world peace, and birth control. Evans sketches this movement with deft strokes, drawing on letters, diaries, speeches and published articles. She intercuts them with interviews of seven women who were directly involved, and some well-crafted "reenactments" -- all standard fare. Yet the story is unique and women, anywhere between 65 and 93 years of age when they were interviewed, project energy and a contemporary wisdom. They present a logical and positive extension to history that, however recent, is sometimes incredible.

Stacey Berthes

PRAGUE WOMEN
W.d. Barbara Evans

THE ROAD TO YORKTON

DU POTLATCH,
L'ODEUR DE L'HUILLE
Marie-Hélène Cousineau in the video. Du Potlatch, l'odeur de l'Huile presents us with a somewhat unusual documentary on art. The subject matter is an event which took place in June of 1985, "la fête du Potlatch". Montreal artists, inspired by an Indian tradition, burned their works as a form of protest against the neglect of the society by the artists. The event itself is documented by a moving camera, cinéma vérité style, which communicates to the viewer the turmoil and passion of the participants. The technical possibilities of video are put to good use in creating a vivid contrast between the brightly burning orange fire and the stark white and black tonalities of the rest of the image. Often, the participants are shown being interviewed, while these scenes appear on a separate plane behind them. Intercut with this footage are people watching television, and various mass-media images, to emphasize the opposition of these artists to a commodified society. The strength of the film lies in its combination of these genres, that is, video-arte, cinéma-verte and the politically committed documentary.

OUlT
Out is billed as an "opera video" with an original techno-pop score. Its style is close to that of an experimental film. It is comprised of four sections where the images are reworked through stop printing and colour saturation processes to enhance their expressive qualities.

Images from "Les Quinze Jours du Milieu", Montreal

PAINTED LANDSCAPES OF THE TIMES
In the tradition of using the film medium to record another art form, Helene Klodawski has made a film called Painted Landscapes of the Times: The Art of Sue Coe. This skillful documenta-ry was made by a Canadian about a British artist in New York. Sue Coe's paintings are highly expressionistic, black and blue, monochromatic works with slashes of red to emphasize the violence that she is depicting. Many of her images are borrowed from newspaper photographs, or newspaper accounts of violent crimes. The camera follows Sue Coe, dressed in black and blue, around New York as she sketches the subjects of her paintings on the subway and in the streets. The internalized violence of this society is evident in the faces the camera shows as it pans, following her line of sight, and demonstrating how the artist's vision is based on a specific reality. At one point in the film, children from a nearby school ask questions of the artist as she sits in front of her paintings. The questions are perceptive and her answers are lucid and committed to this vi-sion of a world that horrifies her. As Sue Coe tells us, this is her vision and for her "The showing of what is real is hope in itself." The film clearly shows us the beauty and strength of this artist whose politically committed works could be placed in the tradition of Goya and Dix. Review by: Helene Klodawski research Holly Metz p. Helene Klodawski, Liette Aubin exec. p. Jean Roch, Marcotte assist. p. Danny Lemei ed. Liette Aubin cam. Judy Jorda assist. cam. Chris Dickson anim. cam. Robert Bain, Pierre Landry sd. Jude Karp orig. m. René Lussier, Jean-Denise voice and narr. Karen Young graphics Claire Beauleau mix Cine Groupe Inc. cut. Pierre Compte g. by Les Productions du Regard Inc. with financial participation of Ontario Arts Council, Canada Council's Explorations Programme, PAPPS program at the National Film Board, distributed by Cinéma Libre running time 20 min. colour 16 mm.

Puzzle
Puzzle is a video that uses a fragmented narrative line to express the main character's puzzlement about her life. A woman sits working on a puzzle, and under the puzzle-pieces, parts of her life appear. Cut into these images is a dramatic fiction about a male-female relationship and the desire to have a baby. This narrative is moving in its portrayal of today's youth who find themselves with no place in society and therefore with no way to go on with their lives.

Puzzle

Byron Black'n'Blue-Blind
Byron Black'n'Blue-Blind is a hilarious performance piece where the au-thor himself spoofs the gender specific. The ambiguity of gender identity is dou-bled by the ambiguity of the visual codes possible in the video medium. A man and a woman (?) sing romantic duets on the screen, but soon it becomes obvious that they are both Byron Black. At one point they seem to stand in front of a field of high green grass. But Byron, by painting his hand blue, makes his hand transparent and then we notice that the green grass also shows through the polka dots on his tie. This video is an extremely amusing play on what we mistakenly think reality is.

Byron Black n Blue-Blind