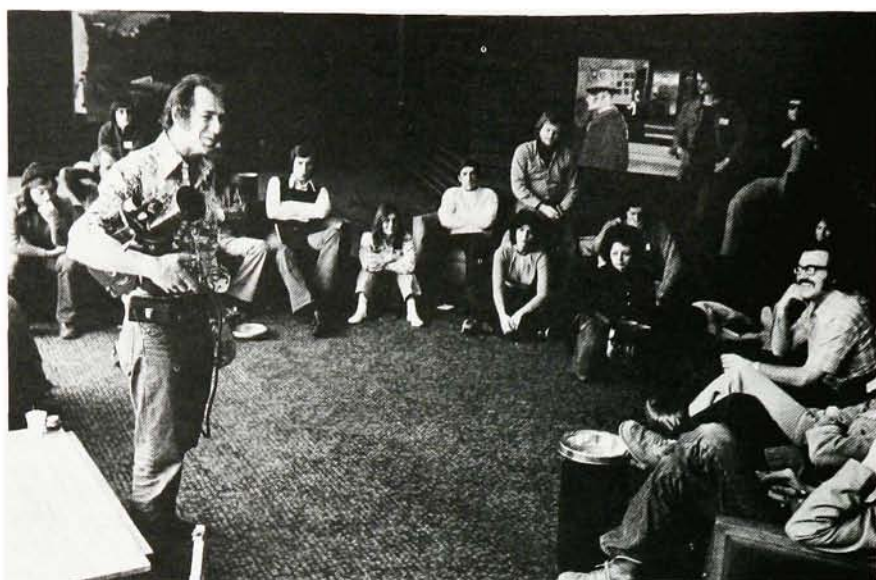




Richard Leiterman



And as our eyes pull back from the glitter and the silver screen, we see Leiterman who is the Man who makes real the directors' fantasies. Where does one start and the other stop? Where lies the film maker in the documentary (lest we forget the *event* that is film content). And we see merely shadows, who are like a sieve through which a life process flows, giving it shape and form. Men baring witness again and again to an event years past, and showing it to our group of awe inspired, media overloaded voyeurs.

So now the Man is on to bigger and better things, the dramatic feature. Reality puts on the mask of craft and control, a process of adding to the frame, rather than selections from everything. Where is the Man midst all this organization and technology? He is where he has always been, making his feelings concrete, translating objects, ideas, actors, light and perspective to evoke a feeling, a very archemical process, if you think about it.

So, Mr. Leiterman, what is the answer . . . ?

What did you say the question was?

Tony Westman

OTTAWA

The National Film Archives acquires the Canadian Film Archives

In October, after lengthy negotiations, the National Film Archives in Ottawa

acquired the Canadian Film Archives (a division of the Canadian Film Institute).

The Canadian Film Archives is a comprehensive collection of over 5,000 films, 7,000 books, 800 periodicals, 110,000 stills and some 80,000 files on film and television.

The collection includes films like the 30-second film completed in 1895 entitled *The Kiss*, one of the first motion pictures ever made.

The Canadian Film Institute, a non-profit organization established in 1935 will now concentrate on the distribution of its film library and exhibition (such as the National Film Theatre and Filmexpo) and publication programs.

Recently, the CFI had financial problems and found it difficult to maintain its archives collection and reference library without increased government support.

The Canadian Film Institute started its archives in 1964 with Peter Morris as Curator because there was no government agency doing so. It was only in 1972 that the NFA commenced its archives. The two agencies were duplicating each other's archives and that is why it was decided to absorb the CFA into the NFA. Also, archives work — namely cataloguing and conserving and transferring nitrate stock to safety film is an expensive and long range project, and it's nice to have government support for it.

But, the chief of the National Film Archives, Sam Kula said, "all the information files and books won't be physically moved from the Canadian Film Institute until we can offer the same level of service that was offered by the CFI".

The acquisition of the Canadian



Film Archives has brought the NFA out of the Public Archives complex and into the national film limelight.

Perhaps the NFA will now begin to function as a truly national film agency for all Canadians.

Currently, the NFA occupies a large part of the bottom floor of the West Memorial Building in Ottawa. It has recently acquired 30,000 sq. ft. of space next to its present offices. The NFA is continually expanding and it is now looking for a building to store its thousands of nitrate films. The staff of the NFA will be increased to about 20, and they will absorb several employees from the CFI.

To meet these added expenditures the NFA has asked for a \$2 million yearly operating budget from the Secretary of State, and at this writing has not yet received it.

As Mr. Kula explained, "I would like to see the National Film Archives as an active archives rather than a passive one". For example, he would like to adopt a more aggressive approach for exhibiting films to the

public (perhaps a Canadian Film Theatre showing Canadian films??), establishing NFA regional offices in various cities across Canada and maybe even a travelling NFA exhibit for publicity purposes.

But, he cautiously added, "there is lots of groundwork to be done and the next 18 months will tell the story of what the role of the National Film Archives will be".

Tony Lofaro

VANCOUVER

NFB - Vancouver

Previewed at the National Film Board's screening room on Georgia Street West, were Peter Jones' first

three formulated for TV half-hour Pacificanada documentaries.

These follow such earlier acclaimed NFB productions on various parts of Canada as *Adieu Alouette*, about Quebec. The executive producer is Ian MacLaren.

A Slow Hello is a product of the Nicola Valley in British Columbia, where ranching has been a way of life for generations. It's the story of a working cowboy, aged 64! John Drake was born on a B.C. ranch. In his heyday, he was one of the best horse-shoers on the racetracks of America. He works on one of the biggest ranches in North America, gets up at 5 A.M. working until 5 P.M. and is paid \$400 a month plus room and board. The film catches the free and easy acceptance of a hard life, and the illusion of independence. Tom Radford directed.

Soccer may not be thought of as a woman's game but Sheilah Reljic handles the direction and editing with a sure confidence. Soccer is B.C.'s number one sport. Over 33,000 men and boys play soccer on the lower mainland. Sheilah creates an amusing insight into the sport, and shows that women as well as school boys, and men, adapt readily to the game's rough housing.

Third is the nitty gritty film, *Whistling Smith* which takes the viewer into the seedy life of the toughest area of Vancouver, the land of prostitutes, drug peddlars, glue sniffers, and con-artists, and the amazing cop who controls its crime by sheer presence. *Whistling Smith* Sergeant Bernie Smith lies to keep his beat clean. He applies the law in blunt terms. He does such a good job that the rest of the force are having difficulty keeping Vancouver's Granville Mall from being a proto-type of what Smith's beat used to be. He gets along with the "sleazy types" in a love-hate way. They ask his advice. Losers approach him for legal advice when they're busted and spit on him when they are back on the street. Barry Howells, and Michael Scott are the producers.

Subsequent films in the series will deal with the company town of Trail, life in a small mining town, the lives of two lively and unusual old timers from Vancouver Island, and the social struggle of the Bella Bella Indians on Campbell Island.

Production Notes

Mooted for a hopefully early start is New Century Productions Ltd.,