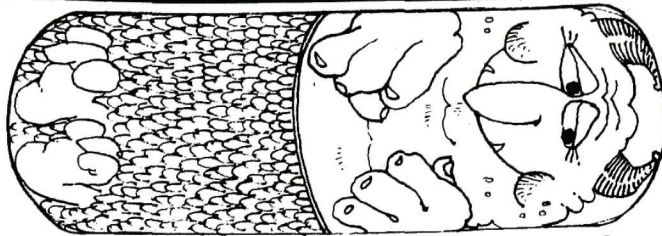


CAPSULES

by Natalie Edwards



drawing by Danute Sarunas

Some 1975 Releases

Action. Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October crisis of 1970 back into focus for most Canadians, and introduces it to the young. Despite the CBC's massive TV effort, Spry's work remains the simplest and most accessible summation, and his subliminal plea for reasonable and non-violent solutions honoring Quebec, a strong, sane attitude. CC: 16: 49-50. D & P: NFB. 1974.

Ah... au coeur du monde primitif. Dir. François Floquet and Daniel Bertolino. Photographed beautifully by the directors and François Boucher, this 92 minute documentary peers at a number of primitive tribes (the section on pygmies was shown on CBC-TV) and although it makes a visual commentary on the intrusion of the curious civilized world on the simple primitive world, it does not really have much to say to defend its own intrusion, except to make it obvious during the Sumatra section, with considerable footage of the crew. CC: 24: 46-7. P: Via le Monde Canada Inc.: D: Films Mutuels. 1974.

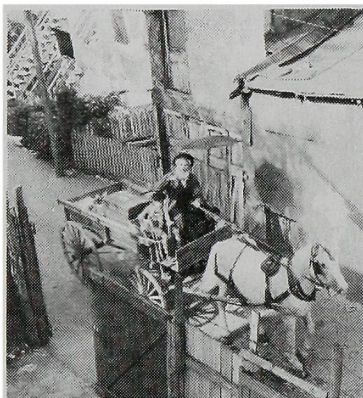
Bar Salon. Dir. André Forcier. A grainy black and white exploration of a proletarian nightmare involving the failure of a mediocre Montreal bar salon and its one-time owner, a plump misfit in his fifties (brilliantly played by Guy L'Ecuyer). The narrative is revealed in realistic episodes full of tough gags with a hard vaudevilian texture.

Like Scorsese's view of New York in **Mean Streets**, Forcier's Montreal is studied without sentimentality, and perhaps even more coldly. CC: 19: 28-31. D & P: Les Ateliers du Cinéma Québécois. 1973.

Everything Everywhere Again Alive. Dir. Keith Lock. A most unusual film, this original non-fiction feature is built on a 'home-movie' style. Long before the members of a northern Ontario commune are introduced, the audience is rightly acquainted with their environment. Lock uses sensitively selected plain colored frames between sequences for further commentary or emotional harmonies. Without a 'story' the film accomplishes a deep sense of place and the seasons and a feel of what it is like to live among these friends. D: CFMDC. 1973.

Gina. Dir. Denys Arcand. Parallel story lines draw an exploited hotel stripper, a snowmobile gang, and a film crew attempting a political documentary on exploited textile workers (echoing Arcand's early unreleased 1969 NFB film **On est au coton**) into a potent mixture of action and observations, dealing with workers, women, violence, and the effectiveness of film as a political tool. CC: 19: 61. D: Cinepix; P: Les Productions Carle-Lamy.

It Seemed Like a Good Idea at the Time. Dir. John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once **The Artful Dodger** in **Lean's Oliver Twist**), Stefanie Powers and Isaac Hayes in this carry-on anyhow styled knee-slapper. D: Ambassador Films. P: Quadrant Films.



Lies My Father Told Me. Dir. Jan Kadar. The European touch of director Kadar (**The Shop on Main Street**) and the solid Jewish persona of Yossi Yadin give this treatment of Ted Allan's novel-screenplay a welcome breadth that combines favorably with the Montreal period background and the capable performances of Len Birman and Marilyn Lightstone. The sentimental nostalgic tale of a boy and his grandfather is made too rich for some tastes with the addition of syrupy music, yet in many ways the style of the theme calls for a full musical treatment with song and dance; it feels like a musical manqué. P: Pentimento and Pentacle VIII Productions; D: Astral 1975.

Lions for Breakfast. Dir. Bill Davidson. Intended to please both parents and children, this tale of three ill-assorted drifters who truck around Ontario to find their paradise, attempts to cash in on the Disney brand of popular family fare. A dog, two boys and an eccentric Count Ivan (played by Jan Rubes, the opera singer and TV star) provide the adventures that lead to the usual final understanding and compromise. D: Saguenay Film. P: Burg Production Ltd. 1974.

The Man Who Skied Down Everest. Japanese-Canadian co-production by F. R. Crawley scripted by Judith Crawley from Miura's diary and narrated by Douglas Rain. The long and arduous trip to Everest and descent from 26,000 feet is spectacular on film though tedious, but the use of a telescopic lens so great that watching a flyspeckman falling on a mount-aside creates an unearthly experience. CC: 22: 46. D & P: Crawley Films. 1973.

The Melting Pot. Dir. Deke Miles. A low-budget, non-CFDC, locally financed work that attempts to unite the popularity of disasters and nostalgia. According to Winnipeg critic Len Klady it doesn't work and the film should be kept at home under lock and key. CC: 25: 46. D & P: Deke Miles, Joe's & Co. 1975.

Monkeys In The Attic. Dir. Morley Markson. Inner and outer selves meet in a long night of bizarre surreality with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks' images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: 16: 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd. 1973

The Parasite Murders (Frissons). Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs results in a gory grotesque tale of yuck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex in Montreal. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's Exorcist. CC: No. 22: 23, 25, 44. D & P: Cinepix. 1974.

Partis pour la gloire. Dir. Clément Perron. Further memories of rural Quebec from this sensitive writer (**Mon Oncle Antoine**) turned director (**Taureau**) involve the problem of conscription in his village in 1942. Despite caricature and humour, critic Carmel Dumas feels sloppy direction and editing make this potential success a failure, and wishes Perron would work with Jutra again. CC: 25: 45. D & P: NFB. 1974.

Pour le meilleur et pour le pire. Dir. Claude Jutra. Marriage observed. Over the years with sneers and tears, with Jutra as the Husband, Monique Miller an elegant etching as the Wife, and Monique Mercure fascinating (of course) as **Another Woman**. Fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful. It hasn't much heart but is has loads of style, and when Jutra finds married life deadly, his couple shoot it out, in just one of the numerous and totally unforgivable visual puns that prove we can have two languages and still not escape the punster. D: Cinepix P. Les Productions Carle Lamy. 1975.

Recommendation for Mercy. Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids paralleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance

as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: 19: 40-41; 20: 47-48. D: Astral. P: Paradise Films.

Sudden Fury. Dir. Brian Damude. Violence and horror once again disrupt the peace and tranquillity of the Ontario countryside as personal vengeance and available loaded firearms accentuate the evil that lies within us all. Dominic Hogan is outstanding as the husband frustrated beyond control whose opportunistic actions spur the knotted plot. CC: 22: 31-33, 48-49. D: Ambassador Films; P: Film Can Prod. 1975.

Sunday In The Country. Dir. John Trent. The plot is weakened considerably by the Americanization of this reactionary tale of a tough Presbyterian farmer in rural Ontario combatting the invasion of his land by three ruthless robbers. Ernest Borgnine is all wrong as the relentless authoritarian, and Michael J. Pollard is just silly as a loony hoodlum. However, the discovery of Hollis McLaren and the brief appearance of many a familiar actor from CBC stock as well as Champion's subtle photography are some compensation. CC: 14: 16-17; 19: 69. D: Ambassador; P: Quadrant.



La tête de Normande St-Onge. Dir. Gilles Carle. Like Elizabeth Moorman in **Eliza's Horoscope**, Calore Laure, lovingly photographed, plays a young and beautiful searching woman whose fantasies must try to meet reality, and who lives in a boardinghouse full of the hidden craziness of life. In Carle's film, says Montreal critic Ron Blumer, the characters are credible and the stories endlessly fascinating, yet there is an unsatisfied feeling at the end as the film oozes away, that almost makes you forget what a gorgeous, rich and engrossing film you've seen. CC: No. 24: 44-45. P: Les Productions Carle-Lamy; D: Cinepix. 1975.

Wings in the Wilderness. Dir. Robert Ryan. In which Dan Gibson teaches his goslings to fly. Even though the material is presented in middle-period Disney Nature & Family Film style, and the manufactured theatrics are as obvious as a goose-step, the footage of the geese and the northwoods is a pleasure and there's no harm in the film. Children with patient loving parents may enjoy it together: it's wholesome, attractive, and Canadian. CC: 25: 46. D & P: Keg Productions. 1974.

DISTRIBUTORS: Ambassador Films: 88 Eglinton Ave. East, Toronto 485-9425; Astral Communications Ltd., 224 Davenport Rd., Toronto 924-9721; Les Ateliers du Cinéma Québécois, 183, rue Logan, St. Lambert, Que. 672-7117; Canadian Filmmakers' Distribution Centre (CFMDC), 406 Jarvis St., Toronto 921-4121; Cinepix: 8275 Mayrand, Montreal 342-2340; Crawley Films Ltd.: 409 King W., Toronto 366-0714; NFB: National Film Board, distributed by Columbia: 224 Davenport Rd., Toronto; Joe's & Co., Winnipeg; Keg Productions, 556 Church St., Toronto, 924-2555; Saguenay Films, 102 Bloor W., Toronto 961-1551.

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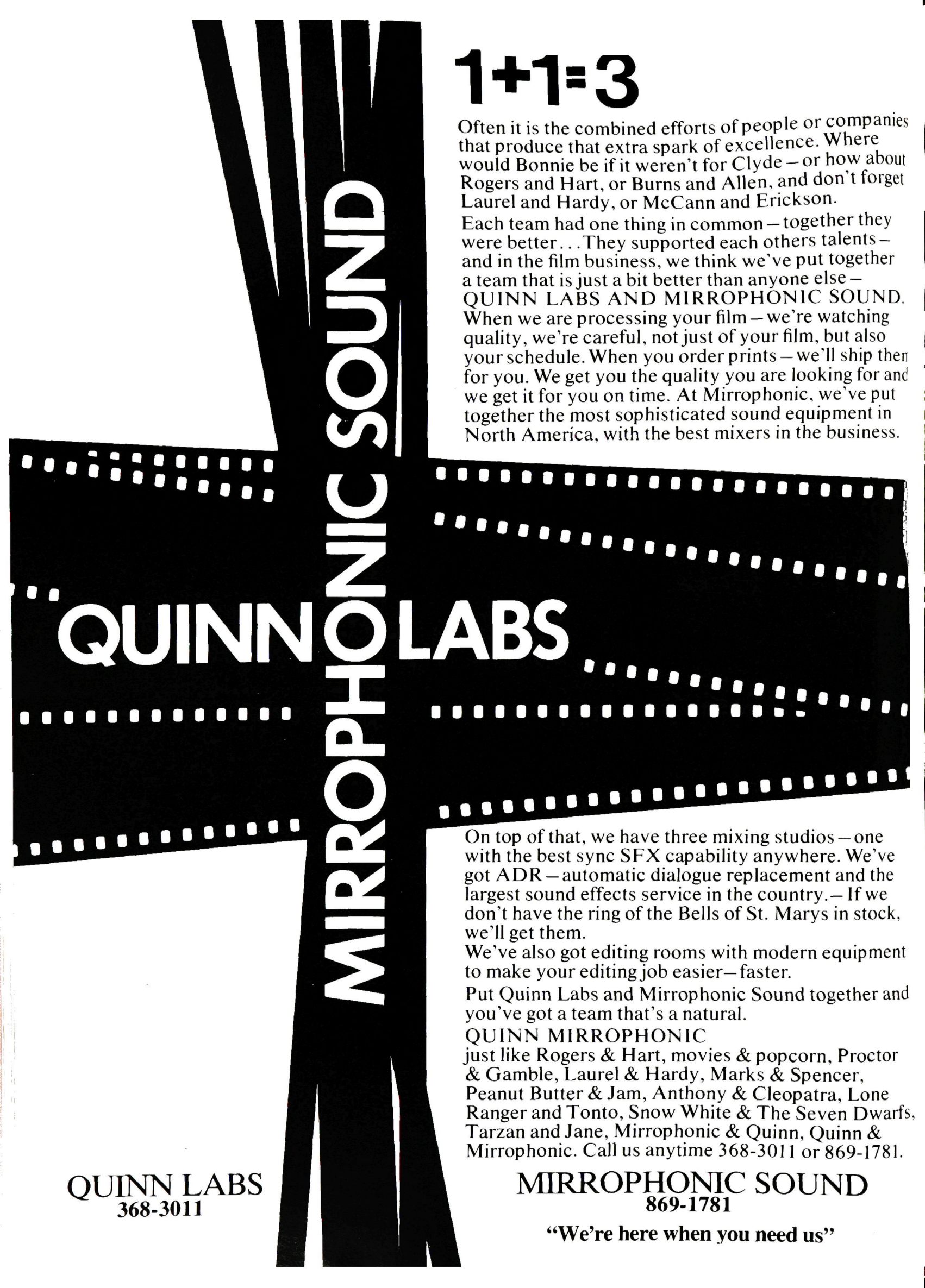
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