



From "Backlot Canadiana"

ment in Hollywood for a multi-million dollar production studio, interviews with the man who was hired to go around Hollywood sets inserting Canadian references, and, of course, clips. Example: cowboys sitting around a campfire. One says, "That was an oriole, wasn't it?", Jimmy Stewart answers, "Yes — it was a CANADIAN oriole!"

It's almost too Canadian to believe. If you're interested in Canada's Film Making (and if you're not — why are you reading this magazine?) you owe it to yourself to see this marvelous little film. Contact: CBC, Box 500, Station A, Toronto M5W 1E6.

What colonialism?

—A.I.K.

Mini-Reviews

Good news for those of us who refuse to watch television: some of those admittedly interesting films we've been missing will now get theatrical distribution through the CBC/NFB agreement recently announced (see Issue 18 — Winnipeg Symposium). We won't have to start watching the tube, we can steadfastly stay in dark screening rooms watching bit coloured shadows on the screen! Details are still hard to come by, but being incorrigible optimists we've decided to start including little write-ups on some of our favourites. (Next issue, we hope to have reviews of the *Pacificanada* and *Atlanticanada* series...). Space limit-

ations abounding, we can only mention a few we would like to see in theatres:

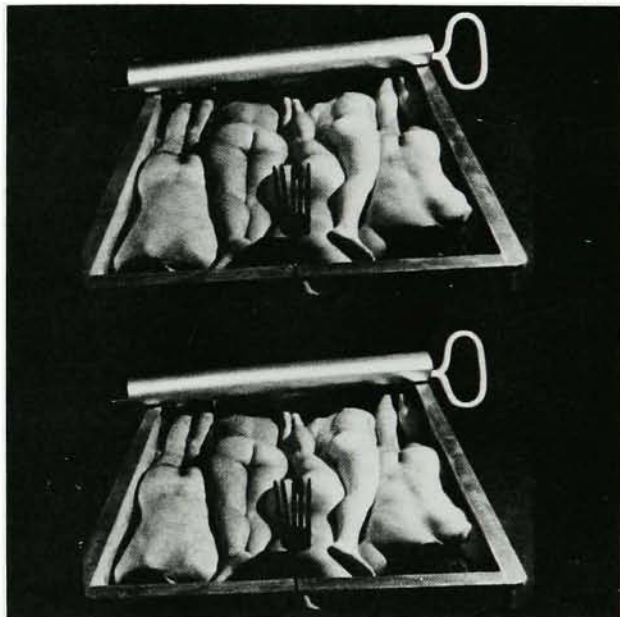
Shown on the *Of All People* series was Clay Borris' film about a deaf-mute couple and their family's attitudes towards this handicap — **One Hand Clapping**. This is a lovely and sensitive documentary in Borris' intimate style (see Issue 7 — Toronto Filmmakers Co-op) with very human insights into the world of the non-hearing. Happily, this film is already available through the Canadian Filmmakers Distribution Centre, 406 Jarvis Street, Toronto M4Y 2G6.

Another documentary recently

aired was Len Gilday's *Yukon: A Portrait* which consists of several portraits of people living in the North — a family raising sled-dogs, an old boat captain, a man working a sanctuary for endangered species and a couple with their life savings invested in the risky business of gold-mining. Gilday's excellent camerawork coupled with approaching this subject through the eyes of Yukon's people make this a unique documentary very different from all the travelogues about Canada's Last Frontier. Write to CBC, Box 500, Station A, Toronto M5W 1E6 for information.

Premiering on *Sprockets* was Sorel Etrog's first film, *Spiral*. Etrog is better known to filmmakers for designing the coveted statuette bearing his name which will again be given this year at the Canadian Film Awards. This half-hour, black and white film set to music is reminiscent of the surrealist cinema of the 1930s and

"Spiral"



deals with the Absolutes — *Life and Death*. Being one of Canada's best-known sculptors, Etrog's visual sense is striking, provocative, and often very powerful. Available through the Canadian Filmmakers Distribution Centre.

Lots more next time. . . .

Don't Look at the Camera

By Harry Watt, published by Elek Books Limited, Great Britain (1974) 194 pages.