

world peace, and birth control.

Evan 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 Evans doesn't simplify the situation. The 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

PRAIRIE WOMEN w./d. Barbara Evans d.o.p. Doug Cole add. cinematog. Moira Simpson, Roger Vernon loc. sd. Daryl Powell, Garrell Clark, Tim Hiltz eds. Peter Svab, Barbara Evans m. Connie Kaldor narr. Elan Ross Gibson period scenes co-d. Wendy Hill-Tout p. Caryl Brandt assoc. p. Dale Phillips exec. p. Tom Radford, Graydon McCrea. Produced by the National Film Board, Northwest Centre colour, 1987, 45 minutes.

THE ROAD TO YORKTON d./sc. Francis Dabberger p. Lars Lehman d.o.p. Ken Hewlett m. Michael Becker ed. Eric Hill sd. mix Robert Decoste add. sd. Martin Mitchell post sd. mix. Rob Wurzer l.p. John Osler, Robert DeCoste, Mike Dobko, David Scorgie, Stephen Onda, Peter Campbell. colour 1987 30 min.

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.

d./sc. Helene Klodawski research Holly Metz p. Helene Klodawski, Liette Aubin exec. p. Jean-Roch Marcotte assist. p. Danny Leiner ed. Liette Aubin cam. Judy Irola assist. cam. Chris Diskin anim. cam. Robin Bain, Pierre Landry sd. Judt Karp orig. m. René Lussier, Jean Derome voice and narr. Karen Young graphics Claire Beaulieu mix Ciné Groupe neg. cut. Pierre Compte p. by Les Productions du Regard Inc. with financial participation of Ontario Arts Council, Canada Council's Explorations Programme, PAFFPS program at the National Film Board distib. by Cinéma Libre running time 26 min. colour 16 mm.

DU POTLATCH, L'ODEUR DE L'HUILE

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 artist by society. 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 several genres; that of video-art, *cinéma-vérité* documentary and the politically committed documentary.

d./sc./p. Marie-Hélène Cousineau ed. Christopher Flambard, Johanna Kotkowska m. Hani Habaschi sd. Pierre Ouellette running time 30 min. c. 1986 dist. Videographe, (514) 521-2116

OUT

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 step-printing and colour saturation processes to enhance their expressive qualities.

The first section uses footage of the Amazon River, and the primitive tribes which inhabit its borders, juxtaposed with a text which muses on the relationship of modern man to the primitive. The whole opera seems to be a meditation on the relationship between our technological society and nature. The images and music are beautiful but it always seems strange to me that artists can use a technological medium to put down technology.

d./p. Miguel Raymond m. Alain Thibeault running time 4 min. c. 1986 dist. Zone prods. (514) 842-1187

MONSIEUR LÉON

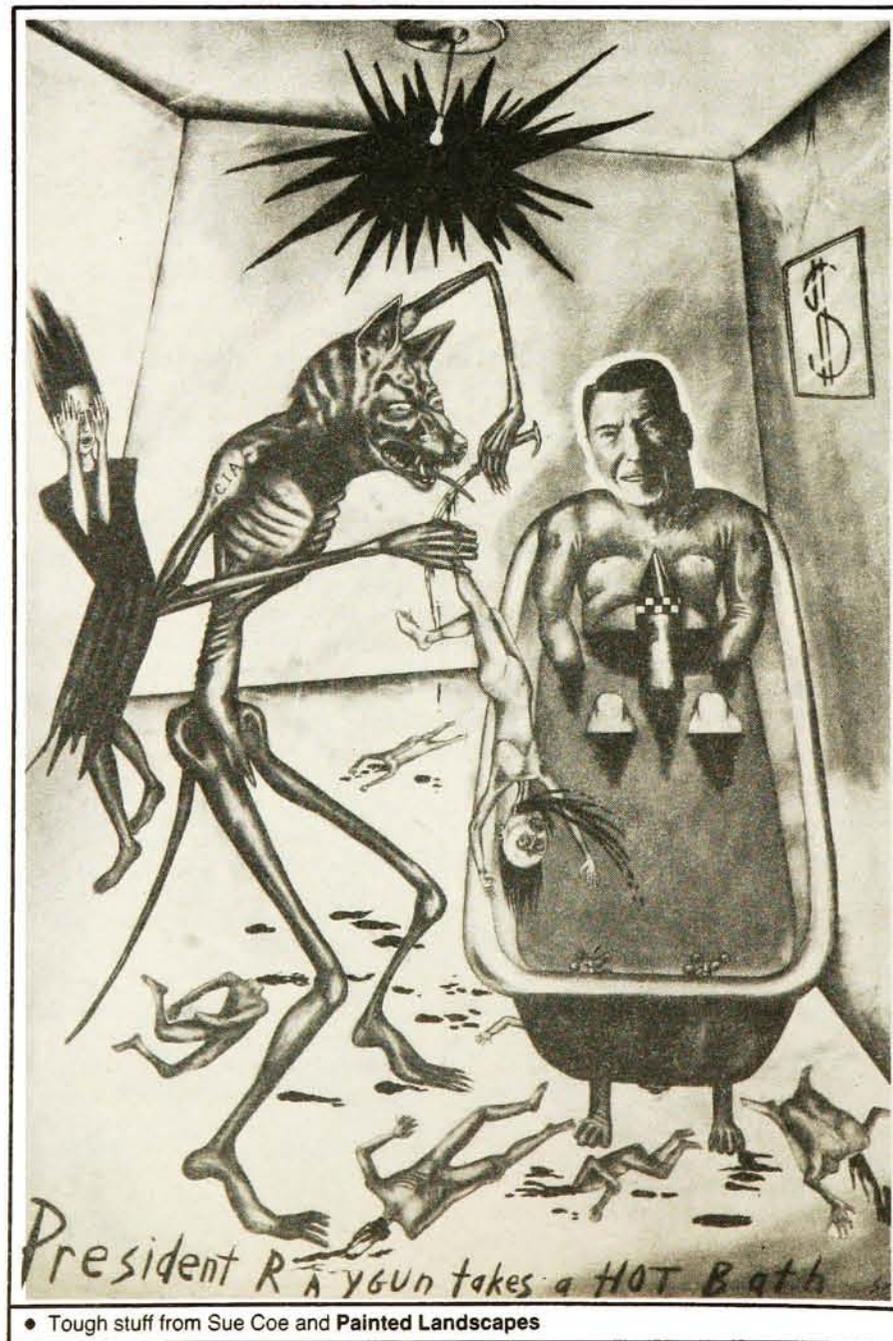
The video, *Monsieur Léon*, could be seen as a postmodernist, ambiguous narrative about miscommunication. It uses the form of the thriller genre in a fragmented story where a woman tries to deliver a mysterious package to a mysterious stranger. The visuals are very stylized, using an art-deco setting made up of pastel greens and blues. The artist makes an interesting use of the possibilities of video technology in his distortion of buildings thus turning the backgrounds into expressionistic sets.

d. François Girard p. Bruno Jobin, Zone Productions running time 13 min. 20 secs. c. 1986 dist. Videographe Inc.

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 Landscape of the Times: The Art of Sue Coe*. This skillful documentary was made by a Canadian about a British artist in New York. Sue Coe's paintings are highly expressionistic, black and blue, monochrome 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-



• Tough stuff from Sue Coe and Painted Landscapes

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.

d. Paul Gauvin, Jean Gagnon p. G.R.A.A.V., running time 25 min. c. 1986 dist. Videographe Inc. (514) 521-2116

BYRON BLACK'N' BLUE-BLIND

Byron Black'N'Blue-Blind is a hilarious performance piece where the author himself spoofs the gender specific. The ambiguity of gender identity is doubled 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.

d. Byron Black running time 17 min. c. 1985. dist. Videographe Inc. (514) 521-2116