



• The Roos with the itchy feet

Cinematographer magazine from Algeria, Europe and Malaya. He opened Malayan Films in the Far East and made travelogues – we get to see an excerpt from *Alluring Bali*. At the time of Pearl Harbour, Len and his third wife were living in a house overlooking it, and he was working for Pathé. When the first bombs were dropped, both Len and his wife picked up cameras and started shooting. The stills were used in *Life* magazine, and Len was famous.

The organization of the material is admirable, given the scope of the research and Boyden's lengthy odyssey through the background of her family. The absorbing result is a film jam-packed with wonderful archival footage and personal stories, all whipped into an affectionate and witty tribute to a Canadian cinematic clan.

Pat Thompson •

THOSE ROOS BOYS AND FRIENDS will premiere at Toronto's Festival of Festivals.

Pineapple Productions/Film Arts. p./d./sc. Barbara Boyden. exec.p. Don Haig ed. Michael Todd cam. Mark Irwin CSC mus. Heather Conkie Narrated by Donald Brittain l.p. Len Roos (Barbara Boyden) Voice of Len Roos (Don Francks), Charlie Roos (Ralph Dejong), Margaret Roos (Debby Boyden), Bud Roos as child (Gavin Tong), Dorothy Roos (Megan Tong), Frank O'Byrne (Charles Butler), Mother-in-Law (Vida Bruce). Made with the assistance of: National Film Board of Canada, The Canada Council, The Ontario Arts Council. running time 58 mins. Col/B&W 16 mm. Availability: Film Arts, Toronto (+16) 962-0181.

Carol Geddes'

Doctor, Lawyer Indian Chief

Sophie Pierre went to a reservation school where Catholic nuns washed her 'dirty' skin with abrasive soap and told her she'd "never amount to more than another drunken Indian." Today, the chief of St. Mary's Band in British Columbia is Sophie Pierre.

Carol Geddes' *Doctor, Lawyer, Indian Chief* is the story of five Native women who, like Geddes herself, have succeeded in working against a history of racist oppression "to take our power back."

Geddes, from the Tlingit Nation in the Yukon, made her first film in 1981,

Places for our People, about the Montreal Native Friendship centre. She started work on *Doctor, Lawyer, Indian Chief* in 1984 at Studio D (National Film Board) and premiered it May 5 at the Cinema ONF, with proceeds going to benefit the building fund for the Native Women's Shelter in Montreal.

The reality of constant struggle underscores the words of the women Geddes speaks to: Sophie Pierre; Lucille McLeod who teaches native women from across Canada how to get and keep jobs they want; Margaret Joe who began as a kitchen aide in a hospital and is now the first Native woman to become a minister in the Yukon government; Corinne Hunt who works hydraulic equipment on a commercial fishing boat; and Roberta Jamieson, Canada's first Native woman lawyer who defends Native rights and continues to live in the country's largest Native community, the Six Nations Reserve in Ontario. Says Jamieson: "I'm just part of a bigger whole."

The film opens with archival stills of Native women and their communities; a portrayal of dignity amidst the concerted efforts of legislated genocide. Today, Native spirituality, which stresses harmony with the land and its spirits and traditional values of co-operation and tolerance, are what these women call upon to discover their potential and power to do.

Says Sophie Pierre, "My mother made me so very aware of our culture and how important that is, and she has brought back into my life the Indian religion...we all come from a tribe, we all have a culture, a language. We've all got people that are willing to teach young people that. So, know who you are, and feel good about that."

An obstacle, however, is knowing who you're supposed to be and fighting against it, whether that destiny be "another drunken Indian" or, in the case of Corinne Hunt, working on a boat but only "as a cook inside."

Instead, against a backdrop of high blue waves and a gliding shore she says, "I told them I'd work only if I could work outside...women have to break out of traditional roles, to conceive of the idea that they can go out, and if they find something interesting – if they want to fly a plane, if they want to work on a boat – that's what they should strive for."

But as always, Canada's Native peoples must consider an organized colonialism that is forever slow and hesitant in providing the space for autonomy and self-development within the system that contains and constricts them. Margaret Joe speaking out in the Yukon parliament champions the desire for sover-

eignty. As she says to Geddes, "I would strongly recommend that anybody who has an interest in political issues go for it, because we know what the problems are. And I think that we have a better chance of trying to make some of those changes that we've been looking at for years."

Doctor, Lawyer, Indian Chief departs rarely, if at all, from the traditional documentary format, especially that which we've come to expect from the NFB – high production values, voice-overs and establishing shots of the principal subjects in their daily lives as if the camera wasn't there. Though taking no stylistic risks, and thus perhaps further ghettoizing the genre, *Doctor* also poses no difficulties for the audience. And, when the subject matter demands to be communicated with insistency, the most familiar format is usually the best. This is the underlying philosophy of the NFB – the medium does not sacrifice the message.

Studio D, at its best, is quietly radical; saying what it has to without letting the anger surface. While not necessarily an admirable response to ideological censorship, it remains the only production and distribution studio that can rely on national and sometimes international recognition.

Carol Geddes, her film, the women she speaks to, and the women who remain unheard, need this recognition. And those of us whose lives are not immediately intertwined with the personal histories of Native persecution nevertheless need to acknowledge it.

Leila Marshy-Said •

DOCTOR, LAWYER, INDIAN CHIEF

d. Carol Geddes ed./ assoc. p. Ginny Stukemann prod. man and asst ed. Yolande Garant d.o.p. Joan Hutton add. cinematog. Elise Swerhone. Carlos Ferrand sd. rec. Aeryn Weissman. Richard Nichol. Esther Auger cam. assts. Lynnie Johnston. Nastaran Dibai, Holly Gregory. add. light. Martin Wilde narration written by Carol Geddes. Gloria Demers narr. Gail Valaskakis orig. m. Judy Henderson arranger/synthesist Jeff Fisher archive photos Public Archives Canada. Institut Educatif et Culturel. Artikamek Montagnais foley Lisa Wedlock sd. eds. Anne Whiteside. Louise Blais. m. ed. Julian Olson m. rec. Louis Hone re-rec. Jean-Pierre Juoutel. Shelley Craig unit admin. Linda Payette-Martel prod. sec. Louise Talbot p. Barbara Janes prog. p. Gerry Rogers exec. p. Kathleen Shannon We wish to thank for their co-op. Sookenai Singers, Yukon Territorial Government. St. Mary's Band Members, Native Women's Pre-Employment Training Centre (Edmonton), Woodland Indian Cultural Education Centre (Six Nations, Ontario). The Film was produced by Studio D of the National Film Board of Canada with the collaboration of Department of Indian and Northern Affairs, Employment and Immigration Canada, Health Services and Promotion Branch, Health and Welfare Canada, Secretary of State – Women's Program, Status of Women Canada, and other participating members of the Federal Women's Film Program colour 16mm running time 27 min. +8 sec.

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