

## Not one of the gang

**C**inema Canada's March issue on Page 61 reports: "In order to bring its case against the Government to the public, three main organizations within NAHSIC - APFVQ, the Canadian Film and Television Association and the Association of Canadian Film and Television Producers - are planning a newspaper campaign of full-page ads for early this month"

It should be noted that the CFTA is not a member of NAHSIC nor have we been approached to lend our name to any ads contemplated by NAHSIC or by the ACFTP and the APFVQ.

Sam Jephcott, President, CFTA

and *Cinema Canada* exists to remedy this, and if Canadian publishing is marginalised; then film publications in this country are doubly marginalised and *Cinema Canada* has a clear obligation to address this fact. The role of critics and academics in Canadian film has always been great and has been instrumental in forming our unique film heritage. I hope that *Cinema Canada* will someday recognise and strengthen this contribution.

Tim Barnard, Toronto.

*There was never any question about a "book review issue" but rather a "book review section" in issue No. 151. As for Barnard's book, the review is in the works and will be published shortly. Ed.*

## Of shock and rage

**I**t is always an honour to appear in the pages of *Cinema Canada*. It is never an honour to have one's copy changed. It was thus with a great sense of shock and rage that I discovered, on reading through "The Education We Need" (*Cinema Canada* 150, March 1988) that, without consultation, all references to myself in the third person had been eliminated.

Living now in the present but working with students who may be reading me from the past, I find it imperative to adopt this rhetorical strategy. Peter Harcourt, the historical actor who founded film departments and helped to initiate discussion of the Canadian cinema is not the same person who is speaking today. The historical situation has changed; the cultural situation has changed; and I have changed.

By collapsing the historical actor into the contemporary writer, you have eliminated from my piece all sense of a historical dialectic, of a tension between then and now. How dare you! Regretfully,

Peter Harcourt, Carleton University, Ottawa.

## Everything you always wanted to know about summer institutes...

**I**would like to make a small correction to Peter Harcourt's article, "The Education We Need" in the March 1988 issue of *Cinema Canada*. The idea of the Summer Institutes of Screen Study was presented to and approved by Guy Roberge when he was Government Film Commissioner. The first one in 1966 was solely an NFB initiative.

The program continued to be supported by

Grant McLean when he was acting-Government Film Commissioner, a period from March 1966 when Guy Roberge resigned to May 1967 when Hugo McPherson was appointed. The second and third Summer Institutes were joint projects with McGill University. In 1969 there were two summer institutes, one in Montreal held at the Board and McGill and one on the West Coast which was held at and in cooperation with what was then the Vancouver College of Art, not U. B. C. as your article indicated. There were later projects at U. B. C.

For a number of years McGill continued to offer a six week program with support from NFB while the Board did a number of two and three week seminars at places such as Banff, the University of Alberta, in Winnipeg with the Manitoba Teachers' Society in their union hall, at Dalhousie University and at the University of New Brunswick.

The Atlantic Centre of NFB continues in this tradition by sponsoring a joint initiative with the Nova Scotia College of Art and Design. The NFB / NSCAD Advanced Studio Seminar in Film Analysis takes place at the NFB theatre where the Xenon projectors deliver very good quality when the print is good. Often it's not. After the screening the group moves to a seminar room on the fourth floor.

When a title we want to use is only available in 35mm, the screening is held at Wormwood's Dog and Monkey Cinema and the seminar discussion takes place upstairs in the board room of the Atlantic Filmmakers' Cooperative. Terry Ryan, Atlantic Centre, National Film Board

## Hollywood, eh?

**T**he following letter, a copy of which was sent to *Cinema Canada*, was addressed to Ted Bellman of the Canadian Institute.

Dear Mr. Bellman:

Re: Welcome to Hollywood North

If you tried, I doubt if you could alienate one half of this country more than you have done with your promotional piece for this Los Angeles seminar.

While the brochure in total is an insult to the film industry outside Montreal, Toronto and Vancouver, your much highlighted statement throughout it that Toronto, Vancouver and Montreal are Hollywood North represents an utter ignorance of the film industry in this country and has no place in a Canadian publication - particularly from an organization calling itself "the Canadian Institute" and more particularly in a publication which gives a Canadian government official top billing.

We shan't belabor any facts which might demonstrate that film creativity and entrepreneurship exists in places outside Toronto, Vancouver and Montreal. Suffice it to suggest you look around - indeed, perhaps check with some of your seminar participants. This is not to denigrate in any way from your Hollywood North centres. Of course, they represent the majority of film activity in this country. Our point is that they are not alone and a lot of people out here - governments, organizations, producers and talent don't appreciate being written off as lightly as you have done.

One final observation; the film industry in Canada will truly have matured when we quit trying to ingratiate ourselves to our American counterparts by using that supercilious, self-conscious, hackneyed description of ourselves as Hollywood North, we don't want to be Hollywood North, and we would appreciate it if you would stop embarrassing us further with the foolish use of the term.

We are sending a copy of this letter to your seminar participants to remind them that we are still out here and not to forget us in spite of your published material.

Lorne W. MacPherson, President, Alberta Motion Picture Development Corporation.

## Oops!

ERRATUM. In the April issue of *Cinema Canada* it was mistakenly reported that Brigitte Berman worked on the set of David Cronenberg's feature *Twins* under the auspices of the Centre for Advanced Film Studies Director Observer Program. The program is in fact administered by the Academy of Canadian Cinema and Television. *Cinema Canada* regrets any inconvenience caused by the error.

## Written By John Hamilton

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