tiresome and sophomoric. Almost every pleasure and evils of rock 'n' roll. And second line in the film has to do with the fails to make full capital of the very thing that is decidedly anti-intellectual. It's really too bad, because shot com- petently in black and white, Recorded Live could have been an important document of the youth of the early '80s. It's simply not. Once we remove the rock 'n' roll facade, the film is really quite cautious, if not conservative. One is hardpressed to find a single idea which challenges the status quo or questions anything. And a film that fails to raise questions will find it hard to receive much of a reaction. Now, it could be that the vapidity in Recorded Live is a characteristic of the New Wave scene as a whole, but more likely it points to the inexperience of the New Wave scene as a whole, but more likely it points to the inexperience of the directors and their failure to recognize the dangers of doing business by veto and compromise. They should have, instead, allowed one another to go with their instincts, and followed their passions. Then, maybe, they would have made a 'first' film to remember.

However, the three shouldn't lose a night's sleep over it, unlike the sexual first', filmmakers generally get more than one crack at a 'first' film, although, you won't find many admiring it.

S. Paul Zola

RECORDED LIVE d. Andrew C. Reisewitz art. Andrew C. Reisewitz ed. Andrew C. Reisewitz sound. Andrew C. Reisewitz exec. produc. Andrew C. Reisewitz prod. Andrew C. Reisewitz music. Andrew C. Reisewitz rhythm tracks to heighten the impact of aural/visual landscape that unfolds. Silver has not so much made a documentary as he has captured a moment of a constantly evolving performance and performer. To this effect, Silver has added extra rhythm tracks to heighten the impact of the visual performance. Kubota's work with rockandroll..jpg

Jonny Silver's "Kubota"

REVIEWS

Terri Nash's "If You Love This Planet"

This first major film by director Terri Nash of Studio D at the NFB has become quite a focus of attention throughout North America. Not only has the film been accepted as a special prize by the World Peace Council at the 1982 Leipziger Documentary and Short Film Festi-

ival, a Certificate of Merit at the 1982 Yorkton Film Festival, and a nomination for an Academy Award this year. If You Love This Planet has become a media cause celebre by being one of three NFB documentaries recently cited by the U.S. Justice Department as "political propaganda" under the Foreign Agents Registration Act. As such, this film (and the two others: Acid Rain - Requiem or Recovery, and Acid From Heaven), would, when shown in the U.S. open with a disclaimer warning that it has not been approved by the U.S. government, and a list of viewers' names and addresses would have to be sent to the U.S. Justice Department.

So far, the result has been that thousands more people are seeing the three films than would have otherwise. If You Love This Planet certainly deserves such widespread viewing. It is a powerful evocation of what a nuclear war would be like. The urgency of this message is heightened by being intercut with archival footage from the bombing of Hiroshima and colour footage of its survivors seven months after the attack. Their horrible burns and deformities pay witness as words cannot, to the devastation. Yet, as Dr. Caldicott tells us, the bomb dropped on Hiroshima was a small bomb, equivalent to only 13,000 tons of T.N.T. Today's 20-megaton bomb is equivalent to 20 million tons of T.N.T.

By tracing the development of atomic weapons, showing us the horrific damage caused by the 1945 bombing of Japan, and graphically alerting us to the personal fate that awaits each of us in the event of nuclear war, If You Love This Planet reaches right to the body core of every viewer. In other words, it makes the nuclear arms races an inscrutable personal issue. This is the film's fundamental power and strength. Absurdly, the CBC has rejected broadcasing this film, claiming that it makes the arms races an interesting, but not serious personal issue. This is the film's fundamental power and strength.

Joyce Nelson