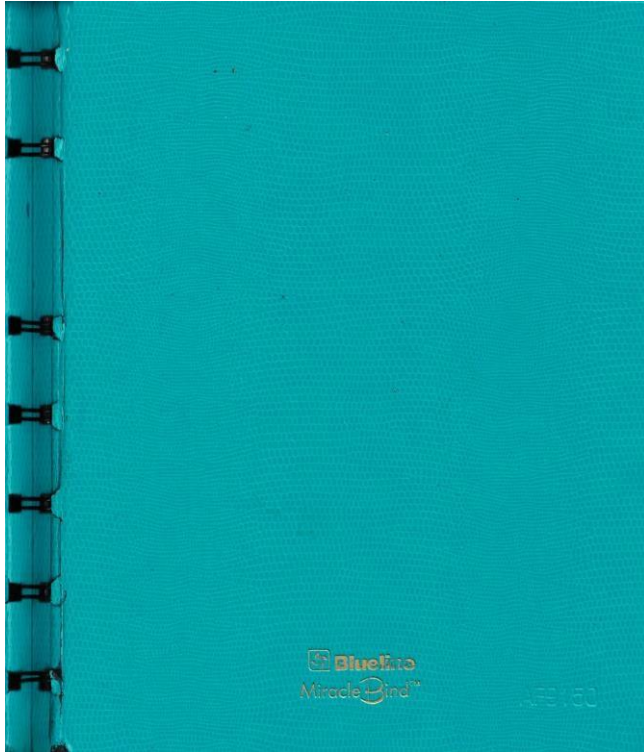




A FILM JOURNAL BY DONALD MORIN

From a tatter journal lost in time

ABSTRACT

The Films I seen-Shaping Days Ahead of Me , 2024
Guided by the extraordinaire Professor, Dr. Anderson

Donald Morin

Film pop Culture and Religion

A Film Journal by Donald Morin, Ba



From the Cultural Archives of Artist Donald Morin, and Tilmcom, The Indigenous Literacy Manufacturing Company. Still from Shadows of Thunder. Pilot movie for The 1988 Disney Series Davy Crockett .

PULP FICTION:

My reaction to Pulp Fiction of first seeing the film was out of curiosity, a desire to look at a filmmaker I never really paid attention to due to no doubt the hearsay of hearing about his extreme use of violence in the movie. I was adverse to extreme violence, had no desire to watch such abuse because of the abused I received in

orphanages and foster care. I did not pay attention to Tarantino or any other filmmaker after all my film years at SFU because of my reactionary response to anything euro Canadian, euro centric in all its civility of signification, ideology, and the positioning of family, church and state. Was it because of my leftist education from many fine artists and teachers in university? Or was it because I was finding my voice through summer employment like of Spirit Song Indian Native Theatre Company 1985 to 1991, off and on. I was meeting other indigenous people who experienced the intergenerational trauma experience of residential schools, foster homes and assimilation and apprehension policies of municipal, provincial or federal child apprehension guidelines. Then July 11th the Oka Occupation ignited with a physical attack by La Sûreté du Québec on the Mohawk women during a tobacco ceremony. All to justify building an golf course over their burial grounds and traditional territory. In my visits with Ellen Gabriel of Kanasatake, she shared the story of how the monks at the monastery at Oka sent all the Mohawk men out of the area to work and then sold the Mohawk people's land to the new settlers and mercantilists of the time.

From an analytical point, for us as first nations performers, being a summer student, westernized, and relearning our culture as well, such films of this nature were a duality of being influenced by popular culture and colonialism. IT was reflective in fields trips, theatre adaptations of legends and myths, and the films we viewed.

For me working at CBC after my 1989 graduation avec SFU through an employment equity legislation, getting a degree and still unable to get work I experienced the systemic racism in a more liberal way than the physical attacks of my youth. The indifference, and hate because of race and the notion of ones values of cultural superiority was still there as it is today. I picked and chose what to keep in my repertoire of wisdom from the knowledge I bought in those assimilation days long after my 60s scoop years. I didn't want to be influenced by

these other film makers because of perhaps my own pride, anger and resistance to racism, and the notion of being an indigenous filmmaker back in 1986, 87, 89. As well I did not want to be around, produce, watch or create reflections of my assimilation years. As a young man, I did not want to relive a similar scene like the scene of Jackson's character pulling a gun on the young man and his big Kahuna burger. I was 17, a young associate hanging around our former house on Bellamy Hill, robbed a bank of Montreal in Westmount Mall. Shortly after the "Mr. Big", Frank was his name, Italian guy from Montreal who befriended my brother and me came upstairs. We were Wards of the crowds living on our own. He rented the basement from us, and unknowingly to us, he was running his operation and operating his evil deeds in the basement below our floor. He comes up after the foiled robbery thinking one of us called the cops. Pulling a gun on me, pointing it at me, I thought it was the end. I convinced him we were clean. My good brother was working and I was just playing my guitar and getting stoned. Fortunately not 30 minutes later police knocked down the front door. I was not charged as I was not involved, and neither was my brother. A shocking time, Looking for friends in places where they liked "Indians", Oh, you're not like the rest of them, you're okay. Rejecting society's hold on me, I rebelled, reacted and dulled my body from the racism and hate with drugs, their women, and their criminal lifestyle. Dealing drugs, and committing soft criminal deeds. Nothing violent, just self abuse and excessive usage of the pleasures of this world.

With my son being born 1978, I tamed my usage, however with no life skills a dropout, uneducated Roughneck/motorman, and former hair dresser with a record, I was on the path to no-where. Our former foster brother the late Larry Bilan believed in us as children and before he died, he told us to always realize your potential in life, don't look back. September 17th, I left my son, his mother, my criminal past and moved to Vancouver to realize my potential in life. The cosmopolitan world of Vancouver. I secured a job as manager of a

hair salon in Holt Renfrew Pacific Centre. Given a charge card, I charged up suits , stylish outfits and began searching for my dreams. The models came in to the salon, I was a flirt, I did their hair, I hired a couple cool stylists, an Italian Young woman And an Italian guy from Montreal. Three months of parties, drugs, doing hair, fashion shows, and enrolling in an modelling and acting school, I turned a blind eye to the soft crimes, lack of morality and drugs again. With the male dresser, it was threesomes avec sex parties with young women from Montreal, With the Italian lady hairdresser, she gave me a book for Christmas, "Everything you want to know about women, but were afraid to ask." Was its title. Interested, I opened it up, it was a blank book. She wanted me to write it , as she watched me in action . ha hah. I was like the flawed young people in the Big Kahona burger scenes., Taking risks, flaunting my youth, drug usage to make a sly buck, a quick opportunity, using my good looks then to get ahead in this business. My son's mother moved to Vancouver as well, but did not want to live with me, yet we raised our son as best as I could. With my career, mistakes and near overdoses and not knowing my history in its totality, I used the arts and drugs as a means of dulling the racism and hate again, as I shared to the 2014 TRC convention in Edmonton. The year of Pulp Fiction's release was a tragic, troubling and dynamic year for me as a 60s scoop survivor, established artist, and tragic father. January 4th 1994. My son's mother attempted suicide and was blind, tube fed and alive in a Saskatoon Nursing Home, devastating to me and our son.

The next day after the tragic news, I received a 15,000 dollar grant from Multiculturalism Canada for a film project. It meant nothing to me. I had to move forward, I sent our son to see his mother and we tried to carry on. News arrives that Robert Morin's film is now called Windigo and premiered at Cannes and Toronto 1994. I as well started work on an NBC MOW with late Richard Crenna and the living Beverly DeAngelo. Before I went to Seattle to work on [Johnathan Stone Threat of Innocence,2](#) my son comes to me before I was leaving for the States.

"Dad, could you sit down for a second? I say Son, I got to go, call time is at noon in Seattle. He says I got kicked out of school and charged with Fraud. Shocked, I just said well, you're grounded, I got to go. I called a friend and he agreed to stay at my place for a month to look after my son. That work was followed by my 1994 Indians & Dogs Multi Media Event at The Vancouver Hotel for The 1994 National Native and Multicultural conference of Education 3 sponsored by Spirit Song Native Indian Theatre Company. So when **Pulp Fiction** came out in 1994, I had my days of criminality, I was busy, did not pay attention to such Hollywood work. Lux Films finished the edit their edit of a film with me performing the Lead role of Eddy LaRoche in Robert Morin's film *Le Chant De Silhouette*, October 1993 Lac Baskatong, Quebec

1. The Months of September and October were busy months for me avec the showing of *Windigo* and events at the Vancouver Film Festival. Meeting Adam Beach and knowing Evan Adams of the time, provided a unique experience and look into the world of the North Hollywood "Hallucination". 2. Making reference to Parker Tayler's examination of the Hollywood machinations of production marketing and censorship of the morality of the film's hero or villain. I identified to the criminality of the stories, but deplored the violence. I enjoyed the episodic editing of each set of scenes, the film scene titles and how it did not follow linear time progression. I appreciated the filmic practice of Tarantino's work. The story within a story until later in the film that everything revolves back around to the beginning scenes which were extraordinary as I've seen people that reactionary and violent hateful situations in my life with guns pulled and stuff like the drug usage. In all that how do I look at it as innocence of its glorification of violence the notion of placing women in central characters we have the film which was a well deserved as far as dealing with patriarchal culture film culture that came out of the days of r MGM and Warner Brothers and all the DW Griffith films of its days. Griffith who was considered a white supremacist brought in new cutting techniques still used today. Do we continue to use the filmic language to validate

the glorification violence in storytelling now in the 21st century as in the 20th century? He's a great filmmaker and I love how he pulls out archetype imagery and music out of pop culture. Such representation reminded me of my orphanage days and early 60s, going to films on a Saturday afternoon from the orphanage with the nuns. It was made a big deal seeing all the Bible films. Ruth of course, The Robe, all those films. I just I appreciate the colours. The most distinct thing analyzing this film itself is how reflects with my memory with the adoption years , now back to my reflections I write about on the historical real the spectacle real and the erotic real . Tarantino hits all those triggering values and dealing with filmic impulses of our collective history. It's a violent movie and he was worked well with how Bruce Willis's character is treated. He's an anti hero maybe. The underdog, how the underdog in pop culture is abused but eventually comes out on top through his morality, the morality of the film itself was great in a sense of its depiction of the forbidden All that is seen in a patriarchal religious defined systems where the affirmative culture defines what is family church and state Ideas brought up by the late great Jerry Zasloff with his aesthetic of performance classes of the 1980s. Tarantino expands beyond the patriarchal supportiveness of feminism through his depiction of the characters as strong and determined to survive, guns and all.. Even though the actress depicting the French girlfriend as rather pathetic in many ways while other women in the film are presented as flawed in their drug usage, maniacal rambling avec the heroin scenes with Eric Stolz.

<https://archive.org/details/hollywoodhalluci0000tyle/mode/2up?view=theater>

FROZEN

Frozen very interesting movie of course in the sense of the animation my first reaction to it; Was this a modern day modern version of a Cinderella but it wasn't. It was really very unique story of two women and their empowerment and lack within the constraints of a patriarchal system and evil overlords who threaten by the Queen and her newly discovered powers. I responded to watching Frozen by setting up a

good watching position to watch Disney. This film really reminded me of my youth of every Sunday night watching the wonderful world of Disney and the different cartoons. More specifically the cartoons of Mickey Mouse, Goofy and all those characters of that wonderful time of life. Even Donald Duck was wonderful, for I identified very much so his character. I was ready to enjoy the film from a Disney's perspective. Another response was try to get it through this Internet age. It was a hassle, but I signed up to Disney and I've been watching Disney movies ever since. That's my response.

From an analytical point of view, I see the empowerment of the two women and their lives changed , for better or worse. The touching of the Queen's touch reminded me of King Midas touch turning everything into gold but in this case, turning everything back to its basic elements in this case water H₂O in solid form. A very unique movie had many aspects of myth dealing with just some cases even medusas the myth of turning people to stone from her look. With this case it's from the touch of the woman, an empowerment which turns out to be troubling to all sides of this set of families and lords. What is that gives in their patriarchal system and the sense of ones potentiality of fearing the empowered woman. Does this relate back to the days of the US election when they had the fear of Hillary Clinton winning the presidency? This was all wiped away outright by Trump of course and now it's a whole new world of uncertainty with Trump's treatment of women and all that of which was Disney. What is good now with empowering the notion of goodness, women, the leadership qualities within women and all those values that come out of a new age of enlightenment within this current Age of Grace.

This film gives young girls and young women an insight to their potential as leaders in their chosen profession or occupation. The narrative of this story breaks away the containment of women by patriarchal systems and cultures. This was evident in how women were portrayed in film noir films. Dangerous and evil and not worthy of redemption. The Lilith of the 20th century. Frozen was a great film, turning patriarchy upside down and dealing with village vilification of

evil people like in this case the so-called Prince Charming turns out to be a sham and a scam. This Prince Charming representative is so relative with what's happening with scammers out there in the world take advantage of vulnerable people. Walt Disney is a great company to some degree. They produced a great film utilizing storytelling for empowerment as well as awareness in dealing with the complexities of a world. Where young kids, young children become older teenage adults and they have to deal with the reality of a world of good and evil.

THE WICKER MAN:

The Wicker Man was a film that I was not familiar with, even though some of the imagery and mise en scene of the film reminded me of various genres of movies back in the 60s and 70s. My first response to the film was a bit homecoming in a sense of its British values, the cultures tonality, accent of voice and its representation back in the days of BBC being shown on CBC black and white rabbit ear TVs on the farm. Simple devices which we had as foster children so my first response was interesting and even alienating in the sense of not understanding the cultural values of diction the tonality the superiority that comes out that came out of English imperialism and colonialism so that's my first response.

From an analytical perspective Wicker man it was a representation of which I could not identify to any particular genre but dealing with whether it's a B movie or an A movie criteria filmmaking with high production values or low production values. Yet it was a film of community.

As a film it dealt with community in relation to religious upbringing, and the clash of Christianity with ancient Pagan beliefs and customs. in this film the notion of community in history in ritual and Pagan values and Christian values and that class that came out of trying to win a populous in a time of myth rituals and lesser gods. The lead character went on to support the one God of Jesus Christ's father and

Holy Spirit which of course was in this film. The film was representational of a particular time in British film history where there was a delineation between Hollywood filmmaking, independent filmmaking and the creation of a film industry in Britain outside of the documentaries of John Grierson or BBC. As a film to me, it represented the 1960s counter culture brilliantly. A depiction of clash of cultures, religion, politics and community living and learning. It was a film in one way on showing or supporting the breaking away from the commodification of society, the disillusionment of patriarchal solutions in society, re-examining man and his constructs of the world and repositioned to be seen as threatening or obsolete. This was evident in the major character and his journey into a world that was alienating and contrasting to all his religiosity of value and upbringing. Film starts out with a nice church singing scene, and a reading from the bible. Clean image of folks and the interiority of the church as the priest talks about Christ's body and saying this is my body, this cup is the new covenant of my blood and so on till it fades to black. Next is the trip to Summerisle avec credits showing Starring Edwards Woodward. Other actors and Christopher Lee as Lord Summerisle. The film starts as an easy going thematic notion, idle images of the countryside, and soft folk music throughout the scenes. The police arrives to the isles and begins to question the villagers. People deny the questions of the officer till he reiterates the missing child message again. There is never any sense of certainty in this film, questioning activities and the officer heads off to find lodging. People watch him inquisitively. Use of colour in a scene consist of candy foods and discussions about the missing daughter.

Sergeant Howie is curious , looks at the young girl's drawing. It's a film of contradictions in perception. The officer is set in his ways, he is not impressed in the lucky go lifestyle of the bar patrons to the point of banging a cup on the counter to break up the happy going atmosphere. People do not recognize the missing child, yet the officer is at odds with the food. The server (Britt Ekland) pronounces the

wonderfulness of colours in natural environments, and the officer goes his way. The film shows opposing values contrary to the officers perception of society norms. Fondling and love making outside is shocking, making love near cemeteries, all shocking to the officer as people talk of death and rebirth. 60s oriented music is played as community comes together. Similar to normal society, but wonderful and mysterious as well. Lord Summerisle looks at slugs and then filmmaker shows and talks of other perspectives for life. While music plays and slugs crawl. Gently Johnny song continues, The films editing shows much that is hidden. He hears lovemaking from the other room. He is restless. A new day and the officer has a chat with the server woman. He asks about the school. The Mayfair pole scene is enlightening, and of a curious nature, as they sing of nature and nonsensical meandering of song words and harmonies. The film is a contrast to the western notion of teaching morals, values and nature conditions. The Phallic symbol is taught to children which shocks the officer. Everything is at odds, much indecency, immorality while the teacher argues back about the matters of education. Is it a film about the clash of Christianity to Paganism? The officer is shocked to see such debauchery (in his opinion and outside of society's norms), of which the islanders pay little attention to his concerns. Officer finally meets the Lord Summerisle and he still is upset to what he sees. Threats are spoken as the officer calls out the lies he assumes. The investigation is troubling to the officer. values are different, the souls returns to the trees, and nature as a whole. Reincarnation as opposed to resurrection.

IS this film indicative of dominant society at odds with the counter culture of hippies, communities of that time? References to religion forms transformed to community needs centralized around paganism and nature laws of life. The officer investigating goes to the cemetery sees a lawnmower man and talks about the planting of trees and where the people are interned. It was an experiment in "typical mid Victorian zeal". A demographic and geographical change in land, new

fruits, and new ways of creating love, while the minister fled the island. To love nature and to fear it. A film which examines the subjection of a Christian country. The Clash of auditorial effects of a performance by Britt Eckland's character on the other side of a wall, a metaphor of perhaps the other side of the light. Music enticing moments of ecstasy, sweating movements of the unknown. The next day, a commonality of expectations against Christian beliefs. Are the filmmakers going in and out of classic narrative structures of storytelling in presenting a fictional docudrama of historicity of pagan acts, bloods rituals and a society using sexualized defined images to interpret the ritual of insuring a plentiful crop. The filmmakers creating mystery, using intriguing cuts in a chase on the day of the parade. The true nature of a sacrifice. Words which cut deep in the subconsciousness of humans. From Abraham in the three Abrahamic religions to the theatrical symbolism of sacrifice in the safe and sacred space of the theatre. Another Western concern of defining what is part of the Great Mysteries of life. Well The Officer thinks so and goes on a search of every house, comes onto the boat and finds a mask. Back on land, he is interpolated into the beginnings of the parade. Listening to clandestine conversation, the officer pretends to sleep as the server lady mouths sweet nothings in his ears. Freaked out over the wax candled fingers. He knocks out a parade participant and another chase of the officer now in disguise protect the women in distress, Falling back to the filmic tricks of the early Hollywood years. The Game is over, they found him the officer, discussing words beyond his understanding. Was it a game, an indictment of the mind and the flesh. Entering a world on ones own free will.

A world before order and control of the church man 's eye. Clan mother rulings, tribal custom usage in history and film. My customs eroded by the genocide against the first people in my years becoming the "Indian " painted in the trilateral customs of the images of man. The climax and denouement of this film peaking in grand ritual style. Drums, processions, and terror. The image of the beast, The Wicker man

as animals, birds and other creatures wait for the burning of man . Terrifying to many, a re-examination for others. The tribal chief calls out as the officer cries out the words of the lord, as the truth is withered away from the sons of man....ending in a curse, a pause and then joyous music along with the flames, drums and song. A great film which examines the morality of this given age

Jesus

My response to this movie , any aspect of Jesus makes me cry. I feel Jesus so much , the pain he felt, the sorrow he saw, and the gifts he gave to help us, poor rotten souls of bones and flesh. I can not help it, Without Jesu, I would not be here today. From the 16 foster homes of hell till I was four years of age to the dreary last Days of The 1999 Metis Sauvage European Tour. IO come back to reality as the commercials of this suck filled world distracts us from the real issues of life. My desires, needs and expectations of this world take over. Dreams of Jesus in different times to this movie , so humanistic, even when the scoffers laugh and laugh. To do as expected, to do what is required, to believe in the power of the most high, even when we crawl in the gutter, alleys of The Downtown Eastside, or the Wayfair streets of Copenhagen or the bourgeois strolls of Paris. Wandering through the encampments of the Edmonton homeless, magpies picking throw human waste, Indigenous people lay on dirt, I ask where is Jesus as some of us hide with by blankets and shame. The movie moves me to do more. Help the downtrodden, be the fisherman of the most high.

Watching Jesus perform his miracles in abundant if faith is shared with love and joy. I wish his miracles move people today. Even his anger at the temple. When I see myself as angry as he was. But was I in a time of rage, Jesus exhausted, I tired of the evil on-going and on-going fills the air.

From a critical perspective, what can I criticize in this film, analyses? I see no wrong in this film, The scriptwriters created a language that is accessible to this day and age, to the filmic language of the masses. Adapting the bible into an everyday language where Jesus is just like us, getting angry at the disciple who raised money for the group. Do we recognize the Character as Judas. DO we recognize ourselves in this men, who gave up everything to follow Jesus. Yet they scoff to themselves about saving others while Jesus says, he will go when it is time. "Lazarus has dies, so you may believe." I feel worthless as I remember losing my son's mother twice, as I remember all my sins, yet to watch the actor playing Jesus fills me with hope. The appearance of Lazarus gives me hope in seeing Danielle again, as I thank God and Jesus for my son and his family. How is our lives like this man we all know. Fighting the system, bills piling up governments with hidden agendas. To see The Pharisees spout such disbelief, hate and disgust for Jesus, the reality of Totalitarian rule is brought up. The editing of the movie fulfills all of the historical depictions of Jesus moments in history. Praise, Palm leaves swaying, authentic? Concerning Roman looks on. Pilot shares his intended scheme, avec Jesus's own people. Jesus's mother upset on God's intent when her son tells her , his purpose. How comparative can we be in this narrative. How does the mother feel when her son or daughter tells her, they joined the armed forces. Ironically during this film Jesus has visions of the wars of the twentieth century. This film is an excellent example of the parameters of human kind in showing the good and evil traits of men and women then and even now in this time. When Jesus yells at Peter to "Get behind me Saten!" It is real to me. The times of my encounters with the invisible evil forces of this world.

Where the evocation of the words Jesus Christ and the lord's prayer saved me. From seeing the evil in men today, to the evil brushes which touches my life in this time. I can not help but connect to Jesus in this movie. To see my anger in his anger, to see my laughter in him, To remember my betrayals, are we any different today? And as Judas hears

those prophetic words, I remember my acts of betrayal, my pride, anger and hate pulling me down. To see Judas betrayal our lord, I seen images like this in life, from the dealers, the crooks, the entitled governmental servants and Indian Chiefs. As well remembering my time in life, a chief giving me hand full of cash, money under the table far from prying eyes. The film portrays a modern interpretation of this historical time of earth. Unique lighting to differentiate between Jesus and Lucifer share their time in the garden. Lucifer shares soon to be future events, a turquoise lighting fills behind them, then Lucifer shows history, the crusades, the world wars, Jesus and Lucifer right in the middle of the action, Witch hunts, World War One. Jesus overcomes the devils visions, and is brought back to the garden. Betrayed with a kiss, denying Jesus's name. I have been there too. The lighting of the fire, the villagers, all very real and identifiable. The narrative of Pontious Pilate, Caiaphas and Jesus is more tense than other portrayals in other movies. The scene as it progress is almost comical in Pontious reacts to Jesus's words. That notion is even ratified as Pilate says .. It's a game... and next we see Herod. Such a contrast in customable apparel as Herod makes fun of Jesus and asks for a sign. Great how the filmmakers juxtaposed Contemporary scenes of Jesus with the children. For it gives us hope in the resurrection after gentle Mother Mary gently wiped Jesus's wounds on his face, the Extreme Close Up of his face, Mary Walking in the Day for Night Shot to the grave, Extreme close up of Mary to the sleeping Disciples. The stunned men wake up, lie any of us after a sleep suddenly woken. How humanistic can it be? Yet, the Hollywood motifs of Dramatic music, swaying the emotions to the arguments of his rising. How well the actors portray hearing the good news.

Yet is this accurate portrayal, cut to am voice saying "Why are you weeping woman?" And the triggers are connected to us by the tools of the filmmakers, all before the ascension. We weep on his resurrection, I did anyway. As the message is spoken, tell the others, I am alive. In this confusing life, Timothy continues the lack of faith that so many still carry. Witness to death, yet the

doubts of the flesh. Conquering death, too many possibilities. A great film as Mary tells Thomas to believe. Then Minutes later Jesus's appears after Thomas talks of his finger in the wounds of Christ. Peace be with you, words needed and still needed for thousands of years, as I Feel the emotional joy of his words. How can we not be emotional in our constructs of thought, body and spirit in in a fallen world. Rationalize with reason over the heart. Difficult times in a spiritual and secular world, As Jesus sends them out to spread the good news. Miigweech. He is with us always, till the ends of my indigenous days. Yet everyday he appears still today, as in great shots of the ending, and the song plays, a sappy happy living moment. So needed today, nice.

Godfather I

My response reaction to watching the godfather movie was one of distant memories from the time I first read the novel at Saint John school of Alberta. A boarding school which is by the Genesee bridge over the north Saskatchewan river. I tell you this because reading this book was one of the first fulfilling things I did as a young native teenager finally understanding the organization of things, the organization of a family. of good and evil, organizing by the means of how our words define stories, our stories our memories and in this case my memories trying to connect in a world that is defined by the settlers of colonialism. I did not know this at the time I was just a young native man with so many unknown suppressed memories of the violence I experienced as a native child. I understood that violence in the movie, how to resolve problems, in this case nuns and priests using the strap to get a guilty confession out of children, teachers using a strap to get a guilty confession out of students, foster parents using any means of tool as a punishment on the farm to ensure that chores are done, good morals are taught and punishment is just and viable under the guidance of the Holy Father and the Catholic Church.

It also was a movie that as a young teenager touched my sensuality of understanding desire, the sexuality of my being, in reading how the

author portrayed Al Pacino's character's Italian wife. How the author defined the tonality of the woman's body, her breasts as a young man it was enticing of course, you know fantasizing. But that was then and then this movie shows up years later. I have actually all three copies and I only bought them recently on sale at Walmart. I like the filmmaker I have always enjoyed Coppola's movies; The Conversation of which he was the scriptwriter, and of course the trilogy of these movies. There was also One From The Heart which I saw with my son's late mother in the theatre many years ago on her requests may she rest in peace. The movie today watching it just made me remember all that was good and bad in my life in the sense of the organization of ones life in compartments of good and bad memories. Where do we keep such filmic movie memories? In our brain or do we write him down? In this case my journal of 47 years. Pages for my thoughts, poems, songs, and words. These were outside of the two first songs which I wrote in prison when I was young uneducated and almost on the path of the most destitute indigenous people of those times. I Still prefer to talk and help my people on the street to give them support, guidance, tobacco when I can and food if possible, I have a pardon now so I have no problem talking about the errors of my youthful ways. I was one of many native children we did their best to try to get assimilated into Canadian society no matter how messed up they were and even me. As a result of those years, I didn't learn to speak properly till I was seven with help from A speech therapist at Glenrose hospital. All because of those sixteen foster homes which should have bene family time, but it was not. So the Godfather was about family and the church's part of defining good and evil. We did not have a family but we knew good and evil. From seeing the figures of the Devil, Jesus, Mary and Joseph in the grottos of Mundare Alberta, there were vivid , beautiful and scary memories of the values in my tattered soul. I connected to those family and church scenes but the response was we didn't have a family.

Our family was fake but our connection to the Roman Catholic Church was sound and strong even when I rejected it in my teenage years. There

were the liturgical prayers which are in part still with me. I connected to that part of the movie, I connected to the visual aspect of seeing the priest and the rituals of the church. Great movie

From an analytical point of view I find the colours of the movie were in tones of very earthy colours, sepia toned movies, old movies home movies. I like how filmmaking used sepia tones for some of the flashback scenes with the Corleone family, painting that long thread of family responsibilities, retribution, revenge, all new things to understand, in the sense of my broken lack of family but just learning about culture through Hollywood through the stereotyping as defined by Hollywood. It was not until I worked with Italian hairdressers in 1981 in Vancouver on Robson St. that I began to see the beauty of the Italian people their culture, their language, their dialogue that respected women. As in the aboriginal way they are our life givers, without a woman, man would be no more. The Godfather paints the traditional ways of living, being part of society and the church. It was interesting how the filmmaker and the author in this case as well was trying to paint a vivid picture of the use of violence in society to solve disputes. The notion of how to lead a family in relations to the various families in America involved with criminal affairs, territory and a criminals right to profit and protection. The film showed how entrenched, organized crime is in the American economy and political system and even with the Hollywood system avec the story around Johnny Fontaine. I found that's the film really ratified the positioning of immigration life in America, kind of creating a vacuum of any sense of aboriginal history, indigenous history just immigration history and that this is one particular way of viewing life This shows how Hollywood will glorify and ratify the use of violence in storytelling in the film industry but any notion of sex and those parameters of men/women relationships, it is seen as a restricted and taboo. Ideas based on how the historical conditions of Society defines the morality of society, how such morals defined the spectacle and defines the body. In this case for me from my perspective ,it was how history defined the aboriginal in all those contexts, to be ashamed of

ourselves and be ashamed of all connection society. The godfather connected on that notion of criminality as to the relationship of fighting the system, standing up against a system that is not fair, that's not providing equal opportunities for other cultures outside of immigration and cultures that come from Europe and abroad. It was interesting how the filmmaker tied in the religiosity of the Catholic Church to key actions of the rise of Michael Corleone and the men he killed to get there. It was a great filmmaker tool of juxtaposing the ritual of the baptism with the contract killings of the various nefarious characters standing up against the Corleone family. Is it a battle of evil versus evil or is it about evil versus a lesser good? In the case of how the current Corleone families are presented with great lighting and the action throughout is of great effects, particularly when they try to kill Michael's wife or when they shoot Sonny. As well painting a softer side to the crime family with Marlon Brando's character painted as a simple man playing with his grandchild, making clown faces and when he does scare the child he is a gentle Angel of mercy. Of course in reality, he dies of a heart attack and this is the beginning of Michael's rise after Sonny's murdered on the tollway. A great movie, great trilogy for film students, and for consumers of pop cultural ideology, cultural service pleasantries of the sight, sound and mind.

OMG - Oh My God

My first response to this movie was irritating with regards to the captions the translation was horrible through Google but I did my best to follow this cacophony of sound and colour As A distinct people, I reflect on India only to think of Columbus get lost and how the first people became Indians more so the derogatory form as opposed to a cultural vitality of the people of India. What I can make out with the film a guy selling religious icons statues judge questioning his existence after an earthquake supposedly destroys his shop. He tries to get insurance denied because it's an act of God so the whole movie

circulates around him trying to find justice, restitution in the court system, being ridiculed by society their religious system, family shunning him but then meeting mysterious people who began to point him in the right direction of life. In this case the use of writings, words which is replaced by the book of the Bible. It all comes down to the existence of proof of God and his actions of destruction is what I can get out of this story. The ending is in its usual form of narrative closure, dealing with the climax of finding proof, fighting the system and then getting his family back. Does this finally create some sense of balance in his hectic life as the show ends. That's the best I can get out of what this show, about outside of the sloppy English translation. Of course seeing the late Om Puri in the movie, an actor I worked with as part of the stand-ins for principal actors. It was in *The Burning Season*, directed by Harry Crossland, Victor Sarin, the Canadian Indo Producer. And the film shot with the union ACFC, I worked about three weeks in Vancouver, and to see him again, cinematically at least, it was a treat.

From the secondary analytical requirement of this assignment, it was an intense exploration of a different culture in terms of religion, colour, and family relations. Even the style of filmmaking avec Bollywood was inviting in comparison to Hollywood excess use of violence and sex.

The film had a unique 21st century pop culture appeal with its modernization of its soundtrack and music even though in this case of this stream, there was sound missing until getting back into the narrative when the sound reappears. The film follows the story of the lead character attempting to convince many others, plus his family about the need to complete his work and finding justice or restitution when his little shop was crushed in an earthquake. Was it running in to the finality of defining who the active God is and why did he do this to my shop, my life. He's meeting all these other characters who are attacking verbally even physically at the end of the movie in court. We see a religion character who has odd quirks and walks around on pedals leaving bare foot impressions sold at exorbitant amount of

money, bleeding the money out of the coffers of the people the poor people and pretending he's some sort of deity. So the movie is very interesting in representing sensitive aspects of the culture and religion. It was interesting how the filmmakers use threw diety characters to examine social and religious structures of society, placing value and importance who pretend who God is, what God does, how God relates to people, punishes people and whether this earthquake is truly Gods purpose or is it just nature in itself responding to the destruction of the environment by humans actions on this earth. Hyperbole but that's how I could only read this movie with a limited understanding of the language. The filmmakers were great and sensitive in using the camera apparatus. Using the grip department tools to create very unique shots following the action of the characters was cool. A comical display at times as the two principal characters running around getting in trouble, pointing shotguns, it was kind of a funny movie in its silliness. I only wonder if this what it's really like over in India the sort of clash of people cultures, the caste system, I don't know. I like the basic lighting. Itself was kind of commonplace, there wasn't really too much exciting lighting aspects, Good use of lights in night shots and using available lighting there's some good interesting shots. But it wasn't that big like some Hollywood extravaganza films, but even with the singing and the parading of the cultural events, I liked the colours, even without the sound. There was this limited effect on me. A good use of crowd scenes remind me of the days of analog filmmaking, getting big crowds of this nature together through extras. In this case it was First Blood 1982 where I was an extra, then I became a stand in for Richard Crenna. I worked with him on Jonathan Stone threat of innocence. Watching these films, and being a filmmaking myself, I was very fortunate to start early in my career. I learned so much about filmmaking from North Hollywood BC, the notion of stardom as a Hollywood actor was always in the back of my mind but I never wanted to go to Hollywood. I was very interested in India though because of my connection to the signifier Indian and then of course the movies were always very interesting to watch even though I didn't understand the language. That's my fascination or an analysis of Oh my

God the fact that the Bible is brought in, showed a promise in a very divided world. I don't know if I'll watch this film again unless it's better translation. It's a great to experience this film and see all those colours, the rituals of their religion because I do watch streams regarding the early writings of the Veddas, the ancient people in connection to the history of humans outside of the Sumerians and the three Abrahamic religions thank you.

SMOKE SIGNALS

Smoke Signals, a great movie great to see old friends, a movie that was ahead of its time and rightly so needed, and to be produced and created by a commercial filmmaker of the independent film system Having to know Evans, Tantoo Cardinal and Len George, I gleefully watched my old friends do their magic. I was reminded of the need of good Indian humor as in this movie I found it watching 20 years later it seemed a bit dated and redundant because how time has changed. It is need so much though as our humor is still used in a private community context in relation to the genocidal connection to residential schools, foster homes, the jail system, the self abuse of alcohol and drugs which has defined the public cultural reflections of Aboriginal people in society today. I like the colours of the movie, bright colours from what I remember, how the characters are dressed as the two ladies drive backwards. Of course one of the women did some work avec Northern Exposure which I auditioned a few times. I never did work for that film company. I worked with Evan Adams for years as a dancer with the Karen Jamieson Dance Company where we toured British Columbia, Canada and Japan performing the modern dance collaboration Gawas Gyani. I also worked with Evan in the late eighties as his vocal coach for the Creek Muskogean language in the nineteen eight-eight Disney series Davy Crockett. It was a revision of the original series with Johnny Cash as the older Davy Crockett and Tim Dunigan of The Power Rangers as the young David Crockett. Evan played the young native man who on his journey is caught in the fighting between the Indians and the whites.

Of course if I bring basic stereotyping signification into this paper, it may be problematic. But it was how we were defined for centuries even though things are different now in the 21st century. The relationship between the first people and the settlers was always defined within various stereotypical cultural signification which came out of the high low culture of colonial history, from the Renaissance of defining Indians when Columbus got lost in the Central America area, to the stoic Indian of Ferdinand Cooper's Last Of The Mohicans. I knew Eric Schweig, who was a good friend and lived with me in East Vancouver early and mid 1990s. He played the good looking Indian who is killed and falls off the Cliff. Such stereotyping, depictions, and generalisations also came from the lowbrow dime novels of the modernist period of 1795 to 1895. Many generalizations like, watch your back, bit the bullet, The only good Indian is a dead Indian arose from the cheap the dime novels which defined the West, wagon trains, the pony express and the Indian wars, Such narratives however softened the depictions of such horrible atrocities against the first people, the genocidal actions that were practiced against the first people of this continent. In this case making tobacco pouches out of the skin of our people's genitalia or other utilitarian devices out of our skin.

This is my response to smoke signals, it was a softening of the results of the destruction of all tribal cultural practice of which the system tried to assimilate us into colonial servitude containment, through the jail system, the residential school system and the fostering system of adoption and apprehension

To analyze this film I have to look at it from the perspective of differentiating between traditional cultural practice and contemporary cultural practice, if I could quote my former ex-wife Laila Khristina Hanson Morin of Greenland. She said that they pay us big money to shut up. We are still go and were married when we were both young dancers, film makers and actors. A kind of young Indigenous triple threat in show business ha ha ha. So what does that mean to indigenous people today in relation to the Hollywood system? Well ultimately it relates

to how the economic systems of government, politics, culture, education and consumerism uses capital to obtain the services of Aboriginal people within societies practice of surviving, governing and performing to serve others of higher distinction and class. In my case it's the notion of going to Seattle in 1994 to work on the NBC movie of the week where they paid me ten thousand in American dollars. I was on hold for a month meaning I had to stay in Seattle for a month in a fancy hotel where I could not leave be on call to work at any given notice. It was four days of work throughout that month and for all that money sat the time, I could see how seductive Hollywood can be and how Laila was right in her reflections. I did shut up for my son's mother was bedridden tube fed and I had a son to raise as a single paren. I wanted to stay off welfare as much as possible and it was through the good Lord and through my work as an actor and filmmaker I was able to stay off welfare. Calvin Hein's book Dancing with dependency reads of being pushed towards welfare dependency over traditional livelihood through welfare agencies set up to take care of the first people in urban centres, and even on the reserve. Yet it is a failed system of dealing with handouts and limited budgeting provided to band council chiefs, who usually have no interest in maintaining traditional culture traditions and the tribal customer usage of our clan mothers. So this film is really about connecting to the whole notion of differentiating between patriarchal upbringing and matriarchal cultural practice. Where in the case of Gary Farmer's character, through the colonial practice of alcohol abuse, self abuse he started a fire, killing others and deals with it the rest of his life by ignoring responsibility, wallow in some sense of self guilt, self damnation and running away from the responsibilities of looking after his child. But at the same time do we see him living through the fantasies of that child and what the father could have been or how the father taught values to the child. In this movie through a basketball game. Evan Adams character is really interesting because I know Adam. Yet his character is painted as sort of simpleton, a sort of young shaman sharing prophetic dreams and stories of the old times, the old ways. But to me, our people are more than that. Our people are

great orators, great warriors, great caregivers and great leaders in our relationship with other tribal people. Sound in creating alliances for the common good and providing some sense of insight to natural laws to the natural order of life as opposed to the systemic order of the European system. A system which was to basically consume and manufacture goods from the resources of this land for the beneficial of society, the church, government and controlling society through taxes and the king. All the time which is problematic according in people down South which of course became the American Revolution. Here war was initiated and the native people had to take sides in dealing with the British alliance, or French alliance. Was this idea evident in this film? No, but the history behind this film is part of how to contain Aboriginal people through commercialization of our stories. In this case this story was supported through independent filmmaking. It was a great way to share our stories but they paid big money to paint us in these light of admiration, pity and excitement of renewal and rebirth. The movie doesn't change who we are , it may change the individual but doesn't change the status quo of our place in North American culture where we're still on reserves. We're still dealing with self abuse in society, it's up to the individual in society to create change not the community that is contained by government, by politics even by themselves in the sense of how they see themselves in relation to the world. Do we see ourselves as independent nations or reservations contained by independent nations. That's my take on this great film. Sherman Alexis is a good filmmaker in the commercial sense. I never followed his follow up movie Skins because at that time I was filming my experimental film 7 fires 4 U Kitchi Manitou. Eric played a small part in my movie after he got called to start production on Skins. I was only able to use Eric for one, thank you.

DAS BOOTS

My first response to this movie was from a distance in my film years because I heard about it I read about it knew about it through my association with Cineworks in Vancouver 1903. That was an independent film society Vancouver to my friends, my colleagues. It did not interest me. Back then I was only interested in my own independence, finding my voice in a system not favorable to "Indians. I was not the filmmaker working with my community, or with Aboriginal people. At the time, I was simply doing every opportunity I came across to realize my potential in life. After First Blood 1982, I was accepted into the North Hollywood film business as a Production Assistant in the Directors Guild of Canada. I wanted to secure work as a 3rd assistant director, or 2nd assistant director, I wrote letters and was either over qualified or under qualified for the work. So I knew cultural reasons, stereotyping, systemic racism and so on. The number of times I had 3rd, 2nd and first ADs call me Chief, the hey you! Get over here, too many to mention. Ironically, it was late Jacques Hubert, a Metis filmmaker who helped me into the DGC Guild at the time. I didn't care anymore and began my work in modern dance, theatre, and concentrate on community filmmaking. So such war films, I didn't really think much about the war factor of history or knowing in depth as Dr. Bill Anderson or his late Father RIP, it was more so war tv series like "Combat" with Richard Basehart of TV history.

I thank you God for his services but more so I really began to not like the notion of war after July 11 1990 when just outside the town of Oka, Quebec, the Canadian military army went up against the 72 people at the barricades. I was working for the Vancouver CBC evening news at the time managing the writers, producers, and editors everyday for the news. Extremely stressful work, but good money. Back to the Greenland factor again. I was also doing a weekly Native news, cultural show on Community Vancouver Coop Radio. Seeing the two sides of the conflict through calls, faxes and the moccasin telegraph, my co-host and co-producer shared the two sides of the story of the nation conflict, A different time than today, but another factor of the notion of war

machinations . 1981 when this movie came out I was just getting into the film business, I spent time doing acting modeling, I was playing extra work during this time and then I was more aware of the film when I started film school 1983. Seeing it today this year 2124, first thing I notice was the green of the film at the beginning I was wondering why that was. I thought it was a technical problem with my system but of course it's the greenery of the water of the time when you're underwater with the sub. Watching the film today I could see really see how people will appreciate the movie for its filmic style, in capturing the essence of how it would have been in a submarine, the essence of war and submitting to the extension of it's battles, it's morale, keeping the crew sound and committed to their duty . I liked the film, the great acting, the design of the set, the tightness of the space so that's my response.

As a filmmaker, from a pre-analytical point of view I look at the date of its premiere September 17th 1981. A year ago September 17th of that time I moved to Vancouver from redneck Alberta to realize my potential in life. Because it was either doing that or ending any up in jail jail, drunk or dead or in the alleys of society. It was a matter of fighting for survival, surviving in an invasive society where many just wanted native people dead or drunk or in jail.

I'm not kidding that's the truth from the extreme racism to the hate of the other from settlers from families that felt threatened by Indians how does that relate to DAS boots? Well trying to find that camaraderie of community was difficult as a young native man but when I hear "Fucken Indian" behind me and then get beaten and kicked to the floor of a Esso Voyageur Service Station on Highway 16, The Yellowhead, by two white man, which is know about 178 Street and Stony Plain Road. It was genocide for the first people here just as much as The Germans avec my son's mother's ancestors people in Europe. Hating the other, where wars are started for no darn reason what so ever. So watching the movie was not something I desired, from analytical point of view it was an assignment with that as I watched the movie I appreciated the acting, the storytelling in sense of

sharing the reality of German people, men going to war, their sense of duty and how that relates to our sense of duty in society and being responsible to following good moral values, to not caving in when others rely on you and knowing how to react for the safety of others in dangerous places, in confined places. With this submarine of course you have no place to go and when the people were underwater when they were in acts of war the silence is deafening. Tension rise when it comes to the potential of being heard by the enemy and then being bombarded by depth charges and all these other factors wars. From my experience working with the British soldiers in 2016, 2017, and 2018 at an Army base in southern Alberta, it was not a Hollywood movie, but dangerous work, Scared me many times Getting yelled at to take cover, the theatrics of war games, the tanks were real the explosions are real and we have to be very aware of our safety in terms of what war-torn situations refugees deal with during conflicts. This movie reminded me of that , how we dealt with deadly serious injuries even though it was effects. To see the crew deal with attacks, the sexual relief of the drag dances, life is full of extremes and release that affects us all. I had a great appreciation of the soldiers of all wars in this case even with the war games in southern Alberta.

I always thank the soldiers for this service British and Canadian. I really appreciated the soldiers in this movie how they are portrayed and maintaining the sense of duty protecting the freedom of their society which is just as important as protecting the freedom of our society. Back to the notion of good and evil that can the minds of the people on the sub, were they seeing themselves as the good society, this society protecting evil protecting good the goodness of society because the world is so evil and bad. Personal views of the world, how each society sees the world. Who has the common good for us all? We don't ever see the enemy of these people they're always hidden. Is it like back to the days of the Indian wars? Do we know where the Indians were hidden? A similar feeling the consumer may experience in the Blue Hollywood rip-offs The Avatar and The Way of The Water. James Cameron really tapped into the collective psyche avec his movies by appropriating Hollywood cultural myths and creating a revisionist

world of Blue Indians Winning against the Human demons of a dying world. In Das Boots, the hidden become the victors and defeatists of war as they watch their enemy comrades die in the war waters, while slowly reverse course. War is hell for all. The sailors were the Cowboys going beyond trees and rocks and facing the unknown enemy in deadly territories. Is this the same notion of fighting the unknown enemy above the waters, floating on the waters and then knowing that they're in the same space. Alive momentarily in the limits of survival in ones waters. Waters which have no mercy for anyone who is alive in the water, dangerous times. The movie was great because it showed the dangers of wartime, courage of being in submarines, the whole notion of implosion and the pressures which are too great. This viewing only reminded me of that tragedy a couple years ago with the ocean marine submarine shell which gave way to the pressure of the ocean. A sad experience for all, and tragic. I am referring to the ill fated trip to the Titanic wreck. This whole notion of tension in the movie showed the fragility of our bodies in all situations within material confinements, within watery graves, hopeless being within the elements.

How helpless we can be when the waves keep pouring and pouring over us and there's nothing we could do but stand there on the deck try to look for the enemy while nature tries to knock us down. The movie gave me a good appreciation of our freedom and the soldiers who defend our freedom. I think of Dr. Anderson's father who defended our freedom in both theatrical areas of this world thank you again

Once Upon A Time In The West

Once Upon A Time in the West remind me of the various 35 cent movies my brother and I used to see at the dreamland theatre on our city errand runs we did for our foster parents. We lived outside of Elk _____ Island Park Highway 16th entrance, the place across from The Ukrainian Village the twins would hitchhike to the city to do errands for the folks , then catch the greyhound bus back to the farm. After errands done, the twins would go to the Dreamland theatre to save a few bucks and watch all the old films of yesteryear.

Just off 97th St. and Jasper Ave. in the 60s, this movie reminded me of all the cowboy and Indian movies then. Even in this viewing I became very aware of redskin in this movie. Yet, it was a great movie. I loved the closeups of seeing the sweat of the actors to close up of their eyes. As far as my response to the movie just taking in the time and space of that movie and how the director captured the essence of his story, I appreciated. Of course I've always liked Charles Bronson from my time watching the Great Escape on TV as a child time to seeing Henry Fonda in all those movies as the good guy. It was quite interesting to see him play such a evil character. In the beginning was a bit of a mystery because we have a great train station scene. The long takes, the wide angles to the close-ups to the slow actions of the characters waiting for the train, waiting for something to happen, waiting for someone.

My response to the movie was it was great to see it again see that style of filmmaking even though I did not like Indians as a child. I stayed away from Indians anything that was part of the Indian culture like Rainbow country with Billy, the Beachcombers with the native character. With all those movies of Cowboys and Indians, we played Cowboys and Indians but we wanted to be the Cowboys. The movie was reflected of my memories, reminded me of the good movies I saw as a child, the Bible movies to the cinemascope movies of the time.

The film from an Analytical study, showed how a filmmaker uses spacetime, colour, actors, depth of field and all that's part of the mise en scene of Filmmaking. The film started out very inviting, almost from its very beginning, the saloon doors opening. It was like being invited into this world of dirt, grubby smells, the roughness of still cowboys, whiskey glasses, the stark reality of survival. I was mesmerized by the film it's texture, it's dealing with colour in the comparative qualities of the crappy westerns of Hollywood with actors like James Garner or Yule Brenner, all those crass Hollywood western of the time. In some part it was a study of how brown skinned people

were viewed upon in the West, Hispanics playing Indians in Westerns or Italians used as Indians in some cases. I was quite shocked to see how the native people in this film were presented. Although, the scene is very brief, it was strong enough to create a discernment. The train guy in the movie was telling these Redskins to move along. I felt sad about it because it just reminded me how my brother and I were treated as kids. Alright you Indians, move along now. That was how they talked to us or say, you Indians get over here!. As foster children seeing these movies, we were triggered and the others triggered too, in doing the Kill the Indian routines of racism. Sergio Leone's films were void of that in some sense of working with the first people as cast members of a story. I loved the whole use of the dust, the riding of the horses, all that commotion that's created out of the western life then, exciting me, horses arriving, coaches, the wild west.

It was a modernist period. No electricity, a Telegraph wire but that was about it and it was interesting how the unsavory characters responded to that technology. They broke the wire. The story telling was deep, the filmmaker communicated through visual images of the characters, the men, waiting, the men fighting, seeing the unfocused single character walking, that was a symbol throughout the movie. I really don't know till the end of the movie when Charles Bronson's character finally kills the man who killed his family. We get introduced to Henry Fonda's character in the beginning of the movie, in the Sweetwater moment where man has built a house with his family and then gunshots are heard and a woman is killed the father's killed and then of course the two children killed. The three character who killed the family show up and ask what are we going to do with the boy? Of course we see Fonda's character, his bright eyes and they killed the little boy. This is on contrast later to Charles Bronson character. Bronson earlier in beginning of the film kill three figures at the train station. He is a mystery, he seems to know a lot about what happened in the past of Fonda's character's life. We then meet the business man character on the train caboose. He has polio, walks in a weird contraption hanging from the ceiling plus crutches. . His only

power is money, and is a bit pitiful at the end of the movie with his past memory and desire, craft fully designed in the sound and the picture of the ocean. And as we start to find out what's happening with the story the deepness, the way people are corrupted people, how money corrupts people, and how this family was killed as a result of this unscrupulous businessman who rolls around in a train caboose. His cronies arrive periodically on horses as the gang comes and goes from the train track. It is later when we meet the wife of the deceased family from Sweetwater that we start to see the keenness of the story and how the railway define the geography of the country, the population of the country, the business how it stood in the way of individuals like the woman. A woman who arrives to see her family killed and how she stands up against this industrialization, dealing with the train expansionism.

But how does she deal with all this corruption? She uses her body, her sexuality, her coldness to the sex and actions of the enemy. Her decision to turn yourself off emotionally and just get through all this patriarchal drudgery, showed a strong woman in a dangerous time for women. An unscrupulous businessman hires Henry Fonda's henchman's to kill him, Charles Bronson character helps the evil man in defending and killing the traitors of Fonda's gang. Why did Bronson save an evil man from the actions of other evil men? I suppose it's because as we saw the story develop and we keep seeing this unfocused man walking down through the desert that we've realized it's Charles Bronson. Bronson himself playing with harmonica and then we have the flashback of the man standing on the young boy and Henry Fonda with his harmonicas placing the instrument in the child's mouth. Death is around as the boy falls to the ground,, the dust scatters in the air. It all sort of comes back to the ending where we have that lone gunfight with Bronson's character and Fonda's character in the middle of town. It is (this scene setup) is indicative of the falseness of Hollywood westerns. How do we know whether it's like that in those times. We go through archives, biographies and history books. The film showed great filmmaking, good use of the camera, time, space and strong actors.

From the extreme closeups of the sweat, the eyes to the wide angles of the wooden planks of the railway station it created a fascination with this film and the story as a whole. I think about my own reflections as a filmmaker and look forward to creating something that is appreciated down the line. I loved the films , the course, a just great teacher working with the words and images. A great teacher dealing with film and the semiotics of signs and writing in light hiy hiy.

The end of my journal dealing with responding to the films and analyzing the films hiy hiy.