

**Retiring McLaren reveals animation secrets**

The entire 400-person staff of the National Film Board of Canada was in attendance Mar. 30 to bid farewell to retiring animator Norman McLaren. In a salute to McLaren by friends and colleagues, Maurice Blackburn, who composed the music for all of McLaren's films, spoke warmly of his longtime association with the world-famous animator. Blackburn was joined in tribute by animation studio

chief Doug MacDonald and acting NFB commissioner François Macerola. Reminiscing about the Board's early days in Ottawa, McLaren, who throughout his career has shied away from publicity about his path-breaking work in animation, revealed the important contribution Ottawa flies brought to his filmmaking techniques by tracking their inky feet onto clear strips of film.

photo: Ron Diamond



**Atlantis Films' trio cop "unbelievable" Oscar**

"It's like Christmas: you prepare for days, then suddenly it's all gone," said Atlantis producer Janice Platt in the aftermath of her Oscar win.

Platt and Atlantis Films partners Michael MacMillan and Seaton McLean and director Don McBrearty flew to Los Angeles to collect one of Canada's two Academy Awards for their live action short *Boys and Girls*, produced in association with CBC-TV.

Since only her name was on the entry form, Platt accepted the prize on behalf of the Atlantis team. Winning was "unbelievable. It's hard to describe... when I think of it now, it's hard to believe it all happened."

The Canadian Oscar contingent, about 14 people (including short documentary winners Adam

Symansky and Cynthia Scott for the NFB's *Flamenco at 5:15*) arrived at the Dorothy Chandler Pavilion with the other short film nominees in a chartered bus. But Platt and company left in a winner's limousine, with L.A. teens cheering them and singing "Oh Canada"

The win "is not going to change things for us in Canada very much," said Platt, "but in the States it has, and it will continue to open doors. Right now it's up to us to make use of it."

Atlantis qualified the film with a 10-day run at the Laemle Theatre in Santa Monica, Calif., late last year. They made the connection with the Laemle Theatre management a few years ago, and each year since have qualified at least one of their dramas there.

**NFB fêtes Hollywood heroes Scott and Symansky**

Celebrating its eighth Oscar - and the 93rd award it has received in the last 12 months - the National Film Board held a party Apr. 16 for Hollywood heroes Cynthia Scott and Adam Symansky, director-producer and co-producer respectively, of this year's Oscar-winning short *Flamenco at 5:15*.

Following kudos from acting chairman of the NFB board Paul Fortin and acting commissioner François Macerola, Scott said it was far more nerve-racking to appear before Board colleagues than it had been to accept the award in Los Angeles. One reason for this, Scott admitted to Cinema

Canada, was that she couldn't remember anything after hearing her name being called out at the Dorothy Chandler Pavilion on the night of Apr. 9.

"You tell yourself you're not going to win," Scott said, "but when you do, you're just like a balloon rising higher and higher."

Attending a screening at UCLA of the nominated films in the documentary short category, Scott said that "as soon as *Flamenco at 5:15* came up on the screen, the Board's technical quality just leapt out at you. Unmistakeably, this Oscar is an award that's given to the Board as a whole."



photos: Ron Diamond

**Blue-ribbon U.S. fest win for Montrealer Wintonick**

Montreal film producer-director, Peter Wintonick has just won a first prize blue ribbon at the 26th annual American Film Festival for a video program about the intriguing world of international independent cinema, called *The New Cinema*. The ninety-minute feature documentary groups together some of the most versatile and articulate practitioners and pioneers of independent cinema including Chantal Akerman, Wim Wenders, Robert Young, Michael Snow, Paul Morrissey, Emile de Antonio and fifteen other European and North American filmmakers.

Produced by Cinergy Films, along with Ian Ferguson's Avantage Productions and Claude Chamberlan of Montreal's Festival International du Nouveau Cinéma, the production was generously supported by the Media

Arts section of the Canada Council. A crew and support group of nearly fifty people volunteered their time and talent to make the production possible, including cameraman Carlos Ferrand, video wizard Richard Burman, Christine Burt, Ron Mann, Derek Lamb, Martin Rosenbaum, and Eva Zebrowski.

Wintonick is now looking for a television sale and educational distribution for the program which he says can be broken down into 30-minute modules on demand.

As he says, "We've made the damn thing, finally finished it, now I owe it to everyone, and when I say owe it, I mean OWE IT, to find some unlucky Canadian who might want to distribute it and some masochistic audience who might want to see it."



**Next stop Rome for David Cronenberg**

Director David Cronenberg is off to Europe Apr. 22, where he will attend the opening of the Brussels Film Festival, which is featuring a Cronenberg retrospective, then handle some interviews and promotional chores for the French release of *Videodrome* in May. Cronenberg will likely stop in Rome for meetings with *Dead Zone* producer Dino De Laurentiis, who's rumoured to want Cro-

nenberg to direct his next film.

Cronenberg reports the completion of his latest screenplay, *Six Legs* ("My first comedy"), which was commissioned by Universal. Since the studio has decided not to produce the script this year, the rights have reverted to Cronenberg, as according to contract; producer Pierre David is currently pitching it in Hollywood.

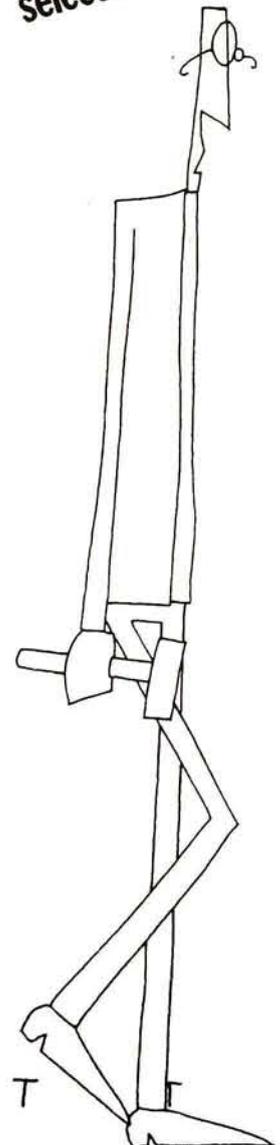


photo: Janice Brown

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