

# BOOK REVIEWS

## Canadian Film Reader,

edited by Seth Feldman

and Joyce Nelson

Peter Martin Associates, 405 pages. \$6.95

Several years ago I knew five or six people who were writing books on Canadian film. The future prospects then for the teaching and study of Canadian film seemed auspicious. At last there would be a critical mass of easily accessible materials. But, as with the best laid plans of mice and writers, most of the plans went astray and few of the books actually appeared in print. The result is that there is still a paucity of written materials (especially in English) on the Canadian film. There are, of course, the articles and reviews in *Cinema Canada* and *Motion* and the occasional piece on Canada in *Take One*, but in-depth, critical studies of particular films, movements, or personages are rare in book form. In the past, people teaching a course on Canadian film have literally had to scrounge for sufficient written materials to use.

Seth Feldman and Joyce Nelson's *Canadian Film Reader* does much to rectify the situation. The anthology is comprised of 44 articles and reviews, many of which were originally published in such diverse journals as *Cinema Canada*, *Descant*, *Take one*, *Saturday Night*, *Film Quarterly*, *Canadian Forum* and *This Magazine*. Included are three pieces which seem to have been written especially for the volume, one transcript of a speech, a portion of a yet unpublished manuscript, and three excerpts from books. In quality, the selections run the gamut from unreadable academese to throw-away journalism. The vast majority of the articles, however, are readable, worthwhile, and significant.

As in any collection of this size, gaps are inevitable. As Feldman and

Nelson point out in their introduction, the book has:

... "more material dealing with the 'Establishment' cinema than with 'Independent' cinema; a stress on English-Canadian films rather than Francophone works; maybe even too much 'factual' material and not enough critical-theoretical works."

The editors hope, however, that their book will stimulate others to respond to the articles, that

"There will be new research, new writing, new courses, lectures, conferences and retrospectives on the Canadian films discussed here, as well as those that have gone unmentioned."

Overly optimistic, perhaps but there is no doubt that the need exists.

Feldman and Nelson divide the book into five parts. Part One, "The Possibilities Are Truly Great", consists of five articles dealing with the pre-war years of Canadian film. Memorable in this section is the article by Peter Morris on Ernest Shipman. The story of Shipman's success in producing seven feature films in Canada in three years, followed by his rapid demise in the early twenties, is a fascinating case study of an early huckster and entrepreneur who was outhuckstered by the "growth" and "progress" of the film industry in the U.S.

Predictably, the second section of this anthology centres on the National Film Board. Of particular interest here are Barbara Halpern Martineau's study of women's films at the NFB during World War II and Ronald Blumer and Susan Schouten's piece on the overly neglected documentarist Donald Brittain. This section ends with John Grierson's "Memo to Michelle about Decentralizing the Means of Production", reminding us how forward looking and astute Grierson was, even toward the end of his life.

Section three, the longest, deals with Feature Filmmaking and is highlighted by Bob Fothergill's theoretical piece, "Coward, Bully, or Clown". In it he cleverly extends to film the theory popularized by Margaret Atwood (in *Survival*) on the depiction of the Canadian ego in literature.

In-depth interviews with filmmakers can be particularly valuable in a work such as this as a way of coming to grips with realistic, personal, and practical issues and problems. The interview by Sarah Jennings of Terence Macartney-Filgate that appears in section two and the interview of Denys Arcand by Judy Wright and Debbie Magidson in section three are both works with which I had been familiar, but which, till now, had been relatively inaccessible. Alan Rosenthal's interview with Allan King on *A Married Couple* appears here, but unfortunately is not accompanied by the useful companion interviews with Richard Leiterman and Arla Saare or by the budgets and "Notes Made from Inspection of Footage", all of which appear in Rosenthal's own book of interviews with documentary filmmakers.

Section four, "Experimental Filmmaking", is disappointingly brief, containing only six pieces, with articles on Joyce Wieland and Michael Snow taking up half of them. Joe Medjuck's interview with Michael Snow, in addition to being readable and enjoyable, has a 'down home' quality and a lack of pretentiousness. This interview, as well as many of the other pieces, is updated with a postscript written in 1976.

The final section of the book, "The Possibilities Are Truly Great' Continued" contains Peter Harcourt's "Introduction" from *Film Canadiana 1975-1976*. As the final piece in the book, the irony of its title is not lost. For what it, and one other piece in the final section do, is to question the future of Canadian film. Both Harcourt and Sandra Gathercole, in her "Statements from the Council of Canadian Filmmakers", look to government for solutions to the problems.

Despite the fact that there are no easy answers to the myriad difficulties facing the Canadian film industry, the times are encouraging. And that encouragement is fostered and strengthened by the publication of Seth Feldman's and Joyce Nelson's *Canadian Film Reader*.

John Stuart Katz

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John Stuart Katz is Chairman of the Film Department at York University. His published works include *Perspectives on the study of film (1971)* and *A Curriculum in Film (1972)*.

## BOOK REVIEWS

### HAYWIRE

by Brooke Hayward

Non-Fiction, Bantam, 384 Pages, \$2.50.

Her mother was Margaret Sullivan, the beautiful, throaty-voiced star of Hollywood and Broadway. Her father was Leland Hayward, the most colorful and dynamic of theatrical agents. She was the eldest of their three children, raised in a glittering world of glamor, beauty, talent and privilege during the golden years of Hollywood. But it was a world that would inevitably be shattered by destroyed marriages, mental breakdowns and tragic death.

*Haywire* is Brooke Hayward's grippingly honest memoir of her extraordinary family, their magical life, and the recklessness, guilts and emotional extravagance that so tragically destroyed that magic forever.

*Haywire*, which takes its title from Leland Hayward's cable address and the emotional outcome of the family, is more than the usual "showbiz" biography; it is the moving story of a unique American family and its failure.

Margaret Sullivan was a superb actress, a spell-casting charmer, beautiful and spirited. "If ever I've known someone who was unique, it was Maggie", said Henry Fonda.

Leland Hayward was known as "the Toscanini of the telephone", making deals day and night for his clients — Garbo, Hemingway, Judy Garland, Billy Wilder, Gregory Peck, Myrna Loy, Gene Kelly, Boris Karloff, Charles Laughton, Lillian Hellman, Dashiell Hammett, Fred Astaire and a dozen others.

And the children — Bridget, and exquisite beauty; Bill, inventive and adventurous; and Brooke, a "Life" cover girl at age 15. They were attractive, intelligent and adored, living out the romance of their parent's lives.

Then, after a 10-year marriage, mother and dad separate and divorce. Bill is in and out of Menniger's, takes to smuggling cocaine, living off stolen credit cards, and goes to jail. Bridget dies at 21 — a probable suicide. Maggie dies — a probable suicide. Dad dies,

## letter from the editor

# Where's my magazine?

We've had calls and letters. In the last months, they've gotten increasingly insistent, sounding frustrated, disappointed or downright angry. They all ask the same question, "Why can't I get my *Cinema Canada* on time?"

We don't know. Unless the Canadian postal service has decided to force Canadian editors under by simply not delivering our magazines.

It took a York professor seven weeks to get issue no. 44. It took all of Toronto three weeks to get issue no. 45. The horror stories go on and on.

We've called the post office. We've written. Last month, the excuse we got was that, with the increase of postal rates, everyone and his uncle mailed at the end of March and the system was overloaded. The month before, they told us that we had gotten the magazine into the post office too early. (The logic is, you see, that the first one into the depot ends up on the bottom of the pile by the end of the day and is, consequently, the last one out. It says something about this situation in the New Testament.) The month before, they were clearing away the Christmas mail, and on and on and on...

All the members of the Canadian Periodical Publishing Association, (the publishing industry's answer to the CCFM) have the same complaints and are trying to resolve the problems with the post office. It is still a mystery that *Time* magazine is never delivered late.

Meanwhile, there's little we can do. Our addressing system is mechanized. It takes us two days from the moment we receive the magazine from the printer to get it into the mails. Normally, it should take less than a week to get it to the subscribers via second class mail.

There seems to be no ready solution, unless subscribers want to pay the additional cost to receive the magazine by first class delivery. The prices are available in an ad on this page.

For those of you who still have faith, you might try writing a letter. Not to us. To the Postmaster General.

a lingering, heartbreaking death that he almost literally worked himself to. And Brooke would go through two divorces and years of questioning and self-doubt.

What went wrong? What was wrong?

To answer these questions, Brooke Hayward reconstructs her past and her family's, taking us into their fascinating lives during the halcyon days of Hollywood and Broadway, revealing the disparity between their outer and inner circumstances.

As counterpoint to her absorbing narrative, those who knew and loved the Haywards — including the Fondas, Jimmy Stewart, the Mankiewiczes, Diana Vreeland, Truman Capote and Josh Logan — give their own, personally-told memories.

John Wolotko

*John Wolotko is working on a Masters degree in film from New York University, and is a regular contributor to Trade News North.*

## Go first-class

Every subscription to *Cinema Canada* includes a free subscription to *Trade News North*. The two magazines are now published at different times during the month, and are mailed separately.

If you wish to receive your sub by first-class mail, all you have to do is to send us the cost of the postage. Unfortunately, the mail has joined cigarettes and alcohol as a luxury item; the cost to us of the mailing is \$.70 per issue or \$7.00 per sub annually.

The issue with which your sub expires is printed in the upper right hand corner of your mailing label. Send us \$.70 per remaining issue in your subscription and we'll upgrade your sub immediately to first-class status.

Then cross your fingers.

Mail check to *Cinema Canada*, Box 398, Outremont Station, Montreal H2V 4N3

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Film is good business, from both sides of the camera. Kodak continues to promote the strength of using film as a corporate communications tool to the Canadian business community. That's one side. And we're on your side too, not only because we produce high-quality film products and processes, but we also continue to promote the communication advantages of film to businesses.

As part of this promotion, Kodak had a film produced on behalf of the motion picture industry about making corporate films and we will be showing it to as many business people and groups as possible.

This production "Film is Good Business" is available to film producers at nominal cost. To arrange a complimentary screening, contact your local Kodak Technical Sales Representative or write Kodak Canada Ltd. for more information.

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Chris Wiggins and Mary Pirie – "Two Solitudes"

Frank Moore and Andree Pelletier – "The Third Walker"

Nehemiah Persoff and Dawn Greenhalgh and Dwayne McLean – "Deadly Harvest"

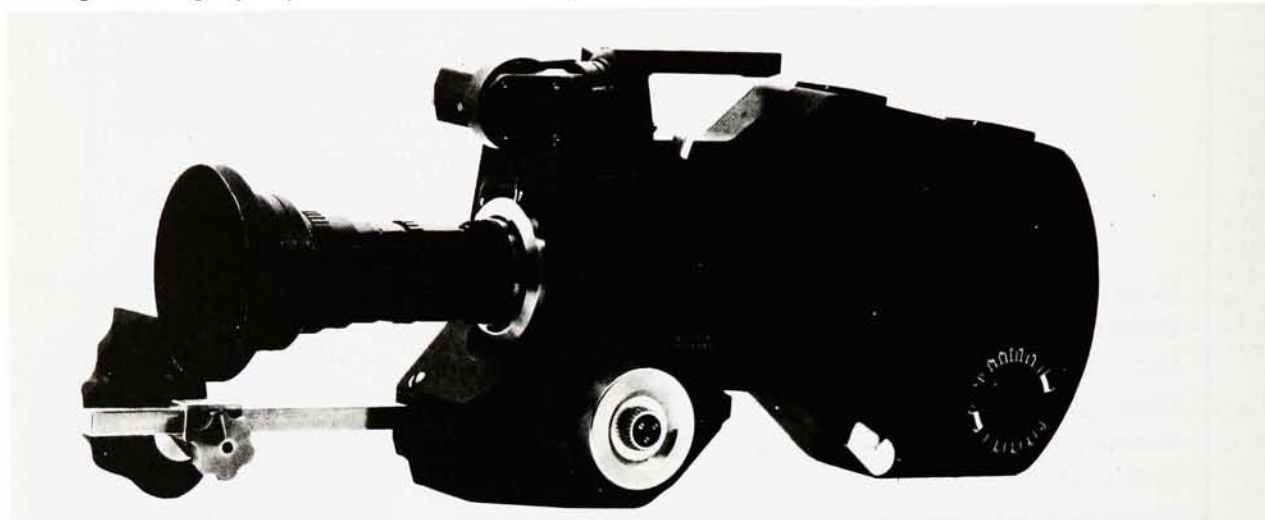
Marianne McIsaac – "In Praise of Older Women"

Vlasta Vrana – "Blackout"

Ed McNamara – "Who Has Seen The Wind"

# AÄTON 7 CAMERA

The Aäton 7 has been built to meet the exacting requirements of a dual documentary/studio camera and is easily adaptable for either standard 16mm or Super 16mm formats. Low in profile, quiet and ruggedly constructed, it is precisely balanced and modelled to fit on a shoulder for effortless shooting over long periods. Its low centre of gravity also gives it excellent tripod handling characteristics. An important feature of the Aäton 7 is the optional built-in video viewing/recording capacity to be used simultaneously with film.



## General

Quiet from 28 dB to 31 dB at 1m from film plane image steadiness better than 1/1000th of frame height.  
Robust yet lightweight: 7 kg with film and Angénieux 10 x 12 lens.  
Low profile, overall size 370 x 230 x 150mm.  
Superbly balanced for hand holding.  
Bright, fully orientable viewfinder.  
Fibre optic viewing system.

## Crystal motors

24/25 fps.  
Variable speed (6, 12, 16, 18, 20, 28, 32).  
12 Volt power supply – power drain 1.2 ±0.3 amps at 25°C.

## BATTERIES

The Aäton battery clips directly on to the camera: 10 cadmium nickel 1.2 V cells, 1.2 Ah; weight 600 grams; dimensions: 172 x 75 x 26 mm. Output connector XLR 4.11C.  
External batteries: any 12 volt batteries can be used in conjunction with either standard or 54 LL cables: Cannon connectors XLR 4.12C or XLR 4.11C.

## Magazine

Coaxial, 120 metres.  
Feed compartment takes darkroom core on spools 50mm in diameter.  
Takes film for Super 16 without adaptation. If necessary, the feed compartment can take daylight reels (100 feet only). Special lock-in for darkroom core facilitates easy loading and unloading.  
Take-up reel driven by positive drive belt and friction on the take-up shaft.  
Footage counter (marked in feet and metres) visible from the rear of the magazine while camera is hand held and running.

## Viewfinder

Fully orientable, very bright F4; exit pupil diameter 5mm; 10 x magnification. The eye position is in the nodal plane of a standard zoom lens, viewing is 20% larger than the Super 16mm frame. The combination of this finder together with the fibre optic screen greatly improves focusing accuracy over previous designs. The optical viewing quality is virtually unaffected by the video control drain.

## Aäton VA7

Video head to be attached to the Aäton 7 camera.  
18mm (3/4") target tube.  
Totally unobtrusive, the video tube is fixed onto the Aäton 7 camera in place of the clip-on battery, retaining the camera's low profile. The entire camera was designed with incorporated video in mind.  
A single 12 V battery can run both film and video cameras simultaneously, leaving only one cable between the camera, and the control unit and battery.  
The overall resolution is determined by the quality of the particular vidicon pick-up tube chosen. On average 550 TV lines at 10% modulation.

## Maintenance

For ease of maintenance the camera is composed of easily accessible and interchangeable modular elements.  
Adjustments to dynamic parts may be carried out by removing the outer casing allowing the magazine with film to remain in place and in running condition.

Call or write for additional information

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