

ATLANTIC PROVINCES



Arthur McKay

Dave Haste (behind camera), Paul Mitchell, Don Kane and Lionel Simmons checking out an Auricon Pro-600 Special, on loan from CBC Halifax to the Atlantic Filmmakers Co-op.



George J. Morris

Ted Haley, Mike Mahoney, Kent Nason, Johnny Murphy on location in the Margaree Valley, Cape Breton shooting NFB Atlantic's *Margaree People*

Feels like February freezes everything except Halifax Harbour here in Canada's Far Eastern climes. Winter is a time for editing or watching films and that is what has been happening. NFB Atlantic has been editing four films shot last summer and fall. *Margaree People*, a film about the people who live in the Margaree Valley, Cape Breton, as seen through the eyes of a photographer who went to live there, is being cut by Diane Cowling and is close to completion. *The Queen, the Chef and the President*, a documentary about the visit of Queen Elizabeth to a small Acadian Village on P.E.I. which turned out to be more about the villagers than about Queen Elizabeth (according to the crew) is being cut by Shelagh MacKenzie and is at the mixing stage. Shelagh has also finished the cutting of *Don Breaks Out*, a short about an inventive projectionist whose involvement with film has always gone beyond the threading of a projector. The film has been mixed and should be released soon. NFB has also recently completed a film called *Cancer in Women* directed by Cheryl Wright and based on slides she had taken as a medical photographer with Dalhousie University Medical School.

Nova Scotian Film Fest

On the exhibition side of film in the east, the Atlantic Filmmakers Co-op organized a two-day festival of Nova Scotian films on January 18th and 19th. The festival ran in conjunction with a display and demonstration of sync sound Super-8 equipment by various

distributors at the NFB Halifax theatre.

The first night of the festival featured professional filmmakers who have dominated the scene on the east coast since film was first produced. Marg Perry, recently retired, has been making films for the Nova Scotia Government since 1945, and three of her films — *Orison*, *Glooscap Country* and *Artists* were shown during the festival. *Orison* is a view of the history of the people of Nova Scotia as seen through the religious backgrounds of the various groups which settled the area. *Glooscap Country* is a visual interpretation of the legend of Glooscap, the god of the Micmac Indian, using various moods and elements of Nova Scotian land and seascapes. *Artists* is a documentary on Nova Scotian painters, sculptors and woodcarvers which explores their thoughts about their work as well as illustrating their craftsmanship. Overall, Mrs. Perry's films show the excellent cinematography of Ned Norwood and Les Krizsan and yet express Mrs. Perry's own style and philosophy — despite the fact that the films were done for a government department.

Cinematographer Les Krizsan showed his own film, *Sable Island*, on the festival's opening night and the film was one of the best received of the two-day fest. Its restrained tone, beautiful cinematography, and fine pacing capture the mood of an island that is legendary for shipwrecks and famous for oil wells.

The third professional featured on the opening night was Charles Doucet of

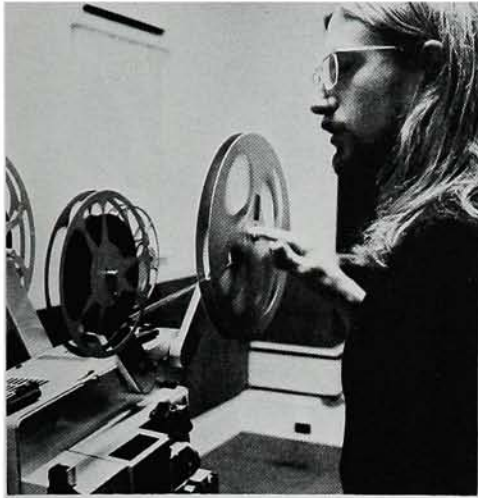
Dartmouth. Charlie is an underwater filmmaker who formerly was a television producer, and also does the music for his films. *Dive Nova Scotia* and *Wreckhunters* were done for the N.S. Department of Tourism as promotion for underwater sport in the province and a third film, *Underwater Louisbourg*, followed a group of divers who were given permission to explore the shipwrecks in the harbour off the historic Louisbourg fortress.

Independents

The second night of the festival saw three hours of film made by independents of various filmic persuasions. They ranged from Super-8 "home movie" westerns to a 45-minute 16mm documentary on a fishing village. In between were several experimental shorts in Super-8 and 16mm. Grant Young and Wade Pike, both of Dartmouth, showed some interesting animation done in Super-8. Grant's *Cave Painting* used 3-D animation while Wade animated with ink drawings. Randy Gaynor of Halifax also showed an animation film, untitled, done with magazine cutouts and shot in 16mm. Another experimental short was *Film YL-5* by Barry DeVille of Halifax, which used a split-screen to create an unusual effect.

Ramona Macdonald and Randy Gaynor collaborated on the making of a 20-minute voice-over drama called *Dialogue* about the life of a spastic. Also along the lines of drama was a 6-minute short called *Nightwalk* by Chuck Lapp,

Chuck Lapp



Arthur McKay

Chuck Lapp, Co-ordinator, laying a striped soundtrack on *Nightwalk*.

about a Maritimer living in Toronto . . .

In the documentary area, **Port Morien** by Mike Williams, is a bit of a departure from standard documentary style in that he uses continuing superimposition (à la Stan Brakhage under whom Mike studied) to record the lives of the people in the fishing village of Port Morien, Cape Breton. **Black and White** by Ramona Macdonald and **Mashed Bananas** by Randy Gaynor — though not documentaries — are *cinema verité* in style, and deal with people in their home environments. Also in the documentary school, Paul Mitcheltree of Halifax, uses footage of skydivers and birds to explore the imagery of flight in his 16mm short **Skysurfers**.

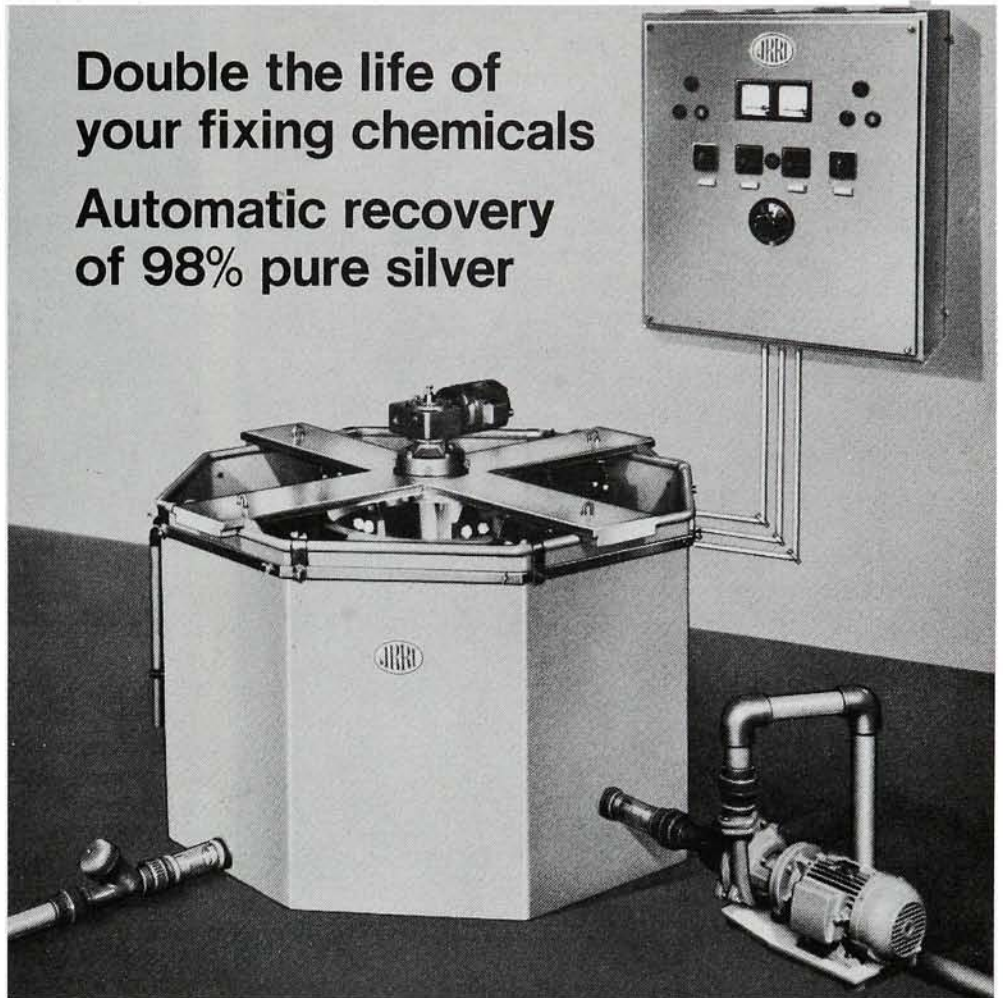
Co-op Scene

The Atlantic Filmmakers Co-op recently received on long-term loan from the National Film Board — two Bell & Howell 16mm sound projectors; and from the CBC — an Auricon Pro-600 16mm camera. The sound of exposed film will soon be heard again out of the bowels of the far east!

Rumor Confirmed

It has been confirmed that the mysterious lady producer who has been scouting locations in Halifax for **Barometer Rising** is actress Susan Clark (**Tell Them Willie Boy Is Here**) formerly of Toronto and now working in the States. She is apparently representing American interests but backing — if any — is not known at present. Budget was talked in terms of millions . . .

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