

Don Allan's

Jane Siberry, One More Colour

This half-hour music special aired in February, and was touted as Jane Siberry's 'CBC feature broadcast debut'. The main difficulty with this glimpse of Siberry (and that's all it is) is that it's a thing a snippets, bits and pieces, which don't add up to a rivetting whole. This talented woman deserves a better showcase.

Jane Siberry concert footage is heavily interspersed with her reminiscences, opinions, and answers to musical questions. It wasn't until she was about 18 that she started to "complete songs that I had always composed," and talks about the "possibility of it making sense." "I think there is a lot of humour in my work... ironic, more dry," but adds ruefully that perhaps people don't see it.

Her style - musically and visually - is word-wise, intelligent and off-centre. In many ways Siberry is a performance artist, with overtones of Laurie Anderson in the spoken passages, and hints of Philip Glass in music. But her abrupt, tight gestures during performances, and curiously repressed stance, convey an intensely guarded inner-life.

There are a couple of moments in the film that linger on: A 'talking' sequence with the two back-up singers flapping their hands to indicate typing with Siberry joining them in a short and funny burst of "Don't Sleep in the Subway, Darling" and, in the final number, some really beautiful voice harmonies superbly reinforced by the band.

But Jane Siberry is much more than a couple of memories. At times, the film seemed to resemble another choppy, tricky music video to add to the six she has already made. Perhaps the hour-long extended version of *Jane Siberry*,

• Jane Siberry



One More Colour on TVOntario in the fall will better serve her considerable talents.

Pat Thompson •

JANE SIBERRY, ONE MORE COLOUR Half-hour and one hour music special on singer-songwriter Jane Siberry. A TV pilot for series on international pop/rock artists. In production with the participation of CBC, TV-Ontario, Telefilm Canada and OFDC. Shot on location in San Francisco, Los Angeles, Toronto and Montreal until Dec. '86. p. Bruce Glawson, Arnie Zipursky assoc.p./asst.d. Charles Zamaria d. Don Allan doc. sequ. d. by Bruce Glawson concert and post-prod. d. Don Allan prod. man. Charles Zamaria film cam. Colin Allison, John Westhouser, Len Gilday film sd. John J. Thomson, Peter Sawade eds. Bruce Glawson, Arnie Zipursky concert ed. Anthony Corindia concert d.o.p. Allan MacPherson con. prod. man. Scott Mackenzie con. light. design. Alain Lortie 24-track Marcel Gouin, Karisma Recordin concert sd. engin. Doug McClement concert hall mix Bruce Drysdale mobile Spectel Video, concert sc. assist. Danielle Raymond conc. floor d. Jean Leduc con. switch Anthony Corindia con. make-up/hair Claudette Casavant con. prod. co-ord. Philippe Baylauc con. prod. assist. Mark Powers craft serv. Isobel Hardy con. cam François Gill, Ann Mackean, Allan MacPherson, Colin Allison, Pierre Theoret, Paul Hurteau steadicam Rob Crombie grip Richard Bonin, Martin Pilon, Daniel Billeneuve tape op. François Bonnelly ccu Adrien Reeves tech d. Michel St. Onger assist tech. d. Danny Belanger assist. cam. Marc Dupart light. Marc Dupart elec. Vincent Bric market/pub. Pamela Keary featuring Jane Siberry, Al Cross, Anne Bourne, Rebecca Jenkins, Ken Myhr, Gina Stepaniuk, John Switzer.

Tony Currie's

Pink Chiquitas

Humming rock from outer space turns typical small-town bimboes into rock video slut-style bimboes while Sylvester Stallone's lookalike brother Frank thuds along as a white-suited private eye and familiar faces from commercials perform 33 rpm shtick at 78 in a spirited attempt to generate big laughs, which are in fact present, but not in such profusion as to dampen the viewer's awareness of the film's underlying glorification and expansion of certain proud Canadian cinematic traditions, exemplified, in the traditional manner, by the proliferation of American money, flags, license plates, etc. and, in the expansion, by the profound statement of Ontario sexuality that derives from dressing what are intended to be sexually threatening women in what has been scientifically determined to be the most soothing of hues - pink - thereby rupturing the gestalt and, as diegesis and pro-filmic event fly in opposite directions, eroding the viewer's pre-determined cultural stance until nothing remains but the conflicting impulses toward laughter or silence and the comfort, or threat, perceived in the tautological knowledge that those who like this sort of thing will like this.

Andrew Dowler •

THE PINK CHIQUITAS exec. p. Syd Cappe p. Nick Stiliadis assoc. p. attorney George Flak assoc. p. comp. Carl Zitter w/d. Tony Currie prod. man. 1st a.d. Michael Kennedy ed. Steve Withrow asst. ed. Mike McMahon 2nd a.d. Alan MacMinn 3rd a.d. Ani Baravyan asst. prod. man. Paco Alvarez script cont. Bronwen Hughes exec. asst. Dorcas Craig prod. sec. office Lyse Vivian prod. sec. - Dagmar Alice O'Neil driver/p.a. George Vodojovic, Nick Campbell, John Sanders driver p.a. gaffer Rob Emery d.o.p. Nick Stiliadis 1st asst. cam. Doug Lawrence 2nd asst. cam. David Benn Equip co-ord

2nd unit cam. Rhett Morita gaffer Keith Hlady best boy John Paxton elec. Will Van Halteren spfx lighting Bob Connolly key grip Edgar Egger grip Mark Hoffman p.a./gaffer Bob Davidson sd. mix. Gord Thompson boom Mike Farrell art d. Danny Adario set construct Tony Dasilva asst. set construct John Biggar, Dan Kangas scenic art. Mike Close graphics John Pearson props 2nd asst. ed. Julian Grant props Bora Bulajic special props Mark Arnold ward sets Giulio Murator ward. Jessica Daniel, Linda Grimbaum seamstress Debbie Williams make-up Nicole Demers hair Elvareez Ryan spfx co-ord Brock Jolliffe ass5. spfx. Dave Granger, Mike Gerace photog Robert Stamenov pub. Prudence Emory travel agent Phylis Brown cast. d. Karen Hazzard caterer Tony Gillina loc. man Brian Dennis driver/p.a. Mark Singer l.p. Frank Stallone, Bruce Pirrie, Liz Edwards, Cindy Valentine, Diana Platts, Gerald Issac, John Hemphill, Claudia Udy, Don Lake, Laura Robinson, Heather Smith, David Rigby, Angelo Christo, Bob Bredin, T.J. Scott, Kevin Frankoff, Peter McBurnie, Sharon Dyer, Anne Sketchley, Harold Bachan, Derango Coy, Sean Taylor, Bob Aaron, Marcia Bennet, Andrew Paul Bernard, Linda Bradbuckle, Jan Anderson, Alan Fox, Marlow Vella, Don Legros, Jean Currie, Bora Bulajic, Steve Withrow, Mike Gerace, Ted Hanlan, Tony Gillandro, Carl Zitter, Julian Grant, Michael Charrell, Jason Shout, Chris Shout, Paul Hembuff, Michael Kennedy, Eric Mackey, Jack Macintyre, Gene Mack, Mike Ferguson, Mike Simone, Sharolyn Sparro, Jo Penny, Carrie Gleason-Kennedy, Colin Gleason, Karen Mair, Nick Campbell, Karen Kennedy, Don Richardson, Eleveez Ryan. colour 35 mm running time 86 min.

Rafal Zielinski

Recruits

Making movies is a kind of madness. But an egalitarian madness. It strikes many. Some talented, sensitive. Others, with more serious handicaps.

Imagine if you will, a group of your average greedy, greasy, but o.k. no-talent guys getting together over a few brew and indulging in a let's-make-a-movie-and-lots-of-money fantasy. (Sound familiar?) They reminisce about all the good bits and pieces from all their favourite Z pix - you know, the juicy stuff, and the yuk-yuk parts - and scramble them together, maybe talk a little distribution. But instead of having a good laugh and going home, they (and here is where the first symptoms appear) actually write it down, hire some supine director to give them what they want, and why not, maybe more, and high-tail it to the nearest 70¢ backlot.



• A Total T&A disaster - Recruits

One can only imagine the script conferences, a riot, the casting, wow, and the shoot itself, what a gas.

Unfortunately, the watching is hell. Those of us who, duped by our own patriotic zeal, sat through it, could only agree, that *Recruits* can be most charitably described as a total T&A disaster.

Strictly for the record now, it is the small-town story, similar to the *Police Academy* series, of a bunch of regular o.k. no-talent guys (and gals) that get hired by an unscrupulous police chief in order to wreak havoc on the mayor's plans for the governor's visit and the new freeway that will boost the local economy. Our gang, already in various troubles of their own, are pressed into a rigorous police training program

RECRUITS A Concorde Maurice Smith Production. p. Maurice Smith d. Rafal Zielinski assoc. p. Mike Dolgy, Terrea Smith sc. Charles Wiener, B.K. Roderick orig. story Maurice Smith ed. Stephan Fanfara m. Steve Parsons art d. Craig Richards d.o.p. Peter Czerski prod. man. Ken Gord prod co-ord Carl Alkerton prod. acc. Joanne McIntosh loc. man. Tony Morrone unit man. Paul Kahnert prod. sec. Sue Gilbert 1st a.d. Rob Malenfant 2nd a.d. George Collins 3rd a.d. Chris Geggie 1st asst. cam. Steve Deme 2nd a.d. Martin McNally cam. trainee Kevin Wright gaffer Jens Sturup best boy Ted Fanyeck elec. Steven Reddick key grip David Zimmerman best boy Ruth Lyons grip Jack Hilkenwich sd. rec. Urmas John Rosin boom Chris Leech cost design Eva Gord asst. ward. Michael Fernandez, Jody Bielaska, Joe Barzo make-up Deni Delory asst. make-up Odelya cont. Dug Rostein stills photog John Phillips props Ray Lorenz set dresser Nick White art asst. Ian McAfee Bike Wrangler Dave Hutton carp Curtis Herbert comp. serv. Sean Wenzel storyboard artist Rob Ballantyne 2nd unit d. Randy Bradshaw 2nd unit cam Steve Deme, Barry Stone 2nd unit cam asst David Perkins stunts performed by Stunt Team casting Media Casting Lucinda Still C.D.C. add. cast. Christian Liedtke, Candadian Film (CFCS) unit pub. Linda Mote Ltd. 1st asst. ed. Christy Wilson 2nd asst. ed. Craig Nisker dialogue eds Wayne Griffin, David Giammarco sd. fx eds David Evans, Steven Munro sd. rec. Jack Heeren, Chris Cooke ADR rec Peter Shewcuhk sd. transfers Dave Cooke transport capt Gabe Fallus prod. assts. Michaela Morris, Franco Spada, Allen Kocman, Robert Howard, Dave Strapko, Mike Strapko, Goran Kalezic, Luciano Nobili, Danny Derry, Blanca Brynda, Robert Toppin craft serv. Roza Sadowski mixing house Soundmix titles and opt. Film Effects film processing Film House l.p. Doug Annear, John Canada Terrel, Stephen Osmond, Alain Deveau, Mike MacDonald, Tony Travis, Annie McAuley, Lolita David, Colleen Karney, Tracey Tanner, John Mikl Thor, Herb Field, Mark Blutman, Jason Logan, David Sisak, Carolyn Tweedle, Dianne Turgeon, Tom Melissis, Judi Emededn, Frank Savage, Lisa Shoosmith, Adrien Dorval, Linda Nantel, Terrence Howson, Dave Strapko, Al Therrian, Mike Strapko, Bob Segarini, Goran Kalezic, Bruce Bell, Mike Dolgy, Kimberly McCoy, Christian Liedtke, John Wing Jr., Charles Winener, Frank G. Thompson, Doug Zebeljan, Dominique St. Croix, Norbert Kausen, Paul Webster, Bo Staude, Karen Wood, Sasha Alexander, Elizabeth Harden. colour 35mm running time 90 min.

which they predictably and hilariously (as in ha-ha) fail. But at the last minute they bounce back, save the town and become the new police force.

All the basic elements are in place. Lots of naked flesh, motorcycle gangs, one nerd, our libidinous gang, one incompetent bully training-sarge and his partner – she of the bad German accent and the big bazooms – one ineffectual mayor and natch, the mayor's daughter. Well, it's been done before, right?

Maybe, but never this badly. If it wasn't for the T&A you would think it's the work of amateurs, and come to think of it, perhaps it is. Crammed with gags that are neither set up nor pay off, riddled with T&A squeezed into a cocomamie plot – you know, connect the dots – reject casting, serious hamming. The whole presented straight – almost like a children's play, – blessedly unaware of glaring loopholes, character, believability, you name it. However, I would have to believe this is one badly drawn cartoon cynically and execrably staged by Rafal Zielinski – formerly of these parts – and give it a merit rating of O.

But I think I'm making it sound too good. This picture really shouldn't be reviewed. Up-chuck time boys. Go back home to Pasadena and the day job.

Ah, film madness. Glorious and blind.

Daniel Hausmann •

Nancy Nicol's

The Struggle for Choice

Prior to 1969, according to Statistics Canada, abortion was the leading cause of death for pregnant women. Between 1958 and 1969 over 12 women died each year from illegal abortions, and as many as 2000 women annually suffered complications, infections, perforated uteruses and sterility. Due to the illegal and covert status of abortions, these statistics grossly underestimate the situation. One Vancouver doctor in 1970, for example, numbered abortion-related deaths to be as high as 2000.

A major turning point in Canadian legislative history occurred in 1969. The Criminal Code of Canada was amended. Abortion was legally permitted if a 'therapeutic abortion' committee of three doctors decided that continuation of the pregnancy would endanger the woman's health or life. Despite this 'liberalization', women still lacked the access they wanted, and a campaign against the new law began.

Nancy Nicol's video series, *The Struggle for Choice*, begun in 1984, chronicles the movement and strategies of abortion rights groups since 1969. The video is divided into 5 parts, each 30-minute segment focussing on a different aspect of the Canadian experience: (i) **Abortion Caravan: The Early Movement**; (ii) **Access**; (iii) **Quebec 1971-1980**; (iv) **Restraint/Repression**; (v) **Morgantaler**.

Nicol concentrates on the women who have participated in the movement since its early days. From NDP MP Grace MacInnis to Veronique O'Leary, founder of the Women's Health Centre in Montreal, to Betsy Wood and Marcy Cohen, co-founders of the Vancouver abortion referral service in 1969 who, in 1970, marched with a group of women to the Parliament in Ottawa and declared war on the government of Canada.

The first segment, **Abortion Caravan**, sets the stage. Women remember their experiences in the '50s and '60s. Pioneer activists are interviewed. Marie-Angé Fournier of the Canadian Abortion Rights Action League in Moncton recalls her experience as a seventeen-year-old student nurse, when women for whom abortion was not an option were forced to breast-feed their babies before giving them up for adoption, to pay for the 'sin' of their pregnancy.

It is in this atmosphere that, in 1970, NDP MP Grace MacInnis – the only woman MP at the time – challenged her fellow MP's to further amend legislation to allow for the establishment of abortion clinics. But, she says, "They would become just like little boys in a washroom. You know, they'd get kind of nervous and raucous in every way they knew."

Outside the House, women gathered around, invaded Question Period, draped banners over the railing and, on May 11, 1970, declared war. Recounts Marcy Cohen: "We charged the government of Canada with being responsible for the murder, by abortion, of thousands of women who die from illegal abortions, and with being responsible for the oppression and degradation of thousands of women who are forced into unwanted motherhoods and who depend on inadequate birth control methods."

Access expands on the problems of availability of abortion, to include the whole support network of birth control, daycare, special services for working women, battered wives etc. The structure of the family, and the state, is designed to deny women power and autonomy.

Quebec, a province where conservative catholicism and the repressive measures of Duplessis' Union Nationale

managed to ensure that the status and freedom of its women were the lowest in Canada, nonetheless became the first province to defy the federal abortion law by 1976.

Nicol explores this process in **Quebec 1971-80**, expanding her focus to include a concrete analysis of class struggle. It is in this part, especially, that Nicol makes her point. Says Veronique O'Leary, "You cannot separate what happened in Quebec socially from the issue of abortion; it is about women, labour, politics; it is about nationalism, about working-class struggle. It's all linked, really."

In Quebec, abortion rights activists found a sympathetic environment in unions such as the Quebec Federation of Labour. Feminists considered themselves part of the Quebec battle for autonomy. It was a time for rising and embracing – politically, economically and socially, Quebec flourished.

In the early '80s an economic recession settled across the country. Its impact was felt in the social services, even in Quebec. **Restraint/Repression** examines the provincial governments' increasing use, under economic duress, of legislative measures to erode social and health services and drive down the working class and unions. The BC government under Bill Bennet, and Quebec's disheartening transition from the Parti Québécois to Robert Bourassa's Liberal policies, are viewed in this dim light.

Twenty-five bills have been targeted against Quebec's Common Front in the last 15 years, the majority of them since 1978. Bill 111 legislated teachers back to work, with a 20% wage cutback. Bill Bennet fired elected officials and appointed his own. "Operation Solidarity" lost in BC in 1983, defeated by a major sellout of the trade union bureaucracy.

Seen from the viewpoint of abortion rights activists – for whom availability and choice is a working-class issue (for wealthier women, it, like any other commodity or privilege, can be bought) – this backlash against social services, jobs for women and union independence is a rude awakening to the tenuousness of their achievements and the intent of governments to deny services to the powerless in times of economic hardship. In Ontario and Manitoba, since the opening of Morgantaler's

clinics, time and energy has been directed towards legislative reform which increasingly favours anti-abortion pro-lifers.

In **Morgantaler**, Nicol asserts that the abortion-rights campaign – because it concentrates on legal strategy – is defensive in character and therefore ineffective. The pro-life movement is getting stronger and richer – two major reasons for any government not to resist it. The NDP in Manitoba, for example, while espousing a pro-choice stance, actively engages in prosecuting Morgantaler.

Today, there is a major attack on abortion rights and, by extension, most minority/working-class gains. The question is, should activists spend their time and energy in the courts, or turn to each other to create a pool of resources, services and support?

As exemplified in previous videotapes such as **Let Poland be Poland**, **Our Choice: A Tape About Teenage Mothers**, **Mini Skools Pay Mini Wages** (about the 1983, 8-month daycare worker strike in Mississauga), and **Selling Out** (about the 1980 strike by 50,000 federal government workers), Nancy Nicol combines a radical analysis with a straight-forward documentary style. She simply relies on interviews with activists, whose recollections are underlined with archival footage, rallies, marches, news reports and performances. There is no 'expert' in *The Struggle for Choice*. What Nicol searches for, and finds, are the articulate desires of women for whom choice is the basic tenet of freedom.

Leila Marshy •

STRUGGLE FOR CHOICE p/d. Nancy Nicol assoc. p. Janis Lundman prod. co-ord. Julia McMahon. Michelle Robidoux res. and sc. Nancy Nicol sc. consult. Janis Lundman, Michelle Robidoux, Phyllis Waugh narr. Alain Bruouard, Michelle Robidoux narr. Linda Chartrand, Danielle Depeyre, Arlene Mantle, Dominique Provost, Michelle Robidoux cam. Phyllis Waugh audio and lighting Marian Collins, Karen Feinmen, Mai Mills, Elizabeth Schroder post prod. Charles Street Video, Toronto ed. Nancy Nicol, Nancy Reid, Geoffrey Shea Special Thanks to The Ontario Women's Caucus of the NDP, Canadian Abortion Rights Action League, Regroupement des centres de santé des femmes, La Vie en Rose, Groupe intervention video, video femmes, and the many individuals across the country who have donated generously toward this project Co-produced by The National Film Board of Canada and Trinity Square Video, Toronto running time 150 min Video

• Women struggling for Choice

