Al Neil: A Portrait

There will always be people who want a present their own vision, their unique personal vision of things. Whether it's on film or canvas or as sculpture, will never be absorbed by my industry. — David Rimmer, 1978.

In certain ways, Al Neil: A Portrait seems to summarize all of David Rimmer's work. At the same time, it is quite strikingly different from any of his films. The style of the film seems to summarize all of David Rimmer's work. The style of the film seems to summarize all of David Rimmer's work. The style of the film seems to summarize all of David Rimmer's work. The style of the film seems to summarize all of David Rimmer's work. The style of the film seems to summarize all of David Rimmer's work.

Subsequent early passages are even more challenging, offering us visual and auditory experiences that are unsettling. A new plateau. In this sense, the work of film, the film's center of pain and illumination is simultaneously a personal, inner journey for the viewer. There, for a few extraordinary moments of the film, we are in almost total harmonic equilibrium with the human being on the screen. Realism and intimacy - at least as much as he understands himself. Joyce Nelson

Granville: A Portrait

"I'm your boogie man, boogie man... uh, turn me on..." Granville Johnson's black muscular hips roll and grind to the disco beat as he slowly peaks down the top of his pants. He parts his full lips provocatively with his tongue, darkly and playfully, out at half-shut, half-drunk bar patrons half-watching his performance.

Granville's main business is to turn you on, in the cheap strip joints and massage parlors that line Vancouver's downtown Granville Street. Granville Johnson has nicely played the Granville/Granville St.平行式 into a compact, powerful, 15-minute film that is as inventive as it is a document. Granville: A Portrait depicts not only the much of the man as it does the sex-for-sale lifestyle. Granville has taken actual incidents from Granville's experience as a stripper and maseuse and presented them both allegorically and realistically.

Flowers in the Sand

For those who deplore the violence and the grimness that overwhelms both large and small screens today, this is the other, warm, human side that is seldom seen. Daniel is in his twenties, mentally retarded, and living on an island with his caring mother. He yearns to attend training school on the mainland but instead is travelling on the ferry by himself. He wishes for courage to go on the 'big boat', but it is his new summer friend, 12-year-old Grace, who shows him how to make his dreams come true.

A tight, spare script with every word counted, and first-rate acting performances from David Eissen as Daniel and Cree Summer Francks as Grace, make an infinitely affecting film which deserves a wide audience.

The production values are all there. The island - across from Toronto, as those who live in the city will easily identify - is pictorially beautiful and peopled with characters who seem to belong in this great and rural retreat so near to a large metropolis. Little telling things remain in the mind's eye - David's pleasure at finding a friend; the exploration of the old lighthouse and the ritual of wishing; a busybody neatly etched in two knowing looks and a few words of dialogue. Dan Hill composed the music score and sings out over the closing credits.

Now, where can one see a 27 1/2 minute film at a back loud and clear - on television? Let's hope that some knowing network will snap up this little gem. At the end of a screening attended by a disparate group of people, many eyes were being moppped up. It may be corny - but once in a while, a nice film comes along.

Pat Thompson

Flowers in the Sand

d. Leon Marr; e. Christine Cornish; m. Dan Hill; d.p. Robert Fresco; p. Leon Marr; Christine Cornish; with assistance from the Canadian Council I.p. David Eissen; Cree Summer Francks; Denise Ferguson; Robert O'Brien; Barbara March; Don Nenney, Laser Press c.f. Running time: 27 1/2 min. p.c. Ron King Films Production.