

# REVERB

## Turkçe Film?

We have been referred to your firm by the Canadian Radio-Television Commission in Ottawa, and it is our understanding that yours' would be the most knowledgeable source from which we may ascertain information regarding Turkish films being shown in Canada, at present.

The data which we are interested in are: the titles of the Turkish movies, and in which Canadian cities are they being shown.

We would be most grateful for your co-operation in providing us with the aforementioned at your earliest convenience, and in anticipation of your reply, I am

Very truly yours,

**Ozger Akad**  
Commercial Counsellor  
Turkish Embassy

Please send any information pertaining to Turkish films in Canada to **Cinema Canada**, Box 398, Montreal, Thanks. Ed.

## New, Different, Significant

I was intrigued and a little saddened by the reports you included in No. 29 on the Grierson Seminar. While Natalie Edwards spoke of the absolute necessity of investigating "... the novel and the new, and if possible introduce attitudes and methods that are almost revolutionary," and Gary Evans entitled his article "No Significant Attempt to Explore" before proceeding to review some of the more outstanding films that he perceived at the seminar, no one made even the slightest mention of a film that certainly met both the criteria aspired to above, and which also caused a certain amount of controversy, anger and incomprehension when it was shown.

I am, of course, referring to Tom Braidwood's **Limited Engagement**, made on the west coast, a film so different in conception, perception and in the questions that it raised, that there was little significant discussion of the film at the seminar. It is a film that has stayed with me, long after many of the others have receded into dim memory. I find it really unfortunate, and perhaps typical, that we are unable or unwilling to devote the time to the novel and the new, while consigning them to an obscurity that we continually criticize.

Yours sincerely,

**Piers Handling**

## A Blue Ribbon

We were disappointed to see that Ben Achtenberg's report, "More Important than Cannes?", No. 29, on the American Film Festival, omitted to mention the success of our film **Secretariat, Big Red's Last Race** which, we are happy to say, won a Blue Ribbon in the Leisure Activities category.



Taking this opportunity to blow our own trumpet, we have over the last three years entered six films in this film festival, and have a score of two blues and two reds. This festival has certainly been good for us in terms of print sales in the United States, and we strongly recommend other independent Canadian filmmakers to enter their films in competition for these awards.

**Martin Harbury**  
Insight Productions

## A Red Ribbon

I read with great interest, in the June/July edition of Cinema Canada, the article entitled "More Important Than Cannes?", by Ben Achtenberg. I, however, was disappointed to note a glaring omission. My film entitled **It's Not the Going Up That Hurts; It's the Coming Down** won a Red Ribbon Award in the Health and Guidance/Addiction category in the '76 festival. There was no mention, at all, of me and my film. This error should be corrected, don't you agree?

I am also enclosing a brief resume, and I wonder if Natalie Edwards (with whom I have spoken) might do a "Capsules" review of my recent film **I'm the Same as Everyone Else**. I feel that my industry profile is too low and I'd like to correct it.

May I say, in closing, that you do generally publish an excellent magazine, even though the content is a little dated by the time I read it.

**Tony Douglas**  
Tony Douglas Associates

## A Tribute

**A tribute to David Cronenberg, Ivan Reitman and John Kemeny, Canadian heroes, because they dared to make a profit.**

You may think I'm kidding about the hero bit but I'm not.

This letter has been brewing for a long time and was finally triggered by Martin Knelman's article in *The Montreal Star's Weekend Magazine* about how Daryl Duke was fired from the film **The Shadow of the Eagle** (sic). It was another story about how poor Canada is being raped by the bad guys from south of the border, and this time it tried to indict John Kemeny, one of Canada's top producers, as a turncoat.

It's too bad Martin Knelman didn't grasp that this negative crying about Canadian feature films getting rotten deals is old hat - that people are actually figuring out ways to make movies that people will pay to see (not just pay to make), and ways to get these movies to the people who want to see them, and ways to get the money that people paid back to the people who made them so they can buy a hamburger and make more films. It's a vicious circle that everyone in this business with half a brain would like to be on.

Knelman put down Kemeny for firing Daryl Duke and trying to protect the \$2,000,000 that he was entrusted to spend... for trying to make a commercial film... for trying to come in on budget.

That's a shame because Kemeny should be applauded for making good, profitable films and for trying to bring big budget to Canada. We're a primitive child in the feature film business, struggling for survival. Let's admit it and recognize good moves when they occur. Let's praise our heroes and can this paranoia-inducing journalism that's doing its best to keep us in diapers.

**RE: David Cronenberg, Ivan Reitman and "B" movies**

David Cronenberg and Ivan Reitman made **Shivers** (previously called **Parasite Murders**), a very profitable film which was blasted by Marshall Delaney and other critics who thought that this film was so far beneath the dignity of Canadians that it should not have been made on our soil.

That's it! Canadians were *soiled* by **Shivers**, and millions of people in Canada and all over the world are paying their dirty money so that they can soil and corrupt themselves... and that money is going back into the hands of David Cronenberg and Ivan Reitman so that they can create more dirt. Stop it!

We don't do that in Canada. We make films that clean people see. There aren't

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more than a few thousand of us really clean people so our ticket grosses aren't too high, but that doesn't bother us, we've got Government Subsidy!

We get all those dirty, stupid, foolish people (the kind who pay to see **Shivers**) and get each of them to give a little bit of money to the government (there's so many of the bastards that we get millions), and we make nice clean movies. They are so exquisitely clean and serene that you could almost sleep through them.

### A time for realism:

Everybody wants to be involved in the movies. That's the way we get money. We find some guy who's made a fortune in construction but feels a bit guilty about being such a good businessman and for \$10,000 we give him a script of "his" movie to put on the coffee table and hint that he'll get laid by a movie star.

Yes, everybody wants to be involved in the movies and when Canada decided to create a feature film industry everybody got involved, not just the people who wanted to make films, or just the people who wanted to make money, but many others including the people who thought they should decide what Canadians should see.

If there's to be a real film industry in Canada it's time for those people to sit back and rethink their misguided nationalism. There's one simple equation in the film business that all the culture buffs should get into their heads:

If A's films make money, A makes films;  
If A's films lose money, A does not make films.

Whether A is a person, a company or a country, his equation has a very small margin of error. And when that money door shuts on you with the icy permanence of a bank vault it has a note Scotch-taped on the back which says, "Better luck next lifetime." So don't be so hard on a guy who may love filmmaking as much as you love talking just because he's trying to keep his tongue in his mouth.

### RE: "B" movies and the Canadian film industry

Art has been and always will be the peak of the mountain... the top one percent. Now I wouldn't be one to put art down - every mountain's got to have its peak - but let's not try to put up a peak and ignore the other 99 percent that *supports* it.

**Diswalski**

### Notice:

Filmmakers who have had interesting experiences - good, bad, or just unusual - with the film purchasing departments of the television networks, or with the distribution of their films through the networks, are requested to write to Ron Blumer, c/o **Cinema Canada**, Box 398, Outremont Station, Montreal.

# WHO'S WHO?



**cinema  
canada**

is proud to offer a subscription to Mr. Brian Mahoney from Toronto whose answers to the Who's Who Contest in issue no. 29 were not only the most accurate but were also the most entertaining to read. His response is printed below.

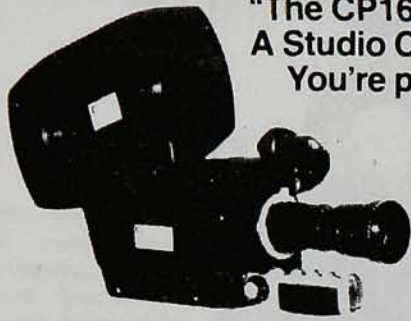
Dear Who's Who Contest person,

Here are my guesses:

1. Claude Jutra or his look-alike.
2. A beefy person who has just seen the girls in the frames a few rows over. And a gentleman with half a head.
3. A veritable unknown who hopes to be known by being seen on the cover of **Cinema Canada**. He is eating cake.
4. Three people sitting on their sides.
5. A Peter Ustinov look-alike.
6. A Peter Ustinov look-alike with two heads.
7. A pretty girl holding a gigantic red i.
8. The same pretty girl holding a mike.
9. Dominique Sanda. I can't say more without being sexist.
10. Shelley Winters who has said enough.
11. Anthony Quinn standing on his side.
12. A woman and a man completely covered by the address sticker.
13. A semi-clad beauty artfully censored by the E in **Cinema**.
14. The same semi-clad beauty whom the censor at **Cinema Canada** missed.
15. A beautiful girl who forgot to get dressed that morning.
16. Ivan Reitman. Eating cake. The cake must be good in Cannes.
17. A man and a boy sitting on their sides. Gravity in Cannes is funny.

*continued on p. 58*

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*Herb Lightman,  
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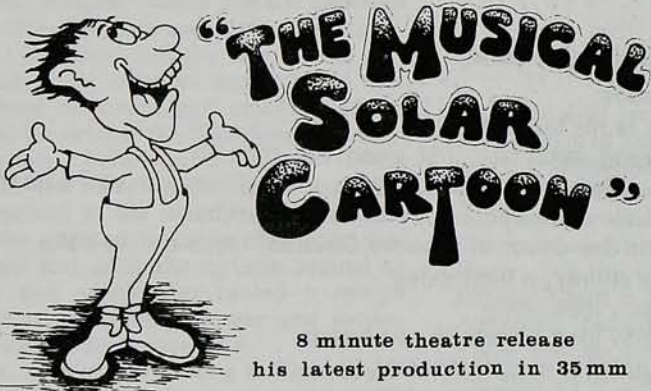


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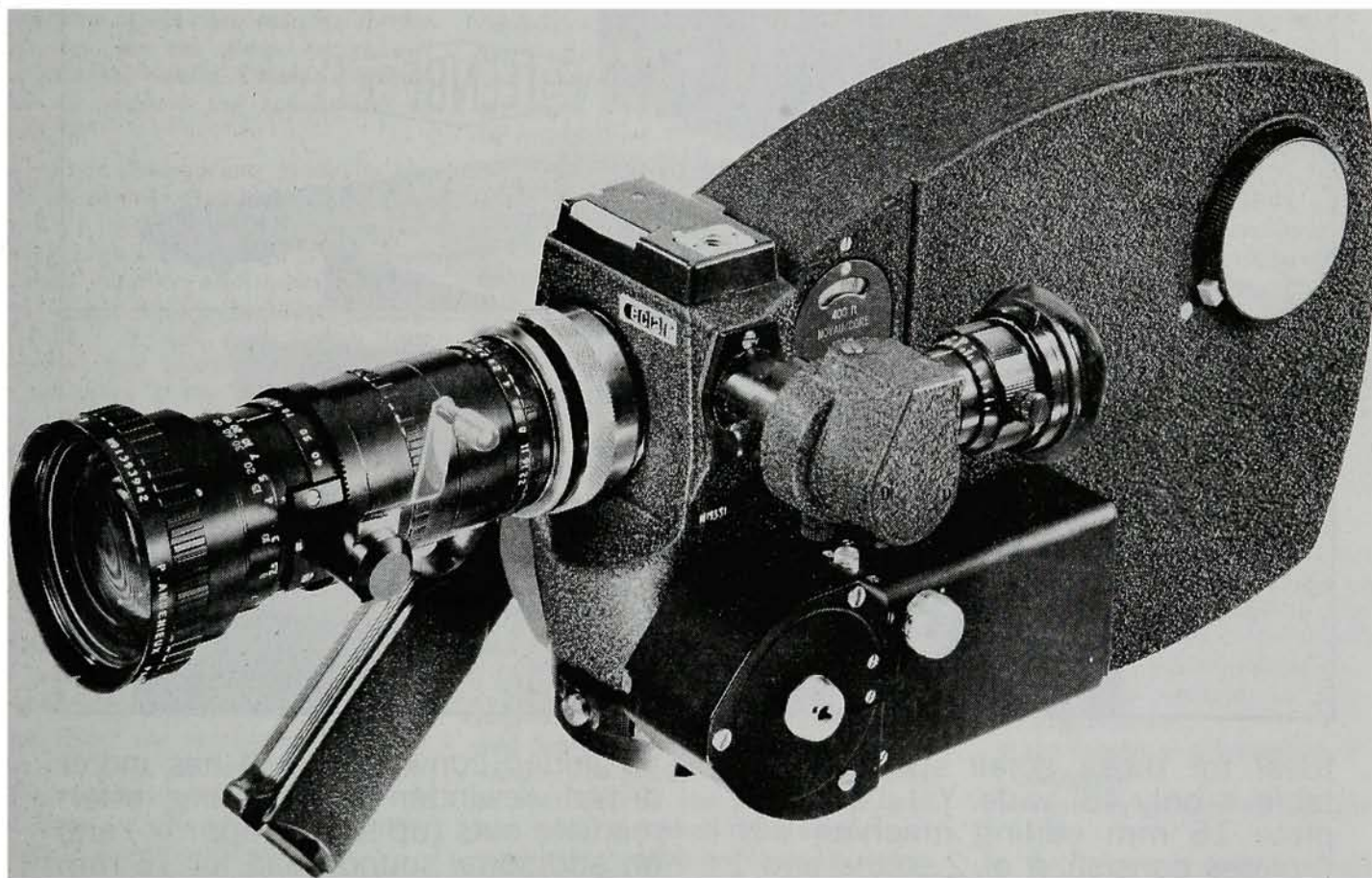
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