

filmexpo

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If you weren't in Ottawa between July 21 and August 3 you missed a film freak's paradise called FILMEXPO, or officially, the Canadian and International Film Exhibition and International Film Poster Exhibition presented by the Canadian Film Institute in association with Festival Canada.

As the brochure says, FILMEXPO had five distinct parts. First there was a Canadian Film Festival "reserved solely for the screening of a representative selection of Canadian films produced during the last two years. The twelve features to be shown will include the two official Canadian entries in the 1972 Cannes Film Festival and one programme will be devoted to the work of Canadian independent film-makers".

There was also an international festival of eighteen films "selected from hundreds of new films presented at the International Festivals in Cannes, Venice, Berlin, Moscow, and elsewhere." Added to these goodies was a retrospective from the Warner Brothers studios going back to 1927, two children's programs, and a poster competition.

One could hardly say the program lacked ambition or that the organizers weren't masochists. However, the massive work involved was extremely well-handled by the CFI and D. John Turner. I admit I am in awe of how smoothly things seemed to run.

Of course, the film freak would have had to time his two week vacation for FILMEXPO if he wanted to see everything. Most of the showings were at the Odeon Mall cinema on Sparks Street which the CFI rented at a fairly heavy price. I think the point is that seeing a commercial movie in a movie house is an integral part of the whole experience.

This became apparent to me when I went to see the 1938 Errol Flynn/Michael Curtiz version of THE ADVENTURES OF ROBIN HOOD. I had seen this film often on black and white television. Much to my surprise I was confronted with what could best be described as psychedelic colours walking down the aisle. The colour was so vivid it even brought out

the textures of the lavish costumes.

Even with a background that includes the great and greasy spectaculars of the fifties and sixties (a background the original audience didn't have) I was overwhelmed and completely entertained. As the commercial theatres have finally realized (evidenced by their many retrospectives at first run prices) one simply cannot see a movie on television.

Another film which impressed me greatly was Denys Arcand's documentary QUEBEC: DUPLESSIS ET APRES. . . . Although there were no sub-titles on this National Film Board feature I was entranced like the victim of a cobra by the comparisons between the politics of Duplessis and present-day Quebec politicians. It is a powerful work. I anxiously await the sub-titled version.

The Canadian Filmmakers' Distribution Centre program of independent shorts seemed a microcosm of the festival in that an unbelievably wide range of cinematic styles was presented. Having spent the entire day watching films, this midnight show seemed too strong, but the 200-odd audience obviously enjoyed themselves. Some of the comments after the show indicated some were amazed at

Some of the films shown at Filmexpo.

One of the award-winning posters.

BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY A film by Morley Markson, with Allen Ginsberg, R. Buckminster Fuller, Abbie Hoffman, John Sinclair, Jerry Rubin, Fred Hampton, William Kunstler, Claes Oldenberg, Don Cox, John Lennon, Timothy Leary, Ann Arbor Film Festival 1971, 1st Prize. "most important ideological comment on the radical American youth culture" Amos Vogel. "Eloquent." Newsday. Selected for the International Critics' Week at the Cannes Film Festival 1971. Starting June 20th at THE POOR ALEX, 296 Brunswick Ave. Nightly at 8 and 10 pm. Admission 1.50



the sophistication of technique independent filmmakers have achieved in the last two years.

A wide range of styles, immense diversity, is perhaps the best way to sum up FILMEXPO as a whole. The Canadian festival included documentaries, science-fiction, feature animation, experimental shorts, and drama. There were some great Hollywood classics and the more recent American films such as Morrissey/Warhol's satiric TRASH plus a wide range of European works.

The poster exhibition and contest was an adjunct that was particularly valuable to see how Canadian graphics stood up next to the East Europeans and Cubans (very well). Canadian designers need such competition and a multi-colour magazine of the winners would have been a good, if expensive, idea.

My major criticism was the expense of seeing all the films at two dollars each (your film freak would have needed nearly one hundred dollars to see everything) and the usual fact that these affairs don't pay rentals for the films. The theatre cost about \$10,000 to rent for two weeks and certainly a token one dollar per minute or \$4,500 would not have been unreasonable for what went into the theatre. This expense should be included in the grant request made by sponsoring organizations and would not have broken the Secretary of State's budget or Festival Canada.

However, such a cinematic feast ought to become a regular (and less expensive) part of the Canadian landscape. The Canadian Film Institute deserves congratulations for putting the whole thing together.

SCHEDULE - HORAIRE JUL 21 - JUL 27 JULI

FRI/VEN 21 JUL/JULI	8:30 PM	A FAN'S NOTES
SAT/SAM 22 JUL/JULI	10:00 AM	THE MAGIC OF THE KITE
	3:00 PM	CASABLANCA
	7:00 PM	LA VIE RÉVÉE
	9:30 PM	THE NEON PALACE
* MIDNIGHT		QUÉBEC DUPLESSIS ET APRES
* N.B. This showing at Public Archives, 351 Wellington		
SUN/DIM 23 JUL/JULI	3:00 PM	THE ADVENTURES OF ROBIN HOOD
	7:00 PM	THE CROWD INSIDE
	9:30 PM	Q-BEC MY LOVE
* MIDNIGHT		CANADIAN INDEPENDENTS PROGRAMME
* N.B. This showing at Public Archives, 351 Wellington		
MON/LUN 24 JUL/JULI	3:00 PM	THE JAZZ SINGER
	7:00 PM	CRIMES OF THE FUTURE and STEREO
	9:30 PM	LA VRAIE NATURE DE BERNADETTE
TUE/MAR 25 JUL/JULI	3:00 PM	THE PUBLIC ENEMY
	7:00 PM	TIKI TIKI
	9:30 PM	ANOTHER SMITH FOR PARADISE
WED/MER 26 JUL/JULI	3:00 PM	42ND STREET
	7:00 PM	FINISHING TOUCH
	9:30 PM	ON EST LOIN DU SOLEIL
THU/JEU 27 JUL/JULI	3:00 PM	JEZEBEL
	8:30 PM	LANDSCAPE AFTER A BATTLE