

hard to believe his family aren't all actors and actresses.

Clochard dans l'âme by Jean-François Pothier is a difficult film to categorize. It is one of the longer films included on the program as well as one of the most interesting with a visual and thematic flow that could carry it longer than its 17 minutes.

One predominant and disturbing element of both programs was the complete lack of documentary films. Are they being made but just were not chosen to be screened? Or are Canada's young filmmakers concentrating on honing their skills for entry into a Hollywood determined market? Whatever the answer to these questions, documentary films were conspicuously absent at these two festivals.

Not only were there no documentary films, but there also seemed to be no cognizance of larger social issues; almost as if most of the ideas were conceived in a social vacuum. Public concerns are scaled down to become immediate personal issues, or transformed into science-fiction.

One film made at the U. of M., Carole Viens' and Ayse Bilgen's **Carte de Visite**, touches upon the issue of the "boubou macoutes" (a nickname given to the squad of Quebec Welfare inspectors who have carte-blanche to visit the homes of welfare recipients without notice to discover evidence of fraud). But it is used as the basis of a woman's nightmare and the real issues are obscured by the pseudo-suspense style of the film that does not even effectively differentiate between the woman's nightmare and reality.



Two U. of M. productions stood out as more interesting and technically accomplished. **Fossoyeurs** by Pierre Dalpé is a psychological thriller that uses a terrific location and has some fascinating visuals achieved through lighting effects and eerie camera angles. **Perrier Citron** by José Torrealba is a first-year production, and therefore a TV-style short, or "clip" that is visually pleasing and has some particularly nice effects for that kind of production.

Of the animated films made at Concordia, several were memorable, though overall not as impressive as those of last year. **Le Joueur de pipeau** by Cilia Sawadogo, **S'aggrave l'agréable** by Pierre-Paul Clermont and **From Friedrich to Rothko** by Marc Dubuc were the most intriguing.

A discussion of the Concordia festival

AWARDS

CONCORDIA FILM PRODUCTION AWARDS

1. **Oppenheim Award** – Lynne Stopkovitch
2. **Dean of Fine Arts (Dean Parker) Award** for outstanding third year student majoring in Film Production – Mark Nugent
3. **Kodak Scholarship** for outstanding work in each year of film production
1st year – Simon Goulet
2nd year – Elyse Deblois
3rd year – Benoit Pilon
4. **Jean Vigo Award** for outstanding and creative use of the film form – Benoit Pilon
5. **Demarara Award** for idea, concept and execution of the Filmmaking 3rd year Class Project – David Ballard, Martine Leclerc, Pierre Gill, David Ostry
6. **Sonolab Award** – Jean François Pothier
7. **W.F. White Award** for 2nd year student's special achievement in

- cinematography – Pierre Guérin, André Turpin
8. **Hallis Media Inc. Award** for outstanding work in first year Film Production – Denis-Noel Mostert
 9. **Optimage Award** – Craig Mastermann
 10. **Sloth Productions Award** – François Miron

Animation

1. **Norman McLaren Award** – Sophie Clenfs
2. **Bellevue Pathé Awards** – Pierre Paul Clermont, Louise Johnson, Jean-Pierre Morin
3. **Merit Awards** – Evelyn Dyck, Lawrence Sparks, Sylvie Bosher, Patricia Schutz, Helene D'Allaire

UNIVERSITY OF MONTREAL AWARDS

- Prix Jury*
Eclipse, Perrier Citron
Vote du Public
Perrier Citron
Chasseur des Robots

would not be complete without mentioning the two shorts made as opening trailers: **Kino Encore** by Pierre Gill (who is also responsible for the photography on at least half of the films) and **Rejet** by Éric Canuel. Both are examples of very well-made 'film fun'. **Rejet**, in particular, has some striking effects and creates the darkest, murkiest, seediest kind of underworld imaginable.

It cannot be denied that Concordia is

producing some first-rate filmmakers, even though I was personally disappointed at some of the tendencies that seemed prevalent on this year's program. That may have been as much a result of the selection process as of the production. Its best films are in no way matched by the best films from the U. of M. Maybe next year's program will hold a few more surprises and some of the gaps will be filled in.

BOOKSHELF

A lucid and erudite survey of the U.S. motion picture industry from 1917 to 1960 is undertaken by James Bordwell, Janet Steiger and Kristin Thompson in **The Classical Hollywood Cinema**. It views the totality of the Hollywood phenomenon as a distinct artistic and economic entity whose component parts are linked in an ongoing dialectic process. Cogent references to specific films, stylistic goals, technological advances and production modes assure this book an eminent place in the crowded field of cinematic studies (*Columbia U. Press, NYC, \$24*).

A colorful and discerning portrait of Hollywood during the '40s, Otto Friedrich's **City of Nets** artfully encompasses both the socially significant and the seemingly trivial. It assigns to each event the proper place in an often ironic and incongruous tapestry of the film capital

in mid-passage (*Harper & Row, NYC, \$22.95*).

An informative probe of the British motion picture industry by Amanda Harcourt et al, **The Independent Producer: Film and Television** examines the financial and legal aspects of production. It covers contracts, copyright, budgets, funding and distribution, providing a practical basis for comparison with the U.S. and Canadian film industries (*Faber & Faber, Winchester, MA, \$16.95*).

Compiled by seasoned video pros Jane Blankenstein and Avi Odeni, **TV: Careers Behind the Screen** is a methodical, well-organized survey of jobs available in the various areas of TV production. It describes the specific training and education required, and offers useful tips on résumé writing and interviews (*Wiley, NYC, \$12.95*).

Listing over 12,000 films with full cre-

dit, plot synopses, press review quotes, and Leslie Halliwell's own expert ratings, **Halliwell's Film Guide** (5th edition paperback) is a standard reference work, highly praised for its value to TV watchers, cassette buyers, and movie scholars and buffs (*Scribner's, NYC, \$19.95*).

Films generally omitted from more circumspect surveys appear in the revised and updated edition of Robert H. Rimmer's **The X-Rated Videotape Guide**. It reviews and rates 1300 adult films available on cassette, with a supplementary list of some 3000 other sex videos. Cast and credits, plot summaries, appraisals, and distribution sources are included (*Crown, NYC, \$16.95*).

An annotated bibliography, **World War I Aviation Books in English** by James Philip Noffsinger, provides a broad coverage of close to 2000 books

dealing with numerous areas of this literary genre. Such famous films as **Wings**, **Hell's Angels** and **The Dawn Patrol** are listed and described (*Scarecrow Press, Metuchen, NJ, \$29.50*).

Anthony Slide presents **Fifty Classic French Films** of the 1912-1982 period, a superb collection of some 200 rare stills chronicling the rich Gallic film tradition (*Dover, NYC, \$11.95*).

George L. George

Note: In our review of Ferne Cristall's and Barbara Emmanuel's **Images in Action: A Guide to Using Women's Films**, we neglected to mention the book is published by *Between the Lines Press*.

Sure, but what have you done for me lately...?

...I've Heard the Mermaids Singing, Un Zoo la nuit, Crazy Boys, Le Sourd dans la ville, L'Homme renversé, Les Fous de Bassan, Dancing in the Dark, Le Déclin de l'empire américain, Henri, Anne Trister, Le Film d'Ariane, Pouvoir intime, La Ligne de chaleur, Kalamazoo, Mario, Sonatine, Return to Dresden, Haïti Québec, Le Crime d'Ovide Plouffe, Le Dernier glacier, Post Scriptum, Zarico, La Fiction nucléaire, Les Années de rêve, Le Jour 'S...', Le Règne du jour, La Femme de l'hôtel, Beyrouth! À défaut d'être mort, Duplessis, Journal inachevé, Maria Chapdelaine, Debout sur leur terre, Un Monologue nord-sud, Lucien Brouillard, Quel numéro What Number?, Les Gossipeuses, Les Fleurs sauvages, Les Traces d'un homme, Les Yeux rouges, Mon Amie Pierrette, Les Beaux souvenirs...

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