

# FilmArts

FilmArts

16/35 post-production  
Television and feature  
production

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## ONTARIO ARTS COUNCIL

The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following disciplines:

### SCREENWRITING

to assist with the development of feature-length dramatic screenplays.

Deadline: February 1

### FILM

towards the production costs of documentary, dramatic, animated or experimental films.

Deadlines: April 1, November 1

### VIDEO

to assist with the production of original video art.

Deadlines: February 1, August 15

Please note: all applications must be supported by examples of recent work.

For further information and application forms, contact:

Film, Photography and Video Office  
ONTARIO ARTS COUNCIL  
151 Bloor Street West, Suite 500  
Toronto, Ontario M5S 1T6 (416) 961-1660

## Bookshelf

GEORGE L. GEORGE

**A** comprehensive account of the development of children's television shows, F. B. Rainsberry's *A History of Children's Television in English Canada, 1952-1986* describes and assesses programs in both the private and public sectors. Fully documented and knowledgeable, it reviews programming policy, planning and production, and weighs the impact of mass media on juvenile audiences. (See *Cinema Canada*, #153, for Wyndham Paul Wise's updating article). (Scarecrow, Metuchen, NJ, \$32.50.)

An authoritative source of biographical information on 20th century entertainment industry personalities compiles 90,000 obits originally appearing in weekly *Variety*, the reputed "showbiz bible." *Obituaries 1905-1986*, a massive 11-vol. set of facsimile reproductions, includes verified vital statistics, credits, and critical biographies. It provides researchers with a clear picture of the late person's reputation at the time of death. Vol. 11 is an all-encompassing index; the set will be updated every two years. (Garland, NYC, \$1250/set.)

The cinematic style of Luis Bunuel is explored in *Diversions of Pleasure*, Paul Sandro's perceptive analysis of the narrative structure of *Belle de Jour* and *The Discreet Charm of the Bourgeoisie*. Their themes of frustrating deferral of gratification, disorienting displacements and logical paradoxes characterize Bunuel's iconoclastic view of society. (Ohio State U. Press, Columbus, \$20/8.95.)

Voice-over narration in American fiction films is examined by Sarah Kozloff in *Invisible Storytellers*. Citing *All About Eve*, *Naked City*, *Now Voyager* and other classics, Kozloff classifies the various types of narration and their respective contributions to the storytelling power of the movie. (U. of California Press, Berkeley, \$24.95.)

The future of the documentary film is expertly probed in a compelling anthology, *New Challenges for Documentary*. Edited by Alan Rosenthal, this substantial survey scrutinizes such topics as documentary's present relevance, its audience, its function in today's society, its current forms, ethics and contents. While documentary's future may seem cloudy, new concerns and new filmmakers may well bring new life to this serviceable genre. (U. of California Press, Berkeley, \$49.95/18.95.)

Among recent biographies, Simon Callow's *Charles Laughton: A Difficult Actor* is a penetrating and sympathetic portrait of a gifted man cursed with personality problems, as well as a sensitive analysis of the art of acting. (Grove, NYC, \$18.95.) Martial arts apostle Chuck Norris narrates his adventurous existence in *The Secret of Inner Strength*, an inspirational tale that credits his screen success to the positive forces that guide his life. (Little Brown, NYC, \$16.95.)

On the thespian distaff side, Patricia Neal's moving autobiography, *As I Am* candidly, traces her rising screen career and intense emotional involvements, until tragedy struck and forced her to reappraise her outlook on life. (Simon & Schuster, NYC, \$19.95.) Christopher Andersen's *Young Kate* provides revealing insights into Katharine Hepburn's youthful years with her eccentric parents, and her determination to choose her own way. (Holt, NYC, \$18.95.) In *Shirley Temple, American Princess*, Anne Edwards tells a fascinating story of early glamour, riches and makebelieve, and Shirley's eventual success in adulthood. (Morrow, NYC, \$19.95.)

## Dance development fund announced

TORONTO—For the first time in Canada, a fund has been established to see producers of dance television and film projects through the difficult development period. Dancevision, a national organization aimed at promoting dance projects for film and television, has created a \$50,000 Dancevision Development Fund to help producers of such projects. Audrey Cole, executive director of Dancevision, told *Cinema Canada* that the purpose of the fund was, "to facilitate unique ways to develop dance in this country, encourage existing production talent and develop new talent."

The Development Fund will be a revolving fund, with the money being lent to be returned

on the first day of principal photography. The fund is supported by the Cultural Initiatives Program of Communications Canada, Canada Council, Ontario Arts Council, Ontario Ministry of Culture and Communications, Telefilm and the Canadian Association of Professional Dance Organizations.

According to Cole, the applicants to the fund will be judged on their artistic creative merits, the qualifications of the professionals involved, and viability of the project based on the information supplied. "This organization is unique," she said, "there is none like it in the world. We're going to show to the broadcasters that we can build an audience for dance in this country."

Inquiries should be directed to Dancevision, 157 King Street East, Toronto (416-367-1888). Deadline for applications is January 31.