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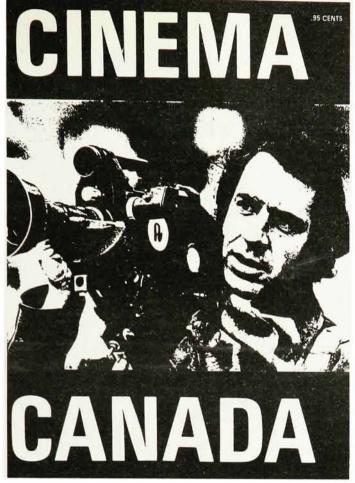
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Richard Leiterman, one hundred and forty-nine issues ago

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THE EDUCATION WE NEED

Peter Harcourt sketches the genesis of Film Studies in Canada, waxes nostalgic for film's old testament as preached through the sexy '60s, and hopes for some revelations during these stuffy new testament times.

Kass Banning comments on the film criticism and the film education we want.

TAKING STOCK

What do 150 issues of Cinema Canada say about the people, the production and the government policy that have made up our industry over the past 16 years? Connie Tadros synthesises the major issues and reflects on where we've been, where we are, and where we go from here

• Cinema Canada in the '70s - a peek between the covers

NOTES FROM THE CELLULOID CENTRE

Sam Kula writes on Canadian filmmaking and how Canadian Centre for Advanced Film Studies intends to contribute to its development.

EXHIBITING CONTROL – CINEPLEX, A CASE STUDY

Manjunath Pendakur uses the growth of Cineplex/Odeon as an example of how Canada often, and sometimes unwittingly, actively contributes to its own cultural dependence.

DEAR MS MACDONALD

Power is the game. Millions are at stake. Follow the drama as it develops from restaurants to boardrooms to luxury hotels. Accompany them on limousines and private jets to banquets and receptions in Quebec City and L. A. Understand why Jean-Claude Lauzon blew his top. Is this a mini-series? No, it's Peter Pearson's letter of resignation.

PRODUCTION GUIDE '87

The answer to the what? when? where? by whom? and, who put up the bucks? of 1987 film production in Canada.

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