

## Statement of the filmmakers participating in "A Salute to the documentary"

**E**duardo Maldonado, director of the Mexican State Film School, read the following statement to the plenary session of the International Symposium on the Documentary hosted by the National Film Board in Montreal. The delegates to the symposium adopted the statement and requested that it be sent to Marcel Masse, the minister of communications.

We, the participants at the international symposium on the documentary, have gathered in Montreal from 46 countries around the world to share our many truths and to celebrate with our Quebec and Canadian colleagues the 50th anniversary of the National Film Board. Many of us have been deeply inspired by the work of the National Film Board and the independent documentarists of this country. The Canadian documentary has been a byword around the world for creativity and innovation. More than any other filmic form the documentary has expressed the vitality and diversity of the Canadian people. The world has delighted in those pictures, learned from them and taken hope from them. The Canadian example has shown us that even a country overshadowed culturally by a powerful neighbour, can find its voice and contribute to the enrichment of the world.

In the light of the outstanding achievements of Canadian documentary, we are disturbed to learn this week that the documentary is in crisis in Canada. We see the National Film Board - which has been of invaluable assistance to many of us in the international filmmaking community - drifting through neglect and lack of leadership. We find in the independent community, private sector filmmakers leaving documentaries through the indifference of funding agencies and national broadcasters. We are concerned to discover that very few of their own documen-

taries are seen by Canadians despite airings in other countries; despite the international awards they receive; despite studies proving strong audience desire for documentaries and despite very good ratings for documentaries when they are screened.

It is important that the voices of documentary filmmakers not be silenced. At a time when the world is confronted by global, homogenizing forces we need more, not fewer, voices. The democratic process depends on it.

We feel the Canadian government can make a distinctive contribution to the cultural heritage of the world by ensuring the continued flourishing of documentary through a revitalized National Film Board and through support of the independent filmmaking sector by all the federal agencies.

### Film Trek Ontario

TORONTO - Isabelle Rousset, inspired by the early tours of the country by the National Film Board, has organized a tour of Ontario this summer of films produced by independent Canadian filmmakers. Kicking off at the Mariposa Music Festival, held this year in Barrie from June 23-25, Film Trek will officially visit 23 small towns, and in addition, "hold impromptu outdoor screenings en route between venues."

**T**he 10th edition of *The Video Source Book* is an exhaustive reference volume of programs on videocassettes and/or videodiscs available for rental or sale from 1,250 listed distributors. It catalogs, cross-indexes and fully describes some 54,000 titles in eight main categories, such as entertainment, education, sports and health. (*Gale Research, Detroit, MI, \$199*).

Expertly assembled by Tim Brooks and Earle Marsh, *The Complete Directory of Prime Time Network TV Shows* appears in a revised and updated 4th edition. It lists over 3,000 series programs aired since 1946 with cast, synopsis and broadcast history. A short account of network television rounds out this well-documented volume. (*Ballantine, NYC, \$16.95*).

Gene Fernett's *American Film Studios: An Historic Encyclopedia* offers a broad, but admittedly incomplete, survey of some 70 production companies that have come and gone since the birth of the movies. Extensively researched, this serviceable reference work includes much little-known, significant material. (*McFarland, Jefferson, NC, \$35*).

Director Edward Dmytryk clarifies, in *Cinema: Concept and Practice*, his views on the filmmaking process. He sees it as a combination of abstract film theory and the practical production problems of feature films, a blend strongly affected by the viewer-oriented collaborative nature of cinema. (*Focal Press, Stoneham, MA, \$15.95*).

Jeanine Basinger's study, *The World War II Combat Film*, undertakes a thorough analysis of the genre. Using *Bataan* (1943) as a prototype, the book traces war movies from WWII to Korea and Vietnam, pinpointing the elements - characters, setting, narrative style, film technique - as they evolved under the impact of history, social change and public perception. (*Columbia U. Press, NYC, \$37.50/14.95*).

Focusing on the Vietnam conflict, Albert Auster and Leonard Quart examine in *How the War Was Remembered* the diverging emotions that such films as *Green Berets*, *Apocalypse Now* and *Platoon* evoked in American audiences. It contrasts WWII movies' general inadequacy in capturing the reality of that conflict to the more sober tone of Vietnam films, their often cynical attitude and their prevailing avoidance of false heroics, while considering the political and social issues raised by the Vietnam war. (*Praeger, NYC, \$37.95/14.95*).

In *Walt Disney and Assorted Other Characters*, veteran animator Jack Kinney paints a more than candid portrait of Walt "before he became a saint," and of the merry band of fellow artists who worked hard and played even harder during the early years of the Disney Studio. Embellished by Kinney's humorous drawings (he won an Oscar for *Der Fuhrer's Face*), this bittersweet memoir presents a side of Disney generally obscured behind his genuine accomplishments. (*Crown / Harmony, NYC, \$17.95*).

Floyd Gottfredson, who drew the Mickey Mouse comic strip for 45 years, is given belated recognition in *Walt Disney's Mickey Mouse in Color* by Geoffrey Blum and Thomas Andrae. The effect of changing times on Mickey Mouse's personality and story lines is reflected in the numerous strips illustrating the book. (*Pantheon, NYC, \$39.95*).

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