himself, compiled in a form of collage with fragments of sound which present a new perspective on the activities of everyday life.

In her film, *Very Nice, Very Nice*, Linda Beath has not always  
be the most popular distributor in town. Back in 1974, when she took over the management of New Cinema in Toronto, the company had just produced *Cannibal Girls*, gone through bankruptcy and been sold to a group of neophyte investors, none of whom planned to work in the film industry. Linda was young, smoked cigars and said what was on her mind.

People in the industry wondered where she came from and where she thought she was going.

Where she came from was the Canadian Film Institute. There she had set up the annual publication of *Film Canadienne* and took care of the film periodical library. She had a B.Sc. in chemistry and math in her pocket but it didn’t much matter.

Where she thought she was going wasn’t clear then, even to her. At New Cinema she got the files in order, worked 6 months on the Women’s Film Festival and took off for a 5-month vacation in England. She saw 12 movies a week that summer while she worked researching a catalogue at the British Film Institute. She also got seriously bitten by the movie bug.

Back in Toronto and at New Cinema, Linda heard that the Janus Film Library was up for grabs and decided to get it. And get it she did. And it didn’t much matter.

That was the start of her aggressive approach to acquisition and distribution.

But the rest wasn’t easy. The public institutions were leery and so were some theatre owners. For New Cinema, *Bergman’s Scenes From A Marriage* was the ‘break-through’ film. (When no commercial house would take *Scenes in Regina*, she booked it into the Public Library with great success.) Don Rugoff from New York admired her spunk in distribution and the word began to travel that Canada had a hot young distributor who cared about quality films and would give them her all.

Linda Beath has always been...
Linda took on the job last fall of co-ordinating the programming for Toronto's Festival of Festivals. She kept her calm, battled films through the censor, coped with the myriad things which can go wrong at an event of that size and was available to everyone throughout the ten non-stop days.

As if all of that weren’t enough, she and Bob Huber have just taken over the operation of the Capitol Fine Arts theatre in Toronto from Famous Players. Beath can at long last provide Toronto audiences with an exclusive first-run art house to screen foreign features. (The Fine Arts screens Fassbinder!)

“I like the sense of reality in distribution,” she says. What she means is that, if she does a good job, she gets more films. The equation is elementary and appeals to her.

It’s been a while since people didn’t take Linda seriously. And although she’s pushing thirty, she has already pushed herself to the top in the minds of those who count on her to provide quality in the films she distributes.

Connie Tadros