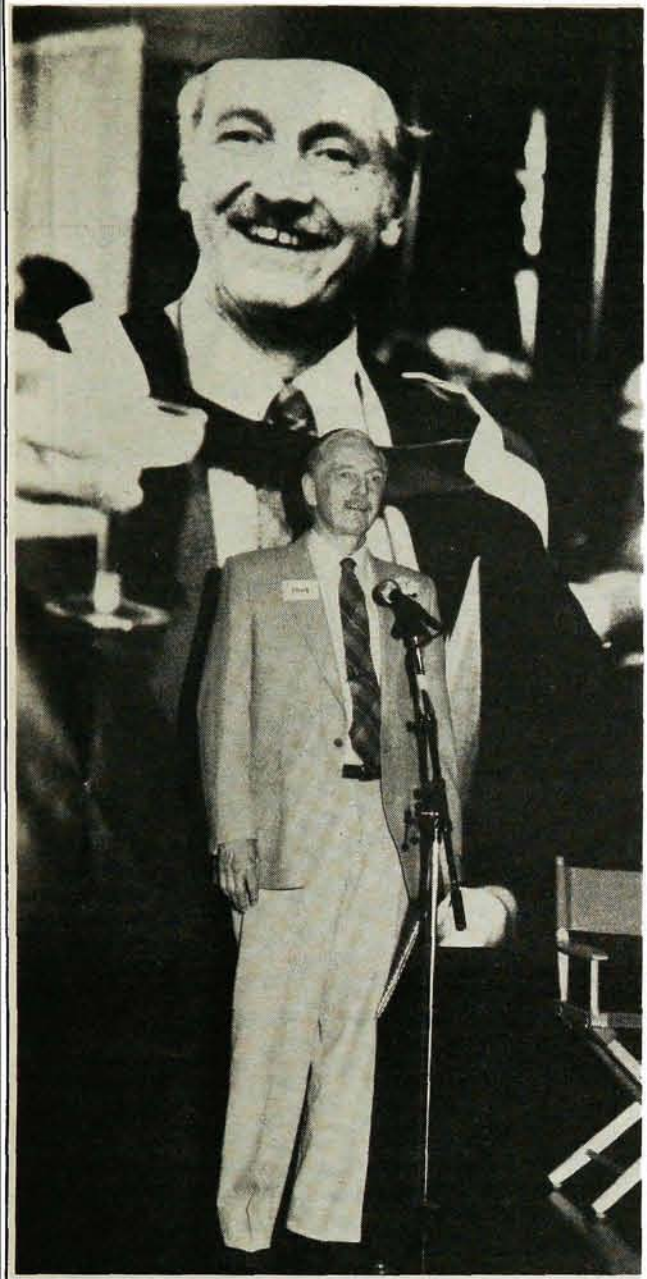


Tom Daly, NFB's "supreme film diagnostician", retires



Two hundred and sixty-two films later, Tom Daly, this country's greatest film editor and after Grierson the National Film Board's most influential producer, has retired after 43 years. At a historic retirement send-off May 18 at the NFB Sound Stage, over 300 friends, colleagues, and well-wishers gathered to give Daly a standing ovation, watch video clips from Daly productions that span the history of Canadian cinema from the wartime *Churchill's Island* to *The Tin Flute* TV series, read a filmography star-studded with classics of Canadian film (*Lonely Boy*, *Paul Tomkowitz - Street Railway Switchman*, *Nobody Waved Goodbye*), and hear loving evocations from those who had been privileged to know or work with Daly. All week long telegrams of good wishes had poured into the Board from across Canada and abroad, from former commissioners Sydney Newman and Jim Donville to Applebert's co-chairman Lou Applebaum who described Daly as "Canada's supreme film diagnostician." Colleagues Don Britain, Jacques Godbout, Mike Rubbo, Giles Walker, Eldon Rathburn, Yves Dion, Bob Duncan, Marcel Carriere, Bernard Gosselin, Tom Radford, Roman Kroiter, Paul Cowan, Bob Verrall, and Colin Low all spoke affectionately of Daly's influence on their work. A special tribute was paid by Dr. Balfour Mount of the Royal Victoria Hospital's Palliative Care Unit for Daly's extraordinarily sensitive work on the film *A Time For Caring* about the terminally ill. Finally Daly himself, in true Socratic form, explained the symbiotic nature of his relationship with filmmakers,

going back to his apprenticeship under Grierson and Stuart Legg who taught him "the dominating importance of visuals." Daly read from a 1940 exchange of letters between his headmaster at Upper Canada College and Grierson in which the latter spoke of the then 22-year-old Daly's "conservatism of mind which always astonishes me in the young."

"So if all you've said about me is true," Daly concluded, "then I've no fear about leaving the Board. All that stuff you've learned from me should keep the place going whether I'm there or not. So I just want to let you know how much you've really meant for to me. And you can't take that from me even if you wanted to."

Cinema Canada's Del Mehes goes solo



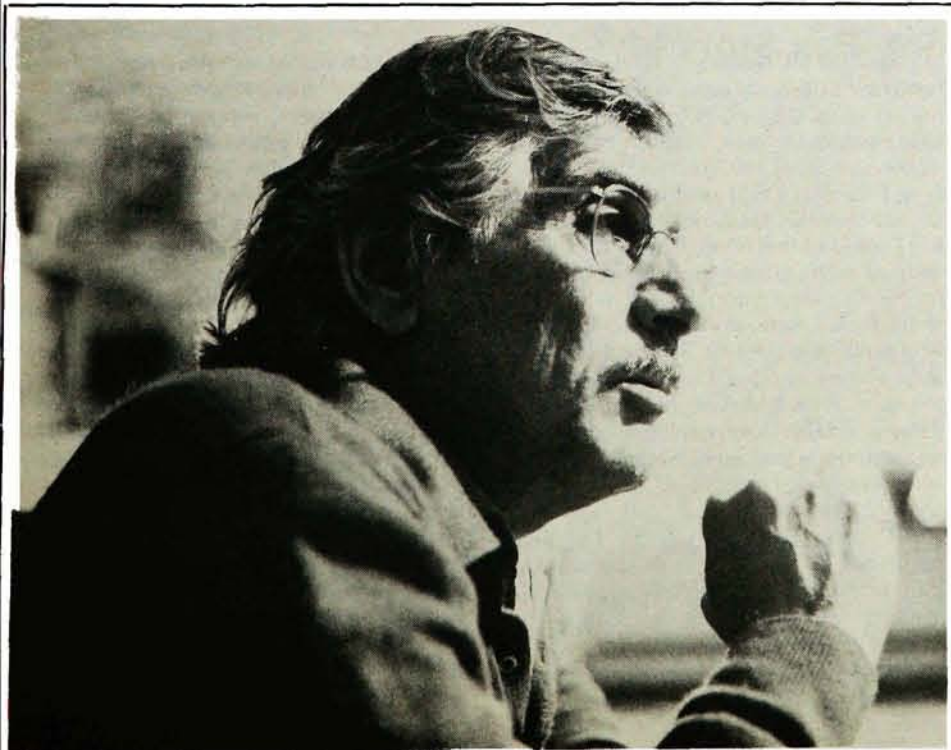
Del Mehes with Quebec culture hero Elvis Gratton

When Del Mehes came to her job at Cinema Canada eight years ago, she knew next to nothing about the film industry. She did, however, have a store of tact, patience, ability and good sense which, combined with a natural curiosity, quickly

made the job sit well. In those early days, when the offices consisted of a small room next to the Canadian Filmmakers Distribution Centre, on Jarvis St., Del helped anyone who happened by the offices, answering questions, sharing infor-

mation, seeing that things went smoothly with the editors in Montreal. After the move to Portland St., when Cinema Canada was housed next to the Toronto Filmmakers Co-op, Del was the calm in the middle of the storm as the Co-op sank into bankruptcy and dissolution. She typed, answered the phones for us all and kept things going for the Co-op as long as possible, all the while seeing that the magazine was ready every month. She survived the film boom, with CineMag publishing every two weeks, and got to know all the new faces, the new names, the new deals. Ditto for the bust, and the pay-TV period. By now, few people in the industry know the names and faces as well as Del. And few people have been so helpful, out of sheer generosity, as Del. As she leaves Cinema Canada June 1, it is not only we who work with her who will miss her voice, her good cheer and her competence, there is a whole body of filmmakers who will find things just won't be the same at Cinema Canada anymore. All of us thank you Del, and wish you well.

Gilles Carle goes commercial



Gilles Carle, one of Quebec's best-known film directors, has signed an exclusive, open-ended contract to direct commercials for Montreal production house SDA Inc. Carle, whose recent feature credits include *Maria Chapdelaine* and the upcoming TV mini-series, *Le Crime d'Ovide Plouffe*, has directed commercials for SDA since his 1979 musical *Fantastica*, but never on an exclusive basis.

"We've been trying to sign up Gilles exclusively for a long time," said André Viau, SDA vice-president for TV-commercial productions. "It's good for the industry to have such a well-known name producing commercial messages. And he'll be getting the best projects - no soaps, that's for sure."

While Viau wouldn't

give any details either on the Carle contract or upcoming projects, he did say that "important projects" would be getting underway as of June through July and August for which Carle's directorial strength would be a considerable asset.

Many Quebec film directors, from Paul Almond to Jean-Claude Labrecque, shoot commercials for their bread-and-butter between feature films. At SDA, Viau has worked previously with Claude Jutra, Jean-Claude Lord and Yves Simoneau.

On average, Viau said, completing a commercial takes one or two weeks from pre- to post-production on budgets of \$40,000 per day. A film director like Carle would be expected to produce up to four commercials per month.