

"Brechtian dramatic sequences." In these, actors perform highly-stylized scenes in which the dialogue – discussions of morality, possible actions and their consequences – provides most of the drama.

The film is certainly not about production values (as Hockenhuil admits), although it is not completely devoid of effective film technique. Unfortunately, there is too much of the raw, hand-held camera approach, and the sound is often poor – hard to hear (or hear clearly) what's being said.

But many of the production problems can be forgiven as this is a very low-budget film (made for less than \$25,000 Hockenhuil says). He also says the film is aimed more toward an intellectual audience than to those just interested in entertainment. "I'm not glorifying the actions of these individuals (the Squamish 5) so much as trying to point out some basic blind spots in the Canadian psyche, for example, about arms manufacture," he says. "I tend to believe there is no real political movement since the death of history on August 9, 1945."

Determinations strives for an articulate confusion in its effect. Hockenhuil achieves this state at times throughout the film, but can't sustain it. Perhaps his mere presentation of images and ideas is not enough; he never really connects all of the film's various constituents. Still, I admire his boldness and his concerns.

Calvin Wharton •

DETERMINATIONS *d.* Oliver Hockenhuil *ass. d.* Doug Chomyn *m.* Dennis Burke *other m.* D.O.A., The Subhumans *musical perf.* Carmen Reittich, Scott McLeod, Pat Chird, Gerry Hannah *with the asst. of* Al Razutis, Hadwijich, Erik Sven-Erikson, Rim Wilson, Patricia Gruben, *crew* Juergen Beerwald, Jeff Carter, Scott Haynes, Bill Evans, Craig Condy-Berggold, Cynthia Wong, Glenn Anderson, Mary Daniels, Ileana Pietrobruno, Keith Groat, *l. p.* Louise Ross, Doug Chomyn, Judy Radul, Fumiko Kiyooka, Karen Zawasky, Derek Neen, Jackie Dionne, Zoltan Lipics, Andrew McEllroy, Jamie Parker, Lisa Adams, Carolyn McLuskie. Assisted by The Canada Council, The National Film Board of Canada (Pacific Region), and Cineworks.

Two animated films from the National Film Board, which are nominated in the Best Short Film category of the Academy of the Academy of Canadian Film and Television (Genie) Awards. In addition, George and Rosemary gives the NFB its 53rd Academy Award (Oscar) nomination.

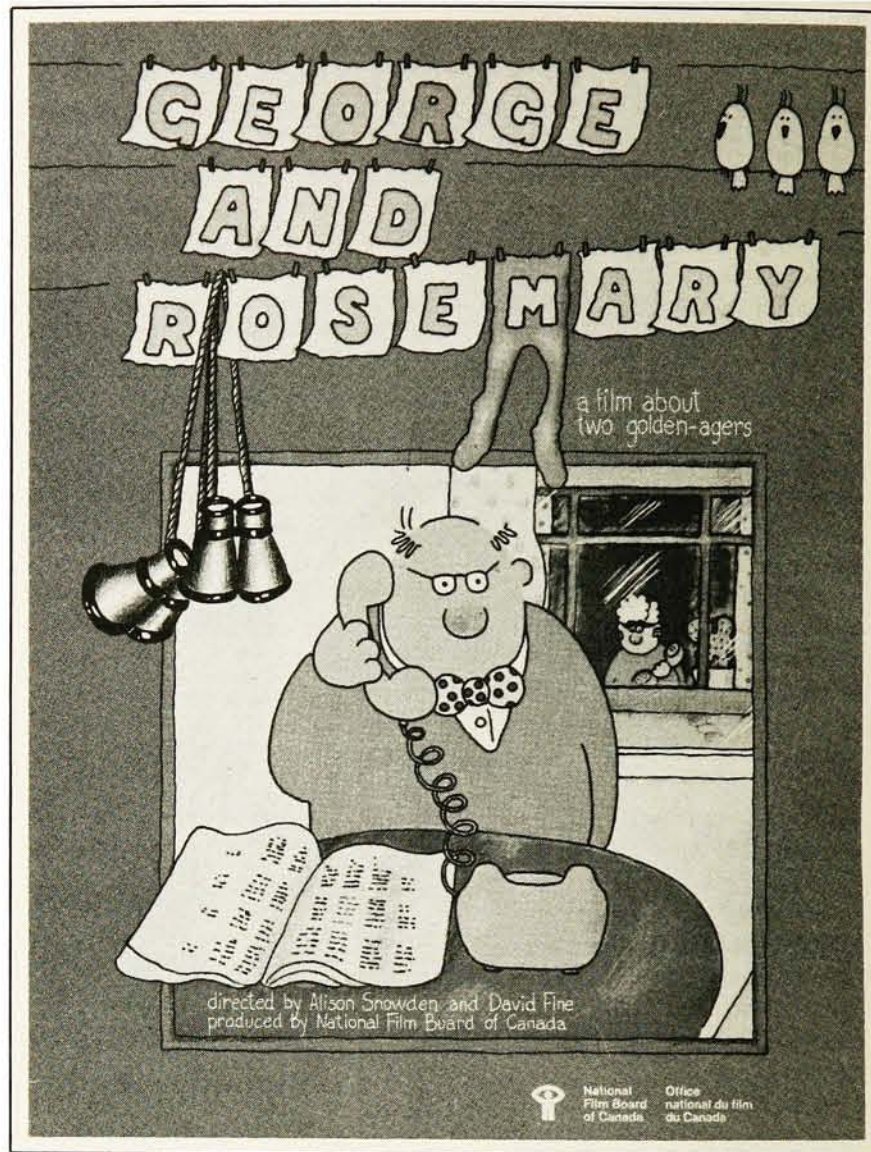
GEORGE AND ROSEMARY

Yellow birds twitter on the clothesline, and it is slowly pulled across the screen to announce the film's title inscribed on the pegged-out laundry. The soft-voiced narrator tells us that George plays checkers with his cat, puts ships into jars and, when the weather is nice, sits on his front porch. The last mentioned hobby allows him to watch the house opposite – "He had a passion for the lady across the street..."

As the widow Rosemary comes out, puts her goldfish in their bowl on the porch, and waves to George, he indulges in a little bit of fantasy... a fast passionate tango, followed by sips of champagne. That night, gazing from his bedroom window, in his mind's eye, George is in the operatic mode, singing his heart out and climbing up to the widow's window for a stolen embrace.

Finally one morning, the would-be suitor decides that this is *the* day. Clad in his best suit and bow tie, with garden flowers in hand, George gathers his courage – but then sees a carload of Rosemary's family descend upon her. When George finally does knock on Rosemary's door, he is in for a wonderful surprise – to the tune of "Yellow Bird"...!

This delightfully whimsical "film about two golder-agers," is the first in a series of animated films called *65 Plus*, initiated by producer Eunice Macaulay. Hitting just the right note, it shows in a wry, subtle, and charming manner that, even though the facade may crumble, underneath the ruin many of us remain young at heart, sexy, and fascinatingly delectable. The animation is softly persuasive, the atmosphere cosy and inviting, and there are some hilarious touches.



And Cec Linder is just right in his reading of the first-rate narration. Keep the fingers crossed. This is surely an all-round winner.

d./sc./sd./design/animation Allison Snowden, David Fine. *orig. mus.* Patrick Godfrey *p.* Eunice Macaulay *exec. p.* Douglas MacDonald. *assoc. p.* David Fine. *narr.* Cec Linder *running time:* 8½ mins. *col.* 35mm/16mm/VHS/Beta/3/4" *awards* 1987: Prix du jury, Festival des films du monde, Montreal; Gold Plaque, 23rd International Film Festival, Chicago.

mechanical contrives to trip him up; it is all too much. Staggering into a bar for a Harvey Wallbanger, Nelson confides in the barman, and Edna is also there drowning her frustrations with the "new" system – but the nightmare is not finished and technology has even invaded their leisure moments...

An amusing idea, and well-conveyed by combining cel animation with computer-animated images. According to the NFB, "The computer images were animated separately on the screen of a standard office computer and were integrated using an animation camera equipped with an aerial image projector." But, however interesting the technique may be, it cannot overcome a shrill and overloaded cascade of words, which should have been heavily edited. The bright, very jazzy images, combined with the flow of language, which includes a lot of boring, one-note "robot" voices, becomes soporific in a very short space of time. If a 10-minute film *can* sag in the middle, this one does, but perks up to a good ending with a twist in its tail. But definitely full marks for technique.

d. Kevin McCracken. *computer prog.* John Weldon. *aerial image camera* Raymond Dumas. *mus./elec. efx* Normand Roger. *p.* David Verrall. *exec. p.* Douglas MacDonald *running time:* 10 mins. *col.* 35mm/16mm/VHS/Beta/3/4"

FUTURE BLOCK

Nelson is an ordinary sort of a guy, nothing special. He keeps a modest account at the Harmony Bank, and looks forward to joshing his favourite teller, Edna Beasley. He suspects all is not well when the bank entrance is blocked by a huge video-arcade-game-type money machine. Nelson negotiates several electronic hazards before reaching the counter and, horrors – no Edna! A video-face screen confronts him with impossible requests for his card number and his code word (he enters "hunk", as that's what Edna teasingly calls him!). He thinks Miss Beasley comes to explain the new system to him; he panics; everything

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