

another takes precedence over concern for herself — a theme introduced here and carried subtly throughout the film. It is this very desire to be kind, compassionate and considerate of others which emerges as a central vulnerability in women — a sad commentary on the state of our society. A female therapist involved in a penal program to reform rapists tells us that “rapists act out the male cultural value system, the masculine mystique of being sexually dominant and powerful.”

The film foregoes analysis of this value system and its resultant male mystique and instead focuses on practical methods for dealing with potentially hazardous situations. It is an understandable focus for the film, although it leaves the causes of rape shrouded in shadow, as are the two rapists interviewed in the film. I, for one, was left with the vaguely helpless and paranoid feeling that the urge to rape must be like some disease which permeates the atmosphere and can overtake any man, any time. (Perhaps it is!) In any case, we are told that rapists come from all walks of life, are usually men less than thirty years of age, and that according to statistics a rape occurs every seventeen minutes, the victims ranging from infancy to advanced old age.

In such an atmosphere, an undeniable first priority must be the ability of women to handle dangerous situations. Fortunately, the film concentrates on both bodily self-defense and emotional self-control, since so often it is possible to stop aggression from escalating beyond the level of conversation. Thus, a particularly fascinating scene involves several women in a classroom situation, learning how to handle unwanted conversations instigated by strangers. As well, we are urged to rely on our intuitive and physical signals that alert us to danger. **This Film Is About Rape** should be shown in our schools, perhaps in a double-bill with Hanig and Roberts' documentary *Men's Lives*, or with Holly Dale and Janis Cole's *Thin Line*.

Joyce Nelson

THIN LINE

d. Holly Dale & Janis Cole, ph. John Clement and Joe Sutherland, p. Holly Dale & Janis Cole, 1977, col. 16mm, running time 32 minutes, dist. Canadian Filmmakers Distribution Center (Toronto).

Filmmakers Holly Dale and Janis Cole received a glowing write-up in the June *Saturday Night* magazine where Marshall Delaney briefly reviewed their four short documentary films, including *Thin Line*. He called this film their “big accomplishment” so far, and it is indeed a remarkable achievement, given the difficult nature of its subject — the workings of the Ontario hospital for the criminally insane at Penetanguishene.

Throughout, the filmmakers seem intent on changing any misconceptions we might have of either the inmates or the institution. At one point they include shots of the long corridors echoing with the haunting sound of screaming voices, as though in recognition that this is to be expected in such a place. Instead, the filmmakers, concentrate on articulate men able to analyze their problems, admit their weaknesses, and arrive at an understanding of the social and psychological forces which lead to their criminal acts. Revealingly, most of the men talk about intolerable early childhoods within a loveless milieu, particularly lacking in paternal love. Again and again we hear of absent or uncaring fathers. To stress this point, the filmmakers have included an interview with an inmate's mother, who describes the intolerable burden she has been forced to carry in raising her eight children almost single-handedly.

The need for mutual caring between men is further revealed in the therapeutic methods explored in the film. Emotional release — induced by alcohol, drugs, or whatever is necessary — takes place within an arena of affection carefully monitored by other inmates. This space, called the Capsule, provides an intense therapy session which is video-taped for later replay to the individual involved, along with the notes and comments of the friends who

have accompanied him. Every inmate shown in the film wears dark sunglasses, probably to conceal his identity from the camera; nevertheless, this particular article of personal attire effectively suggests the concealment, the refusal to be open with others which is a major problem discussed by the men.

As I recall, there is not one interview with administrator, therapist or guard in this film. Rather, the inmates themselves assess the benefits of this special therapeutic program, and speak of the need for reform in the rest of the penal system. They are especially critical of the hostile behaviour of guards in most maximum security prisons, where, as one man puts it, “you have the worst with the worst.” What is stressed in this film is the key role that love plays in every level of life. The remarkable achievement of *Thin Line* is the filmmakers' ability to reveal love working in this most desperate of places.

Joyce Nelson

SUCCESS STORY

d. John J. Carey ARPS, sc. Dorothy K. Carey, ph. John J. Carey, ed. Ralph C. Brunjes CFE, sd. ed. David Appleby, sd. rec. R.C. Carey, m. Al Brown, narr. Cy Strange, titles John Leach Associates, tech. consultant Dr. Maurice V. Smith, p. John J. Carey, col. 16mm, 1977, running time 27 minutes.

The challenge that faces an educational filmmaker, especially when dealing with a subject as complex as entomology (the study of insects), is to make a film that is informative and instructive without being either too ponderous or too simplistic. In these two short works, Jack Carey meets the challenge with the skill and care one expects from his lifelong interest in nature and more than twenty years of experience as a photographer and producer of nature films.

Success Story, which won the International Award at the 1978 National



John J. Carey (left) receives the International Award for his film, *Success Story*, at the 1978 National Educational Film Festival, Oakland, California

Educational Film Festival in Oakland California, begins with the premise that, from an evolutionary standpoint, the insects are the most successful creatures on earth, and proceeds in six segments to show why this is so. Each of these deals with a different aspect of the life cycle and behaviour of the various species, and Carey chooses insects which best dramatize these aspects. Thus, butterflies are used to provide an example of metamorphosis, the ant lion is used to demonstrate a method of food gathering and the lacewing fly larva shows the skill with which these tiny creatures camouflage themselves. To Carey's knowledge, this is the first time that this particular phenomenon has been photographed. Among the social insects, honey bees (the subject of two of Carey's earlier films) are shown as having the most sophisticated means of caring for their young and of protecting themselves in the winter.

The proportion of time invested in making a film like *Success Story* far exceeds the actual length of the end result. Almost ten years of work went into this film's 27 minutes, for reasons that are not always evident. This type of photography, dependent as it is on circumstances that are often

uncontrollable, such as the close-up work with insects, requires above all a lot of patience. Carey does his own camera work. Except for some judicious time lapse sequences that graphically show the metamorphosis process, he does not use special visual effects. But much time was required to mix the natural sounds and the unobtrusive musical score that are used to good effect.

BRING 'EM BACK ALIVE

d. John J. Carey ARPS, ph. John J. Carey, ed. Ralph C. Brunjes, sd. ed. Gerry Quinney, sd. rec. R.C. Carey, narr: Cy Strange, tech. consultant: Dr. Maurice V. Smith, p. John J. Carey, col. 16mm, 1978, running time 11 minutes.

Bring 'Em Back Alive, less overtly "educational" than *Success Story*, is aimed at a younger audience, and is designed as an introduction to insect collecting as both a school assignment and a hobby. Carey uses three youngsters to provide some audience identification, an important point to con-

sider when making a film for children. Using this framework, he shows that, while the collecting expeditions of an organization like the Royal Ontario Museum are sophisticated and expensive, students can start collecting with little or no money. He then follows the three collectors, as they prepare for their expedition, the expedition itself (with some useful asides on proper precautions to be taken in the woods), and the insects that they find. From here on, the material follows that of *Success Story* (life cycle and metamorphosis), but on a somewhat simpler level. Lastly, the youngsters release their fully developed insects. Carey attaches considerable importance to this last action, for he does not believe that insects should be mounted as trophies.

Both films are well narrated by Cy Strange, whose delivery neatly avoids verbosity or cuteness. Perhaps the only unfortunate metaphor is a reference to insects engaging in "chemical warfare." Carey and his technical advisor, Dr. Maurice Smith of the University of Guelph (an authority on honey bees), have also written a highly informative and practical teacher's guide for each film. It is to be hoped that Carey's interest in and respect for insect life will be conveyed to students by these films.

J. Paul Costabile

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