

REVERB

To the Editor:
Cinema Canada
6 Washington Ave., No. 3
Toronto M5S 1L2

The Society of Film Makers would like to look into the possibility of securing a page in each issue of Cinema Canada to report its activities to its members and the industry at large.

We would also appreciate receiving your advertising rates for Cinema Canada.

The Society of Film Makers will, in 1974, be celebrating its tenth year of service to the film industry, and our film maker members from all parts of Canada shall be taking part in what we hope shall be one of our most active years.

I look forward to hearing from you in this regard. I would also like to congratulate you on the excellent publication, Cinema Canada.

*Yours sincerely,
Peter Adamakos
President*

*Society of Film Makers
Montreal, Quebec*

P.S. Don't let the Canadian Film Institute steal the name "Cinema Canada"!!

To the Editor:

Thank you for the subscription renewal form of your excellent magazine, which I return herewith attached to my cheque.

Since you were kind enough to ask our opinions of the magazine, I have one I think germane.

It is that your editors begin to give more thoughts to screenwriting as an art/craft/talent separate from but not inseparable to film. Particularly features.

Many of us who have earned our living in this field in one or two other countries have come to treat the auteur theory as the new orthodoxy. We recognize that many fine directors have an extraordinary talent as screen *writers*; a talent exercised in such a way as to make the director an *auteur* in fact as well as theory. But we object to directors who assign to themselves author status when there are in fact other authors.

One way to consider screenwriting in its proper light is always to credit the screenwriter's work, to study it with as much care as you do the director's or cameraman's work, to become knowledgeable about the writing - particularly in Canada. And always to apportion consideration fairly to writers when they are involved. Those of us in the professional film and TV media are only too aware of the necessity of good writing, and we cannot build the body of professional screen writing people need for the next advance stage of Canadian film-making without the help of the editors and critics.

*With all good wishes,
Norman Klenman
Galanty Limited
Toronto, Ontario*

To the Editor

Dear Sir:

I thought you might be interested in the following information.

A Saskatchewan film company, Lumby Productions Ltd., of Saskatoon and Regina has won the "Bronze Award" in the Public Relations section of the Industrial and Educational Film category of the International Film & TV Festival of New York.

The film "Tread Carefully Through The Woods", was commissioned by Prince Albert Pulpwood Limited of Prince Albert, Saskatchewan. Depicting the companies pulpwood harvesting and reforestation operations, the film showed the immense beauty of the forest and portrayed the importance of good forest management.

President John Lumby who produced and directed the filmed part of the movie was present at the awards dinner in the Americana Hotel, New York to receive the award November 16. Co-hosting the presentation dinner were Julia Meade and John Lowe.

"Tread Carefully Through The Woods" was written by Helen Lumby, Director of Photography was Larry Todd of Regina, Post Production Supervisor was Ed Fitzgerald of Toronto, Editing by Richard Diggins of Toronto and Original Music by John Mills-Cockel of Toronto. Narration was by George Dawes, CBC Regina, Ron Smith, CBC Regina, Kay Sadlemeyer, CBC Regina, Jim Oxman, Regina, Richard Diggins, Toronto, Ed Fitzgerald, Toronto and Helen Lumby of Saskatoon.

LUMBY PRODUCTIONS LTD. have a full time staff of 6 cameramen in Regina together with a 16mm processing lab. The company is presently working on a film for Prince Albert Pulp Co. Ltd. and several TV commercials for Saskatchewan Forest Products Corporation and the Department of Natural Resources. Lumby's produce most of CBC Regina-Moose Jaw news and information film as well as most of the province's CBC National News stories.

Should you require more information please contact us.

Sincerely
LUMBY PRODUCTIONS LTD.
John Lumby
President

To the Editor:

First, my check for five dollars for a subscription renewal is enclosed.

Having paid my dues, I'll now respond to your invitation on your "Dear Subscriber" letter.

I like Cinema Canada, especially its general editorial tone of commitment to Canadian film, its obvious partisanship vs. the CFDC, Famous Players, the American domination of the industry, and all the other unbelievers.

I'd like to see some attention from Cinema Canada to the in-plant, educational and institution film maker and his films. For example, as one of two people employed by this university to make films, I labor in a complete vacuum about people, their productions, etc. at all the other Canadian universities. Perhaps productions from universities aren't worth writing about. In that case, some critical attention to what's produced might be a contribution. Perhaps it might surprise the rest of the Canadian film industry to learn an educational film industry exists. I'm sure it does. Ask lab people. Ask equipment people. Hell, ask actors - we've employed established and experienced actors from the Edmonton pool of talent who otherwise would never have worked in front of the cameras. To quote one of them from the Canadian Magazine's recent issue on actors, "The CBC ought to be called the Eastern Canadian Broadcasting Corporation . . ." And so it goes. There is an industry here. We suffer from a lot of our own faults, but we're overlooked a lot by others. No film distributor in Canada, or anywhere, has ever asked if we have anything worth distributing. Making too much money from distributing American university production, I suppose.

So what do Canadian university film outfits produce? I've seen occasional things, like **Five Foot Square** from Trent University, and years ago, some student productions from Simon Fraser. Maybe Cinema Canada could solicit and run lists of titles and synopses.

I feel after writing the above that I look like a guy trying to get attention for himself. Maybe it comes of reading of everyone else's productions and wondering if you really are some kind of second class citizen - beneath notice.

But I think that a look at all educational production might be rewarding, both to Cinema Canada, and - what the hell - to all of us second-class citizens out here making educational films, as well as we know how and are allowed to.

If you feel any of the above is worth publishing, be my guest.

*Yours truly,
Dave Sands
Motion Picture Division
Dept. of Technical Services
University of Alberta
Edmonton, Alberta*

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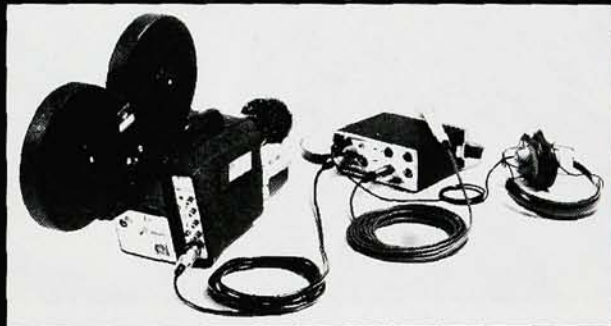
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