

REVERB

Laughter and Agony

There are errors in Ken Zeilig's fascinating history of "Kino", Harry Gulkin's tenacious production company that finally broke through with *Lies*. The ones I know about concern Jiri Weiss and Mort Forer's *The Humback*, one of Kino's early projects.

There was "laughter, agony and time-wasting" all right... but mostly agony for Forer, who did, as Zeilig says, end up in hospital. But it is not true that he made "an abortive attempt to complete the screenplay with Eric Till" and then abandoned the project altogether.

In fact, while Forer was recuperating, Weiss completed the screenplay and after Weiss left, Harry Gulkin brought the screenplay to Eric Till to ask if he would direct it. Till read it and the book, realized that the author had had very little to do with the screenplay, and asked to meet Mort Forer. Gulkin, soon afterward, dropped out of *The Humback* and into *Lies*.

Forer, with Till's encouragement and inspiration wrote an entirely new screenplay. There was no "abortion". In fact, the screenplay is titled *A Time to be Born*. And it is now in circulation by Eric Till's company, Coquihala Films.

Mort Forer

Voodoo Jinxed

I was very amused to see that a film I helped to make, ... *Voodoo*, was mentioned in "Rough Cuts" in no. 23, as a film that made the pre-selection committee for the Canadian Film Awards laugh.

The joke is even better for those who know that ...*Voodoo* has won four international awards out of six international festivals entered - but hasn't even been screened in either of the two Canadian festivals entered. The four awards are: First Prize in the International Museum of Erotic Art's, "Celebration of Human Sexuality Film Festival" (San Francisco 1974), Third place Short Subject in the Long Island International Film Festival (1974), One of Movie Maker Magazine's Ten Best Amateur Films of 1975 (England 1975), and (hold

your hats), Gold Medal Special Jury Award in the Virgin Islands Film Festival (formerly the Atlanta Film Festival) (1975).

This last can be checked in *American Cinematographer* January 1976, p. 86.

We also received a Canada Council grant for post production expenses.

I'd like to know if I could get a couple of copies of no. 23, since it's always nice to see our film mentioned in print. Where do I send money, and how much? I don't subscribe, so I also enclose a stamp to help you reply.

Andrew Jaremko

Extensive Sword Fighting

Just two small things that I noticed in your latest issue (No. 24).

We (New Cinema Enterprises Corp. Ltd.) distribute the film *Da Da Da* for Canada, not the Canadian Film-makers Distribution Centre as you mentioned.

Secondly, you missed perhaps the best of the British Columbia Classification Director's warnings: Warning: Extensive Sword Fighting (*The Three Musketeers*).

Keep up the very good work you are doing.

Linda Beath

Unenlightened Ontario

I am very interested in your current series of articles on censorship in Canada. I am opposed to censorship, but I suppose that some form of classification is necessary.

I am looking forward to your assessment of the situation here in Ontario. I was under the impression that we were in one of the more enlightened provinces, but the BC and Manitoba systems seem much better.

Is it just paranoia or have you noticed as well that the Ontario censors are more rigid on Canadian films? Where an American film is classified as "Adult", a Canadian film with the same amount of nudity and profanity is classified as "Restricted". European films are almost

routinely "Restricted". Films which were controversial ten years ago now seem quite tame by comparison, but the Board does not have time to re-classify them.

Let's hope that the Nova Scotia/"Last Tango" decision will have ramifications across the country, maybe resulting in a national classification board.

J.R. Ballinger

We Stand Corrected

A small point, maybe, but in the prefatory notes to your article on censorship in your issue no. 24 you say that "a painter can display his works, a dancer can dance just about anywhere. Literature is published and distributed without government control..."

That's a nice thought, but off base. There are far too many examples of censorship in the other arts: the recent case of Mark Prent and the Isaacs Gallery and 'disgusting objects' spring immediately to mind and, at this moment, the sex instruction book for kids 'Show Me' cannot be sold in my bookstore. And the Royal Ontario Museum and Curry's Art Store recently removed Art Magazine from their shelves.

I'd hate to think what would happen to me if I had a show in the Poor Alex in which the dancers danced nude - I got away with it some years ago but in theatre I think things are tighter than ever.

The whole thing is a farce. I saw "The Prime of Miss Jean Brodie" in a theatre and the nude scene was cut all but out. Not too much later I saw it on Hamilton's Channel 11 with the nude scene in and my kids watching too.

I'm ambivalent about censorship of violence but censorship of sex in any art form is absolutely bloody ridiculous.

John Sime

Erratum

Doug Fetherling (*The Insurance Man from Ingersoll*, issue no. 25) is really not a Douglass and has not yet written for *Maclean's*.

The Go-Between

It seems that the only way filmmakers can expect to receive professional and efficient replies from the National Film Board is by entering correspondence into the public forum.

I am therefore attaching a copy of a letter I recently mailed to Mr. Roman Kroiter.

Mr. Roman Kroiter,
The National Film Board
Dear Mr. Kroiter:

On March 11, 1976, I would like to invite you to share with me an "Anniversary Cake".

This date will mark the eighth month anniversary of your department's having "sat on my script" without any written or verbal communication. I know that it arrived because I delivered it by hand, myself. I know that it is still "on the desk" because I telephoned several months ago and it was "spotted".

My little 'baby' is entitled *Why Not?* Ironic isn't it? Why not, indeed? Has no one been able to budget fifteen minutes of their valuable time in the last seven-and-one-half months to read my six-page, double-spaced treatment and make a decision on the obvious first question: IS IT CRAP? or IS IT NOT CRAP? The next series of questions, to my organized way of thinking, ought to read like this: TO BE? or NOT TO BE?

If the treatment *IS CRAP!* and *NOT TO BE!* I think it is high time you informed me.

Anyway, these are just a few of the interesting questions we may ponder and discuss at the upcoming celebration.

Philip Desjardins

P.S. Send me back my film treatment and I'll send you the cake. Vanilla? or Chocolate?

Rouveroy Fan Club

Dear Mr. Rouveroy:

I am a new reader of *Cinema Canada*, and as such felt compelled to tell you how much I enjoy your column.

Two years ago, a partner and myself started a film production company called "Creative Services" here in

London, Ontario. Lately your magazine has been the main source of news from the "outside".

Naturally we are pleased with ourselves when we see you voicing the same criticisms we have of the various films produced in Canada.

We appreciate your frank and forthright style and certainly would like to see you print more technical tips.

We are in Toronto from time to time and thought it would be nice to take you to lunch when convenient. By the same token whenever you are in London, look us up. If lunch sounds good let us know how to find you and we'll do it. Many thanks once again.

Mark McCurdy

Theory Vague, Letter Vague

In pursuit of a theory vague to me at the moment and vaguer to everyone else I'm looking into the screenplay during its battering course toward the photoplay. I should appreciate from your readers, in addition to any kind thoughts they may wish to ratiocinate, any memoirs, documents, early versions of screenplays, they might let me see, or at least direct me to. Leads to published screenplays of Canadian English language films would also be much appreciated.

Norman Klenman

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