



imagineNATIVE

Aboriginal Media Arts Festival

Presented by

**The CENTRE for
ABORIGINAL MEDIA
and VTAPE**

September 9th , 10th , 11th , 12th, 2000

The Courtyard Marriott

475 Yonge Street
Toronto, Canada

A SPECIAL THANKS TO OUR SPONSORS



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***Canada Premiere**
Title: Let's Cheer, My People 1998, 15:00
Director: Gagu Lejeman
Synopsis: Most people, Aborigines and Han Chinese alike, have come to consider the consolidated tribal festival as a true representation of tribal culture. At the same time, the cooperative tribal harvest festival is gradually falling into disuse among the various tribes, and an elder assumes the tribal spirit in first person to observe the changes in the harvest festival in the Bao-mu-li tribe.
Distributor: Yai-Wei Wang/Public Television Service Foundation
U. Mafu Balalavi
No. 70, Lane 75
Kang Ning Rd.
Sec. 3.
Taipei, Taiwan
R.O.C.
114
Phone: 2-2630-1037
Fax: 2-2633-8022
E-mail: news1210@mail.pts.org.tw
Website: www.pts.org.tw

Tuesday September 12, 2000

1:00-3:00pm

Aboriginal Comedians

Comedian Charlie Hill in attendance

Title: On & Off the Res' with Charlie Hill 2000, 58:40

Director: Sandy Osawa

Synopsis: This documentary looks at Indian humour through the life experiences of America's foremost Indian comedian, Charlie Hill. We follow him from Oneida, Wisconsin, to Los Angeles, California and learn about the profession that Vine Deloria Jr. calls "the toughest field to crack." Performance clips, music by Floyd Westerman, and interviews with Dick Gregory, Steve Allen, and Evan Adams and others complete this bittersweet portrait.

Distributor: Upstream Productions

6850 35th Ave. NE, #11
Seattle, Washington 98115
USA

Phone: (206) 526-7122

Fax: (206) 526-7127

E-mail: sandyosawa@aol.com



Title: Borderstasis 1998, 25:30

(English and Spanish)

Director: Guillermo Gómez-Peña

Synopsis: Performance artist/writer and NPR commentator Guillermo Gomez-Peña has been developing multicentric narratives from a border perspective. He creates what critics have termed "Chicano cyberpunk performances." The epistemological premise of these projects is that the cultural borders have moved to the center, and the self-proclaimed center (or alleged mainstream) is pushed to the margins and treated as exotic and unfamiliar, placing the audience member in the position of "foreigner." He uses multilingualism, humour, and hybrid literary genres and musical styles as subversive strategies. Among the issues he explores in this new solo performance are fear of immigration, side effects of globalization, censorship, and interracial sexuality.

Distributor: Vtape

401 Richmond St. W.

Toronto, Ontario M5V 3A8

Phone: (416) 351-1317

Fax: (416) 351-1509



mary anne barkhouse
rebecca belmore
lori blondeau
dana claxton
thirza cuthand
richard hill
james luna
darlene naponse
judith norris
greg staats
brian yunger

these are just a few of the artists who have published their work in MIX this year, so yeah, if you know of a shy yet mindaltering contemporary artist who works in video, photography, new media, terrorism, performance and installation to name a few obvious disciplines that we favour, if we don't know about her, call us. Contact Si Si or Kika mix@web.ca

mix independent art + culture magazine
new design new editor october 15 2000

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***World Premiere**

Title: The Seventh Generation (Episode 1) 2000, 28:20
Directors: Laura Milliken and Jennifer Podemski
Synopsis: An Aboriginal youth role-model series for television, profiling 39 achievers under age 30-an "info-tainment" show.
Distributor: Big Soul Productions
 Laura Milliken and Jennifer Podemski
 Big Soul Productions
 30 Duncan St., Suite 702
 Toronto, Ontario M5V 2C3
 Phone: 416 598-7762
 Fax: 416 598-5392
 E-mail: bigsoul@on.aibn.com
 Website: www.bigsoul.net

- 10:00 break -

Title: Circle of Voices 1999, 45:00
Director: Doug Cuthand
Synopsis: Circle of Voices is a program that was developed for Aboriginal youth in an urban setting. It is based on two themes: identity and the multigenerational effects of residential schools. In response to community concerns, professional resources were pooled to help the 25 young participants.
Distributor: Vtape
 401 Richmond St. W.
 Toronto, Ontario M5V 3A8
 Phone: (416) 351-1317
 Fax: (416) 351-1509



1:00-3:00pm

Focus on Aboriginal Dance

***World Premiere**
Title: Throw Away Kids 2000, 46:00
Director: Muriel Miguel
Synopsis: Three stories are interwoven. The first is a creation story; the second is about battery; the third is a story of moving beyond survival and resistance to a spirit of celebration. All are performed in dance, modern and traditional, with contemporary and popular music. This is a film for Native urban and reservation people, for all types of diverse communities.
Distributor: Vtape
 401 Richmond St., Suite 452
 Toronto, Ontario M5V 3A8
 Phone: (416) 351-1317
 Fax: (416) 351-1509

Title: Chinook Winds 1997, Light & Shadow 1998, 29:20
Director: Banff Centre for the Arts, Aboriginal Dance Program, Alejandro Ronceria
Synopsis: During the second year of the Chinook Winds Aboriginal Dance Program, Aboriginal artists from various nations and dance traditions, along with experienced mentors from the Inuvialuit, Eastern Arctic, and Greenlandic traditions, worked together with program director and choreographer Alejandro Ronceria to create this new choreography. Their language, their songs and stories, their dances, and their landscape were the inspiration for the work, Light & Shadow.
Distributor: Vtape
 401 Richmond St. W.
 Toronto, Ontario M5V 3A8
 Phone: (416) 351-1317
 Fax: (416) 351-1509
 Website: www.vtape.org

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***Canada Premiere**

Title: Sounds of the Mountains, Dances of the Ocean 1997, 25:00
Director: Daw-Ming Lee
Synopsis: This film documents the music and dance of each of Taiwan's nine indigenous tribes. It also portrays the features and characteristics of life and culture particular to each of the tribes.
Distributor: Kwang Hwa Mass Communications
 Mei-Li Tsai
 Kwang Hwa Mass Communications
 2, tientsin St. Taipei
 Taipei
 Taiwan, R.O.C.
 100
 Phone: 886-2-23228904
 Fax: 886-2-23228231
 E-mail: av33b@mail.gio.gov.tw
 Website: www.gio.gov.tw

3:00-5:00pm

Republic of China on Taiwan Focus

Taiwan Director/Producer U. Mafu Balalavi in attendance
 Taiwan Evening to Follow

***World Premiere**

Title: Bunun Hunting Series 1997, 39:01
 (3 episodes, Bunun & Chinese)
Director: U. Mafu Balalavi
Synopsis: Hunting has held a sacred place in the traditional culture of Taiwan's Indigenous people. For ages, from generation to generation, the Indigenous hunters have held an attitude of respect toward nature. However, confronted by the rising voices of the environmental advocates and the new government laws, their traditional hunting has faced the challenge of being regarded as "an illegal activity." In these three episodes from the news program Aboriginal Journal, "The Traditions of Aboriginal Hunters," "Wildlife Protection Law vs Old Customs," and "Wildlife Under New Protection," Bunun hunters lead us deep into their hunting grounds in Taiwan's central mountain range. We see not only their traditional ways of hunting but also how modern wildlife protection laws have influenced their hunting culture.
Distributor: Yai-Wei Wang/Public Television Service Foundation
 U. Mafu Balalavi
 No. 70
 Lane 75
 Kang Ning Rd.
 Sec. 3
 Taipei, Taiwan
 R.O.C.



***Canada Premiere**

Title: Tribes on Holidays 1998, 15:00
Director: U. Mafu Balalavi
Synopsis: The trend toward two-day weekends in Taiwan is proving to be a mixed blessing for Aboriginal tribes. The longer breaks have brought crowds of tourists with their attendant noise and garbage, and the tribes can no longer sit back and relax on weekends as they once did.
Distributor: Yai-Wei Wang/Public Television Service Foundation
 U. Mafu Balalavi
 No. 70, Lane 75
 Kang Ning Rd.
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 Taipei, Taiwan
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 114
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 Website: www.pts.org.tw

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Title: People of the Woods 1999, 25:00

Director: Bridget Wabegijig

Synopsis: The film opens with a short flashback of a Native hunter's experience with the Little People. The contemporary story begins when an Ojibwe father (Garry) and his daughter (Summer) are travelling in a remote area in Northern Ontario; their vehicle breaks down and they become stranded in the woods. Falling into a trance from the lack of food and water, the father flashes back to a childhood experience with his grandfather. His daughter is rescued by the Little People and nursed back to health with their herbal medicine, allowing her to live, and they subsequently survive the ordeal.

Distributor: Native Vision Productions

Bridget Wabegijig

P.O. Box 23

Ohsweken, Ontario N0A 1M0

Phone: (519) 445-0639

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1:00 - 3:00pm

Australian Focus

Australian Director/Producer Sally Riley & Pauline Clague in attendance

*Canada Premiere

Title: Harry's War 1999, 28:00

Director: Richard Frankland

Synopsis: A story of mateship, brothers-in-arms, and friendship that embraces culture, war, and death. It is the first Australian film to tell the story of Indigenous servicemen who fought overseas in the Second World War. Nominated 1999 AFI Awards.

Distributor: Golden Seahorse Productions

Mr. John Foss

Golden Seahorse Productions

P.O. Box 42

Abbotsford, Victoria

Australia

3067

Phone: 61 3 5261 2767

Fax: 61 3 9486 6037

E-mail: jfoss@g130.aone.net.au

Website: www.djaambi.com



From Sand To Celluloid Compilation

Title: Round Up 1996, 16:00

Director: Rima Tamou

Producer: Pauline Clague

Synopsis: This film follows the journey of two country boys who find themselves out of place in the hustle and bustle of a big city. In this unfamiliar environment, they may just learn that they are not as different as they first thought.

Distributor: Australian Film Institute

49 Eastern Rd.

Sth Melbourne Vic

Australia

3205

Phone: (03) 9696-1844

Fax: (03) 9696-7972

Sunday September 10, 2000

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*Canada Premiere

Title: APEKATHE 1977, 28:00

Director: CAAMA Productions

Synopsis: A documentary about what it is like being Aboriginal with white skin.

Distributor: Ronin Films and Jennifer Cornish Media

Priscilla Collins

CAAMA Productions

101 Todd Street

P.O. Box 2608

Alice Springs

Northern Territory

Australia

0870

Phone: 61 8 89529208

Fax: 61 8 89529212

E-mail: p.collins@caama.com.au

Website: www.caama.com.au



*Canada Premiere

Title: Confessions of a Headhunter 2000, 31:00

Director: Sally Riley

Synopsis: Frank "The Dutchman" Weiner and Vinnie "The Black Douglas" McIntyre are modern-day headhunters who have been on an Australia-wide rampage. They have taken trophies from every state, continually eluding the authorities. But there is method in their madness: They don't want just any head—they want famous heads, heads of value, heads that will stop the nation in its tracks.

Distributor: Australian Film Commission

Sally Riley

Manager

Indigenous Unit

Australian Film Commission

Level 4, 150 William Street

Woolloomooloo, NSW

2011

GPO Box 3984 Sydney, Australia

2001

Phone: 612 9321 6444

Fax: 612 9357 3737

E-mail: info@afc.gov.au

4:00 - 6:00pm

Focus on Youth

Directors Laura Milliken, Jennifer Podemski, & Doug Cuthand in attendance

*Canada Premiere

Title: We Are All Aborigines 1998, 15:00

Director: Hsiu-Mei Lee

Synopsis: Old Lu was the first mainlander to move to the Chulu tribal area of Taiwan immediately following Retrocession. He was also the first to act as village chief. He married the prettiest Aboriginal [Okay?] girl, an event that caused a stir throughout the tribe. Yet many other parents in the village married their daughters off to outsiders, largely on the strength of Old Lu's example. The Lus have three sons, each of whom has gone through the coming-of-age rites of the Pei-nan tribe and married an Aboriginal [?] woman. They all speak the Aboriginal language, yet their ID cards identify them as natives of Shantung Province. Old Lu takes the whole family to Shantung once to pay respects to family ancestors. But when you ask him and his family how they feel about mainland China and the tribe in which they have lived and grown, you get a variety of different responses.

Distributor: Yai-Wei Wang/Public Television Service Foundation

U. Mafu Balalavi

No. 70, Lane 75

Kang Ning Rd.

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Taipei, Taiwan

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4:00-6:00pm
Focus on Chiapas



*Canadian Premiere

Title: Tour '99 1999, 32:00

Director: Chiapas Media Project

Synopsis: The Sugar Cane Collective-This piece illustrates a central activity of the municipality of El Trabajo, where men, women, and children combine efforts to produce sugar with hand-made tools, hard work, and joy. This amazing video was produced and edited "in camera" (after only four days of video training), and demonstrates the talent and creativity of the indigenous videomakers. New Year's Eve 1999, Ejido Morelia-This documents New Year's Eve festivities, the most important celebration of the year, held in context of government oppression. This video was produced by two videomakers from the region of "San Andes Sacamch'en de los Pobres."

Distributor: The Chiapas Media Project

4834 N Springfield

Chicago, IL 60625

USA

Phone: (773) 583-7728

E-mail: cmp@vida.com

Mexico: promediach@vida.com

Website: www.chiapasmediaproject.org

*Canadian Premiere

Title: Women United (Tzeltal with English subtitles) 1999, 16:00

Director: Feliciano

Synopsis: Women United focuses on Indigenous women's collective work in the autonomous community of 17 of November, Chiapas, Mexico. Collective work has become an important organizing tool for the women involved in the movement for social and economic justice in the Zapatista communities. The video shows women working in their collective gardens, bakery, and store, intercut with interviews about how collective work has changed and strengthened the fabric of community life. The video was shot by two women from the community of Lucio Cabanas. At the end is a short interview with Feliciano, director of the video, who talks about why the video was produced and about its importance for the region.

Distributor: The Chiapas Media Project

4834 N Springfield

Chicago, IL 60625

USA

Phone: (773) 583-7728

E-mail: cmp@vida.com

Mexico: promediach@vida.com

Website: www.chiapasmediaproject.org



*Canadian Premiere

Title: The Healer 1999, 34:00

(Tzotzil with English subtitles)

Director: Chiapas Media Project

Synopsis: The first fiction produced by Indigenous videomakers trained by the Chiapas Media Project. When Jacinto gets sick working in the fields, a local healer is called upon by relatives to cure him because the family can't afford a medical doctor. The Healer takes an intimate look at traditional Mayan healing practices-a combination of rituals and Christianity. The video was produced by the highlands community of Magdelana.

Distributor: The Chiapas Media Project

4834 N Springfield

Chicago, IL 60625

USA

Phone: (773) 583-7728

E-mail: cmp@vida.com

Mexico: promediach@vida.com

Website: www.chiapasmediaproject.org

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7:00-9:00pm

Happy Shorts!



Title: Through the Looking Glass 1999, 12:30, colour

Director: Thirza Jean Cuthand

Synopsis: Half-breed Alice attempts to become queen and struggles with the Red Queen and the White Queen's disapproval of her racial transgressions. A funny and quirky take on race, starring Cosmosquaw as the Red Queen, Shawna Dempsey as the White queen, and Thirza Cuthand as Alice.

Distributor: Video Pool Inc.

#300 - 100 Arthur St.

Winnipeg, Manitoba R3B 1H3

Phone: (204) 949-9134

Fax: (204) 942-1555

Title: Ndebaa Bandan My Vision 1999, 12:00

(English and Anishnabeg)

Director: Rene Meshake

Synopsis: A story about an Indian residential school survivor who overcomes shame through his art and music. See also website at www.freespace.net/~catfish

Distributor: Vtape

401 Richmond St. W.

Toronto, Ontario M5V 3A8

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Fax: (416) 351-1509



Title: Seeking the Spirit: Plains Indians in Russia 1997, 27:30

(English, Russian, Lithuanian)

Director: Beatrice Medicine & Luicija Baskauskas

Synopsis: This award-winning video documents Lakota First Nation people's costumes, songs, and dances as perceived by Russian people, who view the Natives as spiritual survivors from oppression. More unusual is the response of Lakota people in the United States whose opinions of this cultural borrowing presents a unique treatment of indigenous views.

Distributor: Vtape

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Title: the stone show 1999, 8:53
Director: Zachery Longboy
Synopsis: i beg to differ, just look around, open your eyes the madness, the confusion, the make believe of life locked away and safely hidden, under a dress called me. rather than a golden touch, more than the dream last night. when the days become long and the nights full and free. Visually poetic, this video diary explores the artist's reunion with his family and his culture after years of separation.
Distributor: Vtape
 401 Richmond St. W.
 Toronto, Ontario M5V 3A8
 Phone: (416) 351-1317
 Fax: (416) 351-1509

Title: Abandoned Houses on the Reservation 2000, 2:26
Director: Darlene Naponse
Synopsis: An experimental, narrative-poem-driven short video. A mosaic of images, words, texture, and music blended together to tell a disturbing story of domestic violence.
Distributor: Vtape
 401 Richmond St. W.
 Toronto, Ontario M5V 3A8
 Phone: (416) 351-1317
 Fax: (416) 351-1509

Title: From the Bush to Broadway 1999, 7:39
Director: Alanis King
Synopsis: A young Ojibway boy searches New York City for his mother. Along the way he encounters people and situations within the urban jungle that eventually lead him to the proper path.
Distributor: Alanis King
 P.O. Box 318, Station B
 Toronto, Ontario M5T 2W2
 Phone: (416) 540-8278



1:00-3:00pm

French Language Program (Some Subtitles)

***Toronto Premiere**
Title: Kwekanamad: The Wind Is Changing 2000 54:17
Director: Carlos Ferrand
Synopsis: A year in the life of Annie Smith St-Georges, an Anishnabeg Algonquin woman from Kitigan Zibi. Shortly after the suicide of her son Yannick, Annie has a vision of a National Native Centre in the heart of Ottawa, a 10-storey-tall glass teepee, as a symbol of the influential force of First Nations culture in modern Canada. Suicide is the undercurrent in this documentary. Living with suicide has led her to work on another project, compiling an amusing [poll?] to detect dropouts (from high school and from life), a questionnaire aimed at children 8 to 12 years of age. And according to Annie, forgiveness is essential to moving forward.
Distributor: National Film Board of Canada
 P.O. Box 6100, Station Centre-Ville
 Montreal, Quebec H3C 3H5
 Phone: 1-800-267-7710 (Canada)
 1-800-542-2164 (USA)

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*Toronto Premiere

Title: Ojigkwanong: Rencontre avec un sage algonquin 2000, 26:00
Director: Lucie Ouimet
Synopsis: Ojigkawnong is the Algonquin name of William Commanda, born in 1913 on the Maniwaki Reserve. This wise man was the Supreme Chief of the first government of the North American nation founded in 1945 by Huron Jules Sioui in order to reestablish ancestral hunting and fishing rights for Native peoples. This movement was stifled by the federal government of the day. Following a grave illness in 1961, William Commanda had a vision of a circle of all the nations. After that he worked for the reconciliation of peoples and beings in the Americas and elsewhere in the world. For him, pardon is the true path that leads to love.
Distributor: National Film Board of Canada
 P.O. Box 6100, Station Centre-Ville
 Montreal, Quebec H3C 3H5
 Phone: 1-800-267-7710 (Canada)
 1-800-542-2164 (USA)

3:00-5:00pm

Aboriginal Storytelling

***Toronto Premiere**
Title: The Strange Case of Bunny Weequod 2000, 24:00
Director: Steve Van Denzen
Synopsis: There's something funny going on in the lakes. Bunny is puzzled by the number of dead fish. While out fishing one night, he capsizes and is presumed dead, only to wash up the next morning a completely different man. An elder recognizes that Bunny has been changed by the legendary Little People of Ojibway lore. And now he must pay his respects to them in order restore harmony in the lakes.
Distributor: National Film Board of Canada
 P.O. Box 6100, Station Centre-Ville
 Montreal, Quebec H3C 3H5
 Phone: 1-800-267-7710 (Canada)
 1-800-542-2164 (USA)



Title: Shared Visions: The Art of Storytelling (Cree version) 1999, 23:16
Director: Gregory Coyes
Synopsis: This behind-the-scenes documentary focuses on the conception and the production of the award-winning animated winter special, Stories from the Seventh Fire. The diverse talents of the writers, directors, producers, animators, artists, and musicians are featured in this concise and comprehensive view of the project. Special attention is given to the Ojibway master artist and shaman, Norval Morrisseau, and his relationship with the animators and Metis director Gregory Coyes. Norval shares some of his philosophy on the healing nature of the act of painting, and on the astounding colour choices in his art. This film is a fascinating window into the state-of-the-art animated production of two ancient pieces of First Nations mythology from western Canada.
Distributor: Storytellers Productions Inc.
 #6, 12227 107 Ave.
 Edmonton, Alberta T5N 1Y9
 Phone: (780) 488-0440
 Fax: (780) 452-4980
 E-mail: ava@karvonensfilms.com

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Title: My Village in Nunavik 1999, 47:00
Director: Bobby Kenuajuak
Synopsis: Bobby Kenuajuak tenderly portrays village life, shot throughout three seasons, and the elements that forge the character of his people: their history, the great open spaces, their unflagging humour. Though he appreciates the amenities of southern civilisation that have made their way north, he remains attached to the traditional way of life and the land with its endless tundra, the sea teeming with Arctic char, the sky full of Canada geese. This is an unsentimental film by a young Inuk who is open to the outside world but clearly loves his village in Nunavik.
Distributor: National Film Board of Canada
 P.O. Box 6100, Station Centre-Ville
 Montreal, Quebec H3C 3H5
 Phone: 1-800-267-7710 (Canada)
 1-800-542-2164 (USA)



7:00 - 9:00pm
 Living off the Land

Director Shirley Cheechoo [o? See below] in attendance
 *World Premiere

Title: Tracks in the Snow
 2000, 28:19
 (English version)

Director: Shirley Cheechoo
Synopsis: Tracks in the Snow is about a Native community called Whapmoogstui, located on the shoreline of Hudson's Bay in Quebec. This video documents a 62-mile traditional journey into the bush. Ten Cree students (aged 10 to 12 years), three elders, and some adults walked and camped for four days and four nights, teaching the children the traditional way of life. This educational video will be used for lectures and conferences, but it will also help the Cree protect their way of life and bring self-esteem back to their children.

Distributor: Shirley Cheechoo
 Silent Tears Productions
 14 Bay St.
 West Bay, Ontario P0P 1G0
 Phone: (705) 377-4141
 Fax: (705) 377-5959

Title: The Little Trapper 26:00

Director: Dorothy Schreiber

Synopsis: Robert Grandejambe Jr. is a unique and industrious 13-year-old. While his peers are adopting a more modern, urban lifestyle, Robert is continuing Cree traditions. The knowledge and skills passed down from his family are strengthened by his desire to continue to learn more about the traditional lifestyle and the beliefs of his ancestors. Robert's sense of responsibility and initiative, his great love and enthusiasm for the bush, his respectful approach to hunting and trapping-all are qualities that make him special and a model for other kids his age.

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Monday September 11, 2000
 imagineNATIVE@Toronto District School Board



Toronto Premiere

Title: Ojigkwanong: Rencontre avec un sage algonquin 2000, 26:00

Director: Lucie Ouimet

Synopsis: Ojigkwanong is the Algonquin name of William Commanda, born in 1913 on the Maniwaki Reserve. This wise man was the Supreme Chief of the first government of the North American nation founded in 1945 by Huron Jules Sioui in order to reestablish ancestral hunting and fishing rights for Native peoples. This movement was stifled by the federal government of the day. Following a grave illness in 1961, William Commanda had a vision of a circle of all the nations. After that he worked for the reconciliation of peoples and beings in the Americas and elsewhere in the world. For him, pardon is the true path that leads to love.

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V tape
 401 Richmond St. West, Suite 452
 Sunday, September 10, 2000
 1:00-3:00pm

Aboriginal Social Issues

*Toronto Premiere

Title: Hollow Water 2000, 48:24

Director: Bonnie Dickie with Tina Mason

Synopsis: More than a decade ago, members of a tiny Ojibway reserve on the shores of Lake Winnipeg decided to end years of abuse and violence in their community. Hollow Water, Manitoba, is home to 450 people, two-thirds of them victims of sexual abuse. By law, they were the responsibility of the Manitoba justice system, but jail had not stopped abuse in the past. Instead the village offered offenders the chance to face sentencing in a community healing circle. Based on traditional practices, this innovative model is healing victims and reuniting families. Hollow Water follows the journey of one family who participates in the healing circle to confront their past. Their story of hope is a testament to one community's ability to change and heal.

Distributor: National Film Board of Canada
 P.O. Box 6100, Station Centre-Ville
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 1-800-542-2164 (USA)

Sunday September 10, 2000
 1:00 - 3:00pm



*Toronto Premiere

Title: Kwekanamad: The Wind Is Changing 2000 54:17

Director: Carlos Ferrand

Synopsis: A year in the life of Annie Smith St-Georges, an Anishnabeg Algonquin woman from Kitigan Zibi. Shortly after the suicide of her son Yannick, Annie has a vision of a National Native Centre in the heart of Ottawa, a 10-storey-tall glass teepee, as a symbol of the influential force of First Nations culture in modern Canada. Suicide is the undercurrent in this documentary. Living with suicide has led her to work on another project, compiling an amusing poll to detect dropouts (from high school and from life), a questionnaire aimed at children 8 to 12 years of age. And according to Annie, forgiveness is essential to moving forward.

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imagineNATIVE@Town Hall



7:00-9:00pm

Alanis Obomsawin & Loretta Todd Retrospective

Directors Alanis Obomsawin & Loretta Todd in attendance
Artist discussion to follow

Title: Compilation 2000, 30:00

Director: Loretta Todd

Synopsis: Excerpts from The Learning Path, My Dad's DTs, Forgotten Warriors, Hands of History, Deconstructing the Screen, some TV work, and No More Secrets.

Distributor: National Film Board of Canada

P.O. Box 6100, Station Centre-Ville

Montreal, Quebec H3C 3H5

Phone: 1-800-267-7710 (Canada)

1-800-542-2164 (USA)

Title: Mother of Many Children 1977, 58:00

Director: Alanis Obomsawin

Synopsis: This album of Native womenhood portrays a proud matriarchal society that for centuries has been pressured to adopt different standards and customs. All of the women featured share a belief in the importance of tradition as a source of strength in the face of change.

Distributor: National Film Board of Canada

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Toronto District School Board
155 College St. 2nd Fl
Monday, September 11, 2000
1:00-3:00pm

Monday September 11, 2000

1:00 - 3:00pm

Focus on Brazil

***Canadian Premiere**

Title: Jungle Secrets 1998, 37:00

(English subtitles)

Director: Vincent Carelli & Dominique Gallois

Synopsis: The Waiāpi village of Taitetua presents four tales about cannibal monsters, narrated and performed by the Waiāpi Indians:

Kanhā Makui-The Secret of the Invisible

Akukusian-The Game Owner

Anhā Tapirāe-The Magic Arrow

Anyrao-The Cannibal Bat

Distributor: Vtape

401 Richmond St. W.

Toronto, Ontario M5V 3A8

Phone: (416) 351-1317

Fax: (416) 351-1509

imagineNATIVE@Toronto District School

Title: Yākwá: The Banquet of the Spirits 1996, 54:00

Directors: Vincent Carelli & Virginia Valadão

Synopsis: A four-part documentary, Yākwá shows the most important ritual of the Enauêñê-Nauê Indians (Brazil). For seven months every year, the spirits are venerated with offerings of food, song, and dance so that they will protect the community. In "The World Outside the Rock," the Yakwá festivities open with the Enauêñê-Nauê preparing for the big fish-catch by making salt, canoes, and fish traps. In "Dataware's Revenge," groups of men leave the villages for two months and build dams on forest waterways to catch fish as they return from spawning. In "Harikare: The Spirit's Host," everyone returns after the fish-catch with smoked fish that will be offered to the spirits and eaten by the villagers until the end of the ritual. In the most spectacular phase of the ceremony, the spirits make their stormy entrance into the village. And in "The Little Cassava Girl," the Indians cut down and plant cassava root on the collective fields, the field of the Yākwá spirit. The Indians relive the myth of the girl who was buried by her mother and who transformed herself into the first cassava root.

Virginia Valadão, who died in 1999, was a video producer with her husband, Vincent Carelli, and worked with the Video in the Villages Project in Sao Paulo, Brazil. This group works to bring an understanding of the power of TV technology to Indigenous peoples as an empowering tool in their fight to preserve their lands and ways of life. The Video in the Villages Project is an ongoing series that grew out of the frustrating experiences the Native Brazilian Waiāpi had with ethnographic film and video shoots in their villages. The project was initiated in 1985 and has had a profound effect on Native image and self-image, inter-tribal relations, and relations with white institutions. The project is actively involved in teaching video technology and members of several native groups participate in the production and editing of the videotapes.

Best documentary, 12 Rio Cine Festival/Brazil, 1996

"Selected Work," 18 Tokyo Video Festival/Japan, 1996

Best Documentary, 23 Jornada de Cinema da Bahia/ Brazil, 1996

Distributor: Vtape

401 Richmond St. W.

Toronto, Ontario M5V 3A8

Phone: (416) 351-1317

Fax: (416) 351-1509

Monday, September 11, 2000

3:00-5:00pm

Two Spirited

Best Canadian Film, insideOUT

Freedom Award, Outfest

Director Jorge Manzano in attendance

Title: Johnny Greyeyes 2000, 80:00

Director: Jorge Manzano

Synopsis: This film embraces a tightly woven narrative of memories, dreams, and the desires of Johnny, a Native woman in her early thirties. Since the shooting death of her father, she has spent most of her life in one form of prison or another. Taken away to reform school at age 15, Johnny falls through the crack of life and eventually ends up in a maximum security prison, Kingston's notorious Prison for Women. The eyes of Johnny have seen more of the world than most. A journey through her own history and pain lead Johnny to love, a sense of spiritual purpose, and resolution with her past. Within the walls of a woman's prison, she finds her being, womanhood, and Lana-her lover and companion in spirit.

Source: Nepantla Films Inc.

c/o Jorge Manzano

1 Corby Ave.

Toronto, Ontario M6E 1T9

Phone: (416) 651-6263

Fax: (416) 651-9423

E-mail: jorgemanzano@usa.net

5:00 - 7:00pm

Inuit Evening

Toronto Premiere

Title: Kikkik

Director: Ole Gjerstad

Synopsis: Set in 1958, when famine strikes the Inuit of Canada's central Arctic, Kikkik is the dramatic story of one woman's extraordinary courage, a people's resilience, and a government's misjudgement. "Kikkik" is also the name of the character at the center of this film, an Inuit woman who killed a man in self-defense and was forced to abandon two of her five children during a desperate trek across the tundra. She stood trial for murder and criminal negligence and was acquitted. The film is an account of Kikkik's ordeal, told by her daughter Elisapee, as she puts together the set of events that put an end to all nomadic life among Canada's Inuit.

Distributor: Ole Gjerstad

3524 Clark St.

Montreal, Quebec H2X 2R8

Phone: (514) 844-1064

Fax: (514) 844-4627

E-mail: ole@securenet.net

imagineNATIVE@Town Hall

Saturday September 9, 2000

6:00 - 9:00pm

Town Hall
Innis College, 2 Sussex Ave.

*World Premiere

Title: Blood River 2000, 23:00

Director: Kent Monkman

Synopsis: Rose (Jennifer Podemski), a hip Native law student, can barely tolerate her well-meaning but clueless adoptive mother (Tantoo Cardinal). Feeling at odds with her idyllic white suburban existence, she searches for her natural family. Through Rose's vivid hallucinatory nightmares, we see a Native youth trying to survive on the streets of a big city. As he is pimped, bullied, and bashed, Rose experiences his terror and isolation. When she finally meets her brother (Brandon Oakes), they have a hard time bridging the gap between his harsh reality and her sugar-coated existence. Perhaps she has been too quick to write off what she does have.

Distributor: Urban Nation

Box 343, Station B

Toronto, Ontario M6G 3B7

Phone: (416) 516-6251

Fax: (416) 516-6252

E-mail: kent@urbannation.com

Website: www.urbannation.com



*World Premiere

Title: "Elvii"-More Than One Elvis 1999, 50:00

Directors: Michael Glassbourg and William Cann

Synopsis: "Elvii" takes a serious look at the late singer's devoted fans and attempts to find out why the legend of Elvis has had such an enormous impact on their lives. The documentary includes trips to various Elvis tributes and conventions (including one in Collingwood, Ontario, which is the biggest in the world), the 40th anniversary of Elvis's 1957 concert at Maple Leaf Gardens in Toronto, and a candlelight vigil at Graceland in Memphis. These and other landmark events, combined with interviews, make "Elvii" a dynamic and enjoyable documentary on one of America's least documented cultural phenomena. Funny, poignant, filled with kitsch, and thoroughly engaging, "Elvii" explores the need for spiritual fulfillment by those preaching the gospel of rock and roll.

Distributor: Vtape

401 Richmond St. W.

Toronto, Ontario M5V 3A8

Phone: (416) 351-1317

Fax: (416) 351-1509



*Displacement of
Aboriginal Peoples*

Sunday September 10, 2000

1:00 - 3:00pm

Title: The Return of Navajo Boy 2000, 51:44

Director: Jeff Spitz

Synopsis: A documentary that chronicles the extraordinary chain of events, beginning with the appearance of a 1950s silent film reel and leading to the return of a long-lost brother to his Navajo family. The film also documents the adversities of the hazardous uranium mining in Monument Valley.

Official selection-Sundance Film Festival 2000

Distributor:

Jeff Spitz

Amdur Spitz & Associates, Inc.

1917 W. Warner Avenue

Chicago, IL 60613

USA

Phone: (773) 975-9534

Fax: (773) 975-0699

E-mail: jsptv@aol.com

Website: www.navajoboy.com

imagineNATIVE@Town Hall

*Ontario Premier

Title: Finding My Talk: A Journey into Aboriginal Languages 2000, 48:00

(English and Cree versions)

Director: Paul M. Rickard

Synopsis: A documentary story that follows the journey of Cree filmmaker Paul M. Rickard as he searches for his own language roots and discovers the tireless efforts of many individuals who are promoting, reviving, and preserving the use of Aboriginal languages within their communities.

Distributor: Mr. George Hargrave, Mushkeg Media Inc.

Mr. Paul M. Rickard and Mr. George Hargrave

Mushkeg Media Inc.

103 Villeneuve Ouest

Montreal, Quebec H2T 2R6

Phone: (514) 279-3507 or (514) 279-1717

Fax: (514) 279-7493

E-mail: mushkeg@videotron.ca

Website: www.nutaaq.com

September 10, 2000

4:00-6:00pm

Aboriginal Comedy

Director/Artist Shelly Niro in attendance

*World Premiere

Title: Redskins, Tricksters & Puppy Stew

2000, 55:00

Director: Drew Hayden Taylor

Synopsis: Native humour has long been the best-kept secret of Aboriginal life. The documentary takes a look at what makes First Nations people laugh, their tradition of humour, and healing power of their laughter. Through the journey of Drew Hayden Taylor, writer, playwright, and humourist, the film travels across Canada introducing us to stand-up comedians Don Burnstick and Don Kelly; a Native sketch comedy troupe and its founder, Herbie Barnes; writer/creator Tom King of the popular CBC radio program, "Dead Dog Cafe"; and the far north artistry of elders "Susie and Sarah."

Distributor: National Film Board of Canada

P.O. Box 6100, Station Centre-Ville

Montreal, Quebec H3C 3H5

Phone: 1-800-267-7710 (Canada)

1-800-542-2164 (USA)

Title: Honey Moccasin

1998, 47:00

Director: Shelley Niro

Synopsis: "Honey Moccasin's got it all. She's a beautiful woman, a sultry singer with her own band, and a hard-working entrepreneur with a successful swinging bar, the Smokin' Moccasin. She is also a gumshoe, a sleuth-she's a detective. When powwow outfits are stolen from the band's office, she's on the case. All the while Honey has to keep an eye on her longtime rival Zachery John, who has just opened a karaoke bar with the notion of stealing away some customers. The independently produced production attracted an impressive cast, including Tantoo Cardinal (Dances with Wolves, Legends of the Fall) in the title role and Billy Maresty (Pocahontas - The Legend, Justice Denied) as the scheming Zachery." (Miles Morriseau, Aboriginal Voices)

Distributor: Canadian Filmmakers Distribution

37 Hanna Avenue, Suite 220

Toronto, Ontario M6K 1W8

Phone: (416) 588 0725

Fax: (416) 588 7956

E-mail: cfmdc@interlog.com

WORKSHOPS

DAY ONE - Saturday, September 9, 2000

Registration: The Courtyard Marriott, 475 Yonge St.
Time: 5:00 - 6:30 pm

Opening Reception: Town Hall (Innis College), 2 Sussex Avenue
Time: 6:00-9:00 pm

DAY TWO - Sunday, September 10, 2000

Registration: The Courtyard Marriott, 475 Yonge St.
Time: 8:30 - 10:00 am

Workshop: **Telefilm Information Session**
Artists will have an opportunity to discuss various aspects with a Telefilm representative.

Location: The Courtyard Marriott, 475 Yonge St., Alexander B
Time: 8:30 - 10:00 am

Video Conference: **Aboriginal Media Arts in the Millenium**
International Video Conference. Artists will meet to discuss their interpretations of Aboriginal arts and culture as it relates to their country while defining the direction of Aboriginal media arts. The panel will consist of experimental and documentary-based artists. Hosted by Mike Macdonald.

Location: To be announced
Time: 10:30 am - 11:30 pm

Workshop: **Pitching Session**
Artists will have an opportunity to pitch ideas to a panel of established producers and funders. Hosted by internationally recognized and award-winning producer, Greg Coyes.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 1:00 - 3:00 pm

Workshop: **Aboriginal Programming**
International delegates will discuss what makes Aboriginal programming special.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 4:00 - 6:00 pm

Special: **Australian Reception**
Please join us as we welcome our guests from Australia

Location: Multicultural Historical Society, 43 Queens Park East
Time: 4:00 - 6:00 pm

DAY THREE - Monday, September 11, 2000

Workshop: **Multimedia: Breaking Geographical Boundaries**
Focus will be utilizing technology to further Aboriginal media. New products will be discussed and demonstrated.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 8:30 - 10:00 am

Workshop: **Youth Voices**
A special focus will be made to generate children's stories. Outreach to schools will ensure the participation of children. Featuring Pauline Clague from the Australian Film Commission.

Location: The Courtyard Marriott, 475 Yonge St., Alexander B Room
Time: 8:30 - 10:00 am

Workshop: **Acting For Screen**
Come join one of Canada's Aboriginal international stars, Tantoo Cardinal, as she shares her acting skills. Works in progress preferred.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 10:00 am - 12:00 pm

Workshop: **Aboriginal Peoples Television: Program - Information & Discussion**
Explaining what programming is necessary and the technical aspects of broadcast quality. Jim Compton, Programming Director for the Aboriginal Peoples Television Network is the host.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 1:00 - 3:00 pm

Workshop: **First Voices: Aboriginal Women Storytellers**
In this session, internationally acclaimed filmmakers Alanis Obomsawin, Loretta Todd and Shirley Cheechoo will discuss their experiences in the film industry. The careers of these three Aboriginal women have set a remarkable precedent for filmmakers around the world -- women and men, Aboriginal peoples from many cultures, and filmmakers in general -- who are committed to conveying their politically-rich, personal artistic vision. They will talk about the highs and lows of their impressive careers and the challenges they have faced as pioneers in their field, both in Canada and around the world. Presented in conjunction with the Toronto International Film Festival.

Location: Rogers Industry Centre Sessions at the Four Seasons Hotel, 21 Avenue Rd., Regency Ballroom West
Time: 3:30 - 4:30 pm

Special: **Republic of China on Taiwan - Evening**
Please join us as we welcome our guests from the Republic of China on Taiwan.

Location: Courtyard Marriott, 475 Yonge St., Ball Room
Time: 6:00 - 8:00 pm

Workshop: **Nunavut Special Screening**
Video production in isolated Inuit communities allows them to preserve and proudly share their culture. Join us as we explore this exciting culture.

Location: Toronto District School Board, 155 College St., 2nd Floor
Time: 5:00 - 7:00 pm

DAY FOUR - Tuesday, September 12, 2000

Workshop: **Mentor's Help**
A panel of established Aboriginal producers will discuss aspects of film/video/multimedia production with aspiring artists, Lorna Mathias and Ron E. Scott.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 8:30 - 10:00 am

Workshop: **Everybody's Business**
Marketing yourself over the internet. Artist Mike MacDonald shares his exciting web projects.

Location: The Courtyard Marriott, 475 Yonge St., Carlton Room
Time: 10:00 am - 12:00 pm

Workshop: **Woodlands Cultural Centre Video Bus**
All aboard! Take the video bus to Brandford, Ontario, home of the Woodlands Cultural Centre, to explore the history, documentation and contemporary representation of Six Nations of the Grand River. Noted historian, Tom Hill, conducts the Centre tour.

Location: Bus departs from The Courtyard Marriott, 475 Yonge St.
Time: 12:00 - 5:00 pm (includes travel time)

Workshop: **Words of Wisdom: Mentoring the Next Generation**
The international film industry continues to evolve in surprising and exciting ways. Countries without a well-known national cinema suddenly burst into global attention, and others continue to amaze with the filmmakers they introduce to the world. A vital issue facing developing filmmakers is training. In countries where filmmakers have not always had access to the funding and technology needed to produce their own films, the role of mentors is of pronounced importance. Mentors can provide the wisdom and guidance that emerging filmmakers need to build their creative and technical skills in a social environment where training opportunities can be limited. This session provides a chance for producers, directors, and other industry professionals from around the world to present international case studies that focus on the mentorship process in different communities. Through the sharing of their personal experiences, filmmakers involved in mentoring relationships will discuss useful models for the implementation of effective training strategies. Presented in conjunction with the Toronto International Film Festival.

Location: Rogers Industry Centre Sessions at the Four Seasons Hotel, 21 Avenue Rd., Regency Ballroom West
Time: 4:00 - 5:00 pm

Festival Awards Gala: **Official Conference Reception and Awards Dinner**
Meet and greet festival delegates, producers, directors and emerging talent. Find out who will win awards for the best film, video, television show, and multimedia presentation. It's the dinner to celebrate it all!

Location: The Courtyard Marriott, 475 Yonge St.
Time: Reception: 6:00 - 7:00 pm Awards Dinner: 7:00 - 11:00 pm

Electronic Smoke Signals

By: Drew Hayden Taylor

Native people have said that the three most amazing things ever invented by the white culture are the air conditioner, the push-up bra, and the television. However, many of those same people (and quite a few others) would argue that television has done almost as much, if not more, to damage Native culture than residential schools and country music combined.

It's no secret that in many First Nation communities, pop culture has replaced Native culture to a terrifying degree. The television has become omnipotent. Take a personal poll of your friends and ask how many of them know by heart the words to the theme song of Gilligan's Island or The Brady Bunch. And then, ask how many of them know a traditional Ojibway or Cree or Iroquois, etc., song. Or even a traditional story. Proportionally, I'd think you'd have a better chance of winning at bingo.

As further proof, all across this country that used to be ours (including the United States), you cannot go to a village or town, however isolated, where a hefty percentage of the children and adults do not wear wrestling T-shirts or other clothing inspired by the pervasiveness of the broadcast media. Try and find Cooking with the Wolfman sweatpants and you'll get my meaning. Caucasian broadcasting has ruled our communities for almost 50 years. I remember growing up on the reserve, watching television at my grandparents' house. My first impression of the "outside world" consisted of watching Mr. Dressup and the Three Stooges. Those were early role models till my mother warned me about older men with their "tickle trunk."

As a result, television has also been accused of lending a helping hand in destroying the already fragile hold Aboriginal languages still have in our communities. Generations of little children have been watching Oscar the Grouch, Bert, and Ernie speak all that English with a little French occasionally thrown in, when traditionally they should have been out on the land, hunting down the relatives of Big Bird. One bird the size of him could keep a community like Saugeen fed for a week.

But I don't believe this dominance of the airwaves has to continue this way. Like anything, television can have both a negative and a positive influence. As the wise old Japanese Elder from The Karate Kid says (which I confess I did see recently on television), "No such thing as a bad student, only bad teacher." Television is what you make it. With the Aboriginal Peoples Television Network (APTN) now telling our stories our way, could there be an indigenous light at the end of the cultural tunnel?

With organizations like the Centre for Aboriginal Media calling the shots these days, not to mention the success of the APTN, the winds are definitely shifting. It's been almost a year since APTN signed on the air, and we're all sitting in front of the television waiting in eager anticipation of the groundbreaking film, video, and television to tell our stories our way.

Instead of Gilligan's Island, it could be Wapole Island, Lennox Island, Georgina Island, Christian Island, or all of Manitoulin Island for that matter. Casting the large Skipper wouldn't be that difficult. And is it only me or can you hear this television theme song on APTN: "Here's the story, of a man named Beardy..."

Supersonic Word Waves and Electric Vibrations

By Darlene Naponse

Imagine

EXT. REZ ROAD - DAY

w.s. of dusty road, a tantalizing VERY BIG INDIAN MAN, with long black hair and a scar on his right arm, walks into the camera shot, camera pans across to his perspective. A projected image of his ancestors is seen in the dust of the roads

dissolve to:

EXT. REZ ROAD - NIGHT FALL

m.c.u. of very big Indian man as his braids tangle words and morph onto the screen "welcome to the techno-media world"

cut to:

INT. DARK CINEMA - NIGHT

w.s. of you

My name is Darlene Naponse and I make images and write words. I was born and raised and am now living in Atikmegoshing ~ Whitefish Lake First Nation, a small Ojibway community in Northern Ontario. A wondrous environment to grow up in. I say this because the bush was my backyard. A myriad of inspirations to create stories. As a kid I would ride my bike through skidder trails and dirt roads, trying to find Indians who were untouched by this modern world. All I really found was me, scratching very large fly bites all over my body. Yes, I managed to get off the reserve and feed my mind with the world around me. I moved around, looked around, and moved around more. What really makes me laugh right now is that I'm back in the community I tried so hard to escape as a child.

I guess growing up on my reserve sheltered me in ways that were good protection from the crazy world around us, but it also closed many doors before I knew they existed. I wanted to make films and write stories. My dreams went beyond the boundary of the reserve and I made up fantastical stories in my head.

Youthful dreams became reality.

Technology is my vice of survival; it's also my tool to create and my tool to communicate. I have this theory that technology could be a source of genocide if we do not keep a balance within our communities. Digital interfaces could turn out to be the new Indian Agents of today, if we do not recreate and nurture this technological world. Imagine—we can become assimilated web sites of ancient societies lost in time. It's not that I agree or disagree with technology, it's that I seek a balance and understanding of today's technology and our traditional ways. Technology is the future of communicating, but without our traditional values we cannot communicate.

With technology we can create collectively new ways to communicate. Youth, adults, and elders can share with each other stories, images, and ways of lives, using advanced methods of technology without the fear of moving towards our future. For we have helped create this high-tech moccasin path. Technology is everything that is new to this planet, and not one race of people belongs to these modern inventions. We all stand independently and collectively. Grassroots technology, that's what I would like to call it. Communications within and outside our First Nations, building stronger, self-determined people.

Festivals like imagineNATIVE continue to bring together Nishnabes from across the world. Programming perspectives that are our stories, our images, our people, and our own. I'm sure we have all seen the Hollywood Indian and have often thought the jester created one funny-looking Indian. Oddity and wonder create humour, and we don't act like any of those Indians on the television. But we survive images that are not real. History is erased by images on television and film and in books. Our people have been distorted, misunderstood, stereotyped, and fashioned to be nice savage Indians who have no sexual energy at all. (The makers of those shows/films and books really had it all wrong.)

Growing up seeing what I saw on the television and on films was embarrassing and hard to fight against in classrooms and at friends' houses. I knew how my community worked, but those so-called Indians who became celluloid really got me thinking. It's tiresome seeing images that are damaging, disrespectful, and disastrous. I began to create my own images that were perspectives of what I saw and lived, demystifying the Indian "as seen on TV." Yet I attempt to create not in spite, but with honor and respect and creativity.

As a youth myself, it is amazing to think of what is out there. What we can create and share is unlimited. The images we use belong to us, and we may use them in respect with our people. We can artifact what we want and tell the stories as we heard them. No longer will the celluloid Indian be an injustice.

This is all from my own perspective. I believe in this wonderful world we live in. Sometimes it seems out of control, circling the orbit and sending sonic word waves in all directions, like smoke signals, telling us over and over again we are moving too fast. Yet this world allows me and you and others from all over the planet to create. Art is our warrior, protecting, fighting, and communicating. Yet I'm still this young rez girl, biking through the bush, looking for purity.

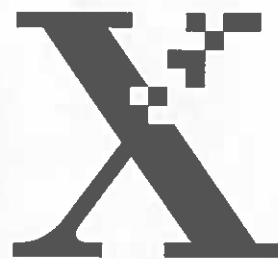
Films and videos and multi-media celebrate our yesteryears, our future and electric moments vibrating through time. Enjoy imagineNATIVE, and Meegwetch to all the creators in this world—you have made dreaming boundless.

Darlene Naponse

Writer/Director (who can often be found standing on the edge of the reserve, twirling and looking to the sky with a reflection of dusty roads off her good eye.)

Short Bio

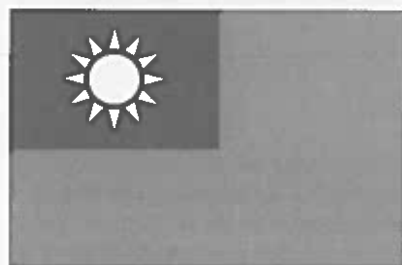
Darlene Naponse is an Ojibway woman who is also a video/filmmaker, writer, and independent being. She was born and raised and lives in Atikmegoshing - Whitefish Lake First Nation in Northern Ontario. Some of her work can be seen on APTN and WTN. She is working on a digital film about LoVe.



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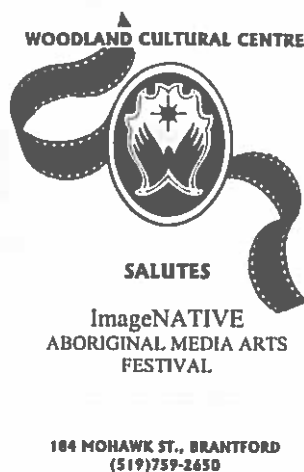
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imagineNATIVE Essays...

From Tonto to Tantoo: A Legacy
By Millie Knapp

Movies and television are more than entertainment; they are an experience. Back in the 1950s and 60s, watching Tonto play the wooden Indian alongside the Lone Ranger didn't give us much insight into an Indian experience. Tonto, at least, was played by a real Indian actor, unlike other television characters, which actors like Burt Lancaster were chosen to portray. In Hollywood, Tonto was played by an actor known as Jay Silverheels. Back home, on the Six Nations Reserve in Ontario, Silverheels was known as Harry Smith. In his time, Smith was not allowed to bring a genuine Indian experience to the screen. Hollywood has changed since then, and now we can catch glimpses of the Indian experience in different ways.

One sign of change is that today Native actors play Native roles. They have broken through the buckskin curtain that stood between the meaningful roles and the wooden stereotypes that formed Harry Smith's career. Native actors like Wes Studi have stepped even further. Studi played the tough-guy cop alongside Al Pacino in *Heat*. The plot didn't focus on Studi as an Indian; his rugged good looks added to the impression of toughness the police team needed as they hunted the gang of bank robbers led by Robert DeNiro's character.

There are Native actors who play roles other than Indian ones. On television, the most visible leading Native man is Benjamin Bratt, who plays a Chicano cop on *Law and Order*. He doesn't play an Indian and he's not known in the press as an Indian—he's known as the love of Julia Roberts's life—but we know that he's a highly visible Indian actor in a weekly series. He's not a big name in the movie industry yet—he didn't receive top billing as Madonna's love interest in the recent *The Next Best Thing*—but he's almost made it. Though the buckskin curtain shreds a little bit more, as Bratt's face appears anew in movie trailers, the curtain isn't crashing down. The success of one actor will not make headlines shout that a "Native invasion" of Hollywood has happened.

That's where Native filmmaking is today—not quite an invasion, but a trickling of Native actors, directors, and writers have found success. Native directors like Chris Eyre and writers like Sherman Alexie, the leading Native voice in the United States today, showed mastery of the craft in the recent film, *Smoke Signals*. The first film written and co-produced by Native people, *Smoke Signals* featured a plethora of Native talent like Adam Beach, Evan Adams, Tantoo Cardinal, Gary Farmer, Irene Bedard, and Elaine Miles. At the premiere screening of the film in Toronto, a cheer went up among the all-Indian crowd as Evan Adams's character, Thomas-Builds-the-Fire, burst through storefront doors, wearing a blue T-shirt with the logo Fry Bread Power on it.

Fry Bread is not an ancient cultural icon, it's a modern day creation; but Alexie's sense of humor reminds us of Raven or Coyote stories, trickster tales about characters who teach life's lessons the hard way. For Cree people, the name of the trickster-teacher is Wasagachuk. Tantoo Cardinal, the grande dame of Native actors, describes the dilemma Native peoples face when they consider revealing their cultural icons to the public. "I know elders who are reluctant to bring forward things like Wasagachuk stories because they're not understood in the outside world. There is a sense of not wanting to give people something they don't know about," she said. "And yet, there are other elders who feel that it's time to bring these things forward so people can begin to understand."

Native cinema people bring this cultural understanding closer to Hollywood and, therefore, closer to an experience felt by millions. Although Chris Carter's intentions in casting Floyd Red Crow Westerman as the Hopi mystic on *X-Files* are noteworthy, Mulder's quest for truth might be better served by true depictions of ancient Hopi stories rather than pastiches. In Northwest cultures, recent studies by Native scholars like Heather Harris show us that the oral traditions of West Coast Native peoples are thousands of years old. Television and filmmaking might be new to Native peoples but storytelling is not. Documentary filmmakers like Alanis Obomsawin, Loretta Todd, and Sandra Osawa link together pieces of history that are in recent memory. Obomsawin takes us behind the barricades at Oka in 1990. Todd shows us the reality that WWII Canadian Native veterans faced when they returned home. Osawa lets us remember the life of Kaw jazz musician Jim Pepper Henry and the success of Oneida comedian Charlie Hill. Directors and writers seek out sources that are familiar to them; that's why the lives of these Native people are best told by Native directors. These stories add another facet to the history of documentary filmmaking.

These opportunities didn't exist for Harry Smith. Back in his day, Indian people weren't allowed to vote in Canadian federal elections until 1958. Harry Smith was a phenomenon back then. He got out and made it as far as it was possible for an Indian actor to go. He created a legacy for Native actors to inherit and to build on. Success stories of young actors like Tamara Podemski, who recently appeared in the Broadway production of *Rent*, and Adam Beach, who appeared in the film *Mystery, Alaska*, young directors like Chris Eyre, and even the nascent television network, the Aboriginal Peoples Television Network all build on the foundation laid by Harry Smith and others from a bygone era. Harry Smith is gone; Tonto lives on in syndication, reminding us of the way things were. But things are not the way they used to be. Filmmaking has moved on. The storytelling tradition of Native peoples grows stronger with the success of each filmmaker, actor, and writer. And someday Tantoo Cardinal's wish for understanding by others might come true too.



Standard Broadcasting

The inaugural presentation of imagineNATIVE is a celebration of all that is great about Canadian cultural industries. Experienced media artists and emerging talents alike will see their work brought to the forefront by imagineNATIVE.

imagineNATIVE is a wonderful tribute to media arts as festival-goers are invited to not only witness the forum but also discuss and learn about all aspects of the various industries represented at the conference through numerous workshops and seminars.

Standard Broadcasting, as a cultural investor committed to the development and promotion of Canadian radio, television, video, film and multimedia, warmly salutes imagineNATIVE. On behalf of Standard Broadcasting, I'd like to wish organizers and festival-goers the very best.

Best wishes

Gary Slaight
President and CEO



*Welcomes our Aboriginal friends
from around the world*

*The SPIRIT of Niagara is 91.7
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North American Broadcasters Association

The North American Broadcasters Association (NABA), is pleased to be working with the Centre for Aboriginal Media in presenting the first year of imagineNATIVE: the Aboriginal Media Arts Festival.

The festival makes a valuable contribution to the media arts industry, both in North America and the world, providing a unique opportunity to showcase the work of new and established artists.

imagineNATIVE also provides an opportunity to learn through information sessions, workshops, and its innovative application of media technology. This momentous occasion will give audiences the chance to hear stories about the experiences and successes artists have achieved in their field.

On behalf of NABA, I'd like to wish organizers and participants a very happy festival.

Sincerely,

Bill Roberts
Secretary General



It is with a great sense of pride that I send the warmest greeting to all participants of imagineNATIVE: the Aboriginal Media Arts Festival.

The Bank of Montreal is extremely pleased to be working with imagineNATIVE in support of Aboriginal media artists. We at the Bank of Montreal believe in the value of investing in the creative spirit expressed in film, video and multimedia by Aboriginal artists from around the world.

This world conference provides Canadians with a great opportunity to present some of the creative visions that add so much to our national community. It is a great honour to take part in this celebration that will inspire our community to share its stories.

On behalf of the staff at the Bank of Montreal, we would like to offer our congratulations to all the imagineNATIVE participants. Enjoy the festival.

Best Wishes,
Ron L. Jamieson
Senior Vice President
Aboriginal Banking



Charles Street Video salutes the film and video artists featured in this year's **ImagineNATIVE** Aboriginal Media Arts Festival



Image from *Tracks in the Snow*,
by Shirley Cheechoo

CSV offer equipment access, workshops, residencies*, screening sponsorships, student awards and more. Contact us by phone, fax or email or visit our website to learn how we can help your next production.

*Watch for news of CSV's upcoming First Nations residency program.

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<http://www.charlesstreetvideo.com>
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fax 416-603-6567

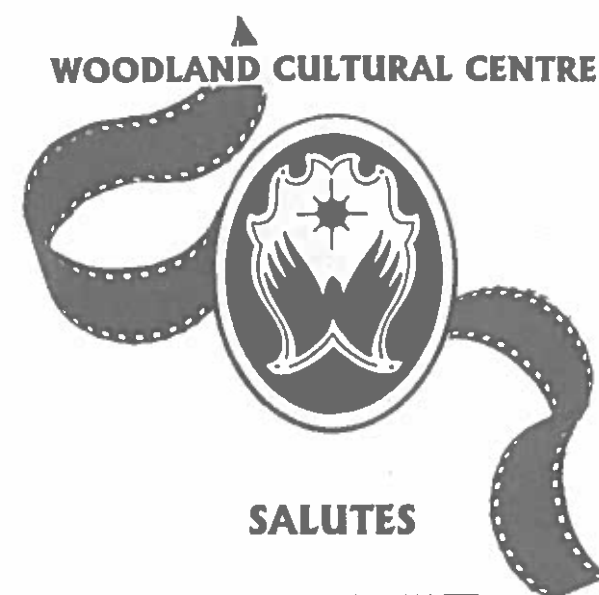
Trinity Square Video salutes the achievements
of independent Aboriginal media artists.



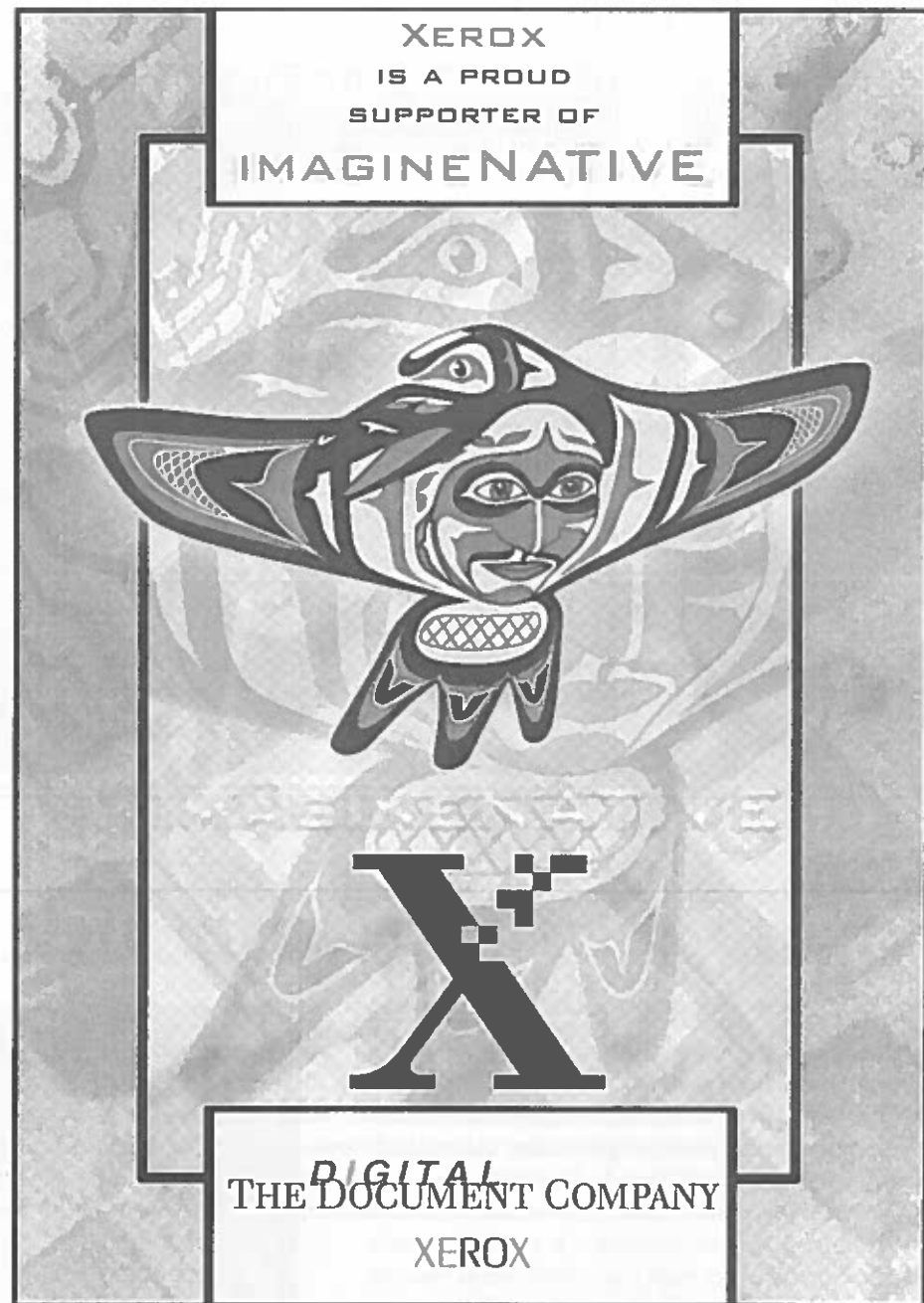
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SALUTES
ImageNATIVE
ABORIGINAL MEDIA ARTS
FESTIVAL



It is with great enthusiasm that Xerox Canada supports this inaugural edition of imagineNATIVE: the Aboriginal Media Arts Festival. We are proud of this new and exciting relationship with this festival which is taking a leadership role in the presentation of innovative productions from Aboriginal artists from Canada and all over the world.

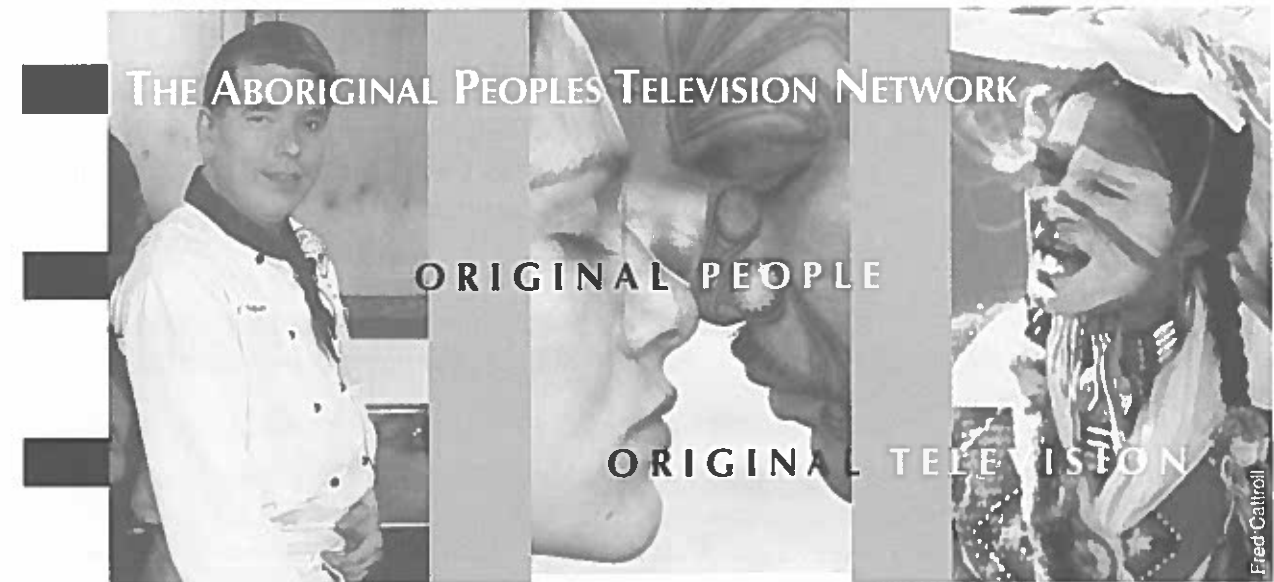
We welcome this unique opportunity to sponsor the festival video conference and bring together renowned artists from across the globe.

As the new millennium begins, Xerox, now more than ever, maintains its commitment to support Canadian talent in film, video and multimedia. We are investing in the future of Aboriginal cultural expression.

On behalf of all of us at Xerox, have a wonderful festival.

Best wishes,

Wayne Cripps
Contributions Administrator



The Aboriginal Peoples Television Network (APTN) is sharing our peoples journey, celebrating our cultures, inspiring our children and honouring the wisdom of our Elders.

Broadcasting 18 hours a day in English, French and a variety of Aboriginal languages, APTN is available to 8 million households on basic cable and DTH services across Canada.

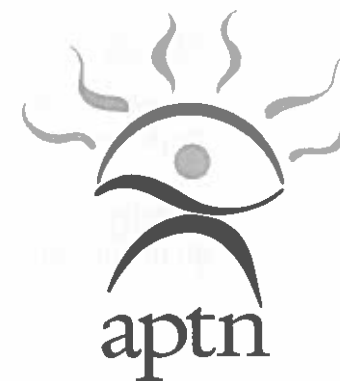
Watch for our new programming lineup this October! APTN is heading into another great season of original television that will include:

- **Buffalo Tracks** - Hosted by Evan Adams and the crazed, hilarious and grandmotherly Sharon Shorty of Susie and Sarah, Buffalo Tracks features live music from Nadjiwan, interviews, comedy and taped highlights of First Nations Festival performances.
- **InVision** - The APTN News staff provides alternative news and information relevant to the contemporary and traditional Aboriginal population; told for, by and about Aboriginal Peoples, reflecting our People's cultural values. Live from Winnipeg.
- **Contact** - A current affairs call-in show for invited guests and television audience members to discuss Canadian society and politics with a special emphasis on under-reported concerns of Aboriginal communities across the country. Hosted by Rick Harp.

...and many other new shows as well as new episodes of our most popular programs.

Come talk to us at the imagineNATIVE festival pitching session Sunday, September 10 at 1:30pm in the Courtyard Marriot.

To find out more about APTN's programming and acquisition policies come join us at the imagineNATIVE Festival on Monday, September 11, 1:30pm in the Courtyard Marriot.



Aboriginal Peoples
Television Network

For more information contact: APTN, 339 Portage Ave., 2nd Floor,
Winnipeg, Manitoba R3B 2C3
Phone: 204-947-9331 E-mail: info@aptn.ca Web site: www.APTN.ca

FESTIVAL DEVELOPMENT COMMITTEE



Committee Member

"The Aboriginal Media Arts Festival will provide Aboriginal media artists with a powerful vehicle for sharing their work and their perspective. I am overwhelmed by the talent emerging from First Nations communities - across the country and throughout the world. imagineNATIVE brings a breath of fresh air to both the City of Toronto and the media arts industry itself."

Kim Tomczak is a multidisciplinary artist primarily known for his work in performance, photography and video. Born in Victoria, B.C. in 1952, he graduated with honours from the Vancouver School of Art (now the Emily Carr College of Art) in 1975. In 1982, he became a founding director of V tape, a national information and distribution service for independent video. Tomczak is currently the President of the Board of the Toronto Arts Council and he is also on the executive for the Audio Visual Heritage Trust of Canada.

Kim Tomczak
Executive Director, V tape
President, Toronto Arts Council

FESTIVAL DEVELOPMENT COMMITTEE



Committee Member

"imagineNATIVE the Festival, unites an exciting international collection of Aboriginal media artists sharing their insights on the industry. Everywhere I turn I can't help but smell the sweetness of the thoughts that fill the air."

Cynthia Lickers is a Mohawk woman from Six Nations, Ontario. A pioneer in her field, she's been generating awareness of Aboriginally produced film and video through V tape (Canada's largest independent video distribution centre) since 1995. She is the Executive Director of Centre for Aboriginal Media promoting Aboriginal media artists. Her artistic side includes sculpture, photography, film/video/television production and writing poetry in her spare time.

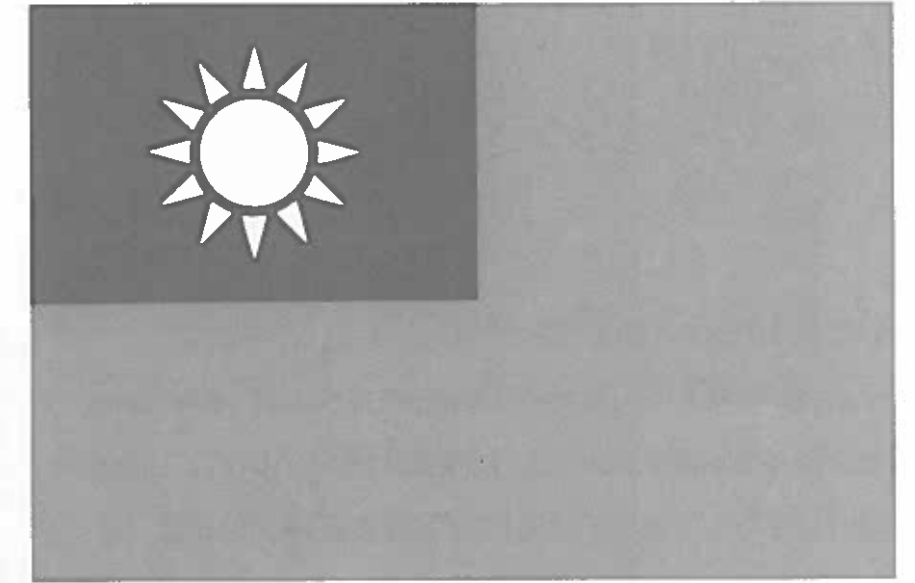
Cynthia Lickers
Festival Director

Congratulatory Message



Isqaqavut Yohani

Republic of China



Congratulatory Message

The holding of the imagineNATIVE Aboriginal Media Arts Festival is a great encouragement to people around the world who work in the area of Aboriginal affairs. Thus, I would like to express my greatest appreciation to Chair Roberta Jamieson for personally inviting us to participate in this exhibition, and for arranging a Taiwan Evening, which helps increase understanding of Taiwan's culture.

Today, our society is flooded with information and an unceasing stream of images and sounds. The electronic media penetrate our homes, our schools, and even workplaces. Almost every topic of discussion is filtered through the media, consequently stimulating public interest and changing social norms. In light of this powerful influence, when Taiwan's Public Television Service went on the air in July 1998, it established two special news programs: the "Aboriginal News Magazine," which is produced, filmed, edited, and narrated by Taiwan's Aboriginal people; and "Face to Face with the Tribes," a special forum for discussing Aboriginal issues. It is hoped that in the future, Taiwan's Aboriginal peoples will be able to establish their own broadcast medium, similar to what has been done in Canada.

The media functions like a double-edged sword: it can either stir up confrontation or dissolve conflict. We hope the imagineNATIVE Aboriginal Media Arts Festival will give people a better understanding of Aboriginal peoples in various parts of the world, help us to learn from their strengths, examine and rectify weaknesses that exist, and thus, make use of the positive functions of the media.

Building sincere friendship and mutual understanding among all ethnic groups in order to achieve ethnic and social harmony, is not only the goal of the Republic of China's Council of Aboriginal Affairs, but also the responsibility and obligation of the media. I hope that in the future, a similar media arts festival can also be held in Taiwan, with representatives from many countries around the world.

With the sincerest respect and admiration, may I express my best wishes for the success of this festival.

Isqaqavut Yohani
Chairman
Council of Aboriginal Affairs
Executive Yuan
Republic of China

FESTIVAL DEVELOPMENT COMMITTEE



Committee Member

"With the mountain of obstacles that face all Native artists, it is heartening -- no, thrilling -- to see that people refuse to be beaten by the odds, that they persist, instead, in having their voices heard, their visions seen. It's an inspiration to us all, Native and non-Native alike."

Tomson Highway, a Cree from Brochet in Northern Manitoba, has long been active in the Aboriginal arts community as a playwright, an arts administrator and founding member of the Native Earth Theatre Company. A stunningly talented author his works include the plays *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*, both of which won Dora Mavor Moore Awards and Floyd S. Chalmers Awards. A recipient of three honorary degrees and of the Order of Canada his most recent published work is the much celebrated novel *Kiss of the Fur Queen*.

Tomson Highway
Patron, Festival Development Committee

FESTIVAL DEVELOPMENT COMMITTEE



Committee Member

"This Festival will provide an exciting look at the wealth of talent amongst our people in the media arts. As someone who has devoted much of my life to the broadcasting field I have always believed that it is important to hear our stories as told from our point of view. I am proud to be associated with imagineNATIVE, a Festival dedicated to exposing the tremendous work of Aboriginal Media Artists to all those who would open their hearts and minds."

Suzanne Rochon Burnett, a proud Metis, is a prominent broadcaster, journalist, and businessperson who in 1997 became the first Aboriginal person in Canada to be granted two commercial radio frequencies by the C.R.T.C. She has worked tirelessly to foster business, the arts and broadcasting in Native communities. A past recipient of the Order of Ontario, the YMCA's Women of Distinction Award in the Arts and Culture Category she presently serves as a Board member of the Canada Council for the Arts.

Suzanne Rochon-Burnett
Patron, Festival Development Committee

FESTIVAL DEVELOPMENT COMMITTEE



Committee Member

"imagineNATIVE will provide the viewing audience with a glimpse of the cultural diversity that exists amongst the indigenous peoples of the world. I am delighted to be involved in the inaugural year of the Aboriginal Media Arts Festival and extend my very best wishes to the festival organizers."

Frank Meawasige is an Ojibway from the Serpent River First Nation. He is an artist, inventor, fashion designer and a highly successful Aboriginal entrepreneur. Frank established Woodland Studios a printing, publishing and Native art gallery as the first commercial business in his community. Later he created and remains the CEO of PRINTART Design Consultants Inc. and most recently he has launched SAFEGLO a company devoted to safety systems for office towers. He has been an advocate for Aboriginal business and a long-standing supporter of the aspirations of Aboriginal people in the arts in Canada.

Frank Meawasige
Patron, Festival Development Committee

FESTIVAL DEVELOPMENT COMMITTEE

Committee Member

"One of the heartening aspects of the way in which Canadian Society is growing these last few decades is the increasing visibility and importance of Aboriginal media artists in film, video, television and multimedia. Their prolific and distinctive words are enriching the whole fabric of our national life, and it is timely and appropriate that a prominent festival celebrate these creative people and their work. I am proud to have been asked to lend a hand."

Patrick Watson is a writer, director, actor, television host and interviewer. The former Chair of the Canadian Broadcasting Corporation, Creative Director of the CRB Foundation's Heritage Project, Commissioning Editor, Documentaries for History Television (Canada) he has also been the recipient of the ACTRA Outstanding Achievement Award for Contribution to Canadian Broadcasting, awards for Best Host/Interviewer and for documentary, and Gemini Awards for best documentary in both French and English.

Patrick Watson
Patron, Festival Development Committee



Le Conseil des Arts
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Message from Jean-Louis Roux
Chairman
Canada Council for the Arts

imagineNATIVE - Aboriginal Media Arts Festival (Toronto)

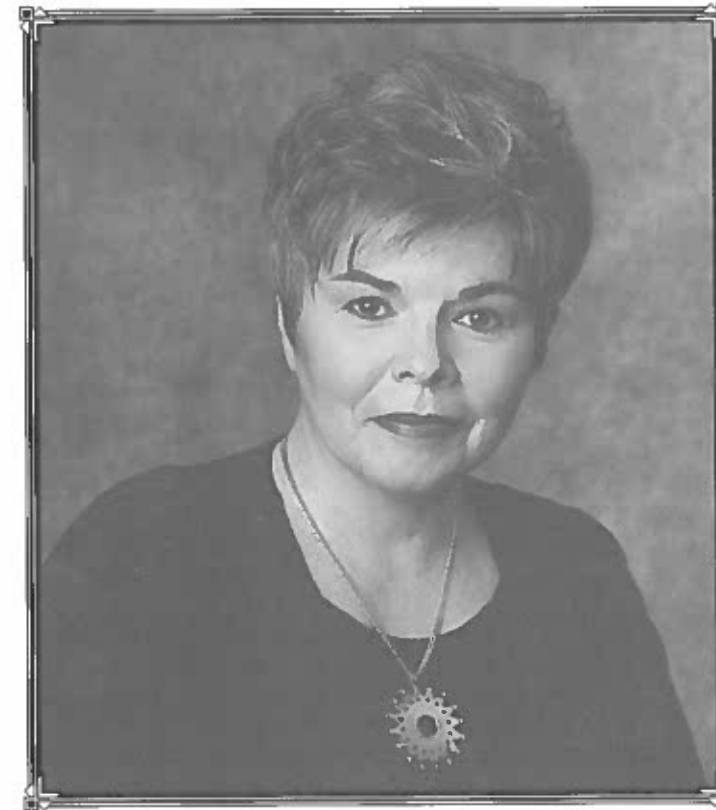
It is with great pleasure that I send greetings to all those attending imagineNATIVE, the first Aboriginal Media Arts Festival.

imagineNATIVE offers a sparkling array of film, video, television and multimedia productions by First Nations and Aboriginal people from Canada and around the world. The chance to hear and exchange with Aboriginal media artists is an especially appealing feature of the festival, as is the focus on children's stories.

The Canada Council for the Arts is proud to support this inaugural Aboriginal Media Arts Festival through its visual arts program as well as its Millennium Arts Fund. We congratulate the organizers for this wonderful initiative and wish all those attending enjoyable and productive sessions.

Jean-Louis Roux
Chairman
Canada Council for the Arts

FESTIVAL DEVELOPMENT COMMITTEE



Chair

Roberta Jamieson, a Mohawk from the Six Nations of the Grand River Territory, is the former Ombudsman for Ontario. She is a visionary, a lawyer, a highly skilled mediator and communicator with an international reputation for creating positive change in the fields of governance, accountability, fairness, the rights of Indigenous peoples, human rights and social justice. She has received numerous honorary degrees and awards including the National Aboriginal Achievement Award, the Mary Parker Follett Award from the International Society of Dispute Resolution and the Order of Canada. Roberta has long been a strong supporter of aboriginal people in the arts.

On behalf of the Festival Development Committee it is a great honour to welcome you to the first Aboriginal Media Arts Festival. I would like to commend the spirit and sheer determination of The Centre for Aboriginal Media and V Tape and all those who have supported their efforts to make imagineNATIVE come alive.

A uniquely international festival, imagineNATIVE will bring together indigenous film, video and multimedia artists from Canada and around the world and will provide a stunning opportunity for them to share their ideas, visions, and plans for the future. In this inaugural year the festival will showcase productions from Brazil, The Peoples Republic of China on Taiwan, Australia, Mexico, and the United States of America in addition to the work of our own gifted artists from Canada.

Artistically, the Festival will offer audiences the highest quality productions in a variety of forms: drama, documentary, comedy, animation and experimental shorts. Those who attend will be provided with a rare opportunity to experience the world through Indigenous eyes. You will witness how traditional Indigenous perspectives can infuse our latest technologies with additional purpose and meaning as we embark on the next millennium. As members of the audience you will also gain insight into why indigenous peoples and our cultures remain vibrant in the 21st century.

Come share with us and enjoy !

Roberta Jamieson
Chair, Festival Development Committee

imagineNATIVE