

CAPSULES

by Natalie Edwards, Ronald H. Blumer and Gary Evans

Propaganda Message: (NFB) Bouncy uncluttered cartoon in two languages at once (alternate subtitles) which shows the natives in snow and sleet and sun in all manner of ways. Nerenberg and Arioli and Information Canada are to blame for this very funny Canadian comment on Canada and the forever-snowed Canadian people. 13 minutes 20 seconds. C 35 mm (NE)



Mask of Nippon: (NFB from *The World in Action* series, 1942) One of the worst examples of NFB wartime propaganda, reflecting crudely the racist overtones of this desperate period. The majority of *The World in Action* releases underscored humanistic values and promised that the common man the world over would emerge from the war victorious. (GE)

Enemy Alien: Dir. Jeannette Lerman (NFB). The sad story of the Japanese-Canadians during the Second World War, the internment camps, the confiscation of their goods and, for some, their deportation — all without a shred of evidence of their disloyalty. The quiet photographs from the scrapbooks of the Japanese themselves and the quiet narration create a mounting rage at the magnitude of the injustice. (RB)



Just a Minute: One-minute quickies made by women from all over Canada as part of a training program at the NFB's integrated Studio D. Six examples: *Headache* by the Vancouver Collective, *Reel Feelings*, depicts a woman reciting her desperate wants and needs, but wipes out its effect with an easy laugh-off ending as a man listening to her notes that he 'has troubles too'. Moira Simpson and Liz Walker of Vancouver made *Can You Hear Me?*, again more amusing than punchy, in which a lady shouts these words in the street to a non-responsive public. But *Categorization* by Montreal's Tina Horne, by contrast, packed a real punch. This excellent bit simply showed a young person of 10 or 11 full frame, and as sexist clichés were recited voice-over (girls should be neat... boys don't cry, etc.) a slow zoom brought the child closer until only the eyes stared out from the screen, while the audience continu-

ed to wonder if it was a boy or a girl. From Montreal also was *It's No Yolk* by Terri Nash, a playful cut-out animated world of women emerging from an egg-shaped globe to illustrate that half the world's population is female. *Witches* by Toronto's Joan Hutton took another look at the sorceresses of the past and the politics that persecuted them, and finally, Margaret Pettigrew's *Interview* used role reversal to point out unfair hiring practices. Dist.: write Studio D, P43, National Film Board, Box 6100, Montreal. (NE)

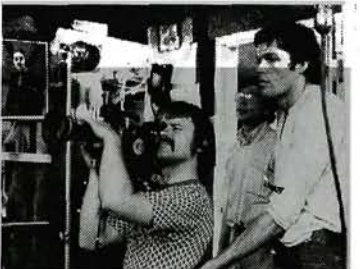
My Friends Call Me Tony: Dir. Beverly Shaffer (NFB). A delightful documentary about a 10-year-old boy leading a normal and fulfilled life despite his blindness. The film is narrated by himself and covers his training in activities of daily living at the Montreal Institute for the Blind. The film shows him shopping, playing the piano, cooking, playing hockey and just messing around being a kid. In some parts the film is a bit stagey, but it is helped by the natural and spontaneous narration. (RB)

Goldwood: (NFB) Kathleen Shannon's personal trip into her past is an autobiographical exploration of her memories and influences which is made accessible and charming by Blake James' appealing watercolors, and her quiet, frank voice-over commentary. 21 minutes. C 16 & 35 mm. (NE)

Years of Struggle is a biographical portrait of Leonard Hutchinson, printmaker, whose artwork on Depression Canada is presented as a graphic document of the nation's torn social fabric. The film's attraction is less to the man and his sojourns than to the natural movement and depth which the camera discovers in his prints. By Gloria Monteyo and David Fulton, 93 Pears Ave., Toronto. 26 min. C 16mm. (GE)



Creating Space: Dir. Peter Lauterman. The film documents the establishment of an artists' living, selling and working space in a factory building in Toronto. It is a slick assemblage of interviews with the organizer of the project, Charles Pachter, as well as some of the artists in



the building. It comes across as a somewhat scattered document, but one which could be used as a lively study tool for people interested in setting up similar co-op efforts, no matter what the field. 25 min. C 16 mm. Gatineau Productions, 24 Ryerson Ave., Toronto. (RB)

A Matter of Choice: The film shifts from demonstrating a community's helplessness in the face of social decisions taken in favor of nuclear power without their knowledge to the formation of citizens' pressure groups to represent the voice of the many. The important question of health hazards in uranium mining is raised by a dying victim who tells his story. Dist.: Tetra Media Productions, Box 188, Station B, Toronto. 28 min. C 16 mm. (GE)

Beyond Shelter: Strongly influenced by the 1937 documentary classic *Housing Problems*, this refreshingly optimistic film investigates the differences in care of the elderly in North America and in Denmark, emphasizing the humor, self-reliance and social integration of the Danish elders. North American audiences learn how they too can plan for care of the aged. By Ron Blumer. Dist.: Film Library, McGill University, P.O. Box 6070, Station A, Montreal. 25 min. C 16 mm. (GE)

Limited Engagement: Tom Braidwood is concerned with media manipulation of people, and this short devastating attack on the uncritical audience infuriates those who fall into its cruel trap. Brilliant and brutal. Dist.: contact Pacific Cinematheque, 1616 West 3rd Ave., Vancouver. (NE)

Cream Soda: Dir. Holly Dale. Bad sound and dim red light do not seriously harm but rather enhance this direct-cinema look at the inside of a body-rub parlor. Uneven, and roughly put-together, the 12-minute short carries an air of authenticity as we eavesdrop on some unusual shop-talk. CC: 23:39. Dist.: CFMDC, 406 Jarvis St., Toronto. (NE)

They Call Us Les Filles du Roy: (NFB) One of six in a Challenge for Change series concerning female life, this 90 minutes combines a poetic political approach with direct cinema and collage for a cumulative comment on the Quebecoise, past, present, and future. It is eclectic and evocative with a strong emotional base tying its disparate elements and superficially miscellaneous material together. Anne Claire Poirer and Margo Blackburn. (NE)



Wind From the West is obviously Tom Braidwood's nod to Godard as he examines another culture and its extinction. Extended slow fades and long slow shots capture something of the tragic loss of a society of western Indians in BC through old photographs. Dist.: contact Pacific Cinematheque, 1616 West 3rd Ave., Vancouver. (NE)

Potlatch. Dir. Dennis Wheeler. Solidly researched, strongly motivated, the film reveals the injustice of the infamous Potlatch laws that forbade the Indians their ancient tribal rites by which surplus wealth was exchanged for status. Documentary footage, old film clips, stills and dramatic reconstructions present the evidence in depth. 53 minutes. C 16 mm. CC: 21:49. Dist.: Pacific Cinematheque, 1616 W. 3rd Ave., Vancouver, B.C. V6J 1K2 (West) and CFMDC, 406 Jarvis St., Toronto (East). (NE)



Cree Hunters of Mistassini (NFB) portrays the major aspects of the Cree hunting culture of the James Bay region. The coming of technological society and the power project may destroy all this. When the film was shown in Mistassini, it inspired dozens of Cree to leave temporarily for the bush to rediscover their heritage. 58 min. C. (GE)

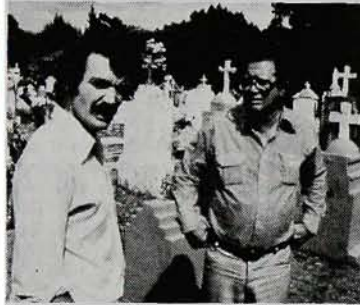


Serpent River Paddlers: Dir. Anthony Hall. Surprise of surprises, a documentary about Indians in Canada that is not depressing. The film shows the successes of the Huron Indians in Quebec, their full employment and wealth through industries mixing mass production and traditional techniques. Their story is imaginatively told through the intercutting of the manufacturing activities (250,000 pairs of snowshoes last year) with a canoe race and portage held each summer on the reservation. The film is unfortunately very television in both content and style, but presents an interesting contrast to most films available on the subject. 14 min. C. Dist.: Film Arts, 461 Church St., Toronto. (RB)

Cold Journey: Dir. Martin Defalco. "It is no good learning to be an Indian: the Indian ways are dead. Learn to be a white man!" Buckley is taken away from his Cree parents as a young child and sent to white boarding schools. He does not know his own language and has little understanding of his people's culture. This dramatic film tells of his yearning to find his roots, a desire ultimately frustrated by well-meaning whites. The cultural no-man's-land experienced by the native people, particularly the young, is powerfully presented in this film with no simple answers provided. White civilization is portrayed through Indian eyes as brutal, neurotic and unrelentingly ugly, while Chief Dan George is at his fatherly best as the archetypal Indian figure. NFB feature length. (RB)



Volcano: Dir. Donald Brittain (NFB). Brittain (Bethune, Lord Thomson of Fleet, Leonard Cohen) has reached a new peak of cinebiography in this brilliant portrait of Malcolm Lowry. The film takes us through his long struggle with alcohol and the devil and the production of his one great novel, *Under the Volcano*, a life's work which cost him everything. Images from Mexico where Lowry wrote the book combined with readings by Richard Burton meld together into an all-feeling, all-seeing, alcoholic high reaching beyond the words and pictures of Lowry's life, into his very soul. This is not a literary film or one for specialists, it is a two-hour experience which drills deep into the subconscious, going well beyond conventional documentary or fiction. (RB)



Aucassin and Nicolette: Lotte Reininger is alive and well, and made this delicate and timeless silhouette animation of the old fairy tale while at the NFB on special invitation in 1975. (NE)

Boo-Hoo: (NFB). A comic irrelevancy extricated from *Atlantic Canada*, in which a retired cemetery curator offers a Cook's cemetery tour of the deceased of St. John, N.B. Surveying his eternal domain, he remarks in dialect that the unmarked graves are located in a corner of the cemetery which has the best drainage and sandy soil. Perhaps this is a social statement about divine justice. (GE)

Backlot Canadiana: Dir. Peter Rowe. This is the painfully funny account of how our potential Canadian film quota plans were scrapped in 1946 for mere mentions of our country in Hollywood films. In a lively 20 minutes you can get the same sense of indignation and irony that Berton's well-documented tome *Hollywood's Canada* delivers rather more heavily. CC: 20: 62. Dist.: P. Rowe, 9 Cunningham Ave., Toronto, Ont., 1974. (NE)

I.F. Stone's Weekly: An intimate look at crusading journalist I.F. Stone, whose anti-Vietnam War propaganda was vindicated after years of relentless opposition. Timing, pacing and cuts of newsreel footage become a visual allegory for the victory of one man's reason over many others' madness in a liberal democracy which had become ill. By Jerry Bruck. Dist.: Open Circle Cinema, 3668 Park Ave., Montreal. (GE)

Haiti: Dir. Peter Rowe. A slick sensationalist travelogue, a cross between Jacopedi's *Mondo Cane* and something Eastern Airlines might turn out. The film tells us that all is beaches and cream with happy natives dancing and voodooing in colorful costumes, protected by their ever-friendly secret police. 1975. 28 minutes C 16 mm. Produced by Rosebud Films. Available from Viking Films in Canada. (RB)

Holy Ganges is an Occidental's fascination with India's religious culture built around the Ganges River. Parade, festival bodies rotting in the Ganges and cremation on its banks are all recorded for their effects as

spectacle. Where is Mrs. Gandhi's India? By Karl Shiffman. (GE)

Impressions of China: Don McWilliams has edited film from a group of 25 students who visited China, and backed by taped comments from two of them, produced a view of China that is revealing in its limitations rather than its breadth. 22 min. C 16 mm. Dist.: Marlin Pictures, 47 Lakeshore Rd. East, Port Credit, Ont. (NE)

Glimpses of China (NFB) (Images de Chine) may be China as the Chinese experience it. The film's mirror-like quality appears to allow nothing from the outside to impose itself. The slow tempo lets selected aspects of Chinese life permeate one's consciousness. Photographed with a kind of 'innocent eye' technique and devoid of commentary, this film is a refreshing alternative to the many "let's understand China" films of today. China is inscrutable. (GE)



Temiskaming workers reopen their town's mill and become joint owners with private capital and two governments. The euphoria of victory is dashed with the realization that workers are still alienated in the capitalist milieu and that pride in their labor can come only with their complete ownership of the mill. By Martin Duckworth for Challenge for Change (NFB). In two parts. (GE)

High Grass Circus follows a tent circus drifting from town to town. Performers, animals and vehicles are mired in a routine of less-than-mediocre showmanship, exemplified by the creation of "El Flamo", the human blowtorch, in five minutes and the travails of the lady on the high rope whose stuck foot leaves her dangling in air. This is Fellini without the make-up. (GE)

Salvador Allende Gossens: (NFB). Not really a film but an interesting document of several speeches made by Allende to a group of visiting Canadian miners and union officials. Despite the forced circumstances and long monologues, the warmth, humanity and intelligence of the assassinated leader comes through. He compares Chile with Canada - "We both have political independence but our primary task must be to get control of the real center of power, the economy..." (RB)

Campanero is a BBC documentary on martyred Chilean folksinger Victor Jara, who is portrayed as more than a friend and more than a fellow worker in Allende's Chile. Jara's wife recounts painfully and personally the horror of the fascist victory over Allende. The film impresses the audience powerfully, summoning up the collective guilt of the rich and liberal West. (GE)

Selling Out: Sentimental, tedious and turgid, this is a contrived burlesque, about an old man on Prince Edward Island who sells the family farm. The film could have been called *Dead End*. By Tad Jaworski. (GE)

The Working Class on Film: (NFB). By Susan Schouten. Peter Raymond, editor. An inspiring propaganda piece on John Grierson's philosophy of film propaganda. Reminiscent of the hard-hitting idealistic messages of the Second World War, it sings a paean to the working class and demonstrates how the documentary idea is waiting to be resuscitated and applied to the films of the 70s. (GE)

Metamorphosis: Dir. Barry Greenwald. Official Canadian entry in the Short Films Category, Cannes, 1976: Bob Green performs with skill as the everyday ordinary bourgeois man who adds an element of excitement and adventure to his regular daily routine by incredible additions to the surprising number of things he learns to manage alone in an elevator, going down. Under the pixillated humor lies an ominous sense of futility and the brief 10-minute film is strongly controlled for subtle effect. B/W. CC: 23: 38. Dist.: Faroun Films. P: Conestoga College, 1975. (NE)





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Distribution internationale juin 1977

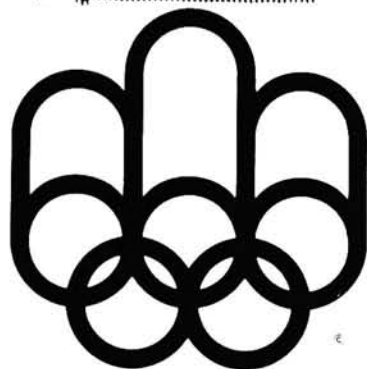
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