

NEW CINEMA FROM QUEBEC

NEW YORK (CP) — A group of films produced in Quebec has drawn praise from the New York Times, which says the filmmakers deserve wider recognition.

Reviewer Roger Greenspun uses such phrases as "fresh and unusual" and "evocative and skillfully beautiful" in describing the films shown here at the Museum of Modern Art during the last two weeks. (February 3-14, 1972)

Among the filmmakers, "I don't think anyone's name is likely to be familiar," Greenspun writes. "But some of them clearly ought to become familiar, and to this end the museum show is a very real service.

"Several of the films, expressing the concerns of French-Canadian nationalism, offer a revolutionary message," he adds. But the message is "generally a pragmatic plea for freedom or for a chance at a better life."

Conventionally, the best looking and most commercial of the films is Claude Jutra's *MON ONCLE ANTOINE*, Greenspun says. The film depicts life in a small mining town through the eyes of a teenage boy.

It "handily deals with love and death and desire and poverty and coming of age," he says and "it's particulars are fresh and unusual."

The reviewer's favorite is *RED*, by Gilles Carle, an action-packed feature about the exploits of Daniel Pilon, (who plays) half-breed Indian, successful car thief and womanizer.

Called *NEW CINEMA FROM QUEBEC*, the Museum of Modern Art showing was comprised of eleven feature-length films with English subtitles:

LES MALES (THE MALES) 1970 by Gilles Carle, (Onyx Films) director of photography: Rene Verzier. Starring Donald Pilon and Rene Blouin. (Color)

RED, 1970, by Gilles Carle, (Onyx Films) cinematography by Bernard Chentrier. Daniel Pilon and Genevieve Deloir in lead roles. (Color)

MON ONCLE ANTOINE (SILENT NIGHT) 1971, by Claude Jutra, (NFB) Director of photography: Michel Brault. Stars Jacques Gagnon and Jean Duceppe with Jutra himself in a lead role. (Color)

LE RETOUR DE L'IMMACULEE CONCEPTION (THE RETURN OF THE IMMACULATE CONCEPTION) 1971, by Andre Forcier.

LES MAUDIT SAUVAGES (THOSE DAMNED SAVAGES) 1971, by Jean-Pierre Lefebvre, (CINAK) Director of photography: Jean-Claude Labrecque, CSC Leads: Pierre Dufresne and Nicole Filion. (Color)

Q-BEC MY LOVE (un succès commercial) 1969, by Jean-Pierre Lefebvre. (CINAK)

UNE QUESTION DE VIE (A MATTER OF LIFE) 1970, by Andre Theberge. (NFB)

ON EST LOIN DU SOLEIL (ONE IS FAR FROM THE SUN) 1970, by Jacques Leduc, (NFB) Cinematography: Alain Dostie. With Marthe Nadeau and J. Leo Gagnon.

MON ENFANCE A MONTREAL (MY CHILDHOOD IN MONTREAL) 1970, by Jean Chabot (NFB). Director of photography: Thomas Vamos. Starring Marc Hebert, Veronique Vilbert, and Robert Rivard.

LES VOITURES D'EAU (RIVER SCHOONERS) 1969, by Pierre Perrault (NFB).

UN PAY SANS BON SENS (WAKE UP, MES BON AMIS !!!) 1971, by Pierre Perrault (NFB) Cinematographers: Bernard Gosselin, Michel Brault. Cast: Didier Dufour, Maurice Shailot.

Quoting from the program notes of *NEW CINEMA FROM QUEBEC* at the Museum of Modern Art in New York City:

Nine years ago, two highly original films made in the Province of Quebec premiered at international film festivals, won acclaim, and effectively heralded the appearance of an exciting "cinema quebecois." Claude Jutra's *A tout prendre* and the Pierre Perrault/Michel Brault collaboration *Pour la suite du monde* did more than just put a community of critics on the alert; in a sense they defined the perimeters within which many Canadian filmmakers would soon work. Both films eschewed the narrative approach for a mosaic construction. Although the former work was auto-biographical and effervescent, and the latter a leisurely, understated chronicle, each film, bound though it was to the documentary sensibility, gave rise to an uncommon lyricism. A decade of political and social turmoil in Quebec may have somewhat darkened the poetry, but the spirit, the soul, the feeling self is still what "cinema quebecois" is all about.

If the title of this cycle suggests that there was an "old" cinema in Quebec, then it is misleading. The new cinema in Quebec is new by virtue of its resemblance to the other "new cinemas" around the world. Like "cinema nova" in Brazil, "das andere Kino" in West

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from **mon oncle antoine**
directed by Claude Jutra

OTHER FILM VIEWS

Wally Gentleman, C.S.C. wrote an article for the January, 1972 issue of *American Cinematographer* on intricate stop-frame, rear projection techniques and three dimensional animation. Also in the same issue: "Super 16—The Key to Producing Big Budget Films at Low Cost." And Robert Surtees, ASC, tells all about shooting "The Last Picture Show."

The November-December 1970 issue of *Take One*, published February 7, 1972, was co-edited by Phyllis Platt and Kay Armatage. The entire issue is devoted to women in film. From the magazine that brought you more than you ever wanted to know about Jean-Luc Godard, a comprehensive look at how women look at film, make film, and would like to make more film. *Take one*.

Four very famous women in films and the man who brought them together are discussed in the latest issue of *Impact*, the Canadian Cinema magazine. Michael Cacoyannis is interviewed about his film "The Trojan Women," starring Katherine Hepburn as Hecuba, Genevieve Bujold as Cassandra, Vanessa Redgrave as Andromache, and Irene Papas as Helen of Troy. Critic Gerald Pratley disagrees with the use of the term "film industry," and there is a write up on Peter Carter's soon to be released "Rowdyman."

Film makers Newsletter is a monthly magazine from New York City published and edited by Suni Mallow and H. Whitney Bailey. The February 1972 issue focuses on three documentaries made by "New Filmmakers:"

"Filming at 21,000 Feet" by David Streit describes his experiences while shooting a mountain climbing expedition in Afghanistan.

A review of "Jack Johnson" by Bob Lehmann, credits Al Bodian and Bill Cayton — writer and director — with creating a truly "super" documentary by imaginatively animating still shots of the famous heavyweight champion.

"The Murder of Fred Hampton" by Scott Didlake, is a political review of a collectively made, gripping social documentary on the Black Panther leader and his followers.

Scott Didlake is an independent filmmaker currently living and working in Toronto due to the U.S. draft.

"Quatre comedians quebécois" are profiled by four quebécois filmmakers in the latest issue of the French language *Cinema Quebec*. Jacques Godbout, Jean-Pierre Lefebvre, Jacques Leduc, and Gilles Carle write about Marcel Saboutin, Monique Mercure, Luce Guilbeault, and Donald Pilon respectively (and respectfully.) It seems that the Pilon brothers are in just about every film shot in Quebec recently,

and here one of them discusses what the cinema means to him.

GRANT TO TWO FILM GROUPS

The Toronto Filmmakers Co-op and the Canadian Filmmakers Distribution Centre have received a joint grant from the Local Initiatives Program of the federal government. The Filmmakers Co-op is using its share to organize and run a series of workshops in the fundamentals and more advanced stages of 16mm filming. This is a continuation of last Fall's workshop program when Clarke Mackey, Richard Leiterman, Patrick Spence-Thomas, Henry Fiks, and Jim Lewis — among others — shared their knowledge with the Co-op's membership. The Distribution Centre is using its share of the money to pay five people on a full-time basis to organize exhibitions of Canadian films coast-to-coast. The Centre distributes independent and underground short and feature length films throughout Canada. For more information write to Room 201, 341 Bloor Street West, Toronto, Ontario, or call (416) 921-2259. The Filmmakers Co-op shares office space and a screening room with the Distribution Centre. An editing room 'is in the process of being assembled: urgently needed are rewinds, viewer, splicer, sound reader, synchronizer, Moviola and any other items for a 16mm editing facility. People willing to donate, loan, or sell such, are asked to contact Jerry McNabb, Co-op Coordinator.

VANCOUVER

Maple Leaf International Pictures Limited, a Canadian backed company have just started shooting two features back-to-back, using the same cast in each.

The features, ONE MINUTE BEFORE DEATH and THE OVAL PORTRAIT, are early 19th century suspense thrillers with Wanda Hendrix, Giselle MacKenzie, Barry Coe and Mary Ayers from the U.S. and Pia Shandle, Terrence Kelly, Doris Buckingham and Barry O'Sullivan from Canada.

The producer is Henri Torres Tudela, the director Roger Gonzalez, and the cameraman, Leon Sanchez. Canadians will fill all other technical positions.

Maemac Productions is planning a feature with an all-Canadian cast. A starting date has not been announced.

Kelly Duncan, CSC, (Canawest Film Productions) won a first prize in the Chicago Film Festival for a

two-minute television commercial he directed and photographed on "impaired driving" for J. Walter Thompson advertising in Vancouver.

Canawest Film Productions have a new film director on staff. He is Stan Olsen from Los Angeles.

WINNIPEG

The final meeting of the 1971 season for the Manitoba chapter of the C.S.C. took the form of a social get together just before Christmas in the studios of Ken Davey Productions Ltd. A pilot musical, produced in Winnipeg and photographed by Myron Kupchuk, was screened and discussed. A lively discussion then took place on the activities of the C.S.C. and the Manitoba chapter in particular. It was the unanimous feeling of all members present that: "A" — we were not as active as we should be . . . "B" — that we could not expect much in the way of guidance

or participation from Toronto . . . "C" — that we should none the less keep the chapter active and try to regenerate some of the old enthusiasm. It was decided to hold a meeting in January and decide on a course of action.

The January meeting was held in the studios of Western Films Ltd., and after a lengthy discussion it was decided that the Manitoba chapter of the C.S.C. did fill a need for cinematographers of the area but that if it was to continue some program must be instituted that would interest the group. It was agreed that most of our members would probably never qualify for full membership and those that might would find it difficult through distance, communication with Toronto and expense, to get it. It was agreed however, that the main purpose was to further cinematography and that we should make a greater effort to get full membership for those who qualified. At the unanimous request of the members present, Mr. Gunter

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Henning of Western Films Ltd., agreed to take on the chairmanship and Mr. Ken Davey volunteered to be secretary for the coming year. All the members agreed to help in formulating a new program format and the meeting adjourned on a very enthusiastic note. Meetings will be held on the 2nd. Monday of each month and notices will be mailed to all members and prospective members. The first meeting is to be held in March on the return of Mr. Henning from a production and distribution scouting trip in Europe.

CANADA AT 8:30

The film provides a "realistic look at what state our culture really is in. I think that this is eminently . . . valuable and makes this an important film." This is how The Ottawa Journal characterized CANADA AT 8:30, a filmic look at the performing arts across our land, directed by Vincent Vaitiekunas. Shot last year by Josef Seckeresh, C.S.C./Chris Slagter, C.S.C./Jack Long and Mogens Gander, the short is being distributed free of charge here by its sponsor, Volkswagen Canada.

Among the people interviewed

in the film are Maureen Forrester, Herman Geiger-Torell, Jean-Louis Roux, and George Ryga. Theatrical segments include "Don Giovanni" at the O'Keefe Centre, "Anne of Green Gables" at the Charlottetown Festival, The Royal Winnipeg Ballet with music by Lighthouse, "Merchant of Venice" at the Stratford Festival, "Death of a Salesman" at Neptune Theatre in Halifax, "La Guerre, Yes Sir!" at Place des Arts, and the Festival Singers with the Toronto Symphony. Sound recording was done by Peter Shewchuk, Terry Cooke, Gordon Gillespie, and Don Young, with mixing by Clarke DaPrato. CANADA AT 8:30 is a bilingual motion picture with a running time of 28 minutes. Produced by Crawley Films, available in 16mm and 35mm color. Production Manager was Margaret Marshall.

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critics (rightly reviewers) have an influence on the box office, which in turn can be used to rate the potential of the film-maker. Poor reviews means the film might "drop dead".

Bayer touched an open response in me when he commented on how the movie theatre is run and the condition under which a film is shown. Many a Toronto house could take note of this, especially the Uptown theatre. " . . . the movie-goer is subjected to dust and filth, debris under the seat and chewing gum on the armrests". This is putting the situation mildly. It never seems to occur to the distributor and exhibitor that the audience shrinkage has something to do with the way people are pushed

around when they go to the movies. Bayer points this out and I was delighted to read it.

The book is worth reading because it is an honest, fair and balanced approach to the world of film. It is wide in concept; narrow in definition; it does not suffer from pettiness or revenge; it does not make sweeping statements, rather it defines and elucidates the points the author wishes to make.

The work gives the reader the feeling that there is a complexity that no one person can control, but if each individual in film would just be more human, more aware, he would be a greater human being and the art of the film might flourish.

C.S.C. ASSIGNMENTS

CALGARY

GERRY MOIR, Ass. — was one of the cameraman covering Westaskawin North American snowmobile races. Now shooting a Toyota commercial, and plans for the future include more commercials.

EDMONTON

TREVOR PAIGE — completed CASTRO'S CUBA, BLEAK ORANGE AND

BLACK, and THE FRAGILE DREAM. Currently working on a travel film, ALBERTA ADVENTURES. Will soon be working on CABBIE, a feature film.

D. RAVEN — currently working on PORTRAIT OF A PIPELINE for Bamater Pipelines and BIG-LITTLE VACATIONS for Pacific Western.

C.N. ROSS — since '68 has been Director of Film and Photographic branch of the Alberta Government.

N.J. ZUBKO — recently completed ACT-100 project, a film on an air-cushion vehicle for Arctic Oil. Is slated to work on film ICE STATION '77".

LONDON, ENGLAND

PHILIP PENDRY — completed coverage of the Bloody Sunday in Londonderry and the civil rights march in Newry. Currently working on a documentary on old people for TAKE 30. Future work will be a one hour documentary for TUESDAY NIGHT on assassination and terrorism.