

# SPLICE

Winter/Spring 2016



Indigenous Filmmaking After the Tax Credit

Killing Time with *The Sabbatical*

2015 SaskShot Winners

[filmpool.ca](http://filmpool.ca)

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Stills from the making of *Dancing the Space  
Inbetween* courtesy of Janine Windolph.

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The Filmpool is committed to developing an  
awareness and appreciation of independent  
film that reflects the individual and collective  
cultural expression of Saskatchewan people.



## LETTER FROM THE FILMPOOL EXECUTIVE DIRECTOR



I would like to take this opportunity to introduce to our community the Filmpool's new *Splice* editor Wanda Schmöckel. We are extremely fortunate to have Wanda and her editorial experience leading the way for our magazine. For over 35 years, *Splice* has provided our local and national arts communities with stories and images that both recognize Saskatchewan's filmmakers and celebrate Saskatchewan culture.

*Splice Magazine* enables our community to publicly recognize Saskatchewan's own talented filmmaking personnel, including our writers, actors, technicians, directors, editors and producers. I believe the greatest strength we have lies in our own stories and creativity. Seeing homegrown images up on the big screen creates nothing but confidence for our own filmmakers! And through confidence and inspiration, and mentorship and support, our film community will succeed - both culturally and economically.

If you are not already a Filmpool member, please consider joining. We offer production grants, equipment access and networking opportunities. Through the leadership of our Programming Coordinator Mitch Doll, we will be presenting an ambitious 2016 programming schedule of workshops, screenings and outreach activities. Please visit our website [filmpool.ca](http://filmpool.ca) for more details.

Welcome to Wanda and thanks again to all contributors for another outstanding issue of *Splice Magazine*!

Gord Pepper



## LETTER FROM THE EDITOR

Greetings! Welcome to the Winter/Spring 2016 edition of *Splice Magazine*. How do you like our new outfit? Sometimes you just need something fresh to wear, am I right? Thank you to designer Danielle Austin for her beautiful new design.

It's been a rough few years for the film industry in Saskatchewan, but this issue shows how active the truly independent filmmaking scene in Saskatchewan continues to be. Over the past year, we've seen two entirely home-grown feature films come to fruition and receive warm receptions at the Whistler Film Festival, a second edition of the SIFAs showcased some great work by independent and emerging filmmakers, new collective ventures like *The Caligari Project* are in the works, and *WolfCop 2* will be unleashed later this year. We have a lot to be proud of and optimistic about and I look forward to chronicling this progress through *Splice*. Thank you to Kelly Anne Riess for her support and years of service to this magazine. Thank you to all the writers and photographers who contributed to this issue. And thanks to the Filmpool Board and Staff for all their help with this issue, and for this opportunity to celebrate filmmaking in Saskatchewan. *Splice* is a home for writing about film and filmmaking, so if you have an idea for an article, please get in touch. Thanks for reading, and enjoy the magazine.

Bon cinéma!

Wanda

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# First Light:

## Indigenous Filmmakers After the Tax Credit

BY CARLE STEEL  
PHOTOS BY JANINE WINDOLPH

On one side of the split screen at the imagineNATIVE Film and Media Arts Festival in Toronto, Lacy Morin-Desjarlais lies on her belly in a field, pulling her body through the long prairie grass with her elbows. On the other, she dances in a studio wearing an enormous sparkling buffalo headdress. Her dancing is powerful; her body is athletic and full of life.

This is the beginning scene of *Dancing the Space Inbetween*, a short film made in remembrance of children who attended the Regina Indian Industrial School. From 1891 to 1910, the school took young Indigenous people from their families and taught them trades and homemaking skills. There, isolated from their families and stripped of their identities, children faced emotional, physical and sexual abuse. Many died. A wildfire burned the markers on their graves; the wind and sun did the rest.

To independent filmmakers Trudy Stewart and Janine Windolph, the unmarked graves are a symbol of a kind of forgetting that we all have toward the atrocities that happened in Canada's Indian residential schools. *Dancing the Space Inbetween* and the documentary *RIIS from Amnesia* are a remembrance of those lives. Seeing Lacy Morin-Desjarlais on the screen is another kind of remembrance; it was her last work before her death last February in an accident that took the lives of Michele Sereda, Narcisse Blood and Michael Green.



“We want to indigenize the process, so we are a circle of people who respect each other and not a hierarchy.”



Michele Sereda and Lacy Morin-Desjarlais  
on the set of *Dancing the Space Inbetween*.

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Morin-Desjarlais won imagineNATIVE's "Best Emerging Talent" prize for the project. Stewart, who produced and edited the film, accepted the award. Her speech was bittersweet, and the audience was silent. Canada's Indigenous filmmaking community is small, and Saskatchewan's is even smaller. *Dancing the Space Inbetween* is an ephemeral monument to its fragility.

As an Indigenous filmmaker, Stewart shares the obvious challenges that face everyone in Saskatchewan's film industry, which was devastated by the cancellation of the film tax credit in 2012, precipitating a mass exodus of crew and production companies. In addition to projects that simply do not happen here anymore, Indigenous people working in the industry also lost all the professional development opportunities that came with them. "There's nothing you can work on," Stewart says. "If you have friends, you can help them for free."

In the absence of those big productions, independent filmmakers have had to learn to do it on the fly, working with micro budgets and filling multiple roles on set. Stewart found a like-minded creative partner in local independent filmmaker Janine Windolph. For the last few years, they have worked together to navigate both the current financial climate of making films in the province, and Saskatchewan's ever present cultural weather.

They have learned to be diplomatic with people who may want to help First Nations people create, but are afraid to give them artistic and financial control. Stewart and Windolph also struggle to communicate with funding agencies and non-Indigenous juries who don't understand their work, and to juggle family priorities that don't mesh with the strict hours and hierarchical structures of the film industry.



In some ways, Stewart says the death of the film industry as it was at its peak has been good for independent filmmakers. “With the tax credit, big productions from the States employed people for a couple of months at most, and took millions of dollars out of the country,” she says. Smaller local projects, by contrast, enable small independent producers to free themselves from the structural constraints inherent in the industry, while still benefiting the local economy and community.

## “A ten-thousand dollar production takes a much smaller piece of that pie, and they’re really training people.”

Stewart hopes that through smaller scale work, they can begin to change the industry from within. “We want to indigenize the process, so we are a circle of people who respect each other and not a hierarchy. We run into challenges from people that way. And the funny thing is that people don’t even realize they’re doing it, it’s just so engrained.”

Their approach also facilitates storytelling from the perspective of Indigenous people themselves, to both Indigenous and non-Indigenous audiences. “There’s something so very different about people in their own space, telling their own stories, than an outsider coming from a city in for a few weeks, and just taking the story,” says Stewart.

In some ways, every project they do is a legacy project; an enduring witness to both loss and rebirth. “The more people we have telling our stories, the more human it makes us to people who are trained by mainstream media to not see us as human.” /S

▶ **NINA MCARTHUR,**  
**Hair and Makeup, (from Pheasant**  
**Rump Nakota First Nation) Most**  
**Recent/Upcoming Project:**  
***Wolf Cop 2* (2016)**

I tried to stick it out as long as I could, and then it was a matter of having to move if I wanted to work again. Now I go back and forth from the reserve to Winnipeg. For me it feels like we’re back to where we were before there was a film tax credit. It’s like it’s gone around in a circle, and now it’s back to the beginning. There are a lot of people out there who want to tell their stories and become a part of that industry. When they cut the tax credit, there was no more training for people just getting into the industry. There is no room to grow, because there are no films. I think if there were more films happening here in Saskatchewan it would give Aboriginal people – especially youth – a creative outlet that is much needed. Nothing is here for them to do that.

▶ **DANNA HENDERSON,**  
**Actor (from Pasqua First Nation)**  
**Most Recent Project:**  
***This Time Last Winter* (2009)**

Basically there’s nothing left here in Saskatchewan. Auditions are few and far between. As Indigenous women, our opportunity to influence the rest of Canada with our abilities and stories was completely cut off. I’m always thinking about what would have happened if I had moved, something that, as a mother I am not willing to do. Would I have the same opportunities? A lot of us could have been highly recognized performers within Canada. It’s really sad.

▶ **CANDY FOX,**  
**Independent producer/Actor**  
**(from Piapot First Nation)**  
**Most Recent Project:**  
***Evander* (2015)**

If anyone wants to work they’re going to have to create it themselves. It is challenging, yes, but people are doing it on their own dollar, and there are lots of collaborations. You really have to strive to get it made. I think there are a lot of hurdles to jump but I’m still optimistic about creating art that matters.







Behind the scenes of *The Sabbatical* (photos from [thesabbaticalmovie.com](http://thesabbaticalmovie.com))



James Whittingham



Brian Stockton



Laura Abramsen

# Killing Time with *The Sabbatical*

Brian Stockton's *The Sabbatical* looks at the mid-life crisis of a man with nothing to complain about and a year to kill. He sat down to chat with lead actors Laura Abramsen and James Whittingham about process, risk, and choosing to swim instead of drown.







Still from *The Sabbatical* (photos from [thesabbaticalmovie.com](http://thesabbaticalmovie.com))

**JAMES:** Do you want to talk about the challenge of making a film in Regina, Saskatchewan?

**BRIAN:** Yeah, it can always be a challenge. Regina is a small city. Because we have the U of R film department, where I teach, there's a bit more of a film community here than you would normally get in a city of this size. Always, the intent (was) to build the film around James because I knew you were around, you were available, and you wanted to do it. I knew that I had you but I wasn't sure that we had Laura, that we had Bernadette, that we had the other actors.

**JAMES:** You had seen Laura in a student film.

**BRIAN:** Yeah, Laura was somebody that I knew we wanted to audition. We did audition a few people for that part.

**JAMES:** And the auditions were weird, weren't they? For Lucy.

**BRIAN:** In what sense?

**JAMES:** In the sense that actors were asked to come in and improvise a scene with me and we walked through a public setting, which was the University, for like an hour.

**BRIAN:** Yeah, of course. The film is improvised. We did do an outline, so we kind of knew what every scene was going to be before we shot it, but all the dialogue, all the particulars (was) improvised, so that's what the auditions had to be, too. We shot around the University – just wandered the halls with a camera.

**JAMES:** So Laura, was that tough for you? I'd imagine, because you're a classically trained theatre actor. You're a trained theatre actor. Don't look at me like that. She's looking at me funny...

**LAURA:** (laughs) It's a weird thing to say that it wasn't difficult for me. I'm not trained in improv, at all, but the audition just kind of called for letting

go of all your restrictions and just going with it, which is exactly what you had to do, or you would drown. So I chose to swim instead. I think it went pretty well. I really enjoyed myself, and I didn't stop talking for about an hour until they told me to stop.

**BRIAN:** And the character kind of lends itself to that, too, right? The character is free-spirited, so then you, as an actor, can be free spirited, which is probably the right thing for improv.

**LAURA:** It's a true test of whether you can be that character or not, as a person, and keep going despite what might happen in the University.

**JAMES:** We made a special arrangement for you, because you were going away to Europe.

**LAURA:** I was. I was gone for three weeks all over Europe.

**JAMES:** We weren't ready to audition yet. Brian had to be woken up and dusted off.



# Cold Weather Viewing

BY SHANE HNETKA

It's that time of year when winter has long taken root, and we grow impatient for Spring to arrive. What better way to await the seasonal change than by watching some movies?

I find it's always good to start things off with a little Orson Welles. *The Stranger* (1946) is set in a small Americana town in the fall. Life seems to be going swimmingly as good ole fashion small town family values take place until Nazi hunter Edward G. Robinson arrives. He's looking for an evil Nazi, a Nazi who is hiding out as a teacher and clock enthusiast somewhere amongst the townspeople. Writer/director/star



Orson Welles plays the Nazi and made the film to show that he was capable of making a standard Hollywood movie. The result is a fine thriller not quite *Touch of Evil* (1958) caliber but a good movie and certainly an underrated enjoyment.

CONTINUED ON NEXT PAGE



**BRIAN:** I'm not used to working quickly.

**JAMES:** But we made an exception for you just in case you were magic, and damn it, you were.

**LAURA:** Well, thank God for that.

**BRIAN:** So we auditioned you, and then you were out of the country for a few weeks.

**LAURA:** That was right. I was spending most of my time in Germany, hoping to hear back for some reason that you would just call me and I'd be in another country and get the role, but I was happy to come back and hear from you.

**JAMES:** As someone who prepares meticulously for her roles and studies the text, you didn't have text to go with this. Was it intimidating to think "How am I going to prepare, because it's different than anything I've done before?"

**LAURA:** I think I fed off the terror of not having a script to over analyze and memorize both sides of, but that kind of fuelled my energy in that audition. I hope!

**BRIAN:** Yeah, and I think, as an actor, that's kind of your job to throw yourself into situations like that.

**LAURA:** Right.

**JAMES:** But I mean, it was a weird process to actually just sit down and not know. –Just start talking, and see what comes out. And you're taking notes and writing down lines you like, and we went to some fascinating places. I was really blown away by some of the things Laura and I did. Mostly what she did.

**BRIAN:** Yeah, and I think in some ways the rehearsals and the scenes that we shot were way too long.

**JAMES:** Yes. We went on for 10 minutes, easily.

**BRIAN:** –But we had to do that to get to where we needed to go. When we were cutting it, I was sort of regretting that a little bit because it's hard to condense a ten-minute scene into two minutes, which is what you need to do. But again, we had to do that to get to where we eventually ended up, I think.

**JAMES:** It was quite a fascinating process, and even when we did Laura's audition, I thought "This film's gonna work." You know, because I watched her tape and I thought right then, "Yeah. This is gonna work."





**BRIAN:** I think, in an ideal world, we would have had an air-tight, 90 page script... But I don't know how to do that. And I don't know how to raise the money to pay somebody to do that. So for me, this is the next best thing. This is the kind of working situation that works best for me.

**LAURA:** James was a lot more comfortable than me, I think, with the whole improvised idea. I definitely wanted to do it, but over time I got really nervous that I was just leaving things out, or not progressing the film at all, so James was a big help in that regard.

**JAMES:** I didn't come into this as a great actor. This is the only serious character I've ever played who wasn't a lunatic. To play a real person, with real feelings, who was agonizing over something through an entire film, was a gift for one thing, but it was also something completely new to me. I always had to listen, because I didn't know what the other person was going to say. Often times we had it scripted down so that they basically said the same things all the time, but you weren't sure, so you had to listen and you had to react. And that helped me as an actor to get through this a lot better than if it wasn't improvised.

**BRIAN:** Yeah, there were certain key points that we knew we needed to get across in certain scenes. Then the other thing that happened when we were cutting it, was we ended up changing the order of everything, really, all the scenes kind of changed order from what we had originally planned. But again, it's easier for me to work that way than trying to get that perfect script, which I never seem to be able to do.

**JAMES: (to LAURA):** So what did you think of us, when you did that audition?

**BRIAN:** Yeah, because you'd never met us before.

**LAURA:** It was very intimidating. It was my first feature film, and I was meeting one of the great film professors, I was in the theatre department, so—

**BRIAN:** Well, I don't know about great...

**JAMES:** Good...

**LAURA:** All right, pretty good film professors.

**JAMES:** Adequate.

**ALL:** (laughs) /s

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Yasujiro Ozu actually made several movies based around the seasons, *Late Spring*, *Early Summer*, *Late Autumn* (1960), and *An Autumn Afternoon* (1962), which was Ozu's last movie before his death. Both films deal with the same subject – widowed parents trying to marry off their unmarried children. Both are really good but there's a bit more melancholy to the ending of *An Autumn Afternoon*.

Alfred Hitchcock made a lot of thrillers but he only tried his hand at comedy a couple of times. *The Trouble With Harry* (1955) takes place on a crisp, beautiful day, with the entire cast spending the duration of the film digging up and burying a body named Harry. While not typical Hitchcock, it is a lot of fun.

Ingmar Bergman's *Autumn Sonata* (1978) follows a mother and daughter reunion that is less than pleasant to say the least. Ingrid Bergman stars as a concert pianist and mother who hasn't really bothered with her children for most of her life. She pays her oldest daughter (Liv Ullmann) a visit and the two clash throughout the night. It was both Bergmans' last theatrical feature film.

## MILLER'S CROSSING

*Miller's Crossing* (1990) is one of my favourite movies of all time. Set during prohibition in an unnamed city, Tom (Gabriel Byrne) is the right-hand man of Irish mobster and top head honcho Leo (Albert Finney). Rival gangster Caspar (Jon Polito) wants Leo's girlfriend Verna's (Marcia Gay Harden) brother Bernie (John Turturro). Bernie has been cheating Caspar. Leo, despite Tom's protest, goes to war with Caspar. Tom switches sides and takes Bernie out to Miller's Crossing (which is out in the woods) to kill him for Caspar. Then things get interesting.

There's more to choose from, films like *Rushmore*, *All that Heaven Allows*, *Arsenic and Old Lace*, and many more but at least here's a few to get started before the season changes again. /s



# Looking for a Balance

Between Independent  
and Service Industry  
Productions

BY IRYN TUSHABE

For Rick Anthony, there's no doubt that the spirit of Indie filmmaking is alive and well in Saskatchewan. But, if the goal is to develop a strong, viable film industry, enormous growth needs to happen.

Anthony is no stranger to making films on shoestring budgets – his first feature length film, *Bread Thieves*, was made on an estimated budget of \$10,000 and went on to win the Rising Star Award at the Canada International Film Festival last year.

The budget for his current project, *Patient 62*, is eight times bigger than that of *Bread Thieves*, and yet it is not nearly enough.

“Even at that budget, we are still in a spot where people aren't getting paid as much as they should and some



people are working for free,” Anthony says, adding he’s not getting paid himself even as he has had to take on other roles beyond being the co-director and co-producer. “It’s not a sustainable business model to continue to do this as a living.”

Filmmaking in Saskatchewan has increasingly become a labour of love, as opposed to a craft that one can also depend on to make a living. And because it is no longer a bankable skill to have here, those who want to find key crew positions have moved away to other Canadian cities where they can be put to good use.

Anthony says his team has had some difficulty staffing key crew positions – either because the pool of talent is diminishing due to migration, or because the film’s budget was too tight to pay professional rates to the few remaining crew left in the province. This amounts to fewer people wearing more hats to fill multiple crew positions on set – and getting paid less than minimum wage for their time.

“One thing that would help someone like me would be some sort of liaison program between the government and investors and filmmakers to help us find that seed money to help us bring some of that investment money into the province.”

Creative Saskatchewan has collaborated with Saskatchewan Media Production Industry Association (SMPIA) to put on events like Lunch with a Buyer and Agency, whose focus was to help Saskatchewan producers decipher the dramatically changing marketplace and foster an understanding of the impact such changes have on broadcasters, buyers, acquisition executives and other funding agencies in Canada.

**SMPIA president Nova Alberts says a liaison between government and the film industry would go a long way in bringing big budget productions to the province again and, consequently, ensure the continued production of low-budget movies.**

Alberts says many of the problems hindering the production of independent films in Saskatchewan can be solved by the creation of a skills training program like one that was axed back in 2010.

A program like that, she says, would provide a funding incentive to help cover the cost of mentorship and internships in the field.

To illustrate what a program like that might look like, Alberts looks back to a Directors’ Guild of Canada program (DGC) that helped solve a problem in the production of *Little Mosque on the Prairie*.

According to Alberts, the producers on that show were able to hire a production manager they thought had the necessary skill set but lacked crucial job experience.

The DGC program provided funding for the show’s producers to hire a senior production manager from out of province as a mentor.

“So the production manager from Saskatchewan with no experience was hired but the DGC’s program paid for the mentor to be on call to assist with any questions the production manager may have,” Alberts explains, adding other provinces have a similar training program but Saskatchewan does not and that the lack of it coupled with dwindling support for film-based projects has further handicapped the industry.

**“Our funding system right now attracts low-budget work so we are getting a lot of small budget projects but you’re never making enough to live on. From an industry development perspective, what our industry needs is to have consistent work,” she says.**

Creative Saskatchewan’s current funding model doesn’t favour big budget projects. Productions asking for more than \$600,000 dollars in funding must be approved by the provincial cabinet – a requirement that according to Alberts has been a hindrance for producers considering shooting in Saskatchewan.

“Even Nova Scotia, who recently changed their program from a tax credit to a grant program, don’t



have a threshold until the \$4M mark and we are doing it at \$600,000,” Alberts says, adding that Creative Saskatchewan’s funding threshold is much too low compared to other provinces in Canada.

At the same time, she’s optimistic that continued discussion with the government will result in further positive change; before July of last year the threshold had been \$250,000.

Increasing the threshold to \$600,000 hasn’t been much help in the way of attracting film producers to Saskatchewan.

“Essentially when a producer is looking to find options for where they can shoot in Canada, they look at Saskatchewan and they see that \$600,000 as a cap, and it has been advertised as a cap, and they say ‘that’s the maximum I can get’ and they think ‘well if I go to Manitoba that’s not going to be a problem because the cap there is \$5M,’” she explains.

Already, several projects have been deterred by Creative Saskatchewan’s funding cap. A movie about the Swift Current Broncos bus crash will not be made in Saskatchewan because it couldn’t operate within the cap. A documentary about the rise of Saskatoon rock and

roll band the Sheepdogs also had to be funded out of province. And Saskatchewan’s famed storm chaser Greg Johnson is busy shooting his tornado hunter television show in Toronto.

**“These are our stories about our own people being ripped out of our backyards because they can’t be told here. We need to have an environment where these stories can be told here,” remarks Alberts.**

Anthony says his film has benefited from Creative Saskatchewan funding as well as from a Saskatchewan Filmpool grant but the combined financing from the two agencies wasn’t enough to get *Patient 62* made. In the end, he, like many independent film producers today, had to look to crowd funding to supplement his budget.

“I think that we have some growing room here,” Anthony says. “But there is no shortage of filmmakers that have projects going at any one time or are trying to get projects off the ground. I hope that in one fashion or another they’ll find a way to make those films here.” /S



# I am the Bridge

BY ALEX ROGALSKI  
PHOTOS BY ALEX ROGALSKI



**D**ubbed ‘the city of bridges’, Saskatoon has built its identity around the river. They function primarily as pieces of infrastructure, but the South Saskatchewan river crossings evoke something more powerful for residents of this city. As River Landing continues its development, new possibilities arise with these structures. In 2014, Alejandro Romero, the Arts and Culture Consultant with the City of Saskatoon approached PAVED Arts with a unique proposition: How could local artists activate an underutilized public space beneath the Senator Sid Buckwold (Idylwyld) Bridge, that was until recently more hospitable to pigeons than people? As Alejandro explains, “The innovation of this project was that it legitimized outdoor non-artistic infrastructure as cultural space and it showcased a combination of different narratives and forms of art that, combined, proved the potential of a space for visual art, music, performance art, and short films.”

Thanks to powerful and portable projectors (and a late night test that caught the attention of local patrolling security guards), it was clear that the space would make a fantastic screening venue, with seating beneath the bridge along the river’s edge and the pier acting as a massive projection surface.

So began the first incarnation of *I am the Bridge*, with PAVED Arts issuing an open call for submissions around the theme that “asks us to consider the ‘bridge’ in either a literal

or metaphorical sense, widely interpreted as an expressive, psychological, architectural or formal content.”

The success of 2014’s presentation during Culture Days created an opportunity for a follow-up event this year. Commissioning a new documentary on Saskatoon’s skate parks by Ryan Goldeck, PAVED Arts once again partnered with the City of Saskatoon and featured nine other videos by local artists. A crowd of over 300 gathered throughout the evening, as dusk settled in and images reflected off still water.

**For many of these artists, this screening was their first paid, public presentation of their work. Four of the videos were produced through a PAVED Arts summer program in partnership with the Open Door Society that gave teens who were new to Saskatoon a chance to produce personal videos, a number of which spoke to their immigrant and refugee experience.**

For Sienna Waskewitch, Imaam Mirza, Agatha Mutongolo and Tun Maung, the opportunity to see their first video projects shared in public with their community gave them a chance to share their voice in a new medium. As an outcome of PAVED’s outreach programming, the ability to help create and exhibit the work of local emerging artists provides real evidence of the impact artist-run centres have in building cultural communities. As audiences gathered before proceeding down 20th Street to explore Nuit Blanche and its incredible transformation of a commercial street into a public art installation, *I am the Bridge* set the stage to see their city through a new perspective, in a one-of-a-kind place. /s





# Remembering Paul

BY NOELLE DUDDRIDGE  
PHOTOS BY MATT YIM  
AND EMILY WRIGHT

**T**he first time I met Paul Crepeau was in 2010 at the University of Regina. He walked into Brian Stockton's 3rd year film class, in his skinny jeans with his brightly coloured All-Stars and a cooler-than-cool bohemian scarf. From this outfit alone, I knew that this was a man that I wanted to befriend! Going back to school in your 60s pretty much summed up the spirit of Paul. The first time I interacted with Paul, we were at the University bar (The Owl) after class one night; I invited him to sit with me, and we instantly hit it off. It wasn't until much later, when he was the hot-commodity in the film scene, that he told me I was the first person to approach him at university with the intention of striking a friendship. I took that as the ultimate compliment, from a friend who I found to be genuinely easy and fun to be around.

Paul was very upfront about his ADHD and regularly taught people the hand-signals to give him when he would come on too strong or lose himself on a tangent. I never knew anyone quite like Paul, who could so often back a person into a wall when he got overly excited about a topic of conversation!







**When I remember Paul I can't help but smile; he always made me laugh, like the time he convinced me that he not only lived through prohibition but was also part of the underground trade, bootlegging liquor across borders!**

Photos of Paul Crepeau taken by Matt Yim.

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It wasn't until I retold the epic story to a friend, that they opened my eyes to the fact that Paul couldn't possibly have been alive during prohibition! He was always filled with the best stories, but that's when I learnt to take Paul's stories with a grain of salt!

I remember the countless times that the U of R security mistook him for a vagrant, and would try to escort him off the premises. It would usually happen during one of his bearded & scruffy phases. He would always go through facial hair phases depending on the roles he was acting in. Now that was some dedication!

Sometime around 2011 Paul's films became heavily influenced by the chairs designed by Michael Hosaluk. Paul's 3rd year film, *Chair Crazy* (2011), starred himself alongside the late Michele Sereda, in which he played a psych patient (and Sereda his nurse) who was tormented by chairs that moved out of the





Promotional still from Josh Holland's film *Rush-Hour Paul* (photograph by Emily Wright)

corner of his eyes. The moral of the film being the social issue of how society treats those suffering from mental illness as a problem to be ignored and discarded. In Paul's words, "Concerned with issues of social justice; I use irony and comedy to elicit personal reflections from audience members. I want people to examine their own values through my stories and to scrutinize how we as a society perceive problems. I believe that by examining the issues in a sensitive, supportive way, a more lasting and meaningful understanding can be reached." (Paul Crepeau, 1953 - 2015)

Paul always fought for the little guy, and his films always explored that. From his 4th year film, *An Act of Chairrorism* (2012), where a chair responds to racism; to *Idiom* (2010), which dealt with Canadian immigration and the victims of abusive civil servants; to his final film, *ADHD: A Gift* (2015), the personal story of Paul's life with ADHD (Attention Deficit Hyperactivity Disorder). He always handled his subject matter with a deep respect and empathy, which is part of what made Paul such a great filmmaker.

Paul came to the film program at the exact right time; we were a bunch of film students who needed friends that knew how to act, and Paul knew how to act!

He came to Regina from Vancouver where he had developed and ran a theatre company. So naturally, Paul's acting experience was highly coveted by film students of all years. Not only did he star in the majority of his own films, but Paul was also the leading man in a few of my favourite films from film-school. Colton Yuzicappi and Derek Novosad's, *Charlie* (2010), where Paul played the lead as a man with mental illness who spends his days salting the winter sidewalks. And Jason Rister's award winning film, *Isaiah* (2013), where Paul plays the lead as a disturbed homeowner with family secrets in his basement. To name a few of Paul's minor roles, he cameoed as a janitor in Tessa Macintyre's *127 Minutes* (2013), voiced Chrystene Ells' prairie puppet film, *It Was a Circus* (2013), and played a blind photographer in Brian Stockton's feature film *The Sabbatical* (2015).

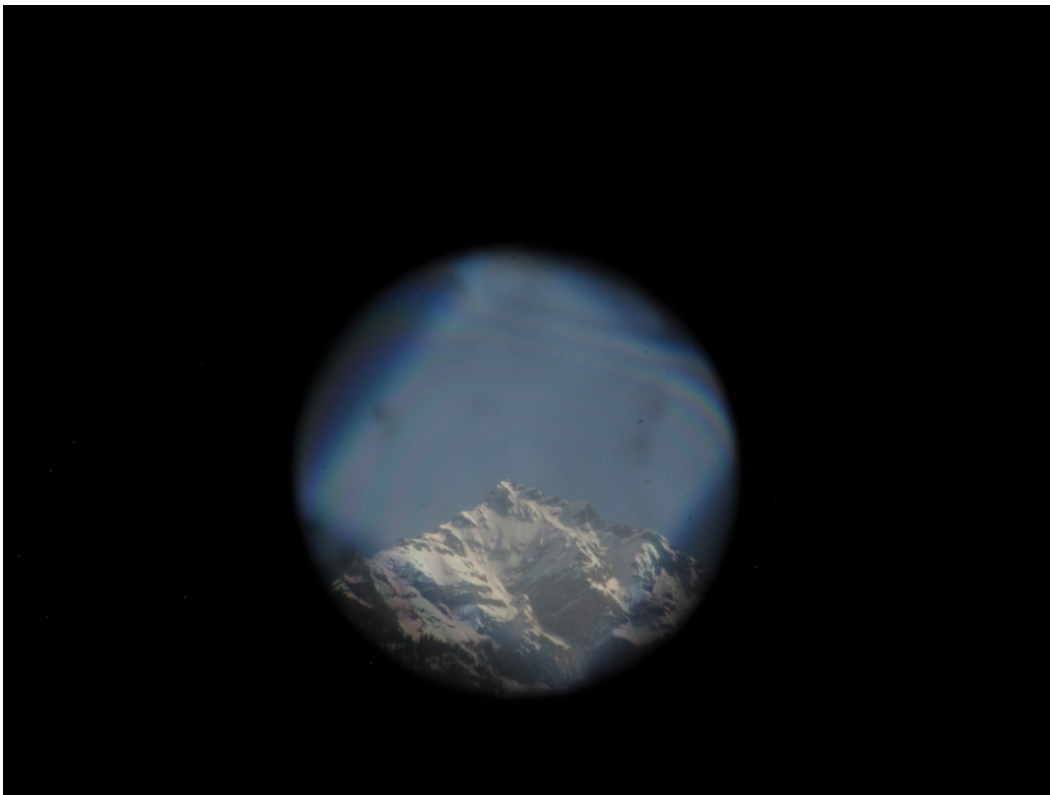
I just know that Paul's footprint on the local independent film scene will be felt for generations to come. It saddens me to think of all the masterpieces that he had in the works that will never come to be. However, he really did make his mark in the short time that we had him here with us in Regina. /s

# SaskShot Winners



Photo Editing: Ian Campbell

In the summer of 2015, the Filmpool launched **SaskShot** – a photography competition open to all residents of Saskatchewan and Filmpool members. Over 200 images were submitted under five different categories. In addition to receiving a prize from our six sponsors (Leopolds, Bushwackers, Tangerine, Bird Films, Lancasters and Capitol Jazz Club), the winning images are on display here in *Splice Magazine*! The winners and Honourable Mentions for each category were also on display at the Saskatchewan Cultural Exchange's *Eight Track Gallery* in the Spring of 2016. Thanks to all who submitted their work – we can't wait to present SaskShot again!



Inspired By... Poetry: Dylan Dowler





Landscape: Thomas Archer



Portrait: Dianne Ouellette





Film Noir: Justin Tendeck



# 2015 SIFA AWARDS

SASKATCHEWAN FILMPOOL COOPERATIVE PRESENTS 2<sup>ND</sup> ANNUAL  
**SASKATCHEWAN INDEPENDENT  
FILM AWARDS**

NOV 26, 2015 | 7PM  
ARTESIAN THEATRE 12927 18TH AVENUE  
TICKETS \$10

CELEBRATING  
THE BEST IN SASKATCHEWAN INDEPENDENT  
FILMMAKING

HOSTED BY SYDNEY & SYLVIA  
FROM BOOM NEWS

**NOMINEES**

BEST ACTOR  
DAN WOOD IN HOME FOR THE WEEKEND  
MARK CLAYTON IN HOME FOR THE WEEKEND  
LOUAN WARDHEIM IN LOST  
BERNARDETTE WILLEN IN LOST  
MATTHEW GRADIN IN LOST

BEST FILM / BEST STUDENT FILM  
THE FIRST DRIVING TO BACKPACKED  
BACKPACKED / LOST  
L.A. POLICE IN L.A. POLICE  
HOME FOR THE WEEKEND / LOST  
ONE AND SPICE IN BETWEEN  
BESIDE - CLEANSE / LOST  
QUEEN / LOST

Logos: Canada Council for the Arts / Conseil des arts du Canada, misson, Culture, ARTS BOARD, City, VICE, SaskEnergy, and others.





## Best Film (Jury's Choice):

*Dreams and Spaces in Between* by John Graham

## Best Student Film:

*Backroads* by Candy Fox

## Best Actor:

Logan Vanghel in *Queeny*

## Audience Choice Award:

*Queeny* by Rhys Pugh





# Winter and Spring Programming

Saturday, March 5th | 1:30PM  
University of Regina

## From Script to Schedule

Practical workshop with instructions on directing, scheduling, script breakdown and logistics. Presented in partnership with Living Skies Student Film Festival

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Thursday, March 17th | 7PM | Filmpool Office

## Grant Writing Workshop

How to effectively articulate your idea to a jury. This workshop focuses on the upcoming Filmpool grant applications.

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March 28th - April 1st | 10AM - 4PM  
Filmpool Office

## Spring Film Camp

For students interested in film and storytelling. This week long intensive takes teen students through the production process of creating a narrative short film.

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Friday, April 15th | Filmpool Office

## Grant Application Deadline

Grants and equipment deferrals are available for production, post-production and distribution. First time filmmakers (including students) may apply for the First Film Fund for their first project with the Filmpool.

April 20th & 21st | 6PM | Filmpool Office

## Editing Workshop

This two part workshop will examine the technical skills and editing theory involved with bringing together a documentary, experimental or narrative film.

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Friday, May 27th | 7PM | Artesian

## Screening Under the Steeple

The 24th annual Screening Under the Steeple is presented in partnership with the Cathedral Village Arts Festival. A curated program with the theme, *paint the town*.

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Sunday, June 5th | 1PM | Filmpool Office

## Annual General Meeting

In addition to electing new members to the Filmpool Board the AGM offers members an opportunity to share their thoughts about the Filmpool.

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Saturday, June 18th & 19th | Filmpool Office

## Light and Shadows

A lighting workshop which will focus on the lighting practices and styles of German expressionism in film.