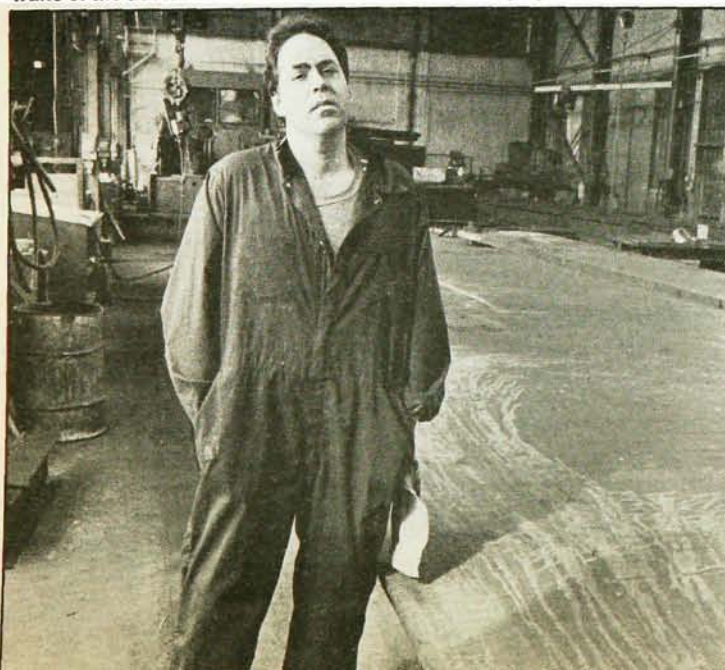


legal and bureaucratic red tape. The result is something like an out-of-kilter detective movie. It is both sombre and suspenseful, but it is a film without a solution – just a lot of clues which point directly at the corrupt, incompetent and ineffectual powers who maintain the status quo of unsafe conditions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