

and 21 Directors during the festival. And all sorts of wonderful things will be announced - all within the atmosphere of euphoria created by one of the most friendly specialized festivals in Canada. No one will ask awkward questions to spoil the lovely summer film mood... so I'll ask them now.

- How can the CFI justify its existence as a *film institute*, when it has no National Film Theatre programs in the capital city or across the nation, no archives, no reference material?
- Why does the CFI need 21 Directors to run such a small organization?
- How are the CFI Directors nominated and by whom?
- Why were CFI memberships wiped out, thus cutting off support by people who cared about non-commercial film in this country?
- Why does the CFI need two office locations?
- If the CFI needs a distribution presence in Toronto, why doesn't it need one in Montreal too?
- If, as Frederik Manter has said, the CFI wants "to get away from the public trough," why does it maintain an office in Ottawa?

- Why does the Federal government give a special one-time grant of \$125,000 to reduce the CFI deficit - what makes the CFI so special above all other film activities?

- How did the past Directors let a deficit rise to such olympian heights - what about budgets, financial statements, management, forward planning?
- Why did Frederik Manter, Executive Director of the CFI for at least six years, fail to realize the extent of the CFI deficit and warn the Directors?
- What "contract service" is the NFB going to receive from the CFI in return for a maximum of \$60,000?
- Will the CFI make public its annual audit, which must now be concluded, as the fiscal year ends May 31?

Any CFI-watcher can go on and on with questions including, in my opinion, the really big one. Why wasn't the CFI allowed to fold quietly? Its present truncated form does not fulfill the functions of a film institute, and it would have been cheaper for the taxpayers, too. Maybe Manter fights so hard to keep the CFI head above the waves in order to keep his job - in these hard times it is understandable, but not laudable in this case.

## A letter to Cinema Canada

"The recent decision of the Minister of Communications to award a special one-time grant of \$125,000 to the Canadian Film Institute (CFI) appears to have been misinterpreted by some sectors of the film community. I wish to clarify the matter.

"The CFI has long enjoyed close cooperative relationships with the Government of Canada and its related film agencies. It has provided valuable services, consistent with its mandate as a film institute, over a period of 46 years. For the last 7 years the Institute carried the burden of an accumulated deficit of more than \$100,000. Efforts at self-imposed economy in cultural organizations create their own internal problems and the CFI was no exception in this regard.

"The combination of overall constraints in cultural funding over recent years and the severe fluctuations in interest rates last year frustrated CFI efforts to handle their deficit and maintain their programs. The cost of carrying the deficit became insupportable and there were no further practical internal economies that could be made; at this point the Executive Director ap-

proached the Minister of Communications for assistance.

"Overriding considerations in our examination of the CFI situation were the undoubted contributions of the Institution in the past and its future potential, as a continuing resource to the film industry in Canada. These considerations and the present difficulties made it clear that if assistance were possible, then it should be provided. This was the basis of the decision made by the Minister. Mr. Fox indicated that the grant was special and specific to the retirement of the CFI deficit and a recognition of the CFI's past and potential contributions to film in Canada.

"The Institute is now free to develop ongoing sources of support for itself and its programs, untrammelled by the burden of a major deficit. I cannot imagine why anyone would wish them other than the best of luck as they tackle the difficult tasks ahead."

**J.A. Ouellette**  
Director General  
Arts and Culture Branch  
Cultural Affairs

## A statement

The Canadian Film Institute is unable to provide material to Cinema Canada to complement the article on the Institute which we understand is being written by Mrs. Patricia Thompson and published in this issue.

As most people know, the Institute has just emerged from a period of extreme financial difficulty and attendant internal strife.

At the recent Annual General Meeting held on June 30, 1982 an earlier CFI Board decision to increase the Board both in terms of its constituency and regional representation was carried through. The expanded Board will be meeting for the first time on 13 August 1982 to discuss and approve

the reorganization of the Canadian Film Institute with modified goals and objectives, the result of extensive discussion and work over the last several months.

Until the new Board has had the opportunity to consider the plans and proposals for the future of the CFI, it would be neither proper nor prudent to make these public.

After the August 13th meeting, the CFI will welcome any expressions of interest in the statement it intends to make.

**Peter Mortimer**  
Vice President  
Canadian Film Institute

## "Misleading and erroneous..."

*The following letter was received in response to one printed in issue 86 of Cinema Canada and entitled "Complaints to register."*

Dear Ms. Grossman:

Your letter of June 11, 1982 has been reviewed by members of the Toronto Super 8 Film Festival Committee and by others present at the event.

We wish to draw to your attention that your letter is both misleading and erroneous.

First the letter claims to represent two filmmakers who requested information and submitted films in advance of the Festival instead of one. It should be made clear that you alone and not your companion, who co-signed the letter, was involved in this respect. The facts are as follows:

1. You requested and received the Festival's newsletter and entry form, copies of which are attached hereto.
2. You repeatedly telephoned the Festival Office in advance of the event inquiring about accommodation in Toronto for yourself and your companion.

3. On May 14th you mentioned on the telephone that you wished to enter a film. The Festival Director advised you to send your film immediately by overnight express in order to be received in time for the jurying as the final entry date was May 20th.

4. Your entry, postmarked May 17th, was received by the Festival Office on May 27th by which time it was much too late for viewing by the Jury. (Extensions had been made up to May 23rd for late entries.)

We note that your letter falsely indicates that you received information to the effect that "all films would be screened at the Festival regardless of jury selection." This is contrary to the Newsletter and has never been a practice of the Festival in its seven years of operation. However, films not selected by the Jury could be screened by the filmmaker under "Open Screening" in an area designated for this purpose as outlined in our newsletter.

In reference to your treatment at the Festival we would like to set the record straight.

1. Upon arrival at the Festival you demanded that your films, although unseen by the Jury, be included in its Programmed Screenings.

2. The Director kindly arranged for two Jurors and Mark Mikolas, author of *The Super 8 Handbook*, to view your films in a personal screening attended by yourself and your companion.

3. Your films were given a rating of 4 to 5 out of 10 by the two Jurors (7 being the lowest score of any film selected for screening in your category).

4. The Jurors and Mark Nicholas discussed the shortcomings of your films with you and suggested that you attend the Jury Nomination Reel Screenings to view the prize-winning film in your category as it happened to deal with the same subject matter as your own.

5. According to our information you showed no interest in benefiting from the suggestions made at your personal screening and made no arrangements for an Open Screening of your films.

6. Following your personal screening the Director and other members of the Festival administration received several

telephone calls from yourself and your companion demanding that your films be included in the Programmed Screenings and threatening to publicize your discontent.

Your widely distributed letter of June 11, 1982 is a deliberate attempt to harm the Festival by discrediting it with false information. Contrary to the contents of your letter the Festival is an international event. This year it received and processed 246 film entries from ten different countries. Five different countries were represented by its Workshop Speakers and its Trade Show included technical experts and manufacturers' representatives as indicated in the program. Half of the people attending the Festival were from outside Toronto, one third of these being from the United States.

The Festival Committee and the Administrative Staff take exception to the type of behaviour displayed by you during the event and to the contents of your letter referred to above. The Festival is for the benefit of Super 8 filmmakers in general and we are not prepared to sacrifice its integrity when faced with threats and abuse from particular individuals.

**Richard H. Hill**  
Festival Chairman  
The Toronto Super 8 Film Festival

## No breakthrough for best film

*The following letter is addressed to Wayne Clarkson, director of Toronto's Festival of Festivals; a copy was sent to Cinema Canada. For a review of the film in question, The Breakthrough, see Cinema Canada No. 85.*

Dear Mr. Clarkson:

I am writing this letter on behalf of Peter Williamson and Ira Levy. Although they are currently on location in Ecuador I have spoken to them by phone and they were anxious that I should immediately express to you their disappointment and sense of frustration on learning that the Festival of Festivals has rejected their documentary film *The Breakthrough*.

Despite receiving the 1981 Bijou Award for the Best Independent Production and despite being purchased in July last year by CTV, *The Breakthrough* has yet to receive a public showing. The producers felt however, that at least they could look forward to seeing the film at the Festival of Festivals since it must qualify on three counts - as a first rate Canadian film; as an independent production and as a film which, despite its critical success, few people have had the opportunity to see. They were dismayed to discover that these weighty qualifications did not equal the seemingly inconsequential fact that a corporation (Commodore Computers) funded *The Breakthrough*.

Does this mean that the Festival of Festivals would have turned down an opportunity to premiere *Reds* because it received financing from Gulf and Western? or *Quest for Fire* because of the Royal Bank's involvement? Does the Festival of Festivals really only ever show films funded by private investors

(cont. on page 36)

## Graeme Ferguson's Hail Columbia!

In his recent book, *2081*, eminent physicist/thinker Gerard K. O'Neill offers a surprisingly positive view of the future, predicting, for instance, that in 30 years time we'll be shuttling into space with the same frequency we take holiday cruises today. To some, this may sound like sheer science fiction but O'Neill's reasoning is both eloquent and inspiring. It's hard to resist his enthusiasm for super technology, especially the Space Shuttle, which he believes will shape our tomorrows the way the wheel shaped the past. Viewed in this light the world's first spaceship takes on global importance. It represents far more than just another example of Yankee ingenuity.

It is fitting then that there is a film to commemorate the maiden flight of the Columbia. A welcome surprise is that two Canadians, Graeme Ferguson and

**HAIL COLUMBIA!** d. Graeme Ferguson p. Roman Kroitor, Graeme Ferguson assoc. p. Phyllis Wilson narr. James Whitmore narr. writer Roman Kroitor ed. Toni Trow composers Micky Erbe, Maribeth Solomon music consult. Zalman Yanovsky d.o.p. Graeme Ferguson, David Douglas, Richard Leiterman c.s.c. Haskell Wexler a.s.c. Ronald M. Lautore, Phillip Thomas cam. assist. Martin A. Lautore, Gordon Harris, Lawrence E. Orlick, Douglas C. Hart, Bonnie Bass Parker, Steve Stafford, James Neihouse, Gary Jay, Conrad Hall pilots Ken Baker, Steve Feaster loc. sd. Tom Hilderley, John Megill, Aerlyn Weissman, Lance Hoffman research Stephen Low 2nd unit loc. man. David Keighley prod. assist. Karl Esch tech. support Jim Hooton, Ron Hurst, Colin Gardiner assist. ed. Roberta Kipp sd. ed. David Evans, Wayne Griffin assist. sd. ed. Kelly Hall re-rec. The Film House Group, Paul Coombe, Mike Hoogenboom, Elius Caruso advisors and consultants William C. Shaw, William Breukelman, Robert Kerr, W. Michael Sullivan, Bruce Hoover: Technicolor Graphic Services lab & optical co-ord. Fred Langenbach post prod. consult. David Keighley opticals MGM Optical Effects/Camera-Wm. M. Hughes Jr. titles Burke Mattsson, MGM Titles/Based on original design by Theo Dimson labs Metrocolor, The Film House Group, PSI Film Laboratory Inc. pr. Allan Bowen, Janice Kaye, Joan Rogers, Gayle Bonish p.c. Imax Systems Corp. running time 36 min. colour, 70mm-IMAX dist. Imax Systems Corp.

Roman Kroitor, were given the task, and they wisely chose to take a few quantum leaps beyond the ordinary by shooting their film, *Hail Columbia!* in IMAX. Only IMAX, with dimensions ten times greater than conventional 35mm film, could do justice to the Columbia's awesomeness, and convey in its proper significance this historical event.

Both Ferguson (*North of Superior*) and Kroitor (*Tiger Child*) are veterans of the six-storey screen, which makes it all more disappointing that *Hail Columbia!* – even with its intoxicating visual dimensions – fails on almost every count as a film. Outside of 60 exhilarating seconds of footage showing the Columbia's breathtaking liftoff, the film rarely manages to rise above mediocrity.

For some inexplicable reason Ferguson and Kroitor are infatuated with split-screen techniques, which only serves to muddle the effect of IMAX, and give the entire film an out-dated, Expo '67 feel. Even more disturbing is the way the two chose to ignore the grandness of the event, instead concentrating on a comparatively irrelevant sideshow: will Columbia's tiles fall off during takeoff or re-entry? Yes, this was a consideration during the mission but the whole business has a somewhat trumped-up, boring ring to it.

Ferguson and Kroitor also miss the target when it comes to showing the activities surrounding launch. Instead of an international celebration we get something that resembles a Texas backyard barbecue, with endless shots of wide-eyed Americans parading near the launch site, waving the stars and stripes, gulping their Budweiser beer.

Why two Canadians gave *Hail Columbia!* an entirely American slant probably has a lot to do with who financed the film. Nevertheless, it is inexcusable because Ferguson and Kroitor not only have made a poor film, but have missed a glorious opportunity to create a lasting celluloid document of a truly important event for future generations. Instead they've made a Yankee Doodle promo, the likes of which we've seen far too many.

S. Paul Zola ●



● Jimmy clutches his make-believe guitar as Luke works the street

## Larry Moore's Jimmy and Luke

Jimmy and Luke opens with a long, tight pan across the huge mural painted by the kids of Bain Ave. Public School. Imaginative, expansive and colourful; that's half the quiet but powerful 27 minute drama directed by Larry Moore and produced by Film Arts in Toronto.

The other half of the theme is friendship and communication. The story is a triangle, not of lovers, but of three awkward strangers. It centres around Jimmy, a boy of about nine or ten, who is presented as totally isolated in his own fantasy world. He has an invisible friend named "Johnny," with whom he talks and plays, but the real people in his life are blocked out. The kids his own age tease and harass him because he's so strange, and Aunt Agnes, his guardian, tries, but just can't make contact.

The one person who seems to be able to spark Jimmy is a street-singer named Luke. Jimmy is drawn to his music; he imitates Luke, first with a broken tennis racket, and follows him around. Luke's a sad loner. He's perplexed by Jimmy's attention, but he allows the kid to tag along and eventually they become partners... (Jimmy's cute presence with his pretend guitar is good for business)... and almost friends.

Aunt Agnes leads a drab life, struggling to support her dead sister's son, and love him too. She tries to be patient with Jimmy's invisible friends (as far as Aunt Agnes knows, Luke is just as imaginary as "Johnny") and she even helps Jimmy construct a guitar out of cardboard and string. But Jimmy's silences leave her feeling hopeless most of the time.

Watching Luke trying to cope with the responsibility of a friendship he doesn't really want, and Aunt Agnes clumsily trying to build a relationship with her nephew creates reverberations that last long after the film is over. Luke is given a low-keyed gruff dignity by Toronto musician Luke Gibson. For the adults who see the film, the isolation of the character is scary. And there is nothing romantic or wistful about Ann Anglin's Agnes: she's terribly single, doesn't seem to understand the world at all, and yet she knows that somehow she has to help this lonely kid participate in it.

Paul Braunstein's sad face is the perfect reflection for the characters of these two isolated grown-ups.

(Don't worry, the story has an ending that is balanced in favour of the happy.)

The script is very sparse, but it feels to be just right: lonely people don't talk

that much. It was written by Amy Jo Cooper who has worked with *Playing With Time* on its *Kids of DeGrassi St.* series. It colours the melancholy feeling of the film, and provides basic information. But the plot and real emotional dynamics of the film are built mainly through the editing of Stephan Fanfara, who co-produced with director Moore. He puts Jimmy in motion, and keeps him bouncing between Luke, Aunt Agnes, and his own fantasy world. The result is a portrait of a child who, you can feel, senses he doesn't really belong anywhere.

Luke Gibson's music fills in the background, so that the story is strong and complete, yet simply stated and accessible to viewers of all ages. *Jimmy and Luke* has a lot in it.

John Brooke ●

**JIMMY AND LUKE** d. Larry Moore ed. Stephan Fanfara d.o.p. Fred Gathe ex. p. Don Haig assoc. p. Paul Caulfield p. Stephan Fanfara, Larry Moore sc. Amy Jo Cooper l.p. Luke Gibson, Anne Anglin, Paul Braunstein p.c. Film Arts/Mekanique Prod. running time 28 min., 16mm, colour dist. Canadian Filmmakers Dist. Centre.

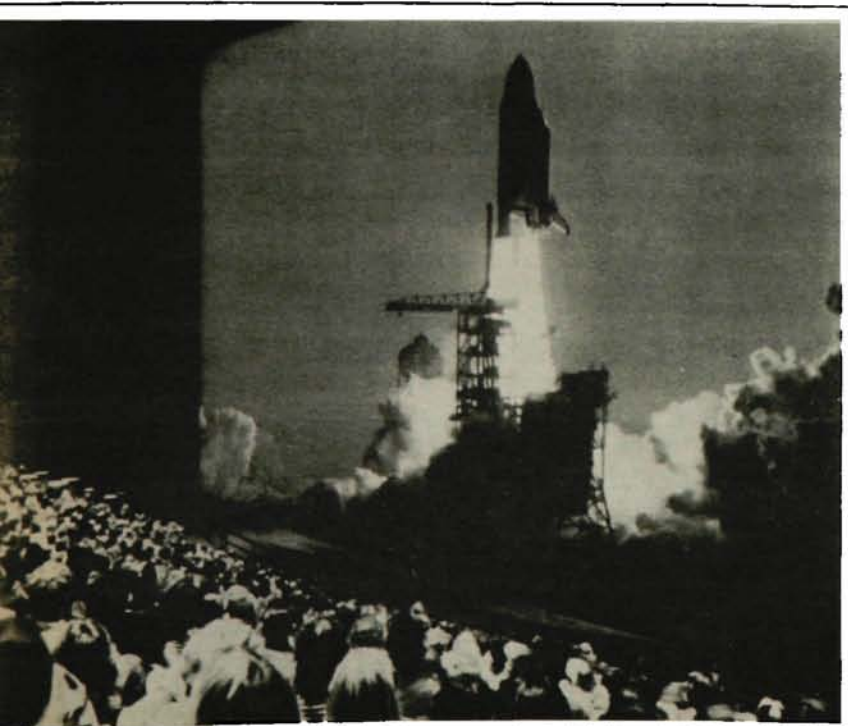
## Letters (cont. from p. 32)

or departments of government? If so, this may be because the Festival board think it is not as easy to obtain showings for such films as for films funded by a corporation. This is patently not the case for *The Breakthrough*. A comparable film – also a powerful documentary dealing with social issues – is *Prison For Women*. This film's source of funding has clearly not hampered its distribution and *The Breakthrough's* source of funding has clearly not helped it. The vagaries of distributing and funding independent films are far more complicated than the Festival of Festival's qualifying rules.

Where one might reasonably hope that the board of the Festival of Festivals would support independent Canadian filmmakers they are making life even more difficult.

The producers of *The Breakthrough* do not regard filmmaking as a private art. It is important to them that their films are seen. They do not want to miss the opportunity the Festival of Festivals can provide for Canadian filmmakers so they have decided to obtain and publicize a showing of *The Breakthrough* to coincide with the Festival. After all, *The Breakthrough* is still a prime example of independent Canadian filmmaking, despite the Festival of Festival's neglect.

**Siobhan Flanagan**  
Script Consultant  
on behalf of Peter Williamson  
and Ira Levy



● Columbia takes off on Imax screen