

The first clue indicating subversive activity was the deliberate withholding of an adequate amount of gore in the first two acts: while the perpetrators may have wished to establish a sense of rising action, the poorly planned time-release mechanism of gore, gristle and gutbucket indicates typical Canadian restraint. A dead giveaway!

The second clue also belongs in this category: the first time the film made an attempt at real gore, the butchered face and torn-out eyeballs of the victim looked so phoney, even a moderately splatter-happy six-year-old could tell. Was it deliberate sabotage? Is one of them working for us? Further investigation may be required.

But the fatal blow was struck by the dialogue. Quote the villain, speaking to some suspicious local citizens: "We are Washington, we're the good guys. We are your government, we are in this together."

Only a Canadian would deem it necessary to reassure the American public that their institutions work for and not against them. This lack of patriotic understanding, or understanding of patriotism, is what finally exposes *Watchers* as a snowbird behind eagle feathers. However, there may no reason to be smug. *Watchers* came this close! The next time, they could make it all the way. We better watch the *Watchers!*

The price of liquidity is eternal violence.
Agent 008½/Code name:

Paul Gottlieb •

WATCHERS exec. p. Roger Corman p. Damian Lee, David Mitchell co. p. Mary Elits d. Jon Hess sc. Bill Freed, Damian Lee; based on the novel by Dean R. Koontz d. o. p. Richard Leiterman addnl. cam. Curtis Petersen ed. Bill Freda, Carole Alain, Rick Fields mus. Joel Goldsmith p. mgr. George Grieve 1st. a. d. Lee Knippelberg 2nd a. d. Rachel Leiterman loc. mgr. Christine Haebler p. exec. (Carolco) Carl Borack, Robert Misiorowski cast. d. Trish Robinson extras cast. Zahn Douglas s. des. Richard Wilcox art d. Tom Duquette graphics Gary Myers set dec. Marti Wright asst. set dec. Mary Lou Storey set buyer David Birdsall set dresser Lin MacDonald props master Chris Wright asst. props master Bob Levesque props buyer Bryan Korenberg cost. des. Monique Stranan cost. sup. Christina McQuarrie makeup Linda A. Brown hair Janet Sala cam op. Harvey LaRocque, Robert McLachlan 1st. asst. cam. Andy Wilson, Ian Preston, William Waring 2nd asst. cam. Tim Moynihan stills photog. Phil Hersee sd. mix. Frank Griffiths boom op. Bill Skinner gaffer John Scott best boy A. W. Davidson genny op. Steve Vincent key grip Nick Kuchera matching keys R. K. Hill, Ron MacLeay, best boy grip Robin Jobin dolly grip Tom Wallace grip Dave Riopel, Rob Bojeck craft serv. Gerri Kuhn cont. Candice Field 3rd a. d. Robert Lee a. d. trainee Lisa Weinstein asst. loc. mgr. James Sallis p. coord. Linda Sheehy p. a. Lynn Barr, Caroline Hardon, Kevin Parks, Michelle Futerman, Monique Savin, Pauline Crawford, Jeff Faiyn sp. fx coord. Dean Lockwood const. coord. Rick Stranan foreman Bob Nicholson carpenters Gary York, Al Rourke, Glenna Ewing, Rob Maier, Lou Bollo, Peter McGregor 2nd unit: d. Damian Lee 1st. a. d. Brett Dowler loc. mgr. James Sallis p. coord. Jeanne Grundt steadicam op. John Clothier 1st asst. cam. Joel Ransom, David Pelletier gaffer Einar Hansen best boy Wayne Robinson. l. p. Corey Haim, Barbara Williams, Michael Ironside, Lala, Christopher Carey, Graeme Campbell, Dan O'Dowd, Dale Wilson, Blu Mankuma, Colleen Winton, Duncan Fraser, Lou Bollo, Sandy the dog. A Rose and Ruby Films Production.

SKIN

Three "visible minority" teenagers talk about their backgrounds. Phiroza was born in Bombay and came to Toronto at age four. Jennifer's roots are Jamaican, but she was born in Toronto. Tuan is Chinese from Hanoi, North Vietnam, and he and his older brother were "boat people". When their frail craft sank, 60 people drowned, including Tuan's brother.

Based on actual incidents, interviews and interracial workshops, the trio talk of prejudice and race relations, and fantasy and reality is cleverly combined to reveal their feelings. Phiroza loves school and never has any problems because she is black, but then admits that she's not sure what's worse - being called names or just being invisible... a boy and girl sit each side of her, safe behind masks, and carry on an animated conversation across Phiroza who's just a space to them. Phiroza has to deal with dating Tom, a white boy who asks if she comes from Italy, but she says she's from Persia. Eventually Phiroza tells Tom she lied, that she really comes from Bombay. In the end, Phiroza admits that it wasn't all that hard and Tom didn't reject her.

Tuan came to his sponsor from a camp in Hong Kong. The first day at school was difficult and his English was bad. He meets Lo, a friend from home who says, "It is all war here too - they push and so I push," but Tuan disagrees. Tuan cleans an office building after school and on weekends, as he wants his parents join him. But he is fired by an embarrassed employer who admits he is an excellent cleaner, but says that people working in the building have complained. But Tuan is a survivor...

Jennifer is loathe to admit prejudice exists, but her teacher, Mr. Lizard - complete with heavy, scaly mask and long red fingernails - is always putting her down. He nags on - she has an atrocious attitude towards the learning process; she's lazy; she's a smart-ass. Jennifer wants to try for university. "You don't have what it takes," Mr. Lizard snarls. When Jennifer does get into an academic program, Mr. Lizard is all delight. "I always knew you had it in you!" But

Mishu Vellani (Phiroza Mehta), Robert Lee (Wong Tuan Hung), and Karen Johnson (Jennifer Malcolm).



Jennifer hits back, "Don't congratulate me. You made me feel like a fool."

A smart, sensible and humorous look at the hurt and suffering caused by thoughtless racial prejudice. The use of masks is particularly effective in conveying the blind, blank attitudes often encountered in school and in the world at large. The three leads are personable, convincing achievers who forcefully convey the message of, and some solutions to, this pervasive problem. This is undoubtedly a useful film for stirring up discussion and confrontation. However, one wonders how less educated and less fortunate minority youth copes with the same questions, and do they succeed in the end?

prod. Gilbert W. Taylor/Glenn Frost. d. Gilbert W. Taylor. sc. Dennis Foon. cam. Robert Brooks csc. sd. Peter Clements. l. p. Mishu Vellani (Phiroza Mehta), Robert Lee (Wong Tuan Hung), Karen Johnson (Jennifer Malcolm). 29 mins. Videotape - all formats. Distributor: International Tele-Film/Toronto (416) 241-4483. Produced by Intercom Films Ltd./Toronto in association with TVOntario, and with the participation of Telefilm Canada, Ontario Film Development Corp., and Secretary of State/Multiculturalism.

SPECIAL OF THE DAY

A special dinner party for a surprise guest, designed specifically for this film - and what a vision for the eye and, surprisingly, the taste buds! Jamie Kennedy and Michael Stadlander, two of the leading young chefs in Canada, take us through all the steps leading to the creation of this superb banquet.

Throughout the planning of the menu (left somewhat loose to accommodate the current availability of produce), the day's marketing, the preparations, and the actual cooking and serving, the chefs' comments and observations enliven and illuminate. The drama of the cooking, the knowledge and love that flows into the beauty of the presentations, reveal artistry of a high level.

Kennedy's and Stadlander's disarming personalities add great charm to a witty film where the various courses are announced on hand-held cards and chanted by a vocal group; where the chefs move calmly but firmly between

high flame and the creation of edible works of art; and where appreciative consumers are seen murmuring their delight (the audience joined in too...). A truly delectable film which should not be missed when CBC shows it soon. (By the way, the invited audience, following the premiere of this little epic, were treated to *hors d'oeuvres* from the master hands of Jamie Kennedy...)

exec. p. Ronn Mann, Don Haig p. Sue Len Quon, Susan Hayes d. Robert Kennedy cam. Robert Fresco sd. Valentin Pricop 24 mins. 16mm. Sphinx Productions/Toronto (416) 971-9131 With financial participation of: Ontario Film Development Corp., City of Toronto/Toronto Arts Council, CBC, City-TV.

THE DINGLES

Doris Dingle and her three cats - Donna, Deedee and Dale - live in perfect harmony, in a tiny house with a pocket-handkerchief garden. Donna is an aristocratic Siamese, Deedee's the quiet one, and Dale is "an all-round good guy" who's digging a hole to China... Breakfast is their favourite meal, and together they enjoy cereal and eggs and toast and delicious catmint tea.

The day the storm came - somewhat reminiscent of the *Wizard of Oz* tornado - the cats were flung against the fence by the wind, and Doris had a hard time rescuing them. But her iron will triumphed as she ripped up her pinafore and literally tied the felines to her apron strings and dragged them to safety in the house. As in the best of fairytales, all ended happily with hot baths, warm drinks and everyone snuggled under a feather comforter.

A delightfully gentle little animated tale that's a pleasure to look at. Doris and her cats have distinct personalities, and the voice-over of the storyteller is just right.

Anim. id. Les Drews. Storyteller: Emma Levine. 7 mins. National Film Board.

THE WANDERER

The devil comes to a small village in the guise of a personable traveller. He buys drinks at the local tavern, produces tables of food by magic, and hands out money and goods. The villagers are entranced, and dance and sing, and drink and make merry... and eventually begin to covet their neighbours' possessions. The devil nudges things along by turning the pot boy's broom into a rifle, and the killing and pillaging starts. The devil contemplates his work, changes into a huge bird of prey and flies over the village.

The heavy black-and-white drawings give a specially brooding, menacing quality to this age-old story of the poor being tempted by the devil with material possessions and money.

Design/anim. id. George Ungar. orig. mus. l. p. fx. Normand Roger. 11 mins. National Film Board.