

Don't Do It!

It has been recently rumoured that Paramount Pictures, USA, wants to take *Le Déclin de l'empire américain* and redo it with American bucks, in an American setting, with American talent and in the American language. My response to this falls short of projectile vomiting. Don't let them do this.

If this film can gain such critical acclaim world-wide and be welcomed as the excellent film it is, why bastardize it to appease the greed of some studio execs in LaLa Land? I feel it would only be to the detriment of the film to do so.

Besides it wouldn't work. What would they do to appeal to the wide, non-thinking American audience? Have the women chat in the milieu of Jane Fonda's *Workout*? Have the men cook up Cajun Gumbo while sucking down Shnitz? I ask you what kind of concessions will you make for the almighty dollar?

It is not a case of National Identity. The film is universal therefore it needs no changes. It is an analysis of life as portrayed by intelligentsia. It does happen also to be Québécois and Canadian but, although some people don't agree, those are not faults, those are assets. If every great film has to fit the criteria set out by the American film industry, contemporary world cinema would have tunnel vision.

Please do not remake this film. Let it stand.

Sincerely,

C.P. Fogarty

Plum fans

Last year the Christopher Plummer Fanclub of The Netherlands was initiated by a.o. the undersigned.

Despite numerous efforts to obtain Christopher Plummer's address, we have not been successful thus far.

As Mr. Plummer is described as "a leading Canadian actor," you as a prominent film institution certainly are familiar with him and might know about his whereabouts.

We would be very grateful if you would provide us his correspondence address and if possible his home address and telephone number, at least the city or town where he lives. For what is a fanclub without these basic data as the address of its hero!

So please, help us, desperate Dutch fans of Christopher Plummer.

As we are gathering all kinds of material and information about Mr. Plummer (maybe one day we will write sort of a biography of him) we request you kindly to inform us whether you know any major publications about Mr. Plummer, probably issued by your association or by others; we would like to receive a copy or copies of them, and would gladly pay for that.

Thanking you in advance and looking forward to hear from you soon, we remain,

Your faithfully,

Hanna P. Ong
president

Hanneke Delwel
secretary

NFB Gets Credit

I enjoyed reading Frederick Edell's comprehensive reviews in the December issue ("Atlantic Festival Atlantique: Still Searching After All These Years"). However, *The Last Days of Okak* was produced by the National Film Board's Atlantic Studio, and not the CBC, as he stated. The film has been telecast by CBC, both nationally and regionally.

Harold Rennie
Information Officer
National Film Board
Atlantic Region

Avrich Misquoted?

I was somewhat perturbed to find out I had been generally misquoted in the September issue article, "Distributors Crucial for Feature Fund," by having comments taken out of context, most particularly, I was entirely misquoted in the statement "...we were looking for stricter Canadian content regulations". The Association has consistently argued for more flexible Canadian content regulations and I am positive I never stated that we were looking for "stricter" ones. I hope you see a way clear to getting your quotes straight in the future.

Kathy E. Avrich,
Executive Director
Association of Canadian
Film and Television Producers

Who's Who

The Academy of Canadian Cinema and Television's 1987 *Who's Who in Canadian Film and Television/Qui est qui au cinéma et à la télévision au Canada* is bigger and better than ever. The 1986 version was a slim volume of 153 pages with about 400 entries that listed only directors and editors. The new version runs over 519 pages, lists over 1400 names and has added chapters on writers, producers, production managers, cinematographers, art directors and composers. (Actors are still sorely missed.) The entries are in alphabetical order, written in the official language of each subject's choice (Philip Borsos is written up in English, Denys Arcand and Marilu Mallet in French) and supported by a comprehensive name index.

My main gripe with *Who's Who* is its capitalization of film titles. Capitals may come in handy if one wants to highlight a film. When dozens of films are listed one after the other, however, caps just jar. Chapelle Jaffe, who's done a very good job of editing the book, could do worse than take some tips from Halliwell's *Filmgoer's Companion*.

Who's Who depends on the individuals listed for their bios and credits. Thus the editor can't be faulted for things like Nardo Castillo's absence from the book or for a director with as rich a career as Paul Almond's having only four of his films credited. Nevertheless, it would be a great help to both industry and academia if, for future editions, all those approached by Ms. Jaffe would respond and include complete CV's.

In spite of its faults, the 1987 edition of *Who's Who* is the best one yet - an indispensable tool for all those who are working or interested in Canadian film and television.

José Arroyo



BOOKSHELF

by George L. George

The long awaited 6th edition of *American Cinematographer Manual* has been issued by the American Society of Cinematographers in a completely revised text edited by Technicolor's Fred H. Detmers. An indispensable tool for cameramen all over the world, it derives its unique value from ASC's authoritative sponsorship and high expertise. It covers its subject in detailed analyses and technical evaluations of new and current equipment and procedures, written by established professionals. These well-illustrated essays provide definitive, practical and succinct information on all aspects of the cameraman's daily work (*ASC, Hollywood, CA, \$34.95*).

Users of the Arriflex 16SR motion picture camera will find in Jon Fauer's handbook an effective and thorough manual to its utilization. Edited by Stephen C. Chamberlain, *The 16SR Book: A Guide to the System* provides a detailed description of the camera's parts and accessories, and explains the specifics of its prep, use and maintenance (*Arriflex, Blauvelt, NY, \$14.95 + \$1.95 post.*).

Tony Verna, the eminent television director who invented the instant replay and isolated camera techniques, has written *Live TV*, a basic volume on video directing and producing. Its exhaustive coverage deals with all areas of direct television: sports, special events, live and live-on-tape programs, as well as producer-director relation-

ships and how to get a job. Sponsored by the Directors Guild of America, the book includes informative interviews with top-rated directors, producers and their associates (*Focal Press, Stoneham, MA, \$22.95*).

A significant segment of the American film industry is scrutinized in *The United Artists Story*, Ronald Bergan's extensively documented and superbly illustrated study of UA's historic progress, and the 1581 films it produced since its 1919 founding by Charles Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith (*Crown, NYC, \$35*).

Next time you're curious about a cowboy epic in a TV program listing, you may look it up in Michael R. Pitts's reliable *Western Movies*. More than 4000 TV and video films are included, with full production credits, plot synopses, and brief assessments (*McFarland, Jefferson, NC, \$39.95*).

When Mrs. Browning breathlessly whispered, "Let me count the ways," she assuredly did not expect to see those ways not only enumerated, but also graphically depicted in such books as Gerard Lanne's *Sex on the Screen*. This encyclopedia of liberated cinema discusses hundreds of films dealing explicitly with varieties of physical love, and the reaction they generated (*St. Martin's, NYC, \$14.95*).

Mark Bego's lively biography, *Cher!*, is more revealing of the star's persona than even her abbreviated stage costumes (*Pocket Books, NYC, \$3.50*).