

2001 | 92:00 | romance/comedy

Friday NOV 28
9:00pm



Restlessness, doubt, desire, and regret are the main characters in writer-director Sean Garrity's *INerTia*, his challenging and comical debut feature film. *INerTia* examines the complicated romantic inter-relations of four urban 20-somethings as they stumble into awkward infidelity and unrequited love in search of something more.

The lives of the four characters in this film are sidetracked by desire into deception, adultery, and incest. Joseph cannot accept that Laura doesn't want him anymore. Laura wants to explore other options. She is currently infatuated with Joseph's married friend, Bruce. Joseph believes, with Bruce's help, he can

get Laura back. He is unaware that Laura and Bruce slept together when Joseph and Laura first started seeing each other. Bruce, who recently married Yumi in an effort to leave his pleasure-seeking lifestyle behind, now finds himself attracted to Joseph's nineteen-year-old cousin, Alex. Alex, on the other hand, is obsessed with Joseph. In this anti-romance drama, four people blindly follow their desires, and only realize where it has taken them, once it's too late. **I**

Sean Garrity is a filmmaker and musician. He studied film production and theory at York University in Toronto and the Instituto de Arte Cinematografico de Avellaneda in Buenos Aires. He has

made a number of documentaries and short films, including *Middle*, which won awards at film festivals in Toronto and Vancouver; *How Much for a Half Kilo?*, which won the Best Film Award at the Calgary Independent Film Festival; and *Buenos Aires Souvenir*, which was an Official Selection at the Clermont-Ferrand Film Festival. His first feature film, *INerTia*, was awarded "Best First Feature" at the 2001 Toronto International Film Festival, and netted him "Best Director" at the 2001 FilmCan Festival. The Globe & Mail named him one of three "Canadian Filmmakers to Watch" in 2002. Sean also works as a bass player, having appeared on half a dozen CDs, and performs live most weekends in Winnipeg, where he lives.

Hey, Happy!

by Noam Gonick

2001 | 75:00 | comedy/fantasy

Friday NOV 28

11:00pm



A prairie boy's libido triggers an apocalypse.

DJ Sabu spins apocalypse when his overactive libido leads him into teenage pregnancy. His mythic quest for two thousand boys ends with Happy, a paranoid UFO-ologist to whom aliens promise to appear (as his love child). Spanky is an evil hairdresser trying to foil Sabu's mission at every turn. He is the self-proclaimed "biggest bitch in the world". The action unfolds at a series of raves on old Garbage Hill in a strange place we call Winnipeg. **X**

Noam Gonick is one of the most prominent young filmmakers in Canada. He weaves narrative tapes-tries with uncommon thread, from apocalyptic raves

and Native arson gangs in Winnipeg to general strikes, psychics and queer back-to-the-land hippie cults. He has presented work at the Venice, Berlin, Toronto and Sundance Film Festivals and at the Museum of Modern art in New York. His films have been collected by the National Gallery of Canada, the National Archives and the Australian Cinematheque. Noam's work has been broadcast and released theatrically and on DVD around the world.

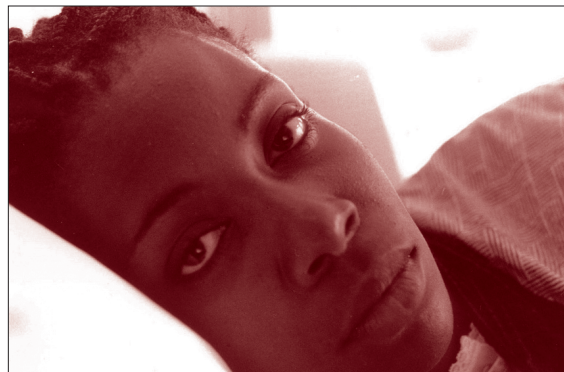
His first film *1919* (1997) was a re-visioning of the 1919 General Strike set in a Chinese barbershop/bathhouse. In 1998, Gonick made *Waiting for Twilight*, a documentary, narrated by Tom Waits, about the life and work of Guy Maddin, following him as he directs the film *Twilight Of The Ice Nymphs*.

Hey, Happy! (2001), is a midnight cult classic set in the Winnipeg rave scene on the eve of an apocalyptic flood. His feature film *Stryker* (2004) is a gang war movie focusing on Winnipeg's Aboriginal community in the North End. Gonick collaborated with artist Rebecca Belmore on her installation for the Venice Biennale in 2005. He recently created a television pilot entitled *Retail* and his latest piece, the multi-screen film installation *Wildflowers of Manitoba*, was recently purchased by the UBC Belkin Art Gallery in Vancouver. He is currently developing a slate of film, television and contemporary art projects. In 2007, he was elected into the Royal Canadian Academy of Arts and is the youngest living member.

Barbara James

by Winston Washington Moxam
2001 | 80:00 | drama

Saturday NOV 29
7:00pm



Barbara James is a thirty-something, single, hip and opinionated pregnant Black woman. Her life takes an eventful twist of fate when, on one particularly ordinary day, she wakes up and realizes that her unborn baby has stopped moving. On this particular day, Barbara James decides she must sort out her past, present and future. She must come to grips with 30 years of mistakes, miscalculations and misinterpretations, all bound up in a reality she has never faced before. Dealing with a judgmental mother, an irresponsible father who abandons her, an overly protective

best friend, no money, no career, no place of her own and a ghost who haunts her, she must decide whether or not to keep her child. **Barbara James represents and explores the transitions all of us must go through in our lives — always wondering where to go next and what to do when we get there. 1**

Winston Washington Moxam, born in England and raised in Manitoba, attended the film production program at Confederation College in Thunder Bay, Ontario, where he explored his interest in the injustices and discrimination experienced by

women and minorities. After moving to Toronto, where he worked for the CBC, he wrote, directed and produced his first documentary, *From the Other Side* (1991), which looked at minority street people in Toronto. In 1992, Winston returned to Winnipeg. As director, writer, producer and editor, he has made several short films and videos, including *The Barbecue, Fall, Suntan 2020, Cecil Brown* (a music video), *The Welfare King, The Woman in Black, The Pendulum* and *Sand*. He is currently in post-production on *Billy*, his second feature length film. *Barbara James* is his first feature.

Downtime

by Greg Hanec
1985 | 62:00 | drama

Saturday NOV 29
9:00pm



Downtime is a subtle, gentle and witty film about four young adults who exist in their environment like smudges, disappearing into the compositional pattern of line and angle as though camouflaged. We are witness to their aimless and pointless lives which include awkward attempts at relationships, and struggles with the monotony of day to day life. Although *Downtime* has been described as “possibly the darkest vision of humanity ever evoked”, its complex humor and compassion make it an enjoyable journey and a hidden gem in Canadian Cinema. 1

Greg Hanec began making films in 1980 with his short *3 Minutes Before 8*. He followed this up with a few more short films and then in 1985 completed his first feature *Downtime*, which screened at the 1986 Berlin Film Festival. In 1988 he followed up with his second feature *Tunes A Plenty*, about a group of musicians who spend their time doing music, their way. Between 1993-1997, Greg worked on various experimental film collaborations, and between 1997 and 2001 he worked with Campbell Martin and conducted a series of *Guerrilla Projections* using one or two 16 mm projectors, and armed with over one thousand assorted film loops

hit billboards, moving trains, buildings, snow, stadium score boards, and anything else white to disseminate “temporary graffiti”. Greg’s most recent short film *Fast, Slow, Single* was created for the Cinematheque’s 25th anniversary in 2008. He is currently working on numerous projects including the second phase of the *Guerrilla Projections* to premiere in the summer of 2009, and his third feature film *Think At Night*.

the Nature of Nicholas

by Jeff Erbach

2003 | 98:00 | surreal fable

Saturday NOV 29

11:00pm



"A wealth of haunting images... an honest, and often moving, personal film." — *The Globe and Mail*

"Unclassifiable... an atmosphere on the cusp between daydream and nightmare" — *Variety*

A surreal tale set on the Canadian Prairie, *the Nature of Nicholas* is the tale of a young boy wrestling with an attraction to his best friend while tormented by visions of his dead father.

Confused about his sexual identity, twelve-year-old Nicholas is battling with his intense attraction to Bobby, who seems more inter-

ested in befriending the girls at school. To add to Nicholas' problems, his deceased father starts appearing to him in pursuit of a mysterious agenda. Uncertain and afraid of losing his best friend, Nicholas summons up his courage to take a bold step – and his actions unleash a very strange monster.

Featuring nuanced performances from its young actors *the Nature of Nicholas* is an eerie and haunting coming-of-age story about the tumult of budding sexuality and a boy's struggle to reconcile his desire with what's expected of him. **1**

Jeff Erbach is an independent filmmaker whose filmography includes seven short films, a variety of television commercials and music videos, and the feature length film, *the Nature of Nicholas*. His films have played at venues all over the world, garnering him a retrospective at the Canadian Film Institute in Ottawa. He is currently the Faculty Director of the Acting for Film and Television Program at the Academy of Acting in Winnipeg.

Crime Wave

by John Paizs

1986 | 80:00 | comedy

Sunday NOV 30
9:00pm



A young director intent on making “the greatest color crime movie ever” can’t seem to finish his script — he has a beginning and an end, but he can’t quite figure out the middle. The daughter of his landlord, excited to have a real “movie person” living over their garage, tries to help by putting him in touch with a man who wants to collaborate on a script — the strange “Dr. Jolly.” **I**

John Paizs, once called “the most influential Canadian director you’ve never heard of”, was born and raised in Winnipeg, Manitoba and began making films at an early age. He received a special citation from The British Film Institute in 1978 for one of his early animations and after graduating with a

Bachelor of Fine Arts degree from the University of Manitoba in 1980, Paizs decided to try his hand at live-action filmmaking. Equipped with a second-hand Bolex camera, he embarked on a series of ultra low-budget comedies, which, in the mid ‘80s, would earn him the reputation as Canada’s leading independent filmmaker. He wrote, produced, directed and starred in these six outstandingly imaginative short and feature length films. Taken together they remain today one of the most impressive and influential bodies of independent film work produced in Canada.

Of these six films, two in particular stand tall: the suburban satire *Springtime in Greenland* (1981), cited as Canada’s first postmodern film; and the

feature-length comedy *Crime Wave* (1986), hailed as the funniest Canadian movie ever made. Over the years Paizs has continued to work on numerous television and film projects including helming the 1999 festival smash *Top of the Food Chain*, and the 2005 made-for-TV horror-fantasy *Marker* as well as directing various episodes of *The Kids in the Hall*.

John’s independent films have been presented at such prestigious venues as the Museum of Modern Art in New York City, and the Centre George Pompidou in Paris, France. In 2000, he was made the Director in Residence at the prestigious Canadian Film Centre in Toronto. He remains vigorously engaged there today, mentoring Canada’s brightest filmmaking lights of tomorrow.

Experimental Echoes

Manitoba Experimental and Animated Shorts
curated by Jenny Bisch

Thursday NOV 27
9:00pm

Okeedoke by Leon Johnson | 1973 | 3:00
Boarding House by Neil McInnes & Ken Stampnick | 1974 | 8:00
Pompidoleum by Ryan Takatsu | 1978 | 6:30
The Chair by Alex Poruchnyk | 1979 | 1:30
Daydream by Alan Pakarnyk | 1980 | 1:30
5 Cents a Copy by Ed Ackerman & Greg Zbitnew | 1980 | 5:00
Routines by M.B. Duggan | 1985 | 2:00
Six by Wendy Geller | 1986 | 4:00
Hey Kids by Alethea Lahofer | 1990 | 2:00
Object / Subject of Desire by Shawna Dempsey & Lorri Millan | 1993 | 5:00
Dog on the Moon by Murray Toews | 1992 | 2:30
Backwash by Daniel Barrow | 1995 | 4:00
Sleep by Brenna George | 1995 | 3:00
Odilon Redon by Guy Maddin | 1995 | 4:00
Visages? by Alain Delannoy | 1996 | 4:00
Doc1.doc by Solomon Nagler | 1999 | 5:00
Arm Wrestling Bear Movie by Deco Dawson | 2001 | 4:30
Tumor by Evan Tapper | 2001 | 3:00
A Bit Transcendental by Patrick Lowe | 2001 | 5:00

"We had to start with nothing. There was a lot of struggle. People had to get to know one another, we were all very individualistic."

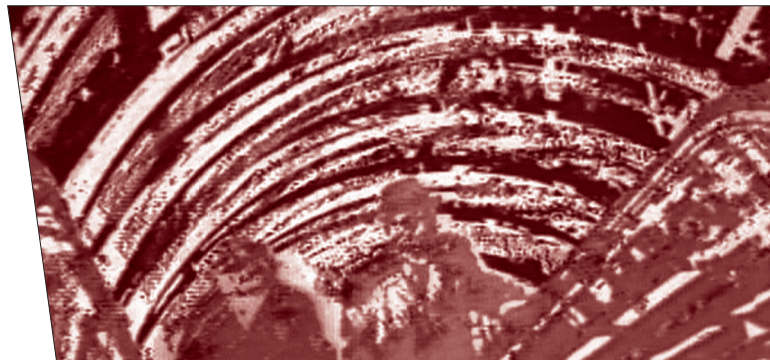
This was Leon Johnson's description of the local moviemaking climate in the early 1970s immediately following the establishment of the Winnipeg Film Group. It is hard to imagine a time when film and video artists in Manitoba worked without the backing of a local cooperative or training program, but like all communities they had to start somewhere. Communities must work through the questions, "Who are we?" and "Who else is out there?" when trying to chisel away at an identity. The best way to respond to these queries is simply to do, to act, to make, and to assist your peers. Communities retain their longevity not when everyone becomes the same, but when its members value one another's distinct visions.

An arts community is an experiment. Fitting, because in the world of independent film and video, most work is an experiment. Moments of surprise pervade every frame, every shape, every line delivered. All movies are a culmination of disparate elements in colour, character, and composition that are then delivered to an unknown audience for an unforeseeable evaluation. You can sometimes identify the director in the audience, writhing in discomfort, not knowing exactly what she or he has made until an audience breathes new life into their work.

However, some movies invite surprise and serendipity to play important roles, not just cameo appearances. Their unintended nuances are perfect because they satisfy our desire for something as real as the images that live in our dreams. It has been the rule, not the exception, for movie-makers in this province to do just this, bolting from the mainstream to test the edges of the medium. Manitoba moviemakers seem to enjoy the unsettling moment in the theatre that precedes an audience's reaction.

I have never seen a movie made here that begs for my acceptance of it—a sentiment I find hard not to reward, even when the movie doesn't agree with me. They always invite me in to a strange, intimate world of the filmmaker's own making or broaden my view of the places we hold familiar. Made with the backing of a community, but always expressing a unique voice, countless movies have been made here, independently and through experimentation. From those individualistic drives that caused conflict in the beginning, local moviemakers have learned how to collaborate and mentor without shedding their individuality, as evidenced by the large body of work they have produced. Most movies cannot be made without making relationships in the process.

Like echoes bouncing off walls, ricocheting in every direction, this collection of films reflects a history in which local moviemakers have made their work public, influenced their peers, and have called out to audiences all over the world. Of the artists featured (and there are so many more that I wanted to include), selections from their bodies of work intend to exemplify the momentary coming together in collaborative process from which a number of personal trajectories arise. Some stayed, some left, some mentored, some moved laterally in related fields. Each piece contributes to a landscape of isolated moments where movies were made through mentorship and mutual support, ultimately creating what we might dare call a community. This is not a community that maintains itself solely through physical proximity. Rather, it is one that is always drawing from the dreams, desires, and loneliness that pervade our culture and calls out just to see who will respond. For this reason, the products of Manitoba moviemakers' labours are often described as “subterranean,” “dreamlike,” “surreal,” and “haunting.” It can be lonely out in the cold, with only dreams to keep you company so many days. Strange that a community with such endurance could be built on so simple a question: “Who is out there?”



FROM THE FILM: POMPIDOLEUM

The 1970s gave birth to cooperative filmmaking at the Winnipeg Film Group in response to the challenges facing Canadian independent filmmakers. Leon Johnson's *Okeedoke* (1973) begins the program with an example of his work in the primordial years of experimental film preceding the formation of the Winnipeg Film Group. This psychedelic pink and green rhythmic portrait of Johnson's former brother-in-law hearkens back to the work of Norman McLaren's abstractions set to music. In 1974, animators Neil McInnes and Ken Stampnick created *Boarding House* with a grant that Neil received through the University of Manitoba Student's Union. This film constructs a home for the surreal, as only animation can, and follows a man on a bizarre scavenger hunt. Later in the decade, works being made by local video artists emerged, foreshadowing the establishment of Video Pool. Ryan Takatsu's *Pompidoleum* (1978) strips and constructs the then new Centre Pompidou—a meeting place for all modern art forms. This is an early video (and supplement to his architectural thesis) exemplifying the spirit of interdisciplinarity that would later characterize the works

of other film and video artists. Long-time guru of visual and conceptual experimentation, Alex Poruchnyk, ends the decade with *The Chair* (1979). He asks the audience, “Who will act? Who will set you free? Who will take responsibility for your actions?”—apt questions not only within the context of his work, but also for a community of moviemakers in its formative years.

The Winnipeg Film Group came of age in the 1980s, when it began to receive increased recognition on the festival circuit and many of its members delved into the challenging enterprise of feature film. However, short format films continued to be made, with a penchant for experimentation. A product of the University of Manitoba’s Fine Arts program and later an animator at the NFB, Alan Pakarnyk caught the attention of many festivals with his ethereal film, *Daydream* (1980). Also from 1980 came Ed Ackerman and Greg Zbitnew’s pulsating animation, *5 Cents a Copy*—a filmmaking experiment involving the Winnipeg Film Group’s newly acquired photocopier. M.B. Duggan’s poetry-films were made during this decade, including *Routines* (1985), which illustrates a morning ritual in eccentric imagery and recitations. Video Pool’s formation in 1983 gave rise to an expanding body of work from video artists, with a strong female presence through the Women Artists in Video collective that was formed two years later. Wendy Geller’s satirical, sexually political work began in this decade, but was cut short in 1996 with her untimely death. In *Six* (1986), Geller reenacts six performances of “B” movie characters with split personalities, eliminating the grander composition of the original scene and drawing attention to the characters’ emotional tangles in her irreverent style.

A flood of new film and video artists emerged on the Manitoba scene in the 1990s, to widespread acclaim and with increased distribution. Many new artists in this

decade entered the film and video community from the world of performance art or via the University of Manitoba’s School of Art. Performance artist and former Video Pool distribution coordinator, Alethea Lahofer, produced a number of works in this period, including *Hey Kids* (1990)—a barrage of ad-inspired images, juxtaposed with skeleton dancers. Shawna Dempsey and Lorri Millan garnered much attention with their brand of sexual satire and cultural commentary through pieces like *Object/Subject of Desire* (1993). Murray Toews’ *Dog on the Moon* (1992) features Vav Jungle’s Eve Rice in a deliciously lo-fi, cyclically animated music video about a search for a lost dog through a dream landscape. Daniel Barrow’s *Backwash* (1995) shows his early work in experimental animation through this quiet ritual of sexual coveting. In *Sleep* (1995), Brenna George invites the voyeur into an interior sensation of languor. Guy Maddin, whose filmic dreamscapes turned all eyes toward Winnipeg in the 1980s, made *Odilon Redon* (1995) through a BBC commission and the inspiration of Redon’s painting, *The Eye Like a Strange Balloon Mounts Toward Infinity*. Alain Delanoy’s animated *Visages?* (1996) explores the spiritual act of rejuvenation through bathing. A work of hand-processed prairie surrealism, Sol Nagler’s *Doc1.doc* (1999) stretches the idea that “the gods don’t know how to cook” over the framework of Greek tragedy.

Three selections from 2001 show influences from the past three decades in local film and video. *Arm Wrestling Bear Movie*, by Deco Dawson, is a collaboration with the Royal Art Lodge that captures one bear’s bravado and humbling demise through the format of black and white nostalgia that has become a signature of Winnipeg filmmaking. Evan Tapper’s *Tumor* incorporates past methods of hand drawn and computer-animated cinema, using technology of the day in this story about displacing fear and facing loss. The program closes with a later work from long-time local animator, Patrick Lowe. His film, *A Bit Transcendental*,

which follows two friends on a bumbling trip into the layers of consciousness, pays homage to vintage NFB animation through parody.

Because this program gives a historical glimpse at the vast repertoire in Manitoba's experimental and animated cinematic past, I have organized these movies in chronological order to give the audience a sense of visual language over time. By viewing the works in this collection in the order of their creation, the viewer can witness change and resurgence in filmic styles, the influence of local culture, science, and politics, and the communities that have emerged from the process of making films and videos. This is what history is made of—the culmination of our motivations, decisions, and relationships to construct who we are in the present. Throw into the world images from your ideas, your dreams, your desires and they come back to you embellished with the attributes of people and the places that surround you. Through creative experimentation, film and video makers in Manitoba have formed a collective, local voice that traces out a sense of place. Like echoes that keep on returning. 🗣️

Jenny Bisch is a Winnipeg filmmaker and curator. Her irreverent first film, *The Arousing Adventures of Sailor Boy*, was released to great acclaim. Created in the WFG's 2002 hand processing workshop, it has been screened internationally in New York, the Netherlands, and the prestigious Ann Arbor Film Festival. She recently released an animated short, *Praying Mantis Upskirt*, with Allison Bile. Her curatorial involvement in the 2006 Sugar and Splice Feminist Film Festival led to a strong interest in seeking out and presenting the work of contemporary women filmmakers. Her academic work in anthropology has also inspired a passion for cultural history in Manitoba.

Because There Are Stories Yet To Tell

Manitoba Aboriginal Shorts
curated by Jenny Western

Friday NOV 28
7:00pm

OK, Now What? by Jeffrey Bruyere | 2008 | 1:30
Happiness by Johnson Apetagon | 2007 | 7:00
My Indian Bum by Kerry Barber | 2007 | 4:45
Home by Colleen Simard | 2000 | 2:45
Vermis by Amanda Smart | 2007 | 6:00
2510037901 by Steve Loft | 2000 | 3:00
Morning Radio by Vanessa Loewen | 2006 | 6:00
Journey My Heart by Reil Munro | 2007 | 8:30
Living Tree by Zachery Longboy | 1993 | 0:30
Stone Show by Zachery Longboy | 1999 | 9:00
504938C by Ervin Chartrand | 2005 | 6:00
Ming So by Darryl Nepinak | 2005 | 3:00
Zwei Indianer Aus Winnipeg by Darryl Nepinak | 2008 | 2:45

When successful, the cinematic experience provides an opportunity to tell a story that has never been told before. Here in Manitoba we



FROM THE FILM: JOURNEY MY HEART

are geographically situated as a cultural meeting site and have been so for thousands of years. This unique environment has allowed for encounters between a variety of people and the formation of many exceptional tales. For the past 25 years Cinematheque has been a resource for many Manitobans to share their stories in the face of a corporate film industry situated far away from this place, its history, and inhabitants.

In commemoration of the Cinematheque's 25th anniversary, the Winnipeg Film Group has organized four shorts programs to highlight the work of Manitoban filmmakers within designated categories including narrative, documentary, experimental/animation, and Aboriginal. While the first three classifications indicate film genres, the inclusion of the latter is perhaps less decipherable. Since a falsified notion of Aboriginal identity has long been perpetuated by Hollywood movies, what better place than in Manitoba to celebrate the work of local Aboriginal filmmakers who are undoing these stereotypes through the medium of film? Encompassing narrative, documentary, and experimental genres, these films present a range of cinematic styles and speak to the multiplicity of

meanings behind the inference of "Manitoba Aboriginal Filmmaker" as a singularly defined entity.

For several of these filmmakers, the stories they evoke begin with a sense of environment as many of the films situate themselves within a local landscape. Winnipeg's downtown area is easily recognizable in Jeffrey Bruyere's *OK, Now What?*, Johnson Apetagon's *Happiness*, Colleen Simard's *Home*, and Amanda Smart's *Vermis*. While Bruyere and Smart examine the perils of a city life edged with darkness and wit, Apetagon and Simard contemplate the dichotomy of Aboriginal life lived in an urban/rural divide. As the synopsis of *Home* states, "[The film] deals with the conflicting worlds of Aboriginal people... which is better? Rural or Urban? There is no better, of course, only the chance to change the future." Reil Munro's short documentary *Journey My Heart* also touches on a sense cultural duality as viewers begin to slowly comprehend that the woman jogging through snowy Winnipeg streets is in fact training for competitive pow wow jingle dress dancing. Perceived as binaries, traditional and contemporary are in fact one complete reality in *Journey My Heart*, just as the meeting of urban and rural is a reality in Simard's *Home*.

The medium of cinema is employed by other Manitoba Aboriginal filmmakers to investigate the convergence of Aboriginal and non-Aboriginal cultures. Steve Loft's *2510037901* reflects on Loft's own Aboriginal and Jewish backgrounds as his Indian status card number is tattooed onto his body. In *Zwei Indianer Aus Winnipeg* Darryl Nepinak uses Manitoba as the backdrop for a cinematic interpretation of a late mid-century German pop song whose title translates as "Two Indians From Winnipeg." With a nod to the modern European interest in the supposed romanticism of North American Aboriginal culture, Nepinak playfully subverts the theme and makes it his own. Kerry Barber, (Tr'ondëk Hwëch'in)

Yukon-born but currently studying film in Winnipeg, addresses the shared physical characteristic of “bannock bum” with good-natured humour in her short documentary *My Indian Bum*, asking various people to discuss the condition in contrast with bums of different races.

Other Manitoba Aboriginal filmmakers choose to recount stories that expose the reality of life in our province, often deflating widely held misconceptions in the process. *In Morning Radio* Vanessa Loewen subtly illustrates one family’s internal issues through the interactions between its two teenaged daughters and the man who has been hired to drive them to school. Ervin Chartrand’s *504938C* tells of a man’s troubled past and subsequent rebirth after a period of incarceration. *Living Tree* by Zachery Longboy is a short piece created to raise HIV and AIDS awareness in the 1990s, while his longer piece running *Stone Show* dances between documentary, experimental, and narrative.

Darryl Nepinak’s experimental short *Ming So* also blends together many issues and ideas surrounding Aboriginality and film. Backed by the sound of a women’s drum group, this film depicts six silent spirits hanging out in a downtown Winnipeg alley. Names like Wisdom Keeper and Women of the Heart (as well as Kaigee Beetumup and Sum Ting Wong) would likely have placed these characters on a windswept plateau somewhere in the imagination of mainstream cinema. Instead Nepinak has his characters in jeans and t-shirts, playing cards and posing for group photos. Interspersed with these scenes are flashes of promotional jargon normally reserved for movie trailers. However *Ming So* uses endorsements such as “Outstanding, astonishing!” attributed to the Washington Redskins and “Brilliant, excellent!” exclaimed by the Cleveland Indians. With the elimination of a few letters, the film’s title even becomes an exoticized subversion of the enticing Hollywood movie slogan “Coming Soon.”

Ming So, like so much of the work by Manitoba’s Aboriginal filmmakers, depicts cinema that is engaging, funny, fresh, intelligent, bold, and original. With the existence of festivals like the Winnipeg Aboriginal Film Festival and the Toronto-based imagineNATIVE Film + Media Arts Festival as well as alternative theatres like Cinematheque, audiences are grasping that Aboriginal stories are far more diverse than what has been presented in those seemingly classic Hollywood oaters. Building on the work of veterans like Zachery Longboy, young filmmakers are creating new films with exciting possibilities, yet there is always the need for more films and more stories. It is my hope that this program of films will encourage audiences and filmmakers to continue in the tradition of using this land as a place of meeting and exchange because there are far more stories yet to tell. ■

Jenny Western holds an undergraduate degree in History from the University of Winnipeg and a Masters in Art History and Curatorial Practice from York University in Toronto. While completing her graduate studies, she was offered a position at the Art Gallery of Southwestern Manitoba where she worked as the Curator of Contemporary / Aboriginal Art for nearly two years. Jenny has served as an independent curator for the Label Gallery, a venue for the emerging artist in Winnipeg, and as a curatorial assistant at the Winnipeg Art Gallery. In 2006 Jenny received a Fine Arts Award from the National Aboriginal Achievement Foundation to complete her research on contemporary art and cultural hybridity in Canada. She currently serves as the Art Collections Coordinator at the University of Manitoba and as the Adjunct Curator for the Art Gallery of Southwestern Manitoba.

Searching Landscapes

Manitoba Narrative Shorts
curated by Kevin Nikkel

Saturday NOV 29
4:30pm

How Much Land Does a Man Need? by Allan Kroeker | 1978 | 10:00

Two Men in Search of a Plot by Howard Curle & John Kozak | 1985 | 6:00

Motus Maestro by Carole O'Brien | 1996 | 18:00

Without Rockets by Gary Yates | 1994 | 12:00

Wildlands by Bevan Klassen | 2003 | 12:00

The Heart of the World by Guy Maddin | 2000 | 6:00

It was not an easy task to select dramatic films out of the many shorts that have emerged from Manitoba over the years, most of which have found a home through Dave Barber's expert and generous programming. Though filmmakers in Winnipeg have been making shorts before the Winnipeg Film Group's Cinematheque began operating, few filmmakers emerging from this prairie city would disagree that the Cinematheque makes the struggle to take up the craft of filmmaking easier.

The six short films I have selected for this anniversary program are films I have enjoyed over the years that I think are worth watching together. I think these films each have an individual charm, but together they say something collectively about the intersection of our Cinematheque, of our city, and of the art of dramatic



FROM THE FILM: MOTUS MAESTRO

films. The shorts I've selected seem comfortable in a conversation on place, identity and a main element of dramatic films, the struggle.

The context for all this is the Canadian prairie, and more specifically, the fly-over city of Winnipeg. It would seem an unlikely place for such prolific and creative cinema to emerge. Our relentless climate and remote location compared to other urban centres contributes to the content we produce. One aspect of Winnipeg reflected in the films made by people from here is the struggle and restlessness of being from here. Stay for one winter in Winnipeg and you know. Bevan Klassen's film *Wildlands* is a great modern telling of the frontier adventure story. A frustrated father abandons life in Winnipeg to take his family out to search the remote wilderness of Manitoba to start life again, free of all the problems of modern urban living. The idealism of the father meets with the harshness of

the elements, forcing him to compromise and return home humbled to life back in Winnipeg. The film plays as a postmodern lament and longing for something else; maybe that something else is not possible.

Allan Kroeker extends this theme of the search for land in his adaptation of Tolstoy's short parable *How Much Land Does a Man Need?* A businessman tries to take advantage of an opportunity to acquire land at a cheap price, as much as he can survey before sundown. The film shows off the prairie & Interlake landscape as the man tries to greedily take more and more land.

A lighter take on this odd quest for place is Howard Curle and John Kozak's short film *Two Men in Search of a Plot?* In this dark comedy, the search for land is focused; where can our protagonists find a place to bury a dead body. Things get more complicated as the story unfolds, and the main characters begin to need more and more land for more and more bodies. This short is a fine example of the classic craft of comedic timing.

There have been many changes in the landscape of cinema venues over the years, demanding Cinematheque to evolve to meet these changes. I am grateful that the Cinematheque has survived, and thrived over the years. The Cinematheque was essential in my development as a filmmaker and as a film enthusiast. The screening of foreign, classic and independent films gave me exposure to films and filmmakers that shaped my identity, contributing to my development as a filmmaker. It contributed to the realization that I can do this, and that I need to make films. Where would I be without Cinematheque?

Where would I be without my pet pig? This is the question posed by Gary Yates's offbeat comedy short *Without Rockets*. What sort of life is there for the custodian

of a rocket base in the rugged and isolated north is shutdown. As the title suggests, the main character is left to figure out how to cope with budget cutbacks (a regrettable circumstance that more and more artists and arts organizations seem to be facing recently with the current political climate, and government decisions to slash funding to essential arts programs). What sort of life and identity is left for him after he loses his best friend, and pet, Booster? The strength of Yates's early short film certainly paved the way for his later feature films.

Identity is also explored by Carole O'Brien in the emotional restlessness of her protagonist in *Motus Maestro*. The main character is a young composer struggling to make great music. He takes drastic action to silence the overwhelming pressures and distracting sounds of life around him. O'Brien's film is a great example of Manitoba cinematic storytelling; her short illustrates the exciting potential of the medium through striking visuals and a powerful soundtrack.



FROM THE FILM: THE HEART OF THE WORLD

The anniversary of the Cinematheque and this program is a tribute to the way in which Dave Barber, and the staff of the Winnipeg Film Group and Cinematheque have overcome the many difficulties over the years to allow it to survive. These short films are examples of good dramatic character based storytelling; that of characters struggling to overcome obstacles. The main characters of *Without Rockets* and *Wildlands* are facing the elements. In *How Much Land Does a Man Need?* and *Motus Maestro* the struggle is an internal conflict. In Guy Maddin's film *The Heart of the World* the struggle is epic. The frantically paced short is the human struggle compressed into a classic romantic conflict and expanded to encompass a struggle to save the planet. Maddin's female protagonist sacrifices herself to save the world. What better way to celebrate Manitoba cinema and the legacy of our Cinematheque than through Guy Maddin's eclectic masterwork that brings us back to the early days of cinema.

The Winnipeg Film Group's Cinematheque has made it 25 years, an achievement worth celebrating. Here is hoping filmmakers and film enthusiasts have 25 more years to enjoy great movies at the Cinematheque. Maybe it offers us more than just a place to go on cold winter nights; perhaps it helps us understand this place called Winnipeg on the Canadian prairie. If the tradition continues, filmmakers will emerge from the Cinematheque inspired to continue creating great dramatic films. 🍷

Kevin Nikkel is a filmmaker from Winnipeg. His films include narrative drama, animation and documentary. He juggles his time between filmmaking, parenting, and teaching part time.

Home Cooked Reels

Manitoba Documentary Shorts
curated by Mike Maryniuk

Sunday NOV 30
4:30pm

Waitress by Shawn Dempsey | 1993 | 7:00

The Amazing Creation of Al Simmons by Sheldon Oberman | 1986 | 10:00

Havakeen Lunch by Elise Swerhone | 1979 | 28:00

The Price of Daily Bread by John Paskievich & Mike Mirus | 1985 | 16:00

Slapleather by Maureen Smith & Kris Anderson | 1995 | 5:00

Le Metif Enragé by Leon Johnson | 1984 | 17:00

This program was selected in the spirit of the first Canadian filmmaker (1897), James Freer, a farmer and documentary filmmaker originally from the Brandon area. His early filmstrips focused on rural farming life, with such titles as *Harnessing The Virgin Prairie*, and the series *10 Years In Manitoba* in which he captured moving images of trains arriving in Winnipeg.

His films were so popular that the Canadian Pacific Railway sent James and his filmstrips to Europe on two occasions to encourage emigration to the prairies. The first trip was successful, but on the second he was accused of conveniently not mentioning the mosquitoes and the World Famous winters. He returned to Manitoba and relocated to the town of Ericksdale.

Havakeen Lunch by Elise Swerhone was filmed at the Country Café of the same name, unbelievably in Ericksdale, Manitoba, the home of James Freer. With *Havakeen Lunch* we witness the last day of work for a retiring couple at their small town restaurant. The viewers are served a home cooked slice of small town life, with a generous side of “things aren’t the same as they used to be”. The pacing of this film matches the subject matter perfectly and is a perfect portrait of day-to-day rural living. This film boasts a first of its own: the first independent film finished at the Winnipeg Film Group and the first Manitoba film with an all female crew.

Shawna Dempsey’s short documentary *Waitress* features interviews with waitresses from such Winnipeg institutions as “Harman’s” and the “Wind-mill”. The waitresses talk about the realities of minimum wage and the eccentric clientele. Shawna Dempsey, along with Lorri Millan, are a couple of Winnipeg’s most important artists. Not afraid to be at once: political, hilarious and thoughtful, whether it’s film, video, installation or performance art.

The Amazing Creation of Al Simmons features a look at the wacky world of another of Manitoba’s finest performance artists, Al Simmons. Al is on a quest to convert a bike into some sort of “horsecycle”. With his trusty sidekick-son Karl at his side, Al takes us along for the ride down the dusty trails of creativity. Sheldon Oberman couldn’t have found a more interesting subject; Al Simmons has the wide-eyed ambition of a six-year old inventor. His imagination is unparalleled and it’s easy to see why he is a favourite of young and old alike. Al’s heart and sense of humour are as big as his ten-gallon hat.

The Price of Daily Bread was made in 1985 by John Paskievich and Mike Mirus. In Hodgson, Manitoba a family fights to save the farm from foreclosure. They eventually have no choice but to auction off all of their farming equipment. “Everything

must go.” Created with thousands of black and white photographs and live recordings of conversations amongst the bidding and bargains to be had, it becomes obvious that the lack of a large camera allows the subjects to relax and have real, frank conversations about the state of farming, and to express true emotion. The film is political yet never comes across as preachy or one-sided. It’s classic Paskievich patience; he just lets things happen in front of him.

At the height of the line dancing cultural revolution, Maureen Smith and Kris Anderson walked into the Palomino Club with camera in hand and Ken Gregory with recording device not far behind. *Slapleather* is a buffet of bolo ties, loud topaz western wear and a whole lot of Achy Breakin’ Boot Scootin’ Boogyn’. Kris Anderson later went on to found DOXA in Vancouver — a film and video festival dedicated to the art of the documentary — and is currently the festival director.



FROM THE FILM: WAITRESS



FROM THE FILM: THE PRICE OF DAILY BREAD

In Leon Johnson's *Le Metif Enragé*, the line dancing turns to jigging at a fiddle competition during Le Festival du Voyageur. Local poet/fiddler George Morrisette is ripe with rebellion and treats the "Festival" crowd to his political poetry in the middle of his fiddling. The crowd quickly turns on him and proves his political point. Leon Johnson is, by far, one of the most important filmmakers in Winnipeg's history, as one of the founders of the Winnipeg Film Group and a filmmaker who took chances before the rise of the "experimentalists". He can also be credited in part with the current film industry and should receive one of those tax credits that those "offshore" producers receive. *Le Metif Enragé* features some of the finest documentary cinematography in recent memory. Instead of staying out of the way to capture images, Director of Photography Charles Lavack chooses to get right in amongst the fiddlers, dancers and crowd members. This truly elevates the film to a full out experience. Charles Lavack is now the co-founder of "Les Production Rivard" named in honour of L'Abbe Leon Rivard, a priest and the first "true" Manitoban filmmaker who made films during the 1930's until his death in the 1960's in the small town of Ile des Chênes, south of Winnipeg. He used his parishioners as actors and even constructed his own lenses.

Due to time restrictions, some other important short independent documentaries could not be included, but also merit being mentioned. *Main Street Soldier* by Leonard Yakir, showed the need for a filmmaking co-op in Winnipeg. *The Strongest Man In The World* by Halya Kuchmij and narrated by Jack Palance won several awards; It profiles an amazing man from Olha, Manitoba who was able to bend steel bars and hypnotize people, and was dubbed "the Strongest Man in the World" after joining the Ringling Brothers Circus. The truly amazing *Dog Stories* by Shereen Jerrett is no doubt the most entertaining WFG film of all time. "Dancy, Dancy..." And lastly, *Rhinos Rule* by Cathy Collins and Michael Olito is a hilarious look at politics; Michael builds a log helicopter as a cheaper alternative to the Conservative choppers.

Recently there has been a resurgence of diverse, independent documentaries in Winnipeg, from the wildly political in the tar sands of Alberta, to day-to-day living in Afghanistan, and of prominent Winnipeg institutions. I'm sure these young filmmakers will make James Freer and L'Abbe Leon Rivard proud. 🍷

Mike Maryniuk was born in Winnipeg, but raised in the rural back country of Manitoba. A completely self-taught film virtuoso, Maryniuk's film world is an inventive hybrid of Jim Henson, Norman McLaren and Stan Brakhage. Maryniuk's films are a visual stew of hand-made ingredients and are full of home cooked wonderfulness.

The Illusion of Normalcy: Escaping the 80s

DVD Release and Screening

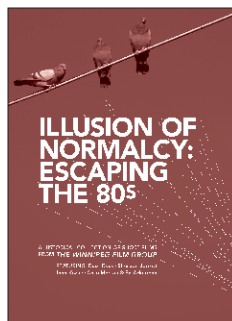
Sunday NOV 30
7:00pm

Primiti Too Taa by Colin Morton & Ed Ackerman | 1986 | 3:00

Dog Stories by Shereen Jerrett | 1991 | 24:00

Joe 90 by Russ Dyck | 1991 | 12:00

Dory by John Kozak | 1990 | 48:00



Illusion of Normalcy

by Shereen Jerrett, guest speaker
films selected by Guy Maddin

"Winnipeg," my Montreal-based DOP sneered, "a nation of K-Mart dressers." He had a point. Take a walk around the malls, drive around the neighbourhoods, and tell me what you see. Everyone looks so... so... normal.

It's easy to be invisible here. Hiding behind your gas barbeque on your freshly made pine deck, quietly eating your kielbasa and cubed cheese at a wedding social. Easy as well to hide behind your camera, just letting

it gently roll as everyone acts so normal in front of you. So normal. Nice folks, really. But then, something happens, something you weren't expecting as you carefully threaded the magazine with film. Every now and then you get a glimpse beyond this white room of normalcy, and you see something furtive, creepy, bizarre. And then it vanishes, and you are left feeling slightly—what? Embarrassed? Disconcerted? Asking the people next to you, did you just see what I just saw?

You aren't expecting this: this is boring old Winterpig, the place nobody wants to visit. And yet, the normalcy all around you is itself an oddity. It alone should alert you to be careful with your snap judgments and perhaps, to look a little closer. Actually, it's the conviction that "nothing is happening here" that is the real illusion: that thought is like a pane of double sided glass that won't reveal anything until you stand really, really, close to it, cup your hands around your eyes, and look steadily into the darkness; sometimes what you see is merely your reflection, but then sometimes, what you see suddenly becomes a whole other room. Trying to catch glimpses of that other room is a bit addictive. The urge to try and nail down what you saw is what makes filmmaking in Winnipeg so much fun.

What I have always found surprising is that this—pressing up against the double-paned glass of the apparently everyday normal—isn't what filmmakers in other cities are doing. This is a Winnipeg thing. So, normal.

When I set out to make *Dog Stories*, I kept saying one thing: just tell me a story about a dog. I wanted sad stories, happy stories, heart-warming stories. I ran an ad in the pet column of the local paper: call this number with your dog story. I got surprisingly few lunatics calling, and lots of nice, earnest people, full of stories about their wonderful pet dogs.

So, I really wasn't expecting much. The day we shot Sonny the lucky poodle was the day the crew started to think the drugs were starting to kick in. I kept saying, how can just asking people to tell me a story about a dog get so emotionally complicated?

Around this time I met Russ Dyck. I always remember trying to talk to him about this film he wanted to make, *Joe* go. He wasn't making a lot of sense. He kept saying that the lead character would always be adjusting his neck, and it would make the sound of a hockey puck sliding in a shoe-box. Sssssssshhhhh-thud. He would add something about a car. And a bar in the middle of a gold and blue nowhere. And maybe some pixilation. Lots of sound effects. It was as if every odd thing he had ever heard, walking around on the family acreage, was about to come home to roost in this film. I wasn't expecting it to look so good, or that Joe would be this oddly compelling character, and his strange ramblings somehow familiar. I still walk into remote country diners expecting to see Joe, inert in a naugahyde booth, and as I eat my grilled from frozen fries, I hear the sssssshhhhh-thud of his neck adjusting.

When John Kozak made *Dory*, I remember the crew talking about it. It sounded easy enough to shoot, they were out in the middle of nowhere, in a blacked out house, during a heat wave. Everybody talked about the heat, nobody mentioned a thing about the murder. But its effects could be felt: John tells this lurid story from the shoot, on the night of a 3 a.m. drive back to town, the van headlights slicing through the two edges of darkness. As they drove, they ran into a flock of night-maddened birds, hundreds of frantically flapping small dark bodies in a grainy cloud crashing into the van—we must have killed hundreds, said John, we didn't know what was happening, or what to do. Experiencing this slaughter of innocents was a little too realistically grisly to be called a metaphor

for the gothically deranged *Dory*. Maybe it is better to say it was a little bit of the abyss looking back.

The always iconoclastic Ed Ackerman called it his typewriter film, an animation called *Primiti Too Taa*. Simple, really, just words, typed on a page. I worked as a projectionist at the Cinematheque at the time, and I saw the film repeatedly. It seems to have lodged into some primiti part of my brain, and sometimes, with pre-conscious clarity, I realize my whole world really is spiraling into a single "bo." And at that point I also find that the only answer for nnz kkr muu? is pggiv mu.

We were so normal, shooting those films, and we still are. And we are still out there. As you read this we will still be carefully threading film into our cameras, in search of that other room, outside this illusion of normalcy. Sometimes we get something, sometimes we don't. Sometimes when you look into that dark room, the room looks back. Good thing there is glass between us... or is there? John and I had a running bet for many years about which member of the WFG was going to climb to the top of the Artspace building and start taking potshots. Sometimes we put the money on ourselves. Filmmaking is like that.

Juu — Kaaaaaa? 1

	Thursday NOV 27	Friday NOV 28	Saturday NOV 29	Sunday NOV 30
4:30			SEARCHING LANDSCAPES Manitoba Narrative Shorts <i>curated by Kevin Nikkel</i> *FREE ADMISSION PAGE 17	HOME COOKED REELS Manitoba Documentary Shorts <i>curated by Mike Maryniuk</i> *FREE ADMISSION PAGE 19
6:00	PRE-SCREENING / OPENING RECEPTION <i>sponsored by ACTRA Manitoba</i> PAGE 2			CLOSING RECEPTION & ILLUSION OF NORMALCY DVD RELEASE PARTY PAGE 2
7:00	BORDERTOWN CAFÉ <i>by Norma Bailey</i> PAGE 4	BECAUSE THERE ARE STORIES YET TO TELL Manitoba Aboriginal Shorts <i>curated by Jenny Western</i> *FREE ADMISSION PAGE 14	BARBARA JAMES <i>by Winston Washington Moxam</i> PAGE 7	ILLUSION OF NORMALCY DVD RELEASE AND SCREENING *FREE ADMISSION PAGE 22
9:00	EXPERIMENTAL ECHOES Manitoba Experimental & Animated Shorts <i>curated by Jenny Bisch</i> *FREE ADMISSION PAGE 11	INERTIA <i>by Sean Garrity</i> PAGE 5	DOWNTIME <i>by Greg Hanec</i> PAGE 8	CRIME WAVE <i>by John Paizs</i> PAGE 10
11:00		HEY, HAPPY! <i>by Noam Gonick</i> PAGE 6	THE NATURE OF NICHOLAS <i>by Jeff Erbach</i> PAGE 9	

Open Vault: Independent Film Week was made possible with the generous support of the City of Winnipeg through the Winnipeg Arts Council.



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