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Flanigan finally comes to his senses. He runs to his daughter and seeks forgiveness.

Despite the qualities inherent in the images, *The Great Land of Small* is flawed. As the film unfolds, the motivation behind the dangers of the gold powder remain unfocused. The metaphorical implication of the gold powder as instrument of power are self-evident. Still, flashes of light and rattling objects are just not enough to convince the audience of Flanigan's abuse. The young actors Karen Elkin (Jenny) and Michael Blouin (David) lack the freshness and spontaneity of Mahée Paiement in *Bach and Broccoli* and the group of children in *The Dog Who Stopped the War*. To show them crying when their friends leave is a hazardous venture which detracts from the film. *The Great Land of Small* is the first film of the series shot with Dolby Stereo. But what good does this advanced sound technology do if the French-dubbed version constantly attracts attention to its stiff dialogue? Still, the spirit of the film outweighs its weaknesses. The desire to capture the inner life of the characters makes *The Great Land of Small* a film in which both children and adults find meaning. Rock Demers, the soul behind the "Tales for All" series, manages to blend international ingredients together creating a dynamic melting pot. Vojta Jasny and Michel Brault make it possible for us to believe that on one stroll in the woods we might actually stumble over Fritz.

Marika Csano •

THE GREAT LAND OF SMALL / C'EST PAS PARCE QU'ON EST PETIT QU'ON PEUT PAS ETRE GRAND p. Rock Demers d. Vojta Jasny sc/ prod sup. David Sigmund sc. consult Vojta Jasny, Rock Demers d. o. p. Michel Brault line p. Lorraine du Hamel assoc. p. Pierre David 1st. a. d. Jim Kaufman art d. Violette Daneau ed. Helene Girard m. Guy Trepanier, Normand Dube asst. p. Louise Belanger prod. d. Suzanne Roy regie Renee Leclerc 2nd. a. d. Blair Roth 3rd a. d. Tin Analytis prod. co-ord Danielle Boucher acc. Marie-Claude Hebert asst acc. Suzanne Poirier p. a. Pierre Paquette, Jean-Guy Chevette, Denise Langis trainee Sandy McGiffert tutor Françoise Tessier cont. Marie Theberge casting Lucie Robitaille architect Martin Mainguy set dec. Réal Ouellette props Daniel Huysmans animal trainer Jean Cardinal, Ciné Zoo sfx Louis Craig asst. Antonia Vidosa, Réal Baril, Pierre Rivard animation and sfx (optical) Les Productions Pascal Blais Inc. sfx o. Bernard Lajoie, Pascal Blais sfx d. Peter Bromley head anim. Joseph Gilland assts Jean Desrosiers, Luc Chamberland cost. des. Michele Hamel head dresser Hughette Gagne asst. Murielle Blouin dresser John Stone make-up Diane Simard, Line Desmarais head hair-dresser Constant Natale cam. Sylvain Brault 1st asst. cam. Christian Racine 2nd asst cam. Pierre Pelletier stills Jean Demers grip Yves Charbonneau etc. Marcel Breton gaffer Emmanuel Lepine carp. Piere Charpentier gen. op. Jean-Paul Auclair sd. Serge Beauchemin sd. concept Claude Langlois boom Thierry Hoffman Asst. Patricia Tassinari stunts. Jerome Tiberghien sp. sc. co-ord Gilles St. Croix *Slimo* creator Karen Langshaw pub. rel. Kevin Tierney, David Novek Assoc. l. p. Karen Elkin, Michael Blouin, Michael J. Anderson, Rodrigue Tremblay, Ken Roberts, Lorraine Desmarais, Gilles Pelletier, Françoise Graton, André Mélançon, Michelle Elaine Turmel, Michael J. Anderson, Lorraine Desmarais, Jack Langedijk, Gilles Ste-Croix, Nicolas Doclin, Eddie Roy, Michael Gagne, Bayou, Inconnu, Le Chat du producteur, un curieux cheval blanc, Une Chevre, Hoot, Ungrand, Rond, étrange et rustique poisson ballon qui joue son propre role, Ken Roberts running time 93 min.

Moze Mossanen's Dance for Modern Times

Last year Moze Mossanen directed *The Dancemakers*, a series of six half-hours for television and, at the same time, had a second unit shooting everything that was going on. And this feature, *Dance for Modern Times*, was made from this "everything".

The opening of *Dance for Modern Times* combines crew, clapper board, background voices, and the images of dancers, giving an immediate feeling of how the two arts - modern dance and film - will intertwine. Moze Mossanen's voice from time to time punctuates this personal exploration of four leading dance groups. Five dancers in front of an orange background; the camera pulls back from the stage where they stand, and the square of light seems to resemble a TV screen. Four modern dance groups are presented. Choreographers speak of their creations, rehearsals are observed, and fair-sized excerpts from a major work of each company are seen on-screen.

Christopher House, choreographer for the Toronto Dance Theatre, talks of his concern with structure and craftsmanship, and is at the edge of the stage (here again the TV screen motif) as the five dancers seen in the opening shots of the film form an intricate moving frieze to spare piano accompaniment.

The Danny Grossman Dance Company is next. Grossman's solo - shivering and shaking, rolling and acrobatic, his mobile face and hair extensions of the body movement - is to Bach-ish music. He discusses his choreography for "Endangered Species" and observes, "I am quite good at social commentary," going on to recall family influences, the makeup, and the "horrible images." A lengthy portion of "Endangered Species" conjures up the aftermath of, perhaps, a nuclear war with worn-out survivors pushed around by a military figure. Oppression and misery are heightened by expressionistic music.

James Kudelka, choreographer of "In Paradisum," a 22-minute work for Les Grands Ballets Canadiens, gained inspiration from artist Kathe Kollwitz - also cited by Danny Grossman in relation to "Endangered Species". Kudelka's piece chronicles five stages of dying, and he remarks that it "seems to have a lot of Christian images in it." Designed to sometimes have three men in the leads (whole company wear long flowing skirts), the roles are, however, interchangeable. As the troupe dances and whirls to insistent music, David Crone is seen weaving in and out of their movements shooting with his Steadicam and, on screen, appears to blend into the dance.



O Vertigo dance modern

O'Vertigo Danse's choreographer, Ginette Laurin, rehearses an athletic couple, wearing running shoes, in a work in progress. "Full House," says Laurin, is about the '50s when everything was flashy and people were very naive. One of her dancers remarks that, "She is seeking a line between kitsch and art." "Full House" is staged in a swimming pool set (rather like a David Hockney California painting). Three beauties in red bathing suits frolic in about six inches of water. Couples 'dive' into the water and skim the length of the pool. The bright primary colours are reminders of old 20th Century-Fox musicals.

Finally David Earle, of the Toronto Dance Theatre, talks about the company and the "necessity for linking ourselves up with the most urgent impulses to dance... dancing from one's emotional centre." Earle rehearses his piece set to Mozart's Requiem, "Sacra Conversazione." A grieving crowd views three hanging figures and the emotion, intricate patterns and beautiful movement fuse together, aided considerably by the noble choral work. Here again, there is an overlap as the film crew, choreographer and company discuss their involvement during a rest period.

As in most dance films, the glimpses of repertoire are fleeting, but enough to whet the appetite (or not, depending upon a liking and

appreciation of modern dance). But Moze Mossanen has been very cunning in showing, not only the wheels going round from the point of view of choreography, but has also involved the viewer in the "choreography" of filming. This intriguing device appeals to two audiences - dance and film - and in addition involves the "general public" by giving them an interesting and painless introduction to both media.

Dance for Modern Times serves its subject well, with good camerawork, ravishing colour, and editing that flows from one dance company to the next. The only complaint of this reviewer is that director Moze Mossanen's voice-over contribution - giving the shooting date and introducing each company segment - seems a bit stilted and stiff in contrast to the visual ebb and flow of the dancers. But no doubt budget considerations dictated this economy? It does not detract from the film as a whole, which is an excellent contribution to knowledge of the current modern dance scene.

Pat Thompson •

p./d./sc. Moze Mossanen. asst.d. Rick Thompson. cam. Norman Allin csc. sd. Bobby Jones. orig.mus. Glenn Morley, Lawrence Shragge. With the participation of Telefilm Canada/Ontario Film Development Corporation/TVOntario/Canadian Broadcasting Corporation. running time: 76 mins. col. 16mm/VHS/3/4" dist.: Creative Exposure, 2236 Queen St. E., Toronto M4E 1G2 (416) 690-0775.

Oliver Hockenhull's Determinations

Oliver Hockenhull is a young filmmaker connected with Clineworks (British Columbia's independent film co-op). He has just finished his first feature-length film, in which he deals with the problem of conveying a somewhat apocalyptic political message.

Determinations is described in its publicity material as a "radical filmwork on the Vancouver Direct-Action anarchist group and on the question of justice in Canada." While it's not necessary to know this to get the film's message, it probably helps organize the almost 80 minutes of image, statement and nihilist sentiment that comes at the viewer as rapid-fire as promised.

Hockenhull proposes his film is an essay, but as such it is deficient. Rather than developing an argument, the emphasis is on suggestion and a litany of statistics; *Determinations* is perhaps more of a rant than an essay. The film centres on the concerns, actions, arrests and sentencing of the "Squamish 5" in 1982-83, and on the resulting coverage of these events in the popular media. But it also condemns the world-wide build-up of, and massive expenditure on, military armaments (particularly in the U.S. and the Soviet Union).

Hockenhull produces a sense of uneasiness and bleakness by the use of assorted visual, textural and textual strategies. He often uses traditional methods of documentary presentation (for example, voice-over and overlaying film) but seems conscious of this, and resists

fulfilling expectations created by the standard notion of the documentary film. He also employs animation, shadow dance performance, broadcast news footage and other television imagery, along with dramatic sequences, to establish an impression of the human condition in crisis.

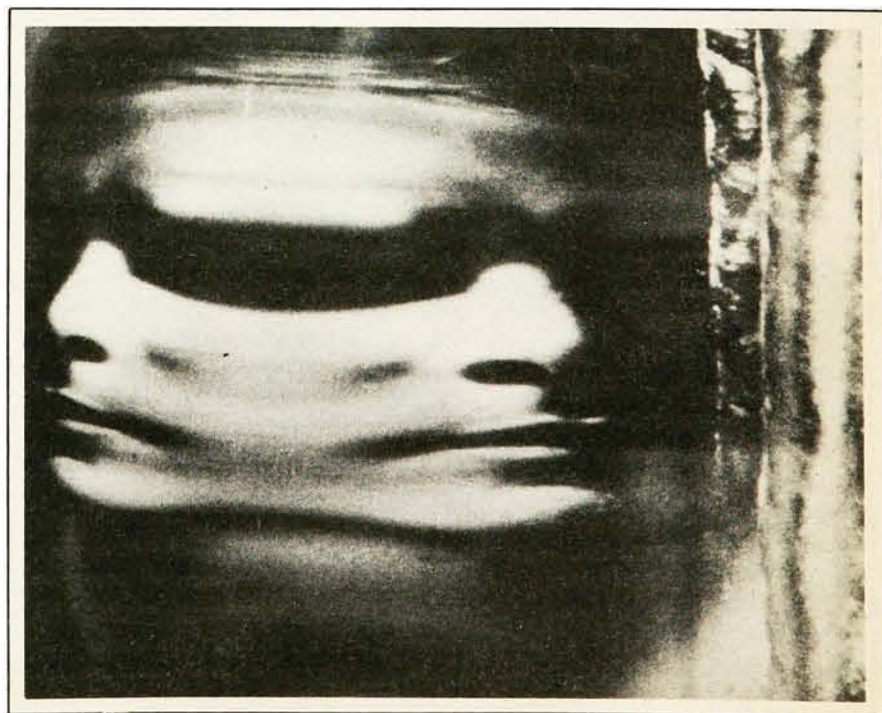
Although the film repeatedly insists its essential doctrine: "all violence is abhorrent," the message is actually undercut at times by several presumably ironic anecdotes in which the solution to various problems always comes down to more violence. An insomniac kills himself; a young prostitute, sexually molested as a child, avenges herself by stabbing her abuser "in his privates"; if an armoured-car guard causes trouble, kick him in the head or shoot him. Irony is a fine device, so long as it is apparent or has an obvious intentionality.

One of the film's strongest moments is a television rap poem, read by Vancouver performance poet, Judy Radul, over a series of quick-cut, accelerated TV images. This is one of a few instances in which the visual, verbal and contextual elements mesh remarkably well (which brings to mind the poet Louis Zukofsky's test or poetry - "the range of pleasure it affords as sight, sound and intellection").

In another memorable scene, a young man delivers an anti-military monologue while a car drives wildly and pointlessly around him. This sequence is the pinnacle of humour in the film, and a rare moment.

Overall, *Determinations* would benefit from a more developed sense of humour. The tone seldom strays from its single-minded bleakness. Possibly, the filmmaker feels his aim is too serious (or takes himself too seriously), but the balance is off.

The gloomy emotional atmosphere is further compounded by what Hockenhull calls



Doug Chomyn in *Determinations*