


women
and
film

WIF



FESTIVAL TOUR CATALOGUE





ISIS FESTIVAL TOUR

TOWNS AND DATES

Sept. 5, 6, 7	- Castlegar
Sept. 10, 11, 12	- Cranbrook
Sept. 16, 17	- New Denver
Sept. 21, 22, 23	- Kamloops
Sept. 25, 26, 27	- Kelowna
Sept. 29, 30	
Oct. 1	- Penticton
Oct. 2 (evening)	- Osoyoos
Oct. 6, 7, 8	- Powell River
Oct. 10, 11, 12	- Courtenay
Oct. 15, 16, 17	- Nanaimo
Oct. 21, 22, 23	- Lillooet
Oct. 25, 26, 27	- Hope
Oct. 29, 30, 31	- Aldergrove



B.C. WOMEN ARTISTS '74

The art exhibition which will tour the province was open to all women artists in B.C. Along with the thirty works we are taking, we have compiled a slide catalogue representing nearly 100 artists. We have made a great effort to have artists from the smaller communities of B.C. represented, and each town on the tour will be presenting additional local work.

Women of all ages and backgrounds have responded; slides submitted were incredibly diverse in their style and content, offering a broad spectrum of the artistic activities of women in the province. A comprehensive printed catalogue will accompany the work on tour.

PUPPETS!!!

Artists, Susan McCallum of Whitehorse and Ursula Connelly of Vancouver, created some fantastical puppets for us to take on tour. They're very friendly, so come and meet them.

ISIS/ WOMEN & FILM: FESTIVAL TOUR

VANCOUVER COORDINATORS

Moira Simpson
Elizabeth Walker
Mary Jane Cowan
Barbara Etches
Ann Bishop

ART WORK

Dianne Frank
Rick Thompson

CATALOGUE

Het Van Bentham
Judie Slind

Special thanks to our town coordinators - women in each of our tour towns have taken on the responsibility for their local festivals.

Thanks also to: Craig Ferry, Susan Sutherland, Gloria Kieler, Sheila Smithe, Metro Media, Video Inn, John Richards, Jan Cornflower, Isabel Gordon, Peter Van Hee, Kurt Albertson and of course, the Toronto Committee for their time and energy.

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- EXPLORATIONS
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CHILDCARE!!!

Childcare will be provided in each of the towns to that women with young children will be able to participate in the afternoon programs. We will be bringing puppets and NFB childrens' films for use in the childcare facilities which are organized by local women.



Women's Bookstore display, Vancouver

PRINTED INFORMATION

ISIS/Women & Film will be taking on tour a variety of written information on topics concerning women, provided by interested groups. Women's organizations in Vancouver have expressed enthusiasm and interest in greater communication with women in B.C. and see our tour as a vehicle for sharing their ideas and work with women outside Vancouver.

The Childcare Federation, the Vancouver Women's Health Collective, Rape Relief, and the Birth Centre will all be sending packages of information, books, and pamphlets for distribution throughout the

province. The packages will explain the nature and history of each group.

As many organizations are non-profit, some of this information will be for sale, to make up for the cost of printing.

The People's law School will provide for sale a useful booklet called "Women & The Law", and we will take information on women in unions from the B.C. Federation of Labour.

The Health Department has sent us copies of "Rhythm & Blues" (a birth control handbook), and the Women's Bureau of Labour Canada has provided a list of their publications. The

Women's Bookstore in Vancouver is sending along a display of their books, many of which will be for sale on the tour.

We will be bringing written information on International Women's Year-1975, supplied by the Secretary of State.

REEL FEELING, a Vancouver Women's Production Group, concerned with the images of women as portrayed in the media, is providing us with printed information on video tape recording to supplement video workshops we give. We appreciate the input of time and energy by the above groups and accord due thanks for the material.



DOCUMENTARIES AND SHORT SUBJECTS

AFTER THE VOTE

Bonnie Kreps, Canada, 1969
22 min., b/w

A feminist documentary that covers a lot of informative ground and is enlivened by a sense of humour as well. This is one of the few films to focus on women's rights with specific reference of Canadian facts and statistics. Hardcore information, interspersed with shots of beauty queens bursting into what appear to be real tears. There are several things about the movie which Kreps now feels are inappropriate - a very articulate male sociologist makes most of the statements about women, for instance - but the film still stands as one of the more enjoyable examples of this category.

ANYTHING YOU WANT TO BE

Liane Brandon, USA, 1970
8 min., b/w

Humourously depicts the conflicts and absurdities that beset a high school girl. In her bid for class president, she finds herself running for secretary; in her desire to become a doctor, she leaves the guidance office convinced to be a nurse; her history book is mysteriously replaced by *The Joy of Cooking*. Coaxed by voices from T.V., movies, and magazines, she mimics female stereotypes; the worldly sophisticate, the wholesome homemaker, the sexy chick, the sweet young thing, the imperious matron and a harried housewife.

BIRTH WITH JOY

Simon Fraser Health Unit
5 min., colour

A short film on the birth of twins. This film involves only the last few minutes of the birth of twins in a hospital. It is interesting because of the participation of the husband and also because of the relaxed attitude of the couple despite the surrounding sterility.

THE BRIDAL SHOWER

Sandy Wilson, Canada, 1971
23 min., colour

"The North American, pre-marital, fertility ritual, complete with humiliations, party games and fright masks." (Canadian Filmmakers Distribution Centre)

"The **Bridal Shower** is the first ethnographic film I've seen on the middle class culture of B.C. It is a very personal and revealing (but not exploitative) study of the values and life-style of a group of British Columbia girls. But the most striking thing about this film is its sense of humour. It's fun, plain and simple. Here you have a bunch of spinnny girls in a typical living room having a bridal shower for a friend of theirs; a loose, free and revealing party.

Although the film can be taken as satire, I think its humanity is too strong for the viewer to become cynical and critical of those giggling girls. Sandy Wilson has shown a side of women being together that has really never been explored in the male-dominated film scene, and this alone makes **Bridal Shower** a very refreshing experience. (Joel Christy)

CANCER IN WOMEN

Cheryl Wright, NFB, 1974
15 min., colour

A new film made for the National Film Board. It shows examples of cancer in women and some of the examinations needed to detect them. It is a plea to women for frequent check-ups. The director says of the film: "I personally believe it is an important film for women and points out a lot of misinformation women now have about themselves and their bodies."

This film creates a kind of self-awareness which can lead to the development of self-help clinics across the country."

CATS

Gabrielle Minot, Canada, 1973
3 min., colour, animated

Gabrielle says of her film "There is complete freedom for the imagination in animation as it lacks the restrictions of reality. **Cats** is a distortion of reality—a thing easily achieved in animation because it still has the quality of film, that is to simulate reality—ordinary house cats turn purple and green!

CHARLEY SQUASH GOES TO TOWN

Duke Redbird, NFB, 1969
4 min., colour

A satirical animation film that, in a gentle, restrained way, resists the idea that it is the manifest destiny of Indian boys and girls to follow the advice of well-meaning Indians and whites, to work hard at school and in society to be like everybody else. The film, from idea to screen, is largely the work of Duke Redbird, an articulate young Cree Indian from Orillia, Ontario. (Award: Philadelphia)



DAMNED FOREVER

Eugene Chapter of the Steelheaders Council of Trout Unlimited, 1972
30 min., colour

Produced in the northwest, this film shows very strikingly the effects dams have on running water and the fish it contains. It is of obvious relevance to B.C. residents.

DAYCARE FILM

Provincial Health Department
10 min., colour, 8 mm

This film shows inside some daycare centres, with emphasis on safe equipment. It may be useful for those interested in equipping new centre. We are trying to get together a film of our own with the help of the Childcare Federation.

DEATH OF A LEGEND

William Mason, NFB, 1971
50 min., colour

The wolf is yet another species threatened by man and his technology, and largely because of unfounded myths that have grown up around it. This film disproves many of the fallacies. Studies by wildlife biologists in fact reveal that the wolf helps maintain the balance of nature. The film contains some exceptional footage showing the wolf's cycle and the social organization of the pack, as well as views of other animals of the Canadian wilderness - caribou, moose, deer, buffalo. (Awards: Philadelphia; Canadian; New York; Madrid; Brussels.)

GORE ROAD

Sarah Raxlen, NFB, 1974
8 min., colour

A sentimental journey down a rural Quebec Road in Huntingdon, southwest of Montreal. It is a leisurely trip through summer countryside, through a farming community that has seen much of the ebb and flow of life. Family pictures, photographs, snapshots, live photography - all combine to build this documentary study.

FEATURES

A VERY CURIOUS GIRL

Nelly Kaplan, France, 1969
107 min., colour, subtitles (restricted)



"Above all the story is of a young woman Mary. The film is one of revolt. In other times she would have been burnt at the public square. Because of her mysterious origins and strange behaviour she is rejected by the provincial community in which she resides.

In order to survive, she must use whatever means are available - without resorting to the fantastic or supernatural. For Mary does not ride on a broomstick to the witches sabbath; she draws upon destiny.

The spell she weaves might be defined as the magic of the extreme . . . For me the girl is a modern witch. In the Middle Ages, a witch was burned. Nowadays I wanted to tell a story in which witches burn the others."

- Nelly Kaplan

'At first, Mary lives a self-like existence, dependent upon a bourgeois landowner, Irene, whom she serves perfunctorily . . . It is during the "wake" of her mother that the stage is set for reversals. Mary leaves Irene's estate and sets up her own business - as village whore. Slowly she reverses existing relations of force in the village by demystifying the self-righteous and hypocritical attitudes of

the villagers. She ingeniously takes her revenge by using her beauty to conquer her former predators and even to destroy the village's economy.'

- Naomi Gilbert, Women & Film

SALT OF THE EARTH

Herbert Biberman, USA, 1954
94 min., b/w

This semi-documentary is a recreation of the actual year-long strike of Mexican-American zinc miners in New Mexico. Many of the non-professional cast had taken part in the real events. Three issues are interwoven - men against bosses; wives against husbands; and Mexican workers against more affluent "Anglos".

The drama centers on the complex changing relationship between one of the strikers and his wife. He objects to her participating in the strike, but when a court injunction bars the men from picketing, the women take over and eventually force the company to capitulate.

During and after its production the film had been engulfed in bitter controversy - accusations of Communist propaganda, violence and threats of vigilante action during filming, difficulties in finding exhibitors and projected lawsuit.

In the light of history, it is interesting to find it is not one-sided in its pro-labor stance. While clearly sympathetic to the cause of the workers, the strikers are depicted as unjust themselves - in their attitude toward women.

This honest exploration of the question of women's equality is one interesting aspect of the film today.

THE BEST DAMN FIDDLER FROM CALABOGIE TO KALADAR

Peter Pearson, NFB, 1968
49 min., b/w

A story from an Upper Ottawa Valley logging community, about a man who chooses the unfettered life, and uncertain income, of an itinerant bush worker, even though it means that his family lives poorly. The film is a study of the effects on family life of isolation and deprivation. Appearing as husband and wife are Chris Wiggins and Kate Reid and, as their eldest daughter, Margot Kidder. (Awards: Canadian; Melbourne.)

GROWING UP FEMALE: AS SIX BECOME ONE

Julia Reichert & Jim Klein, USA, 1971
60 min., b/w

GROWING UP FEMALE is a major documentary dedicated to the experience of being a woman in America, to the process of socialization that molds a woman as she grows into an image suited to the needs of the media, of business, of the myths concerning the nature of her fulfillment. The film is structured so that six females are portrayed within relationships with each other. The six people are of varying ages (4 to 35) and from varying backgrounds (poor black to upper class white). In order to avoid stereotyping these women, Reichert and Klein have worked hard, and succeeded, to show the real woman... a complex being made up of her own self and the conditioned and tempered self.

I'M THE PROUDEST GIRL IN THE WORLD

Julian Rossman, NFB, 1943
2 min., b/w

A short musical designed to promote enrollment of women in the CWECs. Lyrics by Wayne & Shuster.

IN A BOX

Elliott Noyes Jr., NFB, 1967
4 min., b/w

A short animated film of line drawings suggesting the predicament of people who find themselves boxed in by life. It takes only a few deft strokes of the animator's pen to show how men's lives are limited by their own view of things. The box they are in may not fit; it may be uncomfortable in many ways, but they rush back to its familiarity, if not security, even though brief sorties outside may show them a bigger world. (Awards: Columbus, Ohio; Rome.)

IT HAPPENS TO US

Amalie R. Rothschild, USA, 1972
30 min., colour

"Women speak candidly about their abortion experiences. Their stories - sometimes horrifying, sometimes reassuring, sometimes amusing - reveal the problems of illegal versus legal abortions. The film also presents medical information and discussion of the contradictions in the morality that produces unwanted pregnancy."

-Amalie R. Rothschild.

**JOB'S GARDEN**

Boyce Richardson, Canada
50 min., colour

A film made for the Quebec Association of the Cree Indians and the Inuit Association of Northern Quebec and for the Cree and Inuit people of Fort George, Quebec. The film is a powerful and moving statement by the Indians themselves on the proposed James Bay dam project and its disastrous effect on their land and river.

The "Job" in the title is Job Bearskin, an Indian who has lived his whole life in the area. He says "the white man won't even let anyone walk on his lawn", yet they intend to wipe out the land and livelihood of a whole community of Indians.

Because projects such as the James Bay project are not restricted to Quebec, we feel this film is relevant to our situation in B.C. and should be shown.

LAURETTE

Pierre Lasry, NFB, 1969
19 min., b/w

A portrayal of the circumstances many young women must face when they find themselves left to cope with family problems alone.

Laurette is a young secretary, separated from her husband, with a daughter to bring up. Her thoughts, feelings and fears are shown. As she tried to make sense of the broken reality of her life, she must each day convince herself that life can go on while she provides a home for her child - that living as a "solo" parent is possible. (Award: Washington, B.C.)

LIVING WITH PETER

Miriam Weinstein, USA
22 min., colour

A personal documentary on a couple together without 'the contract'. Through interviews with her friends, mother, Peter, and just talking to the camera, Ms. Weinstein explores the institutional and personal hassles of living together unmarried.

NELL AND FRED

Richard Todd, NFB, 1971
28 min., b/w

A penetrating look at an issue that confronts people when age and infirmity make them most vulnerable. Nell, over eighty, and Fred in his nineties, must choose between doing for themselves as best they can, or moving to an old people's home - one which, though new and offering good care, would mean a more restricted way of life. What they ultimately decide will rouse sympathy and understanding. It is a film particularly for those concerned for the welfare of the aged.

NORMAN JEWISON, FILM MAKER

Doug Jackson, NFB, 1971
49 min., colour

A candid study of a film director in action, working under pressure to produce a new blockbuster for the entertainment industry. Toronto-born Norman Jewison first gained prominence producing for Canadian television, then went on to greater success making Hollywood theatrical features (**The Russians Are Coming, In the Heat of the Night**, and others.)

In this film he is seen directing a large international cast and crew in the film version of the Broadway/London musical hit, **Fiddler on the Roof**. Shooting takes place in Yugoslavia and, between scenes, Jewison talks freely to NFB director Doug Jackson about many aspects of the film industry and some of his experiences in it. (Awards: Melbourne; Chicago.)

PAS DE DEUX

Norman McLaren, NFB, 1967
13 min., b/w

Norman McLaren takes a hand at the choreography of ballet, with cinema effects that are all that you would expect from this master of improvisation in music and illustration. By exposing the same frames as many as ten times the artist creates a multiple image of the ballerina and her partner. A bare, black stage and white-lighted figures, plus the remote, airy music of Panpipes, produce a quiet and a detachment similar to that of **Lines**. (Sixteen awards, including Oscar nomination, Hollywood; Canadian Film Award; British Film Award; American Film Festival.)

SERIE IV

Rene Jodoin, NFB, 1972
7 min.

An allegorical film where profanity and meaning emerge according to the perception of the viewer. It suggests the contact of matter and man. The overriding theme is the enslavement of man in a robot world, his submergence in a computerized society. In a different way woman is bound to biological ties.

**CHILDREN'S FILMS****THE BEAR AND THE MOUSE**

Michael Rubbo, NFB, 1966
7 min., colour

A variation on Aesop, in which a mouse aids the escape of a bear in return for past favors. Designed for children, this film shows real animals doing exactly what the story requires, as though all were experienced actors. A real bear catches and then frees a real mouse; later, the free mouse chews an escape route for his trapped benefactor. All this has just the kind of exaggerated action young children enjoy.

THE GREAT TOY ROBBERY

Jeff Hale, NFB, 1964
6 min., colour

A spoof of the wild west - a color cartoon starring the world's most-wanted good guy, Santa Claus. As in all westerns, good wins over evil, but not before robbers and robbed have romped through some odd situations. (Awards: Cork; Belgrade; New York)

THE OWL AND THE LEMMING

Co Hoedeman, NFB, 1971
5 min., colour

The owl and the lemming in this animated film are short-legged plumply-stuffed puppets made of seal skin by Eskimo artists. The accompanying song and voices are Eskimo too, although the legend is narrated in English. It is a story that all audiences, especially children, will enjoy; moreover, it preserves on film an example of Eskimo folklore that may in time disappear.

THE RIDE

Gerald Potterton, NFB, 1963
6 min., colour

A slapstick comedy in the manner of the old favorites, directed and acted in by Gerald Potterton, a filmmaker who here plays chaffeur to a portly, eccentric business tycoon. Filmed in color in the winter playground of Quebec's Laurentians, this tale moves faster than life, and without pause in its humor.

FILM MAKERS

Unfortunately time did not allow us to locate notes on many of the directors.

LIANE BRANDON:

Before becoming a filmmaker, Liane Brandon experimented with short "careers" as ski instructor, file clerk, travel agent and fire diver in aquacades. For the past seven years, Liane has been active in the Women's Movement and has taught filmmaking in the Massachusetts Public Schools.

Currently she is Assistant Professor of Media Studies at the University of Massachusetts in Amherst, and serves as Vice President of the New England Screen Education Association. Her three most recent films are **Anything You Want to Be**, **Betty Tells Her Story** and **Sometimes I Wonder Who I Am**.

AUDREY DORAY



Starting her career in drawing and painting, she later moved into electronic works. Finding that electronic works were not easily placed in galleries, she became involved in film animation. She prefers working with single adaptable images.

NELLY KAPLAN

Born in Argentina of Russian parentage, she left her studies to go to Paris to study film. In 1954 she met Abel Gance and became his assistant on **Magirama** (triple screen), **Austerlitz**, and then worked as second unit director of action scenes for Gance's **Cyrano et d'Artagnan**. In the meantime, she published several books about film and art, as well as a series of erotic novels under the name Belen.

Beginning in 1961, she directed a series of short films about artists which won prizes in International Festivals: **Gustave Moreau**, **Rolophe Bredin**, **Dessins et Merveilles**, **Les Années 35**, **Abel Gance: hier et demain**, and **A la Source, la Femme Aimée**. This last film was banned by the censors because it shows André Masson's secret notebooks of erotic drawings.

In 1967, for Picasso's 85th birthday, she directed a colour film based on his paintings, **Le Regard Picasso**, which won the Golden Lion at the Venice Film Festival.

Her first feature was **La Fiancée du Pirate** (1969), followed by **Papa les Petits Bateaux** (1971). She was the honoured guest at a John Player Lecture in the festival of Women's Cinema at the National Film Theatre in London this year, where she revealed that she is working to raise money for more features. Among the projected titles is 'The Phallocrat'.

BONNIE KREPS



Bonnie is one of Canada's better known women filmmakers. Her films have been shown extensively in festivals throughout the world and her "feminist Ann Landers" column appears regularly in *Chatelaine*.

Born in Copenhagen, Denmark, she was raised in Europe, schooled in the United States, has been a radical leftist and feminist all her life, married for 15 years to a physics professor, and almost became a professor herself after studying comparative literature and theatre for 12

years in several universities. She finally abandoned an academic career when she realized that the number of people in the world interested in reading her papers numbered about 400.

Bonnie reached a much larger audience when she submitted a radical feminist brief to the Royal Commission on the Status of Women. Her presentation shocked and excited both the media and the public. The resulting interviews and publicity got her a job as a researcher for CTV's **W5** programme. It was during this job that Bonnie began making films. First, **After The Vote**, the basic Canadian feminist film, and later **Portrait of My Mother**, a film showing that a woman, Bonnie's mother, could be into so-called men's things but not in a stereotyped man's way, and could also want to bake her own bread. The film also shows women of all ages relating to each other without any men around.

Bonnie is currently raising money for a farce called **Waking Up in Canada**. Basically, it will be about two things: firstly, that the woman's movement is large and functioning and filled with strong, loving women doing loving things together, and secondly, that women have a raucous and ironic sense of humour.

GABRIELLE MINOT

Born: London, England, 1951

"We emigrated to Canada when I was nine and settled in B.C. My teen years were spent in the Kitsilano region of Vancouver. At 18 I took the normal route of a young bourgeoisie and entered the University of B.C. In my third year of English I fell in love with film and forsake my books to attend the film course at York University in Toronto where I could get my hands on some good equipment and start experimenting. **Cats in the Dark** was my first experiment



in 16mm animation. It was very successful and has been exhibited in New York, Berlin and Amsterdam. I have since directed live action films. I enjoy these but I am attracted to the abstract quality of animation."

JULIA REICHERT, JAMES KLEIN:

Julia Reichert and James Klein are graduates of Antioch College and have been working together for about four years. Before making **Growing Up Female**, they put a great deal of energy into radio broadcasting and photography.

They presently live and work in Dayton, Ohio, teach courses in the political use of media at Antioch, and are active in community organizing. Julia travels widely, speaking about the Women's Movement and showing feminist films. Jim and Julia are currently completing a documentary investigation of methadone maintenance.

AMALIE R. ROTHSCHILD

Amalie R. Rothschild's first and third films respectively are **Woo Who? May Wilson** and **It Happens to Us**. Her background includes a BFA in Graphic Design from Rhode Island School of Design and an MFA in Motion Picture Production from New York University Institute of Film and Television. Her more recent films include **It's All Right to be Woman**, a special programme produced by WNET-TV Channel 13 in New York.

In late 1971 she formed her own production company, Anomaly Films. She is currently working on a film about her grandmother and herself under a grant from the American Institute and is continuing to make films about women.

SANDY WILSON

Sandy studied at Simon Fraser's film workshop with Stanley Fox before making her first short film, **Garbage**, which was seen on "Take Thirty" in 1968. In 1970 she made **Penticton Profile**, **Bridal Shower**, which is included in our tour, was made in 1971. One of Sandy's more recent works is **747**, produced by the National Film Board.

MIRIAM WEINSTEIN

"I was born in New York City in 1946 and lived there until I went to college; at which time I moved to Boston, where I have lived ever since. I have been making documentary films for about five years, for example, films on natural childbirth, urban renewal, day care, etc. Two years ago I quit my job and made three autobiographical films: **My Father the Doctor**, **Living with Peter** and **We Get Married Twice**. For the time being, I have stopped making films about myself. I am currently working on a film about a couple that is in the process of getting divorced. Peter and I got married last summer, and nothing else is new in that direction."

STREET MUSIQUE

Ryan Larkin, NFB, 1972
8 min., colour

Visual improvisation on music performed by a popular group presented as sidewalk entertainers. The illustration is by Ryan Larkin, a young film artist and animator who sees life with an amused and imaginative eye. His take-off point is the music but his own beat is more boisterous than the musicians. He ranges from the most convoluted of abstractions to caricature of familiar rituals, including the bath.

THANKSGIVING

Ken Wallace, Vancouver School of Art, 1972
5 min., b/w

A very innovative animated film about a turkey trying to escape the oven. A rather odd combination of humour and morbidity.

THAT'S THE PRICE

Michael Scott, NFB, 1970
40 min., colour

Two points of view concerning what the infusion of industrial capital meant to two dying coal towns in southeastern British Columbia. The film shows what happened when an American corporation came to the twin towns of Natal and Michel with a contract for millions of tons of coking coal for the steel mills of Japan. But it is clear, from what is seen and said in this film, that industrial growth has its price, especially with regard to the ecology of the region.

THIS IS NO TIME FOR ROMANCE

Fernand Danşereau, NFB, 1966
28 min., colour

Idle hours at a summer cottage when her husband is at work and the children busy at play, give a wife time to dream a little and reflect on her life and her marriage. Is it enough? What else might she have made of herself? But then her husband returns and she opts for things as they are. A relaxed drama that has much of the mood of a summer outdoors.

(Awards: Tours, France; Canadian.)



TRAPPER DAN

Chris Windsor, Canada, 1974
15 min., b/w

Trapper Dan is a lighthearted spoof on the silent comedies of the early 1900's.

It was produced at Simon Fraser University Workshop.

WHAT A DAY

6 grade class, J.P. Dallas School, Powell River, 1974
4 min., Super 8

A delightful animated film about the misadventures of a farmer as he goes about his chores. The class used a bread board-animation technique. They had the camera on a tripod and took each frame separately - introducing small changes in each frame. The students were very impressed when it took 2 1/2 hours to photograph a sequence which ran for 10 seconds. The children made the background and had moveable props-people etc. They used pins to fasten the props to the bulletin board - they got sore fingers after a while.

WHAT I WANT

Sharon Hennessey, USA 1971
11 min., colour

A minimal movie starring the filmmaker reading an endless list of 'wants' in behalf of all humanity, with special emphasis on women's demands. In a long slow zoom, the camera inches forward with every phrase. Wonderfully amusing.

WOMEN ON THE MARCH - PART 1 OF 2 PARTS

Douglas Tunstall, NFB, 1958
29 min., b/w

A film record of the tempestuous struggle for equal rights that characterized the suffragist movement. Spearheaded by resolute women like Emmeline Pankhurst, the movement thrived on imprisonment, martyrdom and exile, and soon caught the attention of the world. (Awards: New York; Cannes)

WONDER WOMAN

Ann Stanley, Bonnie Kowalenko, Merrill Fearon, Judith Berlin, Vancouver, 1973.
5 min., b/w, sound, super 8

Four women find the Wonder Woman in themselves.

ZODIAC

Audrey Doray, Canada, 1972
9 min., colour

The four elements, water, fire, earth and air are animated with the twelve signs of the zodiac. A spirited metamorphosis of images with drumbeats create a rhythmic fantasy.

WORKING MOTHERS

Eight films designed to promote discussion about the issues faced by women concerning their work and their children in this society. Produced by The National Film Board of Canada for the Challenge for Change program.



Production, Direction and Editing:
Kathleen Shannon, NFB, 1973

EXTENSIONS OF THE FAMILY

14 min., colour

A self-selected "family of 13" buys a house in a large western city and shares responsibilities. Originally, four adults held the mortgage. Since the film was made, two of the original members have moved and new arrangements have been made to share equitably with other people who have joined the group. This is a continuing experiment with "alternatives" to the prevailing nuclear family structure.

IT'S NOT ENOUGH

15 min., colour

Whatever other films are selected from the group, **It's Not Enough** serves as a good introduction. Considering the kind of jobs available to them, the majority of women work because they must. However, there are other reasons.

"Twenty-five per cent of working women have incomes of less than \$3,000."

"Five-sixths of single-parent families are headed by women. More than half of those fatherless families have incomes that fall below the level described as "the poverty line".

LIKE THE TREES

14 min., colour

Rose is a Metis from northern Alberta, a woman who has lifted herself out of an anguished existence by rediscovering her roots among the woodland Cree.

**LUCKILY I NEED LITTLE SLEEP**

7 min., colour

Kathy worked as a nurse in Greece and then came to Canada. She and her family live in northern Alberta where they are developing a farm. Kathy nurses, sews for the children, maintains the house, and helps with the farm work.

MOTHERS ARE PEOPLE

7 min., colour

Joy is a research biologist, a consultant to a large company. She is also a widow with two school-age children. She is a warm, articulate person who grew up in Jamaica and now lives in a large Canadian city.

In expressing her own dilemmas, she speaks for many other women:

"I had to lie: Say I'd never let my children come between me and the job."

"The powers-that-be know that women **do** work - but they turn a deaf ear."

"You have to be well-off to have children in Canada."

Apart from "discrimination against women", Joy sees the absence of universal day care as a loss for children too. Day care centres can help children relate to each other, while schools "teach you to compete with each other".

THEY APPRECIATE YOU MORE

14 min., colour

Aliette lives in Montreal with her husband and three children. Since both Aliette and Pierre work outside their home "full time", they share household responsibilities. This development has changed them as individuals and, they think, has affected the dynamics of their family - for the better. This film is interesting to mixed audiences of women and men.

TIGER ON A TIGHT LEASH

7 min., colour

Cathy is a university department head in a Maritime city. She is the mother of three school-age children. She speaks of the insecurity she experiences because of unpredictable day care arrangements - and of the reflection of the same difficulty in the work of her married students: "They don't work as creatively as they could."

"The idea is still fairly prevalent that the woman's place is in the home . . . If she has to go out to work, or if she chooses to go out to work, that's alright providing she does both".

WOULD I EVER LIKE TO WORK

8 min., colour

Joan is a welfare mother with seven children. Originally from the Maritimes, she now lives in Montreal. She would like to work as a waitress - feels she'd be a better mother. But day care in her area is fifteen or twenty dollars a week per child.

VIDEO**COLUMBUS STORY**

Fujiko Nakoya - Tokyo, Japan
13 min.

Inspired by the famous story of Columbus standing an egg on end. Fujiko balanced 2 raw eggs on end.
Music by Taj Mahal Travellers.

DANCE SOAP

Marien Lewis, Toronto 1973
40 min.

"I made this tape because I always wanted to get married."

DRUGS IN FT. ST. JOHN AND ANYWHERE ELSE FOR THAT MATTER

Moira Simpson, B.C. 1973
20 min.

By means of music, narration, images, and very honest discussions by people of all ages, drug and alcohol use today is explored. This tape has been used extensively in the north, especially amongst mothers, and has initiated many fine discussions.

FRAUENPOWER

Women's Street Theatre, Munich 1974
15 min.

A German Women's Theatre Group enact a very strong pro-abortion drama on the streets of Munich. It is not translated but the meanings of the songs and mime are very clear.

HEALTH AND COMMUNITY RESOURCE BOARDS

Bill Nemtin, NFB, British Columbia 1974

This tape shows the development of Health and Human Resource Centres in B.C. It features the comments of Dr. R. Foulkes, the work of the development group for Health and Human Resources Centres and in particular, the work of the Houston, B.C. citizens committee.



MORE VIDEO

ONE WOMAN

Ann Wheeler, Edmonton 1972
23 min.

Two days in the life of a young woman attempting to leave her marriage, and re-establish herself as an independent person. This tape (originally a 16mm film) depicts realistically the circumstances - financial, emotional, and social - which a separated woman faces when she chooses to set out on her own.

RENAISSANCE

Irene Halikas Dept. of Communication Art, Loyola, Montreal
15 min.

A woman goes through life in the usual female role, then at one point rediscovers identity and blooms in a new renaissance.

A representation through mime/dance with music.

SELF HELP CLINIC

Moira Simpson, Jan Cornflower, 1973
20 min.

Produced with the Vancouver Women's Health Collective, the tape records a woman's first visit to the clinic. As she is examined, she learns of the origins and ideologies of the clinic.

WOMEN AND THE ARTS

REEL FEELINGS, B.C. 1973
Interviews with five women artists living in Vancouver.

WOMEN AND THE LAW

Vancouver People's Law School, British Columbia 1973
30 min.

Penny Bain, articling student deals with the special status of women under various provincial statutes, i.e. immigration, unemployment, marriage, law and associated subjects.

WOMEN'S FEST

Arlene ommundsen, Sheila Smithe, Pass Creek, B.C. 1974
20 min.

Theatre, crafts, music and dance at the Pass Creek Women's Festival.

WOMEN'S MUSIC

Metro Media, Vancouver 1972-74
25 min.

Excerpts from Metro Media's library of women musicians and poets over the last several years.

SLIDE/SOUND

BC WOMEN ARTISTS 74

Barbara Etches, ISIS, B.C. 1974

A slide-sound show representing 100 women artists from all over BC.

MAYBE NEXT TIME

Nomi Promislow, Merrill Fearon, REEL FEELINGS, B.C. 1974

Produced for B.C. Civil Liberties Association

A slide/sound presentation about a female tree planter who doesn't get a contract because there are no facilities for women on the site.

PIONEER WOMEN IN B.C.

Susan Sutherland, B.C. 1974

A visual montage of original photographs of women, many taken by women, in B.C. around the turn of the century.



A WOMAN'S PLACE

Nomi Promislow, Merrill Fearon, REEL FEELINGS 1974

A slide/sound presentation about a married working woman who has to get her husband's signature for a loan of \$2,000.00

WOMEN, AS PRESENTED BY MEDIA

Robijn Gould, REEL FEELINGS, B.C. 1974

A presentation concerned with the various images of women as portrayed in the media i.e. film, T.V., commercials, radio, general advertising.

WOMEN IN CHINA

Helga Jacobson, Melanie Conn, Betsy Johnson 1973.

Some women who have visited China have donated their slides for the tour, along with some fascinating written information.

WOMEN IN MEDIA

Robijn Gould, REEL FEELINGS, B.C. 1974

A presentation of women involved in different aspects of media work - photography, filmmaking, T.V. etc.

WOMEN WORKING

Ann Bishop and Isabel Gordon, ISIS, B.C. 1974

Two fast-paced, informative and humorous productions on the problems of women in the labour force.

WHAT DO YOU WANT TO DO WHEN YOU GROW UP

Looks at the importance of planning a career, new areas of employment opening up for women, suggestions on how to find a job.

HOW FAR DO YOU HAVE TO GO?

Looks at the problems of working women, the new Human Rights legislation, the Labour Code, the advantages of a unionized job.

PLEASE NOTE:

If anyone is interested in borrowing or renting some of the tour films, please write for information to:

Moira Simpson
2426 West 6th Ave.
Vancouver, B.C.

or

Elizabeth Walker
2366 West 6th Ave.
Vancouver, B.C.

Any films we have purchased can be borrowed free of charge.



ISIS IS

Women & Film began in October 1972 when a group of Toronto Women met to plan an international festival of films directed by women (in retrospect, an appallingly ambitious plan). The idea snowballed. Plans soon included a thorough retrospective of films made since 1896, a video and photography exhibition and an 18 city tour organized by local co-ordinators across the country free admission and daycare centres in every theatre were planned, making the festival accessible to all.

It was a smash! Everyone loved it! Women were amazed at the creative force of women in the history of visual media. They felt supported when they watched films that reflected some of their own struggles. It was evident that the kinds of women we have seen portrayed in the mass media are not representative, and that female artists are now in a position to present alternative life-sized images. The films encouraged women to move in any direction their talents and interests take them.

Women & Film 1973 was a success. Now what? A very logical progression

was to take the festival, by means of a van, beyond the reaches of large cities and have each province plan and develop its own project in all its various stages.

This idea has become reality and here we are!

B.C.'s chapter of Women & Film is called ISIS, after the Egyptian goddess of life. By Means of travelling to each town, letters, a conference and emergency phone calls, we have established a working liason with each of the tour towns. Utilizing the films, videotapes, art show, (slides and actual works) books, puppets, written material, audiotapes and PR material that we are bringing to each town, each local committee is tailor-making its own 2-3 day festival. Local music, audio and radio workshops, art exhibits, poetry reading, pottery and batik workshops, yoga or dance classes, panel discussions, guest speakers and displays of culinary art (herbs, etc.) are some of the ideas featured in various towns.

Despite the many hassles we have encountered while co-ordinating the festival we are finally ready to start the motor of the van and leave.

It's been wonderful meeting and working with women from so many towns. See you.

ONLY WOMEN?

Women & Film was originally conceived as a representation of only women's works. However, in many of the towns we visited, women requested films and tapes that concerned them but that were not produced by women—a dilemma!—we tried to get as much requested material as possible and have left it to each town to decide the focus of their own particular festival, whether or not it be strongly feminist.

THE FUTURE

We are trying to raise money for a specifically northern tour, focusing on the problems caused by isolation, a transient population and, most recently, development of the north-west sector. It is International Women's Year, so anything can happen.



Women from all the tour towns came to Vancouver August 10, 11, for a meeting. Here we are with the Van.