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AN **images 94** ENTRY FORM

NORTHERN VISIONS is committed to screening innovative and challenging independent productions which operate outside the confines of dominant media programming and reflect a broad range of races, regions and communities.

SUBMISSIONS
NOVEMBER 1 1993
DEADLINE



Andrew Scorer in *Jack of Hearts*

NAME: Richard Kerr

BORN: 1952

CURRENT PROJECT: *Gun Control* is something Alan Zweig and I have wanted to do since film school. It's a story of going home, but there's no home left. It's the idea that places like Regina, Winnipeg, or Calgary are really in the hinterland, serving the Metropolis, and what happens when these hinterlands are used up. In this general sense, this film is about the Americanization of Canada. Then it gets more specific through each of the character's eyes. It's turned out to be a film where process is really quite important, as opposed to the regular film manufacturing systems. I think people are going to be challenged by it. It has all the stuff of movies—guns, pretty women, and the road. I am playing with those sort of icons.

BACKGROUND: I come from a pretty exclusive sports background, then I took up photography in my twenties, which led to film. I quit school in grade nine to play junior hockey. There's a performance-expression angle about hockey that I've come to understand. I ended up at Sheridan College with Rick Hancox. Now I





Left, Keram Malicki-Sanchez in *Sadness of the Moon*; right, Hadley Obodiac in *Gun Control*

teach film production at the University of Regina. My real education was in retail sales—a lot of summer entrepreneurial things.

INFLUENCES: It would have to be films out of the American cinema in the '70s, like *Five Easy Pieces*. It's when I first realized there was something intriguing there. I saw *Midnight Cowboy* maybe eight times. *The Guns of Navarone*, *The Bridge Over the River Kwai*—things that my parents would have taken me to. The influence of someone like Antonioni is kind of irresistible in the way he uses film as a text, open to multiple interpretations. I worked in an impressionistic, documentary style at film school. After school, I was influenced by people like Michael Snow and Stan Brackage, and pursued an avenue of formal concerns. I felt that the only way to learn the craft was to work in these more experimental or documentary practices.

STATEMENT OF PURPOSE: Even with the machinery of feature filmmaking, I'm still back to my old tricks, and that's using the film form to work for me. My agenda for making films is to try something new each time out. I am interested in the forms of communication and the forms of film, but I've always flirted with narrative. When you're 40 years old, you should know your muse. You learn it is very hard to occupy 75 to 90 minutes of screen time •

NAME: Midi Onodera

BORN: I don't like to talk about that.

CURRENT PROJECT: *Sadness of the Moon* deals with a lot of issues, identity, self-identity, issues of race, gender and sexuality. It's not a gay film, it's not a people-of-colour film, it's not a woman's film, it's exploding all those myths and stereotypes which have evolved and stopped people from communicating with one another. What is not on paper is the amount of people, labour, assistance and time that goes into a low-budget production. There have been 103 people who have contributed to this film, and many more people helped us in one way or another. It is a collaborative effort, and one has to acknowledge that. It's not just the work of the producer, writer and director.

BACKGROUND: I got involved in film when I was quite young. I went to a high school that had a film studies program. Basically, what we did was see a lot of films. A lot of Canadian documentaries and classic films, which we would discuss afterwards. It was something that was completely fascinating to me. As a kid, I always watched movies on television. I was just glued to the set. Both



my parents are artistic. My father used to do Japanese brush painting. I got my first Super 8 camera when I was 17. I went to OCA in the early eighties and took a few film studies courses. It just evolved naturally, I think, because I was involved with painting, photography and a bit of writing. All of those elements built up into a cohesive grouping of interests that focused on film. The way I started to approach film in the first place was from a very basic level. I have done a lot of Super 8 where I was concentrating on composition and framing, different stocks, various processes and pushing stock, trying all those "experimental techniques."

INFLUENCES: I do remember seeing *Lonely Boy*, and I remember thinking Paul Anka is such an idiot in that film, and revealed himself to people as such. I thought the power of movies, exposing this kind of personal stuff, was just so fascinating. I saw a variety of films. I saw Japanese science fiction films like *The Attack of the Killer Mushroom People*. Certainly I was very influenced by the visiting filmmakers coming into the Funnel (I worked there for two years right after OCA), Scott B. and Beth B., the whole New York punk thing, a lot of filmmakers from Berlin, and a lot of women who have broken out of the old boys network.

STATEMENT OF PURPOSE: There is a growing number of films from people of