

stealthily establishes itself in the hub of newsroom activity.

This action leads to a copyboy, older than most, on his itinerant mail run through the newsroom and the shoulder-shrugging characterization of a street kid named Malarek by a young actor named Elias Koteas. Where a less talented actor might exaggerate, Koteas never loses character. (This guy has more in common with de Niro than a pretty face.)

No time is lost in convincing the viewer that Malarek is a well-intended kid. He is likeable from the moment you meet him. The impact of one particular scene early in the film drives home just how believable the character becomes. It is a flashback in which the 11-year-old Malarek, played by Ross Hull, timidly approaches his father, who is stone drunk with his head on the kitchen table, and kisses him while the social worker waits impatiently and a sobbing mother lies battered on the floor. Your heart breaks willingly. This is one of the most emotionally powerful moments I have ever seen on the screen.

The flashbacks are a crucial element of this film. They're used masterfully, not as a crutch for a weak storyline but in order to give the story an added dimension of depth. The story pivots on a flashback that reveals Malarek's lucky break.

Unfairly charged with armed robbery, Malarek finds himself facing a judge and certain punishment for his recidivistic activities. But Malarek's father pleads for his son at the risk of contempt; his words trigger sympathy and the judge lets Malarek go. The rest is newspaper history.

Al Waxman, the leering and befanged social worker, is at his best and better suited to this sort of villainous role than that of the dumb American cop or the funny fat guy down the street. Kerrie Keane, a busy actress and star of Spry's *Obsessed*, plays a skittish crime page editor unsure about whether she wants to be Malarek's mentor or mistress. Malarek best describes her character in an emotional outburst after the editor and publisher attempt to block his story. "She doesn't know whether to smoke or sit down" yells Malarek accusingly. As a straight foil to the impulsive Malarek, Keane is superb.

On the other hand, Daniel Pilon, who plays Banks, the corrupt detention centre administrator, is so straight and void of any personality that he stifles. There is more to acting than meets the eye and obviously, in this film, Pilon's good looks exceed his acting ability.

Kahil Karn plays an escaped "juvi" who becomes at once the lead source of Malarek's exposé and a liability should the police discover that Malarek is protecting an escapee. He is young and, as the popular street terminology of the day went, "wired." A handgun or a knife in his hands looks extremely dangerous. Malarek, himself, has trouble communicating with this kid whose life ends abruptly while running from a police revolver. While the 16-year-old Karn puts in a lot of hard work, the casting director should also take a bow.

Malarek is a hero in-as-much as he is an exemplary human being who has come through a struggle of heroic proportions. He is a Canadian. Nay! a Canadian hero, to whose name this film does justice.

*Malarek* leaves you feeling good about his success and bad about the cruelties he had to endure in our own backyard. House-lights and reflection bring the slow dawning that 1971 was not that long ago.

H. Jean Chantale •

**MALAREK** *exec. p.* Neil Leger, Paul Painter *p.* Jamie Brown, Robin Spry *d.* Roger Cardinal *sc.* Avrum Jacobson *p. mgr.* Jean Desormeaux *asst. p. mgr.* Madeleine Rozon *p. coord.* Chantale de Monigny *mus.* Alexandre Stanké *lst. a. d.* Pierre Plante *2nd. a. d.* Carole Dubuc *3rd. a. d.* Louis Bolduc *apprentice* Maarten Kroonenburg *sc. sup.* Joanne Harwood *cont. app.* Claudia Cardinal *art d.* Claude Paré *art dep. coord.* Louise Cova *set dec.* Pierre Blondin *asst. set dec.* Ginette Paré, Réal Paré *props master* Claude Jacques *set props* Charles Bernier *asst. set props* Richard Carrière *cars coord.* Jacques Arcoette *scene painters* Don McEwen, Cathia Degre *sp. fr.* Louis Craig *swing gang* Gilbert Leblanc, Serge Nadon *d. o. p.* Karol Ike *cam.* Daniel Jobin *1st. asst. cam.* Nathalie Moliavko-Vizotzky *2nd. cam. asst.* Sylvaine Dufaux, Martin Dubois *app.* Éric Larivière *stills photog.* Jonathan Wenk *gaffer* Michel-Paul Bélière *best boy* Marc Henault, John Lewin *elec.* Jeff Scott *key grip* Jacob Rolling *dolly grip* Lennard Wells *grip* Stéphane d'Ernsted *loc. sd.* Richard Nicol *boom op.* Thierry Hoffmann *ward. des.* Nicoletta Massone *ward. asst.* Caroline Breard *dressers* Caterina Chamberland, Francesca Chamberland *hd. makeup* Louise Migneault *hair* Constant Natale *unit mgr.* Michel Chauvin *loc. mgr.* Nicholas Palis *transp. coord.* Jim Disensi *p. a.* Jean-Yves Bolduc, Gilles Perrault *hd. driver* Don Reardon *drivers* David Leblanc, Réjean Bouchard, Ted Wilson *honeywagon* John Ellis *craft services* George Calamatas, Mairi MacEachern *stunts coord.* Jérôme Tiberghien *casting* Nadia Rona/Elite *ed.* Yves Langlois *asst. ed.* Chantale Bowen *pub.* Lorraine Jamison/Novak and Associates. *l. p.* Elias Koteas, Kerrie Keane, Al Waxman, Michael Sarrazin, Daniel Pilon, Kahil Karn, Joseph Cazalet, Vittorio Rossi, Mark Hellman, Patrick Cardarelli, Susan Bain, Claire Rodger, Brian Dooley, Bruce Ramsey, Ross Hull, Alex Brown, Gayle Garfinkle, Nigel Robertson, Susan Almgren, Thérèse Morange, Isabelle Cyr, Michael Burns, Jason St-Amour, Robert Austern, Susan Glover, Walter Massey, Frank Fontaine, Jeremy Spry. A Telescene Production.

## Paul Cowan's See No Evil

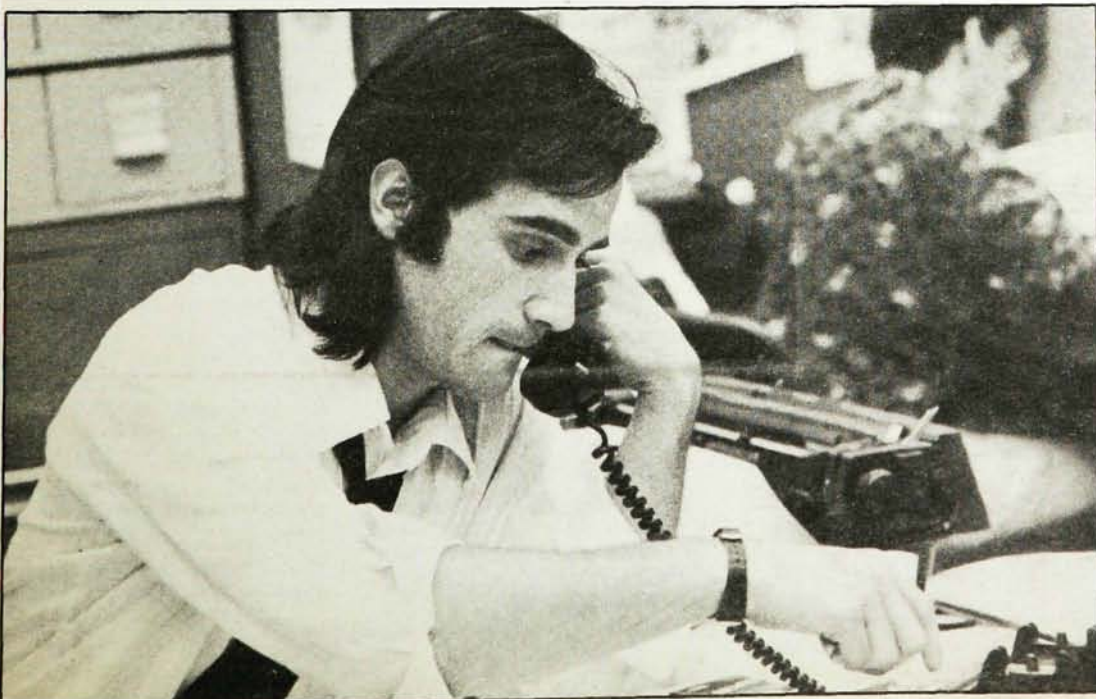
The story of Terry Ryan, a 23-year-old employee at Westinghouse's Hamilton plant who was blinded and disfigured following an explosion at the factory in 1979, is not an unusual one in the annals of labour industry. Instead of being convicted of criminal negligence for having allowed unmarked containers of explosive chemicals on the shop floor, Westinghouse pleaded guilty to the reduced charge of improper storage of hazardous goods and was fined \$5,000. For his part, Ryan has been making do as best he can on his meagre entitlements from the Workman's Compensation Board. What is unusual about this case is the one-man crusade launched by Stanley Gray, a co-worker of Ryan's at Westinghouse, against the triple pillars of big government, big business and big labour.

Paul Cowan's new film *See No Evil* is a docu-drama which chronicles Gray's ongoing struggle from the days following the incident through the court cases of the early '80s to the founding of the Ontario Workers Health Centre. The film begins sensationally with the industrial accident on Nov. 29, 1979. This pivotal episode, however, is really only a launch point for the larger fish in need of frying. Gray's prime target, and the film's main focus, becomes the current state of health and safety in the workplace. The case itself is more of a symptom of evil than the root of it.

Gray's crusade began after inspectors from the Ontario Ministry of Labour filed a one and a half page report in early 1980 (a few weeks following the Westinghouse explosion) which exonerated the company of any blame. In the ensuing months, Gray researched and wrote his own 40-page report which clearly laid the blame for the accident on the company's lax enforcement of safety procedures and its improper handling of inflammable solvents. Toluol, a highly combustible chemical which is used as a cleaning agent, was stored in a drum marked "soap and water". It was this drum which exploded and blinded Terry Ryan.

Gray's report resulted in the ministry filing seven charges against Westinghouse, but it also put the ministry on the spot. If the court action were to succeed, it would repudiate the findings of the original report filed by the ministry's own inspectors. Lawyers from the Ministry of Labour and Westinghouse came to an arrangement: six charges were dropped and one was amended. Westinghouse was fined and the judgement implied that the company was not in any way responsible for the explosion.

Shot in grainy black and white, and using a mix of dramatic re-enactments and interviews, Paul Cowan follows Stanley Gray as he cuts through (and is sometimes overwhelmed by)



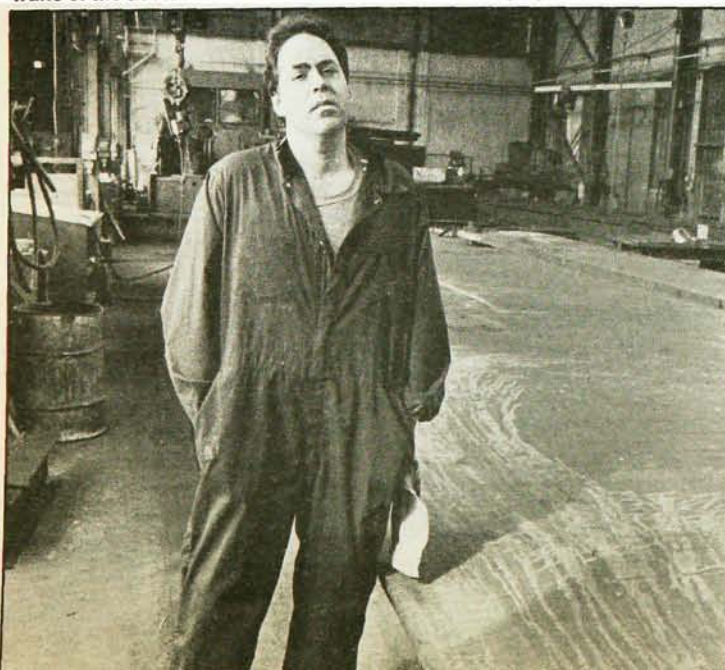
Elias Koteas as the title character in *Malarek*

legal and bureaucratic red tape. The result is something like an out-of-kilter detective movie. It is both sombre and suspenseful, but it is a film without a solution – just a lot of clues which point directly at the corrupt, incompetent and ineffectual powers who maintain the status quo of unsafe conditions in the country's workplaces.

Cowan has also taken some hints from his spiritual mentor at the National Film Board, Donald Brittain, who narrates the film. In his own films, Brittain narrates every sentence as if it were a lead; his authority and conviction never seeming to falter at any point. Keeping the master's voice in mind, Cowan has written his script for the occasion. As with the best of Brittain's work, the soundtrack gives a pointed direction to the flow of the narrative without obstructing our understanding of the events unfolding on the screen. The resulting film is undeniably persuasive, but it avoids stooping to manipulation by giving enough credit to the intelligence of its audience.

*See No Evil* is stylistically similar to Cowan's previous film, *Democracy On Trial: the Morgentaler Affair*, but the new one is by far the more impressive of the two. The basic problem with the Morgentaler film is that Morgentaler's persona as a crusader for the freedom of choice in matters of abortion, has, over the years, been completely defined by the media. Any attempt to redefine it (as Cowan's film does by portraying Morgentaler as a champion of justice beyond the parameters of the abortion issue) is largely ineffective because the battle lines have already been drawn over the abortion issue itself. Although it is a very competent piece of filmmaking, *The Morgentaler Affair* doesn't really work as propaganda; it preaches to the converted while containing little that would sway the undecided.

**Stan Gray, who launched an occupational health and safety crusade in the wake of the accident that blinded fellow worker Terry Ryan.**



Cowan, however, seems to have learned from his past mistakes. Terry Ryan and Stan Gray are not personalities who have been overexposed by the media; for most of us, they are largely unknown. The events portrayed in the film are tragic, yet similar things occur almost daily – a fact that makes the film all the more distressing. Cowan hasn't singled out the Terry Ryan case as an aberration in the industrial record on health and safety issues. Instead, *See No Evil* documents events which are all too often the norm.

*See No Evil* is propaganda at its best and most responsible. Few people probably have a firm opinion on occupational health and safety in the workplace beyond the vague notion that safety is a good thing. That would undoubtedly change if more people saw this film. Unfortunately, propaganda isn't of much use if no one gets to see it. *See No Evil* is a remarkable achievement for both the National Film Board and Canadian film. The only real shame is that this film is unlikely to get the exposure that it so justly deserves.

Greg Clarke •

**SEE NO EVIL** exec. p. Barrie Howells p. Paul Cowan, Adam Symansky assoc. p. Elizabeth Kinck, Tom Puchniak d./sc. team. Paul Cowan a. d. team. Mike Mahoney ed. Judith Merritt research Elizabeth Kinck, Merrily Weisbord loc. sd. Richard Besse, John Martin, Ross Redfern asst. sd. Reynald Trudel asst. cam. Cathryn Robertson, Chris Wilson sp. fx. H. Piersig and Associates casting Doug Barnes make-up Bill Morgan S.M.A. orig. mus. Alex Paik, Zena Louie narr. Donald Brittain mus. rec. Louis Hone mus. ed. Diane Le Floch sd. ed. Jackie Newell sd. mixing Hans Peter Strobl asst. sd. mix. Nathalie Fleurant admin. Bob Spence, Rose Huchison l. p. Shaun Austin-Olsen, Michael Biachin, J. Winston Carroll, Michael Fletcher, John Friesen, Stan Gray, Sam Malkin, Sean McCann, Patrick Patterson, Steve Pernie, Heinar Pillar, Catherine Ryan, John Ryan, Terry Ryan, Barry Stevens, Terry Thomas, Jeremy Wilkins. A National Film Board of Canada production.

A few goodies distributed by Atlantic Independent Media, P. O. Box 1647, Stn. M, Halifax, N. S. B3J 2Z1 (902) 422-5929 – all of which whet the appetite for more, more!

**ALBERT**

Albert rides the bus home to his apartment and his budge, Dopple. "I am as happy as a little birdie," he tells it. "I am the only person in the office who is completely up-to-date." And so this meek and mild accountant whines away another lonely weekend in long and bizarre confessions, explanations, and generally eerie chat about his delusions. Among many disclosures, Albert reveals a mad passion for co-worker Miss Burnhamthorpe, which cannot be told because he lives with "a witch who could not get enough love".

Albert's fantasy world is evoked mainly in the first-rate writing, and the monologue is enhanced by hypnotically long takes of actor Charlie Tomlinson getting right into Albert's skin. Perhaps a bit too weird and unsettling for everyone, but it's a dandy TV half-hour – adventurous, unusual, and with good production values.

prod. Newfoundland Independent Filmmaker's Co-operative/St. John's d./cam. ed. Nigel Markham. script Andy Jones. sd. Jim Rillie. mus. Pamela Morgan. l. p. Charlie Tomlinson (Albert). 29 mins. 16mm/3/4" tape/VHS. Assistance from: Canada Council Explorations Program/Newfoundland & Labrador Arts Council/Resource Centre for the Arts.

**THE LAST CHINESE LAUNDRY**

A look at Chinese immigrants to St. John's, Nfld. – from the 1895 newspaper report of the arrival of "two celestials" to set up a laundry, to reminiscences by today's community.

William Ping came from his village in south China where he enjoyed a certain status as a schoolteacher. However, urged by his grandmother, he was obliged to take over his uncle's job so that he (the uncle) could return to the village. Ping became a laundry worker, and many more followed him, so that in 1906 a \$300 head tax was imposed on all Chinese entering this country. The work was arduous; sometimes there was only half-an-hour's sleep each night; pay was poor. Since Chinese women and children were not allowed into the country, a social club was formed where the men could gather to gossip, play cards and generally relax in the small amount of time available to them.

Today, the community members prosper, but remember their ancestors' early struggles in St. John's, and display deep pride in the accomplishments of their children who went to university and on to professions. William Ping still runs the last Chinese laundry but for how long? He says, "If you give up, where will you go? Many times I cry."

A film full of good intentions, but badly organized – with interviews, archive footage, stills, music, voice-over, all thrown together higgledy-piggledy. But the sorting-out process is worthwhile in order to discover and appreciate this tiny part of the mosaic history of Canada.

exec. p. Craig McNamara. p. Charles Callanan. d. Fred Hollingshurst. cam. linim. Nels Squires. ed. Joe Vaughan. sd. Randy Coffin/Tom Myrick. mus. Gin Ya Quang. l. p. Bill Gin, Lief Myrick, Regina Bouvier. 28 mins. 16mm/video. Produced by Continuing Studies and Extension, Memorial University of Nfld. Assistance from: Dept. of Secretary of State/Multiculturalism.

**OBEY YOUR HEART**

Hands part a curtain to reveal a scroll – and then another – both in English, but the voice-over translates to Polish. The gist of the message is that whatever you dream, you can do.

A number of persons appear, at first head-and-shoulders only accompanied by a simple saying across the bottom of the screen. Then they are shown actively trying to making their "dream" work. "Stop At Nothing" reveals a woman in the throes of writing at her typewriter. An older man whacks away at a drum-kit to illustrate "It Takes Time", and "Start Now" shows a young girl making a creditable stab at "When the Saints Go Marching In" – on the French horn!

And so the parade goes on past the eyes – a bit of a strange one, it must be admitted (it is all tongue-in-cheek?), but quite engaging. But why is the English translated into Polish – because the tape was produced in response to a curated exhibition "Twin Cities/Two Countries", a cultural exchange between Halifax and Lublin, Poland. The end credits are fun too – all the participants caught off-guard, giggling and mugging in a "Candid Camera" situation.

A video by Dean Brousseau. 14 mins. Eng. & Polish. Produced through Halifax Community Channel 10 & The Centre for Arts.

**SIRENSONG**

The hands in the sudsy water are doing the dishes. A woman's voice-over talks about seeing the first moonwalk on TV, when she was a schoolgirl. But the image had already been conjured up in her head...

A series of images then flow on, accompanied by a multisoundtrack. All the visuals received and stored in memory during life – from magazines, TV, commercials, movies, and so on – merge and get sorted out into real and remembered. A good deal of footage is of Monument Valley, Arizona, seen from a travelling car, which is intensely "familiar" to devotees of Ford's westerns even though most viewers have never been there.

An interesting train-of-thought piece aptly pointing up today's "picture"-oriented way of life, perhaps a bit too personal to the artist, but not long enough to bore!

A video by Jan Peacock. cam. assistance Jeffery Greenberg. sd. mix assistance Andy Dowden. 8 mins. Funded by The Canada Council.