

Error department

In your news story entitled "Student pix to Cannes' Perspectives" (Cinema Canada, May 1984) two of the films mentioned: *Daughter in my shadow* by Bénédicte Deschamps and *L'indifférence* by Kevin Smith were made in the Department of Cinema and Photography of Concordia University in Montreal.

Incidentally, there is no Department of Film Studies at our university.

André Herman,
Head of Film Production
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Montreal

Stuntmen badly portrayed

I feel that the article in the May issue titled "The Canadian Stuntman - In search of an Industry" unjustly portrays the majority of working Canadian stuntmen in a very bad light. From the quotes in the article one gets the impression that most of us "don't know how to think," that we consider a day's work a "parade" of who can "go the fastest and crash the worst" and that we "put people and cameras and lives in danger." That we can't communicate or associate with each other. And that we have a terrible reputation among American stunt co-ordinators.

These descriptions, many of them mentioned more than once, seemed to form the main thrust of the article. Right away I must say that anyone acting in this manner in the industry today wouldn't last a week.

I believe your picture of the industry as it was several years ago was fairly accurate. Canadian stuntmen had very little to start out with. They virtually had no one to show them the ropes and they were confronted with a lot of low-budget films that demanded results. They were undoubtedly faced with many high-pressure situations and it seems to me they have come through over the years with an excellent track record.

I have been working in the business for the past four years. I have worked in Toronto, Quebec, Alberta, Vancouver and on an American shoot in Mexico and have dealt with Canadian, American, British and Mexican stuntmen both on and off the set. From what I have seen, Canadian stuntmen do know how to think and how to think very well under very tough circumstances.

I have been impressed over and over again by Canadians coming through in the clinch and comparing admirably against the British and the Americans. The Canadian stuntman does not consider his job a "parade" but takes great care that it is quietly and efficiently executed. There are many of us who have earned excellent reputations with American co-ordinators.

It has been my experience that Canadian stuntmen work very well together on the set and that the occasional dispute will be forgotten as soon as there is another job to be done. As the old Hollywood saying goes "You'll never work in this town again... until we need you."

East and west in Canada have been talking back and forth for many years now, long before I entered the industry, and while everyone doesn't always see eye-to-eye there is as much communication here as there is anywhere else.

The problem is that there just isn't enough work. We are dealing with a business and if there aren't enough jobs to go around; if there are dry spells, we must learn to accept that with patience. Everyone isn't going to be able to earn a living full-time but that doesn't mean that each of us can't be proud of what we have contributed and just as proud of each other. Because we should be! We have done very well and in the future we will undoubtedly do better.

Peter Cox
Toronto

(Stuntman Peter Cox's film credits include *Thrill Kill*, *Martin's Day*, *Seeing Things*, *Police Academy*, *Hotel New Hampshire*, and *Space Hunter*.)

The Grierson factor

Congratulations on Michael Dorland's moving and insightful interview with Jacques Bobet (Cinema Canada, No. 106). For someone who has been an avid Board watcher for the past twenty years it has given me the insider's view with a unique blend of humanity and perspective. One understands at once why it is such a wonderful place and a terrible place: the cultural miracle to be revered and the sterile fortress to be destroyed. The interview deserves to be included in a still-to-be-written definitive history of the NFB.

Bobet mentions in his interview that he did not know Grierson and seems to regard him as the great meddler from abroad. It is a pity he didn't get to know the fellow because it was due to Grierson's initial structuring of the place, combining government money with a freedom from direct political interference that was very much the basis of the cultural miracle that he documents. The NFB is not a Voice of America and it was never, in Grierson's vision, meant to be an informational organ of the government except information in the broadest cultural sense of word. The man who in the 1930's produced films like *Night Mail*, and *Song of Ceylon* and *Housing Problems* knew a few things about the extraordinary power and variety of the documentary form - aspects of which Mr. Bobet, in his time, and successive waves of young filmmakers are constantly rediscovering.

Ron Blumer
New York City

Sex Ontario-style

It's about time Ontario grows up. Censorship is the product of tiny, immature minds. In a democratic society, people should be able to decide what they eat, smoke and drink. They don't need a mother to powder their rear-ends.

The recent censorship of Brigitte Sauro's *Rien qu'un jeu (Just A Game)* is criminal in itself (See Cinema Canada, No. 107). The film offers a candid book at

incest - a recognized social problem. Is the Ontario Censor Board saying that people don't "do it" in Ontario - or that those artificially bred in Ontario shouldn't see life as it is?

In essence, the Censor Board is saying that people in Ontario shouldn't think about dirty underwear. Reality is much too strong.

It's sad that in 1984 such condescending attitudes towards adults are permitted to exist. If I were one of those "adults", I'd object.

Maybe Walt Disney should move to Ontario. The Censor Board, accustomed to romping in Romper Room would welcome Snow White with open trench coats.

During the Genie Awards my Toronto, Ontario hotel-room TV was offering *The Scent of Heather* and *Bad Girls*. Now this is what pure viewers in Ontario have for breakfast with their tea.

Lois Siegel,
Montreal

Yea for Yorkton

While watching the ACTRA Awards April 3, I was again reminded that the Nellie and Genie Awards are so very young.

The Yorkton Festival has been honouring Canadian productions and craftspeople with the Golden Sheaf Award since 1950. This year is our twentieth festival (it was biennial until 1979) and our thirty-fourth year in supporting and recognizing Canadian film and video productions.

From 1950 to 1979, Yorkton's festival was International. Entries were received from almost every country in the world. Two to three hundred entries would come to Yorkton to compete for the Golden Sheaf. Delegations from Japan, China, Russia, Germany would come to Yorkton, Saskatchewan - the centre of film for Canada. An audience of 700 or more would gather in the City Hall to watch the best films from around the world. The festival was a great event for a small prairie community of 5,000 population. This, of course, was before television, but a small group of volunteers have managed, through many lean times, to keep the Golden Sheaf Awards alive.

Through the years, the festival has changed from International to All-Canadian; from biennial to annual; and from film to film and video. Unfortunately, through budget restraints, recognition of Yorkton's Festival has not become known to the general public across Canada.

Television production of the Genie and ACTRA Awards have publicized to the Canadian people the importance of these events. Perhaps CBC Regina could receive money from the Broadcast Fund, as well as private investment or advertisers, and produce the Golden Sheaf Awards to be broadcast live across Canada.

Oscar-winning short films *Crac*, *Sandcastle*, *If You Love This Planet*, *Cooperage*, *Nails*, made their debut at Yorkton and won a Golden Sheaf Award.

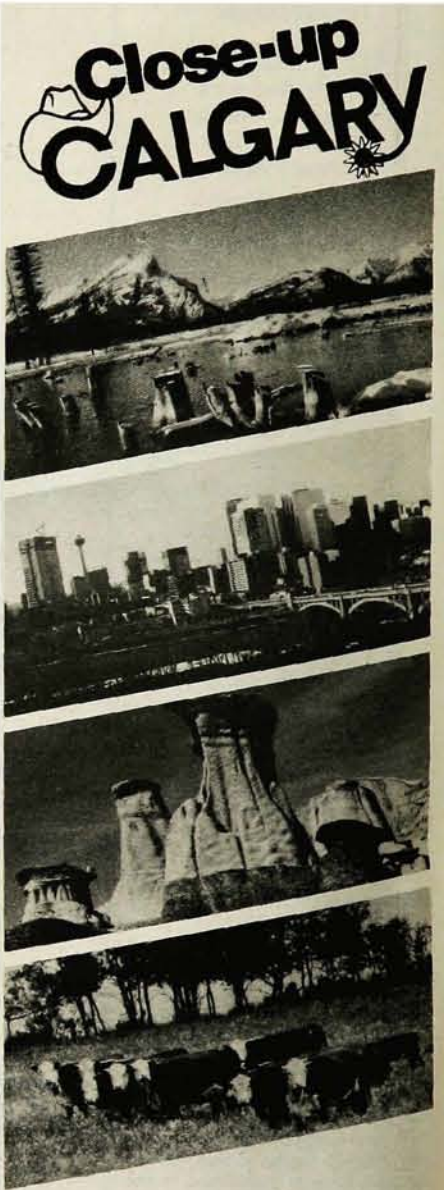
Allan Kroeker, Stan Thomas and CKND-TV have been honoured at Yorkton the past four years in winning a Golden Sheaf for *The Catch*, *God Is Not A Fish Inspector*, and in 1983 *In The Fall*. You see the best first - at Yorkton.

Ted Baryluk's Grocery, Genie-winner

in 1984, won an award at Yorkton in 1982. Nominations in short categories for Genie and Oscar awards should be selected from Golden Sheaf Award winners which are current Canadian productions - not two years old!

The Golden Sheaf Awards will be held October 31-November 4, 1984 - plan to be with us to see the best of the shorts premiering in Yorkton, North America's Oldest Film Festival.

Sheila Harris,
Executive Director
Yorkton Short Film & Video Festival,
Yorkton, Sask.



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