

CAPSULES

by Natalie Edwards



The Act of the Heart. Dir. Paul Almond. A unique and beautiful symbolic allegory courageously dealing with the forbidden subjects of North America: true love, religious devotion, sacrifice, and death by suicide. Donald Sutherland and Genevieve Bujold star. P: Quest Films; D: Universal. 1969.

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.

The Apprenticeship Of Duddy Kravitz. Dir. Ted Kotcheff. Perhaps the first Canadian film to enjoy a comic take-off in an American hit (when Zeev Scooler cherishes a bit of land as the zeyda of Woody Allen in *Love and Death*), Duddy is certainly one of our most famous exports. Richard Dreyfuss is brilliant as the devious desperate Duddy, and period Montreal and a fine cast help create a simplified but honest interpretation of Richler's novel. CC: 13: 10-11; 15: 42-46, 50, 72-73; 20: 62-63; D: Astral; P: International Cinemedia Centre. 1974

August and July. Dir. Murray Markowitz. A repetitive and finally unsatisfying direct cinema study of the lives and loves of a romantic lesbian pair during the short sweet course of one summer. With Sharon Smith and Alexa De Wiel. CC: No 10/11: 32-36. P: Paradise Films; D: New Cinema. 1972.



Chuck Shamata in Shebib's *Between Friends*

Between Friends. Dir. Don Shebib. Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country. CC: 10/11: 32-36, 68-69. D: New Cinema. P: Clearwater Films Ltd. 1972

Black Christmas. Dir. Bob Clark. An anti-female stock horror caper with some good effects, beautifully filmed and located near the University of Toronto campus. Andrea Martin and Margot Kidder are assets as long as they last, and Keir Dullea is once again sensitive and peculiar. CC: No 17: 78. P: August Film Prod. with Vision IV; D: Ambassador. 1974.

Eliza's Horoscope. Dir. Gordon Sheppard. Seven years in the making, this mystical trip to adult consciousness for the girl Eliza is a visually stunning but simplistic voyage through astrology, eroticism, sexual exploitation, religion and clinging memories to find love and maturity. Marcel Sabourin is spicy as a perverted medic in an international cast which includes Texan born Tom Lee Jones and Elizabeth Moorman as Indian boy and searching girl. CC: 23: D & P: O-Zali Film 1974.



Alexis Kanner and Judith Gault in Owen's *The Ernie Game*

The Ernie Game. Dir. Don Owen. Innovative and distinctive in style, the film explores the schizoid nature of a maddening, nutty late sixties character, a lost and losing male who is defined by his environment and his two very different women rather than by a central self. With Alexis Kanner. P: NFB with CBC. D: Astral. 1967.

Goin' Down the Road. Dir. Don Shebib. All Canadians should know Doug McGrath's vulnerable, tough, and terribly human Pete, and Joe Bradley's Stan-Laurel-like, lovable and incompetent Joey in this Fruet script of the two Cape Breton boys tackling Toronto, in an effort to change their fate. P: Evedon Films; D: New Cinema. 1969.

Isabel. Dir. Paul Almond. The first in a trilogy of films starring Genevieve Bujold (*The Act of the Heart*, *Journey*) this sensitive exploration of awakening sexuality and echoing memories, and of a past that seeps like poisonous gas into the present is an open-ended highly personal vision. P: Quest Film Productions Ltd.; D: Paramount. 1967.

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 kneeslapper. D: Ambassador Films. P: Quadrant Films.

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.

Kamouraska. Dir. Claude Jutra. A beautiful, popular adaptation of Anne Hébert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec. Genevieve Bujold stars, with Philippe Léotard. CC: 7: 42-50. D: Cinepix (E); France Film (F). P: Les Productions Carle-Lamy Ltée.

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.

The Mourning Suit. Dir. Leonard Yakir. Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short *Main Street Soldier*, was invited to the 1975 Locarno Film Festival. CC: 21: 38-40. D: March Films. P: March Films Ltd. 1974

Montreal Main. Dir. Frank Vitale. An original, brave, revealing and beautifully constructed film with the integrity of a confession, wherein a grimy group of Montreal Main's loft dwellers, artists and gays, as well as a would-be-liberal family, react to the infatuation of a filmmaker and a 12-year-old boy. Scripted by the cast, the film presents a kind of Imaginary Documentary in which conjecture has been presented in the style of reality. CC: 13: 32-33; 15-78. D: New Cinema (E); Farround Films (F). P: President Film.

Les Ordres. Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: 17: 77; 20: 27, 64. D: New Cinema (E); Les films Mutuels (F). P: Les Productions Prisma. 1974

Paperback Hero. Dir. Peter Pearson. Keir Dullea and Elizabeth Ashley enjoy juicy roles in this story of a macho small-town hockey star in a dying Saskatchewan village who senses his time has come too. CC: 10/11: 42-47, 70; D: Cinepix; P: Agincourt Productions.

The Parasite Murders. 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 com-

plex. 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*. Opened simultaneously in French (as *Frisson*) and English. CC: 22: 23-25, 44; D & P: Cinepix 1974.

Journey. Dir. Paul Almond. Genevieve Bujold plays a girl who is living a brief spiritual existence between life and death, and the people and places she encounters on this journey may recall somewhere she has been or somewhere she dreamt, or may be part of another life in another time warp. The final film in Almond's Bujold trilogy, it is beautiful, compelling, full of esoteric and fascinating conjectures, but so layered and permeated with deflected personal vision that it is not sufficiently accessible to a general audience, and tends to irritate and antagonize the conventional viewer. The whole commune of *UnderSky* was built for the film, and John Vernon's and Bujold's performances are strong and sane. D: Astral. P: Quest Film Productions Ltd.



Genevieve Bujold

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.

DISTRIBUTORS:

Apologies to New Cinema for not keeping perfectly up-to-date on their recent acquisitions. Their two-dozen Canadian titles now include films previously distributed by Crawley, as well as some Cinepix titles from the Janus Film Library.

Ambassador Films, 88 Eglinton Ave., Toronto, 485-9425
Astral Communications, 224 Davenport Rd., Toronto, 924-9721
Cinepix, 8275 Mayrand, Montreal, 866-8831
696 Yonge St., Suite 303, Toronto, 964-7373
Keg Productions, 556 Church St., Toronto, 924-2555
Les Films Mutuels, 225, Roy St., E., Montreal, 845-5211
O'Zali Films, 1445 Bishop St., Rm. 12, Montreal, 487-5255
March Films, 1700 Taylor Ave., No. 1, Winnipeg, 489-2032
Muddy York Motion Pictures, 47 Colborne St., Suite 205, Toronto, 364-2798
Paramount Pictures, 1 Yonge St., Toronto 366-8811
New Cinema, 35 Britain St., Toronto, 862-1674
Universal Films, 2450 Victoria Park Ave., Willowdale, Ont., 491-3000

Selected by



Radio-Canada • CBC

ORTO

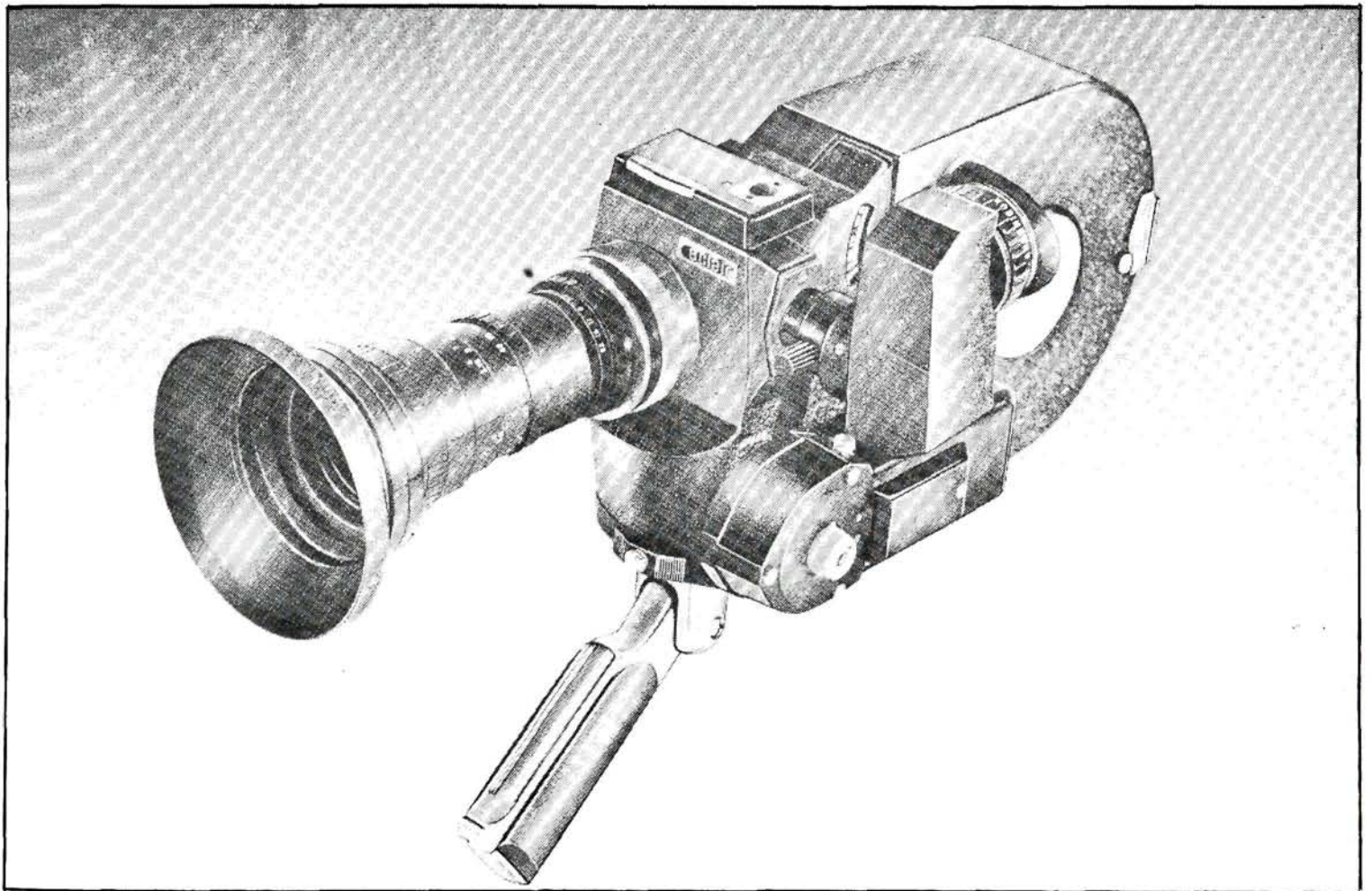
Organisme de
radio-télévision
des Olympiques

Olympics
Radio and Television
Organization

to record the Games of the
XXI Olympiad • Montréal 1976

ACL

eclair



- **PORTABLE** — The ACL is the world's most easily handled professional camera.
- **SELF-SILENT** — The ACL is the most inconspicuous professional camera.
- **REFLEX VIEWING** — The ACL is the most efficient professional camera.
- **MAGAZINE** — The ACL is always ready for action.
- **MOTOR** — The ACL is the professional camera conceived to ensure absolute reliability.
- **MULTI PURPOSE CRYSTAL CONTROL MOTOR** — Speeds from 8 fps to 75 fps.
- **EXPOSURE INDICATION** — via 7 LED's.

EXCLUSIVE CANADIAN DISTRIBUTORS

eclair



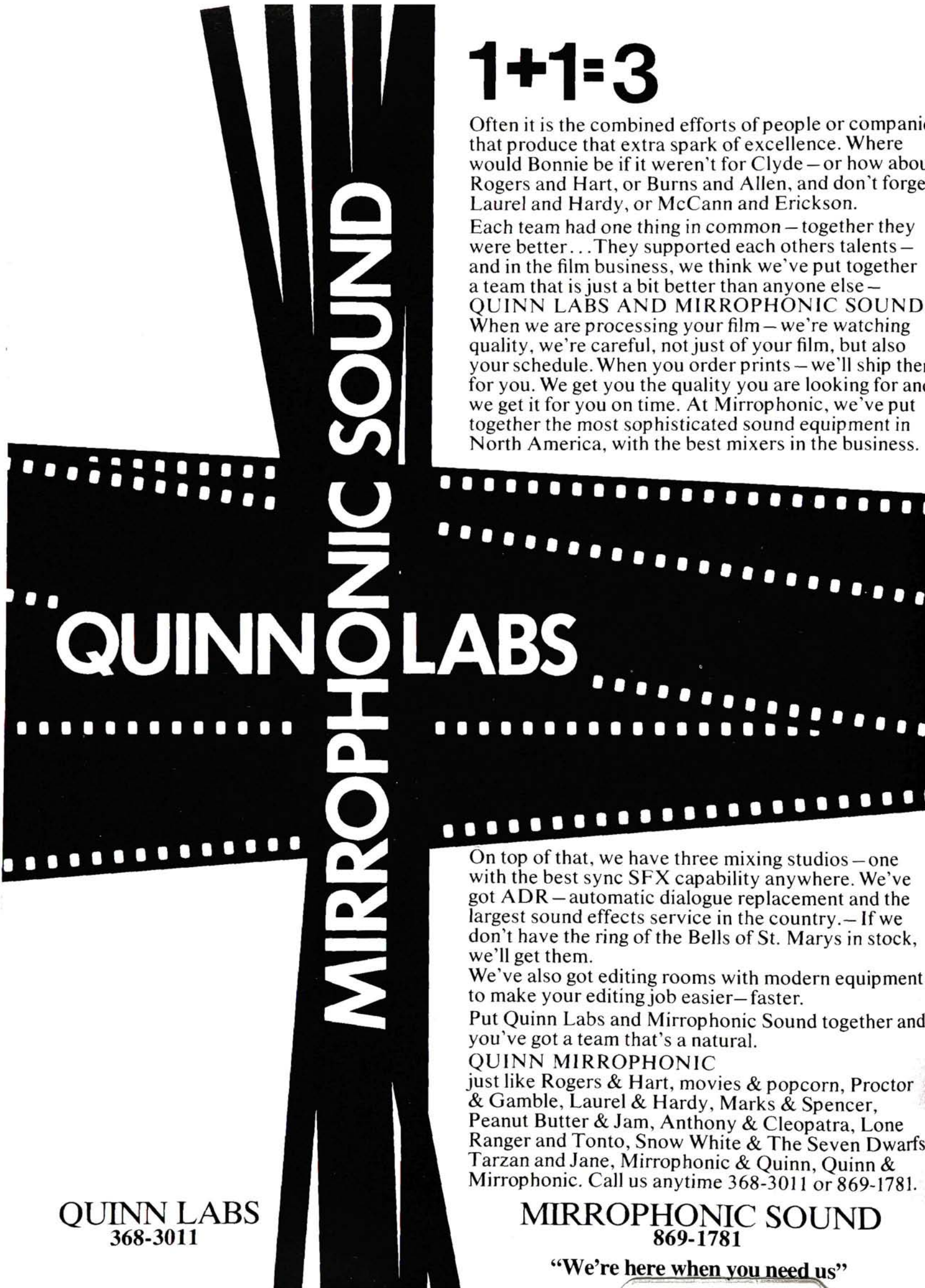
PROFESSIONAL DIVISION

TORONTO 444-1155

W. CARSEN CO. LTD.

INTERNATIONAL

31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2



1+1=3

Often it is the combined efforts of people or companies that produce that extra spark of excellence. Where would Bonnie be if it weren't for Clyde – or how about Rogers and Hart, or Burns and Allen, and don't forget Laurel and Hardy, or McCann and Erickson.

Each team had one thing in common – together they were better... They supported each other's talents – and in the film business, we think we've put together a team that is just a bit better than anyone else – **QUINN LABS AND MIRROPHONIC SOUND.** When we are processing your film – we're watching quality, we're careful, not just of your film, but also your schedule. When you order prints – we'll ship them for you. We get you the quality you are looking for and we get it for you on time. At Mirrophonic, we've put together the most sophisticated sound equipment in North America, with the best mixers in the business.

QUINN LABS

MIRROPHONIC SOUND

On top of that, we have three mixing studios – one with the best sync SFX capability anywhere. We've got ADR – automatic dialogue replacement and the largest sound effects service in the country. – If we don't have the ring of the Bells of St. Marys in stock, we'll get them.

We've also got editing rooms with modern equipment to make your editing job easier – faster.

Put Quinn Labs and Mirrophonic Sound together and you've got a team that's a natural.

QUINN MIRROPHONIC
just like Rogers & Hart, movies & popcorn, Proctor & Gamble, Laurel & Hardy, Marks & Spencer, Peanut Butter & Jam, Anthony & Cleopatra, Lone Ranger and Tonto, Snow White & The Seven Dwarfs, Tarzan and Jane, Mirrophonic & Quinn, Quinn & Mirrophonic. Call us anytime 368-3011 or 869-1781.

QUINN LABS
368-3011

MIRROPHONIC SOUND
869-1781

"We're here when you need us"