



A Winds of Change Production

ANALOGUE REVOLUTION

How Feminist Media
Changed the World

about

When **Zainub Verjee**, a Vancouver-based film programmer started the In Visible Colours women of colour film festival in 1988, she fully expected it to continue for years. So did **Linda Abrahams** (Matriart Journal) and **Zanana Akande** (Tiger Lily Women of Colour Magazine). Cutbacks, infighting and technological change decimated a sophisticated and world-changing feminist media movement.

This feature-length documentary traces the rise and fall of analogue feminist communications that preceded the MeToo era. From Halifax to Vancouver, feminist storytellers of the 1970s to 90s took hold of cutting-edge media technology to document everything from violence towards women, to how to insert a diaphragm.

You'll hear from feminist rock stars like Studio D's **Bonnie Sherr Klein** (Montreal/Vancouver) and **Sylvia D. Hamilton** (Halifax); print collectives like **Press Gang** (Vancouver) and **Our Lives: Black Women's Newspaper**(Toronto). From Vancouver, Verjee tells the story of Canada's first women of colour film festival; **Nora Randall** describes what it meant to create **Pedestal**, first feminist newspaper in Canada. Rare archival footage, like 70's feminist gatherings in Montreal, lead to the film's climax: draconian cutbacks to women's and lesbian organizations across Canada, following the massacre of feminists at École Polytechnique in Montreal, (December 6, 1989). The film concludes with a resurgence: younger BIPOC feminists (Ella Cooper, Black Women Film!; Didhood Collective), using analogue strategies to create new feminist digital networks.



"What young women don't
realize, is that we are their
history..."
-Zainub Verjee



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DIRECTORS STATEMENT



I got my start in video/film with 80's feminist video collectives Women's Media Alliance and Emma Productions. I published my earliest writing with Ottawa's Upstream Newspaper, and Toronto's Rites and Broadside newspapers. My first book was published by the lesbian feminist press Press Gang. This film is a homage to that feminist media culture, and the intricate media networks that were created by feminists in Canada since the late '60s, how they anticipated digital networking, and how they were targeted by right-wing governments and media in the 1990s.



My university students believe that contemporary feminism began with the MeToo movement. But this film uncovers a lost civilization of networked communities - hundreds of journals, magazines, newsletters, radio, film and literary festivals, and filmmakers like myself who traveled across the country, a reel of films under my arm. I imagined, at the time, that the celluloid from those films connected my body to the bodies of other women, like some sort of umbilical cord. In all cases, we were giving birth: to new aesthetics, new technologies, and new language. This movement has never been documented before.



Director: Marusya Bociurkiw

Marusya Bociurkiw got her start in media with 80's feminist video collectives Women's Media Alliance and Emma Productions. Since then, she's directed or co-directed 10 videos/films, and has authored six books. Her most recent film, the award-winning "This Is Gay Propaganda: LGBT Rights & the War in Ukraine"

(Canada 2015) screened in 12 countries and was translated into 4 languages. Her books have won or been shortlisted for several awards including CBC Writes, and Independent Publisher Award. She is Professor of Media Theory, and Founding Director of The Studio for Media Activism & Critical Thought at Toronto Metropolitan University.



Co-Producer: Eponine Young



Eponine studied Cinema & Media at York University and Screenwriting at Toronto Film School. She has worked as a filmmaker and producer for the last 6 years. Her most recent short film, *But Nothing Changed*, was a finalist in dramatic shorts at Emerging Artists Film Festival, a Semi-Finalist at AtlIFF Film Festival, and an official selection at the Beer + Blood Film Festival. She is currently producing/directing a new film entitled, "Retrograde."



Director of Photography: Vanessa Abadhir

Vanessa is a renowned artist and cinematographer. She is best known for "Classé Secret" (2022), "B*itch: a Word-Movie", and "Dear Jackie" (2021). She has worked as a mentor with Black Ink, which supports emerging Black filmmakers and has done cinematography on a number of films for the National Film Board of Canada. Vanessa is based in Montreal and is a recognized member of the Québec Alliance of Image and Sound Technicians since 2008. She has a Ph.D. from Université du Québec à Montréal.



EDITOR: EUGENE WEIS

Eugene Weis is an award winning documentary film editor. His keen sense of storytelling has allowed him to craft films tackling important social issues ("Category: Woman", HotDocs 2022) as well as covering some of the most prolific pop icons in history (David Foster: Off The Record, TIFF 2019). Eugene's work has gone on to receive numerous accolades including a nomination for a Canadian Screen Award and two nominations from the Canadian Cinema Editors . Tackling such a diverse range of films ("Our Dance of Revolution", Nominee, Audience Choice Award, Hot Docs 2020; Winner, Best Documentary, Edmonton Film Festival 2020), Eugene is committed to bringing an unbiased approach to his storytelling ("Pain Warriors", Honorable Mention, Best Documentary, Critics' Choice Film Awards 2022).

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