

photo by Bruce Skinner

Actress (Rose) and Supporting Actress (Paulette Jiles), but won none. **Rose's House** is a film of which John Grierson would have been proud, not only for its unique 'creative treatment of actuality', but also for the way it represents the working class - with dignity and affection.

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## The Doll Factory

d: Annette Cohen, sc: Barbara Boyden & Annette Cohen, p: Barbara Boyden, pc: ABC Productions, lp: Jayne Eastwood, Color Running time: 20 minutes.

**The Doll Factory**, to quote the press handout, is "a fable which comments on the obstacles, real and imagined, which interfere with a contemporary woman's career aspirations." An unknown woman is on her way to the 18th floor of an office building for a very important 2:00 p.m. interview. She has taken the advice of every job hunter's manual and arrived early. Once she enters the elevator, her misadventures begin.

Do not allow yourself to be put off by the theme or the plot. **The Doll Factory** is far from dogmatic. It is both enjoyable and humorous and makes succinct comments concerning this woman's difficulties in rising to the top. The theme is now terribly year-before-last, but Ms Boyden and Ms. Cohen present it in an original and skillful manner. They avoid the hysteria which can, and often does, accompany feminist works. The film's intent is quite obvious, but its handling is restrained.

The film takes the form of several vignettes with each giving life to Murphey's Law - whatever can go wrong, will go wrong. Most of the obstacles confronting our heroine are of men's doing.

In spite of its tremendous humor, **The Doll Factory** is quite sad. Our heroine does not make it. Granted that it is difficult for anyone to succeed in life, it is still more difficult for women to make it in a man's world. Contrary to the cigarette ads, we have a

long way to go before we can make the grade as easily as men can.

With the exception of Jayne Eastwood's character, all the roles are caricatured in order to more fully make the points. Although all the pieces are excellent, I took particular, masochistic delight in one about a sophisticated director who has a penchant for strong, assertive women and who is going to help her make it. As someone I know flashed into my mind, I squirmed in my seat and thought "how true." Other women, I am sure, experienced the same thing with other characters.

**The Doll Factory** has an extremely large cast. Since everyone did so well, it is hard to single out any one person's performance. People that struck particular chords with me were the director, the female hostage, the hooker, and the guru.

A fraction of the camera work is a little awkward, but nothing unnerving. One or two of the shots are either overlit or were badly developed in the lab. In a couple of spots, the music is, at first, somewhat overbearing. On the whole, the production values are good and do not interfere with the unfolding of the story.

Ms. Boyden and Ms. Cohen are to be congratulated for their sensitive handling of a now, hoary feminist theme. This film demonstrates that they have what it takes to do a good job with their next project, Marian Engel's *Bear*, a novel which will require a great deal of taste and restraint in order to turn it into a good film.

I can only hope that any other feminist films I may see will be as successful and as satisfying as **The Doll Factory**.

Sheila Paterson

## Where Shipwrecks Abound

d:, sc:, ph: John Stoneman, ed: Bill Carter, m: Walter Carlos, Jim Bearden, n: Chris Wiggins, p.c.: Mako Films, Toronto, 1977, col: 16mm.

10,000 shipwrecks, by themselves, don't make a film. Incredibly, at least that number define the bottom of Canada's Great Lakes, products of late 1800's, early 1900's storms. Still, the



John Stoneman getting ready to go under

subject fairly guggles promise, like the head on a glass of good stout. Why then, I wondered, during a recent screening of Mako Film's **Where Shipwrecks Abound**, have we seen so little on the theme? Books yes, there are numerous editions available, but films to date have been sporadic, brief, and scratchy for the most part.

Access is success. A film, any film on the topic, is blatantly thin without good wreck footage, and in the case of Great Lakes wrecks there are no conveniently sited museum pieces, no foreshore sentinels. Getting it into the can means going 'down there' where they lie, up to 100 metres underwater. The truthful answer to my self-imposed question is: there are few competent underwater filmmakers on the continent, fewer yet in Canada. This film clearly shows that John Stoneman is one of those few.

**Where Shipwrecks Abound** is an hour-long documentary-type television film. Stress 'type' here because it is at once documentation and entertainment, containing a major component of dramatic reconstruction, already evident in an earlier multi-award winning short, short, **Wreck**. Stoneman pushes the technique much further in the new film, mixing underwater, surface, land, and studio sequences to good effect. The whole is in turn informative, amusing, dramatic, well-paced, and evocative of past and present inland maritime environments.

Seventy to eighty per cent of the film is shot on, about, and under Lake