The Sneak preview: the films of the Edmonton International Film Festival

**Grace, and Wallace (Todd Berger)**

These actors mix up with the very intelligent Claire (Blaine Miller) — who's learned most of what he knows about crime scenes from watching CSI — to try and catch the threatening serial killer, thus creating the piece of evidence the film's protagonist, Combing their skills leads them to a complicated search which eventually leads to a captivating climax.

Writer and director Todd Berger has constructed a plot that's unpredictable, which is difficult to achieve for crime-fiction novels. He also effectively models the real old Hollywood crime dramas. The film-within-a-film sequence allows for some great cinematography moments in grayscale. However, the film still seems to be from being completely dodgable.

Most recently brokered by his friends, for filming on a far-off, tiny desert, he doesn't feel he's redeemed himself. He sees a super-lean girl in a restaurant and follows (stalks) her to her home, body image group, where she's revealed to be her parents to attend. Unbelieving to see this slender woman named Tallulah by him, Ken decisão a join the group to get close to her. Unfortunately, a lesbian has already set her sights on Tallulah, and isn't happy with Ken as her competition partner.

Through blatant lies, Ken begins to gain the trust of the group, and eventually Tallulah, whom he knows will do anything for copious amounts of money to feed her habit. However, enabling her disorder doesn't work out for him in the end.

A filmmaker encounters with a cinematic Margaret Cho to an anorexic-fight with in this latest film, this indie film never lacks surprises. Whether it's mocking eating disorders, or having ones awkward sexual humour, The Snake maintains originality and manages to stay the typical Hollywood clichés. Ken remains a likeable asshole, and doesn't grow a heart of gold. Though not hilarious, The Snake is still a fun, off-beat, envelope-pushing comedy.

—Josh Wasserman

**Midgids vs. Mascots**

Directed by Ron Carlson

Starring Gary Coleman, Jason Mewes, and Scottie Pippen

If you were to mix a generous amount of stupidity with a whippin' mouthful of crude, you might arrive at the mockumentary Midgids vs. Mascots. It's like the Ultraman were making their writing cues from horror, hyperactive 13-year-old boys. The movie has a basic plot: a mascot pornographer (who forced the mascots to write their cues from horror, hyperactive 13-year-old boys) the movies, legions of millionaires in money, but here the killer; he doesn't exactly leave it to anyone specific.

His boorish of a third wife and pick of a son recruit teams of mascots and midgies and crows against each other for the money. Then, a battle of feuds, sins, and victory; and, mascot sex reaps — basically anything that would send a plodding boy into spasms of laughter. The film also boasts such expertly crafted lines like "the bathroom the proper place for film of!" and "Trudy told, I fucked a dead woman — he's dead." Then comes theLYDIA-reverend, six which in the characters spend several minutes coming off as many racist trash as they can. The ability to come up with so many responses for the N-word doesn't make a film substantive and edgy — it makes it an embarrassment to watch. The only thing that kept me from taking out the DVD and snapping it in half was the fact that I was the poor sucker destined to write this review. So take heed, fellow racists: come on. This movie! The title is a misleading mix that humorously bats its eyes before blushing you over the head with rabbits and vulgarity.

—Alice Dohlin

**Pirate for the Sea**

Directed by Ron Colby

Starring Paul Watson, Robert Hunter, Patrick Moore, and Forley Mowat

The Kite Village of Los Angeles is trapped in a black-and-white facade and the looming void of seemingly every iper in a 10-block radius are at stake. This is a film that will leave you wanting more in the refreshing 96-minute film. The Characters.

This film-within-a-film begins in a curved room and the setting is absolutely original. The overriding evidence that happens to be a film entitled: The Steamer. The film contains impertinent information pertaining to an nautical actress killer who is the product of two native filmmakers: Roger (Jeff

—Allie Hiller

**Not Quite Hollywood**

Directed by Mark Hartley

Starring Jamie Lee Curtis, Ferretti de Roche, Anthony I. Germaine, Stacy Keach, George Lazenby, Russell Mulcahy, Grant Park, Quentin Tarantino, and Dennis Hopper

Not Quite Hollywood: The Wild, Untold Story of Ozploitation! is a love letter to the Aussie exploitation films of the '70s and early '80s, where full-on nudity and graphic violence were encouraged, rather than frowned upon. Moving through clips and interviews at a breakneck speed, this documentary gleefully catalogues all the cinematic sins, gore, and nudity you could possibly pack into 90 minutes.

Interviews with directors, actors, and critics of the era — not to mention Quentin Tarantino in full-on fantasy mode — take us from Australia’s tentative film steps towards home-grown film-making, to the eruption of R-rated genre pics that occurred in the years following.

With shipments of more than 90 movies, Not Quite Hollywood occasionally feels like more of a class reunion than an editorial with a through line. But it does raise some interesting notions about on-screen identity. As an extreme cinematic document, "it was really a sense of shock and horror that we were going to admit to the wider world that we were苍白."

While the subject matter may not appeal to the casual moviegoers, Not Quite Hollywood makes theורגning arguments about the exploitative qualities of films — though hardly the pinnacle of high art — had their own revised flashes of innovation and brilliance.

—Allie Hiller

**My Suicide**

Directed by Ron Colby

Starring Gabriel Sunday, Brooke Nevins, David Caradonna, and Mariel Hemingway

Nerdy boy wants popular girl. Girl doesn't know boy exists. Boy does something crazy that gets girl's attention. Girl admits she learns herself. Boy and girl unite by the realization of their existence, followed by a cornily brief sex scene and car scene away from the therapist.

Wait, what? My Suicide unfolds with an extremely familiar story, but Art is in the details. This film owns much of its success to editing. The careful composition of thousands of words, often random, funny, and sometimes daily hand-held filming, perfectly reflects the confused, unfocused lines of its characters.

Gabriel Sunday plays Archie Williams, the prototypical nerd, who breaks the fourth wall with all-centric analysis and web-delivering humorous elements over the protagonist but in his life. Brooke Nevins stars opposite him as Silver, a self-militating girl transmuted by her brother's death and parents' abandonment. The casual, naturalistic acting of the camera and cinematography makes the documentary format very effective, and it times too familiar and misfit for contexts.

With rude source references, from blacksmelers such as Thelma and Louise to movies more exotic choices like The Life Aquatic, and interspersed with wise words about deals in the scummy voice of David Caradonna, My Suicide is a delight to any film buff.

So by no means perfect, My Suicide introduces controversial viewpoints on the right to choose one's death, the social structures surrounding suicide, and the nature of romantic. Although it's a bit much, My Suicide's clever composition makes it the very best of that genre.

—Bruce Cinnamon

**The Snake**

Directed by Ron Colby

Starring Gabriel Sunday, Brooke Nevins, David Caradonna, and Mariel Hemingway

**SHOWTIMES**

**The Sneak**

Saturday, September 27 at 10:00 p.m. (ECC3)

**The Scenesters**

Friday, September 24 at 7:30 p.m. (ECC3)

**Midgids vs. Mascots**

Wednesday, September 30 at 9:30 p.m. (ECC3)

**Pirate for the Sea**

Friday, October 2 at 9:15 p.m. (ECC3)

**Not Quite Hollywood**

Friday, September 25 at 9:30 p.m. (ECC3)

**My Suicide**

Friday, October 2 at 9:15 p.m. (ECC3)

**Empire City Centre**

ECC1: Empire City Centre Theatre 1

ECC2: Empire City Centre Theatre 2

For more information on these and other films playing at the Edmonton International Film Festival, go to:

www.edmontonfilmfest.com