film, when he says, "Everything that you do is music." Director Ron Mann dramatically captures this belief, that music is everywhere and everywhere, as we see the musicians coaxing the music out of their instruments - Taylor on piano, Dixon on trumpet, Shepp on piano. Bill Smith (co-producer with Mann) knowledgeably interviews the musicians, allowing each to speak about his music in a way which gives further credence to the basic idea. Except for one scene, the film is shot in-studio. So as not to distract the viewer from the music, camera movement is kept to a minimum. The music is the figure, the ground. Cinematographer Robert Fresco shows his understanding of this with an appropriate economy and restraint. Consequently, editor Sonya Polonsky is able to cut from interview to performance and back again in a very linear style, forcing the focus where it belongs - on the musician and his music. For each of the four performers the camera develops a different eye, the better to capture the nuances of each man creating his work.

It is Cecil Taylor who gives the camera the most to look at, what with the eccentricities and affectations of this man whom many consider to be a genius. Taylor is shot against a stark, white background devoid of everything but his black piano. The room is a tabula rasa waiting for Taylor to leave his impression upon it. Both Dixon and Shepp, in their separate sequences, are seen in darker colours that generate a feeling of closeness by reducing the distance between the musician and the listener. Bley is filmed as if he is performing in a vacuum, suggesting that if music could be generated in a vacuum it would sound just like that which he plays.

In the course of the film, Taylor and Shepp boc give readings of their poems in voices which substitute for their instruments. This interplay of art forms is hardly incidental. On one of his recent visits to Montreal, Taylor performed at the Montreal Museum of Fine Arts.

The music that these four musicians create has itself of melody and harmony, structures which often restrict the musician. Imagine the Sound successfully shows what results when a musician becomes unbound, just as the film itself stays out of the way. Mann makes no statements, nor does he attempt to convey his feelings about the music. Rather, he lets the music speak for itself, leaving the audience to imagine the sound long after the film is over.

Vadney S. Haynes

**REVIEWS**

**S H O R T S**

**John Stoneman's Shark!**

Some years ago, Dr. Perry Gilbert edited a book on a subject about which very little was known. "Sharks and Survivors" attempted to summarize all of the little knowledge in a way both scholarly, and yet understandable to any informed person. A veritable avalanche of books, articles and novels about sharks written by experts, novices and downright charlatans followed.

One horrifying aspect has transfixed the attention of everyone - sharks eat people! The attacks come slashing out of mysterious ocean depths and are terrifyingly gory. Capitalizing on the fact that people are drawn almost hypnotically to the horrific and macabre, several films most notably the Jaws series have made the shark attacks seem even more hideous by casting these underwater predators as sinister villains. 

In a world of truly evil deeds on a scale that people are drawn almost hypnotically to the horrific and macabre, several 

Not that he avoids the subject of shark attacks; indeed he takes great care in "you or the shark?" it is possible for a cool diver to defend himself. Finally Stoneman attempts to put shark attacks into a true perspective. Over the last 20 years, the number of attacks is far less the number of fatal encounters. This means the shark is far less of a hazard than lightening, for instance. The rest of the film is devoted to what the shark is. A narrator explains something of the amazingly accurate senses of sight, smell, and sound detection. He also explains briefly two senses which seem to feel they need to defend the shark-attack victims, who surprisingly bear no malice to their attackers, and in fact seem to feel they need to defend the shark as a man realizes it would be a lie not to. An experiment with Canadian marine biologist Dr. Richard Winterbottom illustrates the eye, he provides a close-up view, taken in the wild open ocean off California, which must have had the viewer realize it would be a lie not to be afraid. An experiment with Canadian marine biologist Dr. Richard Winterbottom illustrates the eye, he provides a close-up view, taken in the wild open ocean off California, which must have had the viewer realize it would be a lie not to. 

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Laura Sky's
ShUTDOWN

"I'm a worker." So says one of the 122 labourers, now doubtful of their dignity or purpose, who are the subjects of Laura Sky's film ShUTDOWN. They are used to adversity, but now, within certain new economic climates, hard work will get them nowhere. Three days before Christmas in 1978, Prestolite, a manufacturer of electric parts, and a subsidiary of a corporation based in Toledo, Ohio, closed its 50-year-old operation in Sarnia, Ontario. Most of those who lost their jobs were over forty-five, and half were women. Prestolite officials refused to be interviewed for the film - which may have been a good thing, for the film's appeal lies in the attention it pays to people, not in any economic explanations it might have offered.

Of a generation familiar with the Great Depression, some of these workers are faced again with an indefinite period of joblessness. This time, they're considered unemployable because of their age and/or sex. One woman, who had been working at "men's" jobs in the plant because of the better wages they brought, told Manpower that her only "disability" was being female. As one listens to the workers speak, there's the only voices heard in the film, it is possible to see, in retrospect, that the shutdown was the natural termination of a change, not just in the economy, but in attitudes as well. Long gone are the days when the Prestolite workers had several baseball teams, when everyone in the plant spoke to everyone else on a first-name basis, when they looked forward to going into work. It seems clear that the unremarkable, ungracious manner in which the workers were let go (pensions were slashed and promises of continued operation made in the past were reneged) was not solely a result of cold economic realities; corporate manners went out when the efficiency experts came in.

What Prestolite managed to inadvertently do was to politicize a group to whose labour militancy was alien. Their solidarity is based, however, on their friendships more than anything else. These are not chronically-on-strike radicals, but merely people who resist being treated as a commodity that has become too expensive.

There is a school of thought which maintains that the documentary film is best suited to stories of people rather than issues. In ShUTDOWN, much of the factual information is relegated to rolling titles at the beginning and end of the film. But its bias is clear and undisguised, and if ShUTDOWN does not succeed as journalism, it nearly does so as drama.

Gerry Flahive •

SHUTDOWN d. Laura Sky p. David Spring
Conrad Kugler re-rec. Terry Cooke ass. p. Don
Hopkins ed. 21 min running time 35 min. 27 sec.
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