

no easy answers.

a collection of films on the
issues of drug use prepared
by the national film board of
canada in cooperation with
the non-medical use of drugs
directoriate, health protection
branch, health and welfare
canada.

distributed by the national film board of canada

introduction

This film collection is prepared to communicate and clarify some of the issues involved in the non-medical use of drugs. As such, it provides an effective approach from which constructive discussion can evolve.

This book contains a synopsis of each film in the collection and recommended areas of discussion. The book "The Drug Question" provides an introduction to this film collection and is available on request.

Full information on how to obtain these films is provided at the back of this book.

This film collection is presented in the sincere belief that through communication and education, our society will be better equipped to cope with the issues of drug use.

presented in conjunction with the non-medical use of drugs directorate, health protection branch, health and welfare canada.

gale is dead

Gale Is Dead
1970—50 min.—b/w & C—16 mm

BBC Film Sales,
135 Maitland Street,
Toronto 5, Ontario.

The conclusion of this film is obvious from its simplistic title; Gale, aged 19, dies as a result of taking drugs. But, by the time you reach the funeral service, you may be wondering whether heroin or society at large was ultimately responsible for her death. In this perspective, the film is far from simple, in that it raises questions to which there are no easy answers.

'Gale is dead' pulls no punches, neither does it attempt to moralize or vindicate. It's up to you to make your own judgments, to define your own sympathies and arrive at your own conclusions.

Gale never knew her father, and was rejected by her mother. She became the responsibility of the state and as such was sent to no less than 14 'institutions' in her short lifetime. Boarding schools, corrective schools, juvenile detention homes and finally prison.

The film objectively examines the people and places in her life, and the role that each played in bringing her to a total rejection of herself. "I just want to die".

One woman cared. Her former school teacher who followed her to the squalor of the Chelsea basement where she died. Couldn't she have prevented Gale's death? And there was a family in Devon, England who took Gale into their home, but maybe not into their hearts.

"Life in prison is much nicer than at the other school. I've made friends and feel happier than I ever did before". Tragically enough, it was those friends who led Gale to the drug world of London's Picadilly Circus. Here she found the accep-



tance she had been craving for so many years; People with one common bond, "drug addiction". These were the family that Gale had never known.

The story is true. Gale **is** dead.

discussion

Areas for discussion and analysis:—
Was Gale's death inevitable?

What factors led her to drug use?

Are institutions equipped to handle such cases, and how can they be improved?

Is society at fault?

Did Gale have any alternatives?

What caused Gale's death?

What, if any, are the lessons to be learned from "Gale is dead"?

"Drugs and suicide". Discuss.

2, the circle

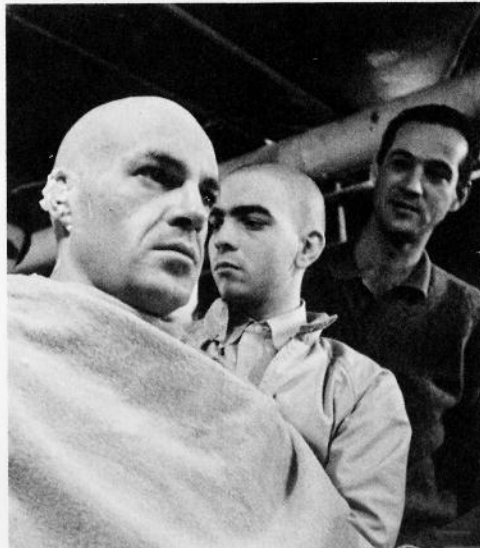
The Circle:
1967—57 min.—b/w—16 mm

National Film Board of Canada,
P.O. Box 6100,
Montreal 101, P.Q.

There are various methods to treat drug addiction. Daytop Village on Staten Island is a rehabilitation centre where ex-drug addicts come to learn to live without drugs.

'The Circle' is an account of the methods used at Daytop. It shows the ex-addicts' encounter with the uncompromising, self-imposed disciplines that are essential to their recovery. It candidly watches the brutal group therapy, word for word, inch by inch. It illustrates the radical changes that occur in the ex-addict's attitudes towards himself and those around him. The pain, the frustrations and finally the reconciliation. Many leave Daytop with new hope and fresh enthusiasm about themselves.

The film concludes with the knowledge that the way back is tough. Very tough indeed.



discussion

What are your reactions to Daytop?

What are the dangers involved in encounter groups?

What are the advantages?

man isn't dying of thirst

Man Isn't Dying of Thirst
1971—22 min.—c & b/w—16 mm

Dan Segal, Pax Productions,
19433 Pacific Coast Highway,
Malibu, California 90265.
(213) 456-2687

3,

Real is what **you** think **is** real. Illusion is **mistakenly thinking** something is real. There lies a delicate balance in definition with an inherent paradox in terms. Broaden your terms of reference. What is the dividing line between sanity and insanity? What is truth and fiction?

Expect no categorical answers from "Man isn't dying of thirst". Instead, be witness to the clinical use of LSD and how its effects of expanded imagery and cosmic colour can help to free some disturbed minds. Determine the futility of artificial escape from life's cruel realities, the stresses and pressures. Consider mental unrest in an environment conditioned to frustration and neuroticism. Then reflect on the solutions.

This unusual film is a statement with no pretensions to being other than real.

discussion

What is reality and what is illusion?

Is there escape from reality. In which way?

Can people cope with mental stress?

What is psychosis?

What is this film saying?



4, us

US
28 min.—Colour—16 mm

Gordon Watt,
865 Sheppard Avenue West,
Downsview 476, Ontario.
(416) 291-9321

Imagine the sun reflecting the colours of the spectrum in a harmony of immense beauty. The camera moves back. What faces you is a junk yard, grotesque, infested, polluted. That harmonious reflection comes from twisted, gnarled metal. A child's doll lies broken. This is our world; a strange paradox of good and bad, black and white, ugly and beautiful. Young mothers talk about kids on drugs; are they hooked themselves? Two businessmen drink cocktails, while condemning their wives for taking barbiturates. Kids on dope, kids drunk on beer; they're apart in attitude, but synonymous in their behaviour. War, crime, polluted cities, hunger and despair.

discussion

The question is, what is it doing to us?
And why are we doing it to ourselves?

Discuss the pressure points in our society. Who is right and wrong in their attitude to drugs?

Do environmental pressures result in drug use?

Are there alternatives to being able to cope?

What is happening to the society described?

Can we change our environment?



almost everyone does

Almost Everyone Does
1970—14½ min.—Colour—16 mm

International Tele-Film Enterprises,
221 Victoria Street,
Toronto, Ontario.
(416) 362-2321

5,

The child's world is a literal one. He is impressionable, susceptible and credulous. What he sees, hears and feels, he accepts as true.

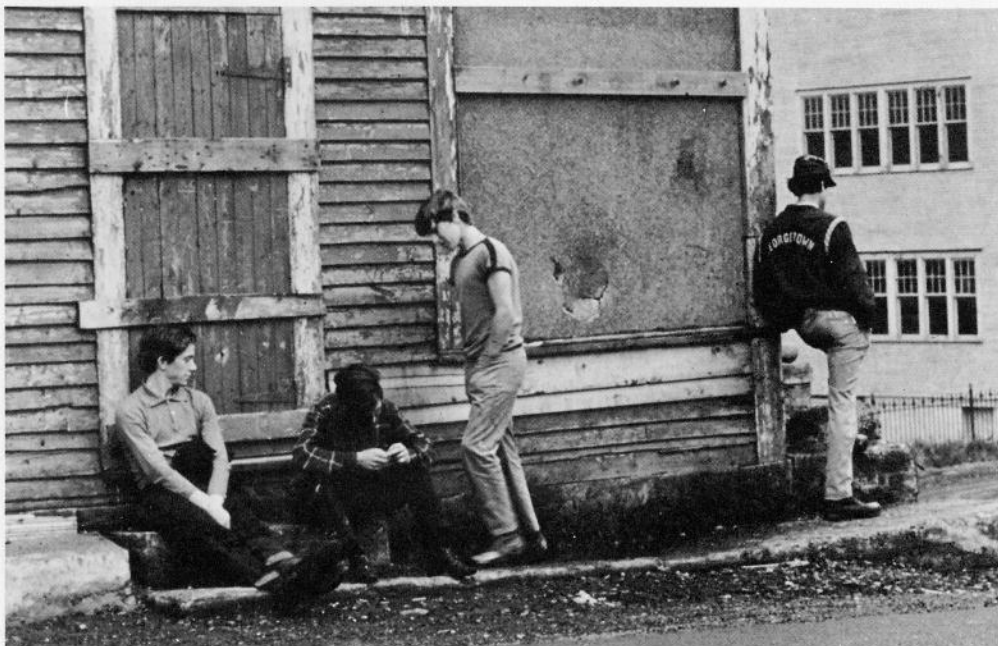
The child in this film sees his father drinking martinis to recover from the stress of a day's work. He watches his mother smoking cigarettes to keep her nerves under control; taking pills to unwind and pills to keep going. He is told that pills "go to your headache faster, that 'they' help you sleep when sleeping is a problem" and he knows that adults have 'a good time' when they're drinking beer.

Almost everyone does take something to "get rid of bad feelings" and "to feel better". The child's problems seem to demand the same chemical solution. Yet he finds there are other ways "to feel good", to be happy and satisfied.

He does find alternatives. However, in the face of the 'drug influences' portrayed in the film, it isn't surprising that "almost everyone does".

discussion

- What factors influence drug use?
- Does advertising influence drug use?
- Are parents at fault?
- Is youth at fault?
- Are there occasions when drug use is permissible?
- What alternatives are there in seeking 'a good feeling'?



6, beyond kicks

Beyond Kicks
1972—28:35—Colour—16 mm

National Film Board of Canada,
P.O. Box 6100,
Montreal 101, P.Q.

A young person is freaking on LSD. It's a bad trip and he's desperate for help. Chances are he won't go to a hospital, but instead will wind up in the "crisis bus" headed for some available basement or empty store where the Free Youth Clinic is temporarily set up.

This is a film that takes a calm look at the drug scene, using a drug distress centre in Winnipeg as the focal point.

The centre is manned by dedicated volunteers whose reason for being there is that they give a damn and whose specialty is "talking a person down". They are concerned with helping people who need it the most — from an 11-year-old's bad first experience with dope to a person 50 who tried suicide with pills.

The film also listens to a couple of drug users, ex-users, a dope pusher and a non-drug user who individually share their insight into the drug scene.

Beyond kicks is not intended as a drug information film, but as the director says, "is a chronicle of the drug culture at a certain point in time and place".

discussion

Discuss the role of community distress centres.

Is society able to cope with drug abuse?

How can drug abuse be controlled?

Should there be a "crisis bus" in your community?

Discuss personal experiences with drug users.

What are the alternatives to drug use?

How do you feel distress centres have changed or should change.



darkness, darkness

Darkness, Darkness
1970 — 27 — Colour — 16 mm.

Nolan, Wilton and Wooten Inc.,
P.O. Box 262,
Palo Alto, Calif. 94302

7,

Among the people most qualified to talk about heroin are heroin addicts and ex-addicts. In this film, it is their experiences, thoughts and attitudes that tell a very powerful story. Each individual's message is different; is horrifying; is alienating.

What is it like to live in constant fear and anguish? To be rejected, outcast and perpetually vulnerable? Their answers are real. "I hate being an addict".

The desperation in their tortured, scarred faces is only mitigated by the heroin "highs" and their faith in the next fix.

The parents of a junkie tell their story, too. Torn between love for their son and hate for a junkie, they feel helpless, impotent and ineffectual. The realization that your son is a heroine addict is — terrifying.

This isn't intended to be a 'scare film'. It neither exaggerates nor sympathizes, but simply "tells it like it is." Sometimes though, the truth hurts.

discussion

- Describe the life of a heroin addict.
- What does heroin do to the user?
- What alternatives are there?
- What can the parents do to help?
- Why do people take heroin?



8, brian at 17

Brian At Seventeen,
1971—30 min.—b/w—16 mm

National AV Center,
Washington 20409.
(301) 763-7786

In many ways, Brian is typical of his generation. He finds it difficult to relate to the values and ambitions of a society that demands conformity. He is disenchanted with the criteria by which 'success' is determined. And he is frustrated by his own inability to come to terms with the people and things around him. Brian is skeptical, precarious and bewildered.

At school, Brian is unable to involve himself in academic achievements that appear to have no relevance. He cuts classes as a result. At home, there is a 'tension syndrome' between him and his mother. The one not being able to understand the other. Brian's dilemma is inherent in his attempt to play father and son roles simultaneously.

When asked what he'd rather be doing instead of school, Brian replies "I'd like to fly a kite today". The guidance teacher doesn't understand.

Brian wants to be a photographer. Yet he believes that even this ambition will be frustrated by the same oppressiveness that has affected most of his life.

Where is Brian going at seventeen? There seems to be an inevitability about the direction in which Brian is moving. But the film leaves the question unanswered. For the Brians of our society, the only answer appears to be within themselves.

discussion

"Brian is typical". Discuss.

Is Brian's use of drugs a symptom or cause?

What are the pressures in Brian's life?

Do you approve of Brian?

Can Brian cope with the situation?



the factory

The Factory
1972—26 min.—Colour—16 mm

9,

Haight Ashbury Films,
1559 Nineteenth Ave.
San Francisco CA 94122.
665-7171

'There are alternatives to the way we are, the lifestyles we create, the values we live by'. This is what "The Factory" is about.

In today's aggressive, competitive society, the pressure is to conform and in the process, a dehumanization occurs and the individual becomes submerged within the system.

The Factory, filmed in a wood-working plant in Northern California, shows that a creative and stimulating working environment, in which the individual participates, is both possible and productive.

On one level, the film examines the relationship of the individual to his job and to his environment. But beyond a look at a factory, one vital thought emerges from the film. 'Whatever we're into, there are ways to find self-expression within society. Man doesn't have to adapt to circumstances, he makes the circumstances adapt to him'.

This film is a positive statement against 'cop-out' at one extreme and resignation on the other.



discussion

Is the factory a desirable alternative to conventional lifestyles?

Can this principle be applied elsewhere?

What factors prevent or initiate change?

"Man and machine". Discuss.

Does the film relate to 'drug use'?

What are the factors that make for success in affecting change?

10, I'm dependent you're addicted

I'm Dependent, You're Addicted
1971—40 min. b/w—50 min.
Colour—16 mm

BBC Films Sales,
135 Maitland Street,
Toronto 5, Ontario.
925-3311 ext. 4842

What is a drug? The answer to that question varies according to conviction and social status. For the old lady brewing her tea, it is something that helps her sleep. 'Something the doctor gave her, so it must be alright'. She is taking barbiturates.

For the ex-heroin addict, the drug is torment, pain and indescribable suffering from within and without.

For the men in the saloon bar, 'drug' is long-haired hippies, crime and degenerates.

This film takes a detailed, scientific look at drugs. What they are, what they do and the consequences of drug use. The evidence comes from many professional groups, including doctors, scientists, professors and from drug users also.

It is an honest analysis which attempts to be non-prejudiced. When discussing barbiturates, amphetamines, LSD, cannabis—and narcotics, the clear facts are simply stated. In areas where there is controversy, all sides are presented. And the film is objective enough to say "we don't know" in answer to some of the medical and social issues it raises.

The drug question is highly complex. This film works towards an understanding of basics. It is from this point that productive discussion can evolve.



discussion

- What is a drug?
- What is the nature of drug effects?
- What are consequences of drug use?
- Are all drugs dangerous?
- What types of people use drugs?

notes

National Film Board Offices

You may order any of these films by contacting your local National Film Board Office. In the event you decide to purchase any one of the films you should contact the production house concerned directly.

British Columbia

Regional Office:
1155 West Georgia Street
Vancouver 5, B.C.
Telephones:
(604) 544-3411 (office)
(604) 544-1716 (film library)

545 Quebec Street
Prince George, B.C.
Telephone: (604) 564-5657

811 Wharf Street
Victoria, B.C.
Telephone: (604) 388-3868

Prairie Region

Regional Office:
344 — 12th Avenue S.W.
Calgary, Alberta T2R 0H2
Telephone: (403) 264-3911

Centennial Building
10031 — 103rd Avenue
Edmonton, Alberta T5J 0G9
Telephone: (403) 425-7540

12 Midtown Center
1783 Hamilton Street
Regina, Saskatchewan S4P 2B6
Telephone: (306) 525-9166

210 Federal Building
1st Avenue & 22nd Street
Saskatoon, Saskatchewan S7K 0E1
Telephone: (306) 244-7923

674 St. James Street
Winnipeg, Manitoba R3G 3J6
Telephones:
(204) 985-4129 (office)
(204) 985-4131 (film library)

Ontario

Regional Office:
Mackenzie Building
1 Lombard Street
Toronto, Ontario M5C 1J6
Telephone: (416) 369-4093

150 Main Street West
Hamilton, Ontario
Telephones: (416) 523-2347/8

Federal Building
9th Avenue
Hanover, Ontario
Telephone: (519) 364-1540

New Federal Building
Clarence Street
Kingston, Ontario
Telephone: (613) 546-6748

366 Oxford Street East
London, Ontario N6A 1U7
Telephone: (519) 679-4120

195 First Avenue West
North Bay, Ontario
Telephone: (705) 472-4740

910 Victoria Avenue
Thunder Bay, Ontario
Telephone: (807) 623-0534

National Capital Region

Regional Office:
Suite 642
150 Kent Street
Ottawa, Ontario K1A 0M9
Telephones: (613) 996-4861/2/3

Quebec

Regional Office:
550 Sherbrooke Street West
Montreal 111, Quebec
Telephones:
(514) 283-4753/283-4823 (office)
(514) 283-4685 (film library)

72 Cartier Street West
Chicoutimi, Quebec
Telephone: (418) 543-0711

Suite 520, Place d'Youville Building
100 Carré d'Youville
Quebec 4, Quebec
Telephones: (418) 694-3176/694-3852

124 Vimy Street
Rimouski, Quebec
Telephone: (418) 723-6220

31 King Street West
Sherbrooke, Quebec
Telephones:
(819) 565-4915 (office)
(819) 565-4931 (film library)

5th floor, Pollack Building
Trois-Rivières, Quebec
Telephones:
(819) 375-5714 (office)
(819) 375-5811 (film library)

Atlantic Region

Regional Office:
1572 Barrington Street
Halifax, Nova Scotia
Telephone: (092) 426-6001

Federal Building, Dorchester Street
P.O. Box 734
Sydney, Nova Scotia
Telephone: (902) 562-1171

Terminal Plaza Building
1222 Main Street
Moncton, New Brunswick
Telephone: (506) 858-2463

Customs Building
P.O. Box 733
Saint John, New Brunswick
Telephone: (506) 657-7233

Confederation Building
P.O. Box 1180
Charlottetown P.E.I.
Telephone: (902) 894-6612

P.O. Box 1206
Pleasantville
St. John's, Newfoundland
Telephones: (709) 726-2233/4

4 Herald Avenue
P.O. Box 51
Corner Brook, Newfoundland
Telephone: (709) 634-4295

Non-Medical Use of Drugs Directorate Offices

For further information on drug issues, please contact the local office or you may write to the head office directly:

Head Office

Health and Welfare Canada
NMUD Directorate
9th Floor,
Journal Building,
365 Laurier Avenue West,
Ottawa, Ontario K1G 3K6

Regional Offices

Health and Welfare Canada,
NMUD Directorate,
Roy Power Building,
5409 Rainnie Drive,
Halifax, Nova Scotia
426-2700

Health and Welfare Canada,
NMUD Directorate,
Suite 112, Shell Tower Building,
1255 University Street,
Montreal, Quebec
283-4587

Health and Welfare Canada,
NMUD Directorate,
80 Scollard Street,
Toronto, Ontario,
M5R 1G2
(Rene de Vos, Ruby Phipps,
Barbara Dresner)
966-6483

Health and Welfare Canada,
NMUD Directorate,
602—213 Notre Dame Avenue,
Winnipeg, Manitoba
(Joan McKenzie, Paul Caslor)
985-2554

Health and Welfare Canada,
NMUD Directorate,
1652 West Broadway Avenue,
Vancouver, B.C.
(G. Gagnon, Carrol Evans)
732-4341