

REVERB

Dear Natalie Edwards:

I've read, say, two or three dozen reviews of *Delaney* since it appeared and there isn't one I've enjoyed more than yours. Many thanks for your careful reading and your kindness.

And I'm going to try to cut down on "say" – I'm going to limit myself to, say, three or four uses a month. All good wishes.

Sincerely,
Robert Fulford,
Editor
Saturday Night

Dear Agi:

John Hofess in his article "Headless Horsemen", published in your 18th edition, gives a false impression regarding the commercial viability of *My Pleasure is My Business*.

The film is realizing exactly the purpose for which it was made – it is making money. In Canada, with two-thirds of the country still to be played, it has grossed, in just nine weeks, over \$300,000. The film is doing even better throughout the United States, and is currently playing all over Europe and in Australia as well.

By the time your 19th edition is published, production costs will be returned and profit position reached – even the director will begin to share in profits – and this will have been achieved in less than one year from commencement of production, and in less than six months from first release date.

This, in my opinion, and in the opinion of the producers and distributors of *My Pleasure is My Business* is neither "incompetence", nor is it "committing commercial suicide".

Best regards,

Yours truly,
Al Waxman

Dear Sir:

In ROUGH CUT (Cinema Canada No. 18) I noticed an attitude which I hope was not a veiled statement of your editorial policy.

I am referring to the Eaton's Christmas Parade Film Incident, and Robert Rouveroy's treatment of it. That treatment caused two thoughts to surface: one, that Cinema Canada may, in time, become just a mouth-piece for Canada's Film Super-Club; and, two, that Rouveroy has been up so long it looks like down to him.

Anyone attempting to make the transi-

tion from student to professional, in any discipline within filmmaking, learns quickly that the frustration quotient is very high; that it comes with the territory, that it must be dealt with (a sort of post-graduate study). Maybe it's even necessary as a means of testing your commitment. These can all be defended as (more or less) valid.

But there are some realities that Mr. Rouveroy may be unaware of, or unwilling to admit:

1) That the film industry in Canada is no longer the exclusive territory of graduates from the School of Hard Knocks (as I've heard it so imaginatively described by too many of its alumni).

2) That it is not the fault of students in Film and Media courses of the universities and colleges that there are more graduates than jobs. Many of them have been conned by somebody else's dream. Namely, Premier Davis and the colleges and universities themselves.

But the attitude of many students toward course content is changing as more and more graduates are coming back to spread the word that they are not exactly in high demand.

3) That there is virtually no information or guidance available to those attempting to become professionals. "Hang in there, kid" doesn't quite make it.

I can agree with Mr. Rouveroy that universities "seem to turn out only directors and cameramen." But, they turn out only structural engineers, not welders. The self-importance of universities isn't the point.

The point is: are the unions reciprocating the advances of the graduates through apprenticeship and information programs? are the corporations and independent producers? is anyone? Ethics will sometimes get bent out of shape by pounding on too many closed doors.

The industry does not "owe" the graduate a job, but many have worked hard at attaining a level of competence and credibility that should not be dismissed. I would be glad to supply Mr. Rouveroy with the names of people who would work at any level in the areas of sound, editing, production and going for coffee. And, if they are "young and trusting", they will not be for long. The mechanics of getting in the door, the patronizing attitudes of people like Robert Rouveroy will soon change it.

It is time that the Canadian film industry

acknowledges the presence of a growing number of skilled, talented and committed people who need the experience that only it can supply; that a magazine like Cinema Canada realize its importance as a source-book for those trying to get in, as well as for those who are already there; that these same people (both in and out of school) could prove to be valuable allies in the industry's attempts for government support, for its autonomy and identity.

Sincerely,
John Clement

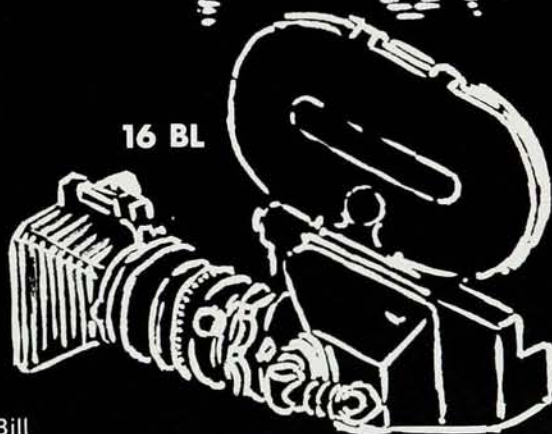
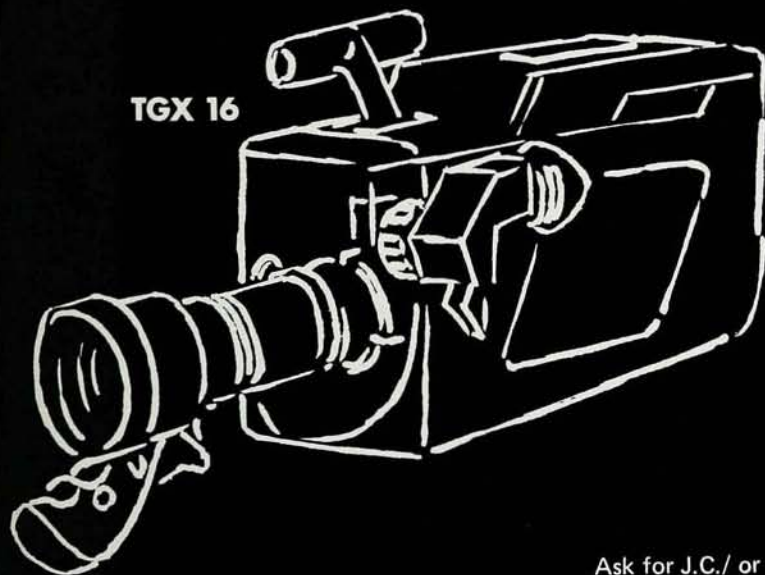
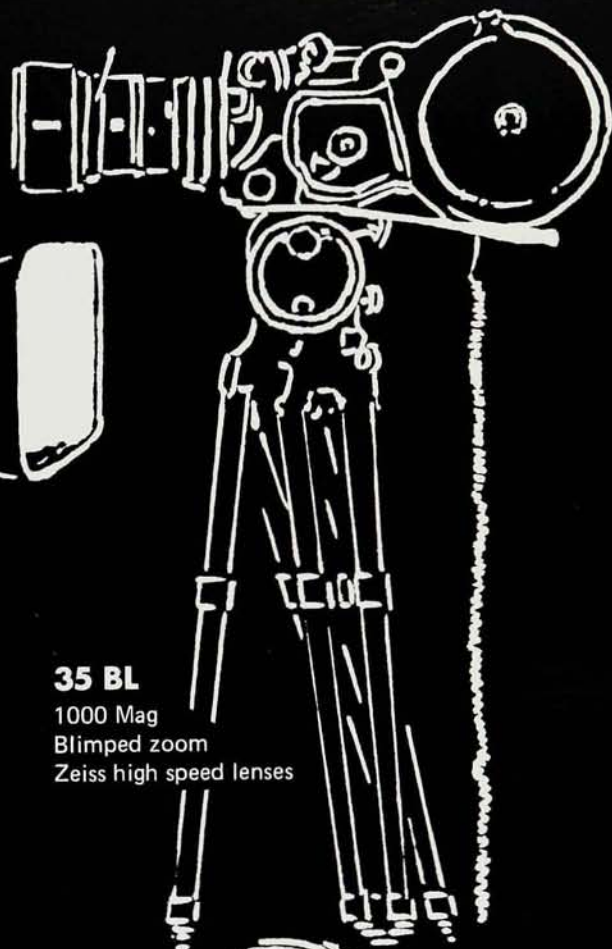
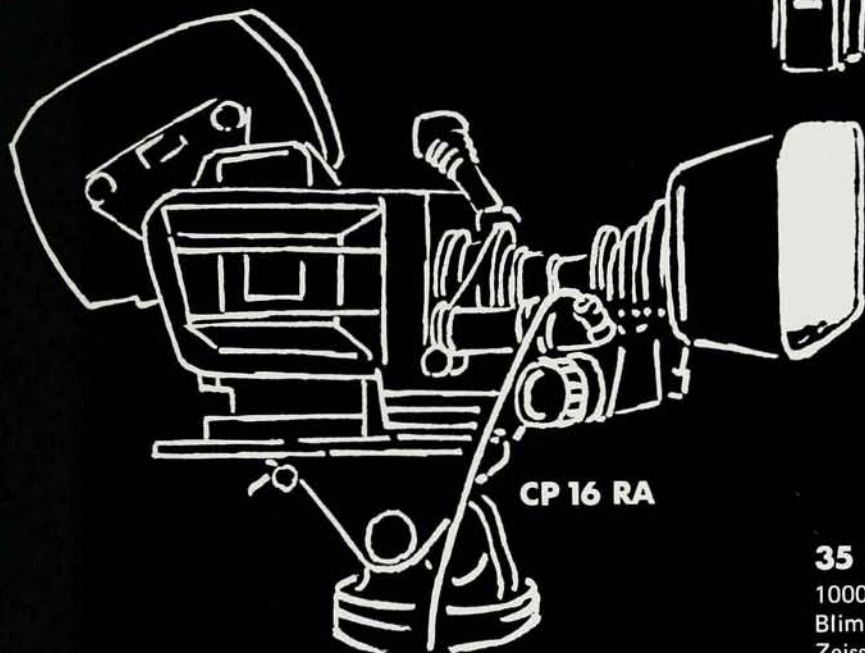
Robert Rouveroy replies:

Dear John,

Your points are lucid and well taken. But I make it very clear that I am very much for new "blood" in this industry. Many ex-York students are doing very well indeed. For example, I've used Mark Irwin for a promo and I'm very impressed by his knowledge and professionalism. As far as I know, nobody made "room" for him, he forced his way in. And that is the way to do it. The never-ending lot of the free-lancer is that he has to pound the closed doors. I still have to do that every day. There are no "jobs" as such, with the exception of some staffers at the TV stations. You'll find however that most of them were free-lancers first. You yourself have to "create" the demands for your talent. In this environment you have to accept that you're a self-employed businessman. There is no easy rider. My "patronizing attitude" is solely reserved for those who try to bust up the industry by using government supplied camera gear and selling their services for a cup of coffee. If you have been conned by somebody else's dream, don't take it out of our hide. And by the way, you can join the C.S.C. and avail yourself of the information and courses offered. Our experience is that after a short initial enthusiasm, students stay away. IATSE local 644 has the same experience. It is because the course-takers expect the Union to provide them with jobs. A little insight: I've been a Union member for many, many years. NOT ONCE have I gotten a job through the Union.

The reality is, John, that however I would wish it were different, the Canadian Film Industry is still the exclusive territory of the School of Hard Knocks. Haven't you found that out yet? You're welcome to join us!

CAMERA RENTALS



Ask for J.C./ or Bill

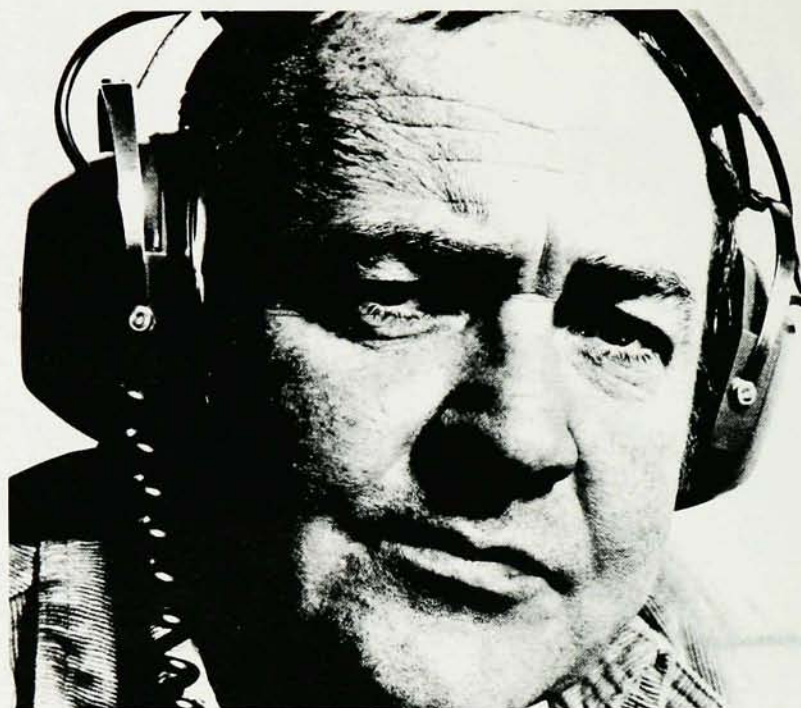
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