enough of a refuge for Peter and Hawley to seek shelter, as a respite from the catastrophes of their national history. In the age of disintegrating principles, Canada, perhaps, still holds the possibility of an interior - Deserts offers Canada only as interiors (Manufer's office and home). If this possibility of an interior, it offers to the voluntary, self-exiles, to those who have abandoned for a long time. As a contribution to the distinct Canadian possibilism, Deserters offers a glimpse of such a vantage-point. In the courtoom, a new generation of documentary filmmakers is making its way through an old, but effective means - Vic Sarin's GURKHAS OF NEPAL is filled with subtle contrasts which, in a very understated manner, gently expose the ironies of the culture. The draft goes ... following of the Gurkha guard contrasts with the peaceful, languid scenes in their Himalayan village. The warlike demeanour of the Gurkhas in service contrasts with the gentle way of life in the village and the Hindu philosophy of acceptance. Revealed in the voice-over narration. Throughout, Sarin weaves these contrasts like threads in an intricate tapestry... 

Vic Sarin's GURKHAS OF NEPAL

This independent documentary by the well-known cinematographer, Vic Sarin, is simply a pleasure to watch. There are many moments where the film is stunningly beautiful, and its complexity makes it a work that stays in the mind for a long time.

The Gurkhas from the region of Nepal are hillmen who, for generations, have fought valiantly as volunteers in the British Army. They have constituted a major fighting force since 1815. Right up to the recapture of the Falklands, the Gurkhas were a part of the British forces. Their participation in the Falklands conflict has been formidable. They are, thereby, a part of the British Army. The film is told through the point of view of one Gurkha. Through his story, the larger historical and generational pattern is revealed. In the British Army is a way for the "hillmen of Nepal" to achieve honour and also earn a meager pension. It is expected that a son of a volunteer will also serve, thereby carrying on a tradition which has lasted over 150 years.

GURKHAS OF NEPAL is a recent winner in the 1983 New York Film Festival. It deserves wide-spread viewing and acclaim.

Joyce Nelson}

SHORTS

Kit Hood's

Don't Call Me Stupid

You've got your pride
A strong deep inside
You've made up your mind
To make it a better day
In your life

Chorus of You've Got Your Pride,

One of the lesser, but nonetheless chilling, statistics is that 20-25% of adults in North America and other industrialized countries of the world are considered to be functionally illiterate.

Don't Call Me Stupid looks at how a group of women tackled their own problems of illiteracy and took steps to deal with a lack of education.

When Alison's children were small, she had no problems with her disability. Then they went to school and brought home written work, and needed a note from the teacher, and asked for a bedtime story to be read to them. And came the unintentionally hurtful remarks. "My kids keep calling me stupid - you're stupid. They said. Then I thought to myself, I am stupid. I really am stupid..."

Women talk of recurring illness during childhood, of having only 10% vision, of moving around the country with a father. When military prowess seems more a given than a choice, and subtle filmmaker could not have accomplished this so brilliantly. The film is told through thepoint of view of one Gurkha. Through his story, the larger historical and generational pattern is revealed. In the British Army is a way for the "hillmen of Nepal" to achieve honour and also earn a meager pension. It is expected that a son of a volunteer will also serve, thereby carrying on a tradition which has lasted over 150 years.

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Rudy Buttignol's

Inward Passage

Inward Passage was made for the Discovery Theatre at Ontario Place, Toronto, and played every half-hour throughout this summer. The three scenes side-by-side as if to form one, were filled (most of the time) with images from three 35mm projectors, and Dolby sound.

The centre screen opens the film with a grabber - a helicopter circling over a Coast Guard ice-breaker chomping its way through the icy mouth of the St. Lawrence Seaway.

And it's off and away on a Cook's Tour of the 'inward passage' through the Great Lakes. The visuals unfold, one two as the front unfolds. Making films about the people and life around it: Don't Call Me Stupid calls attention at the local level to the dimensions of international illiteracy in a positive and gripping manner.