

REVERB

Garbled but Kind

Wish to thank N'eema Lakin and **Cinema Canada** for the kind words appearing in your August issue.

Occasionally, words get garbled while passing through the unkempt foliage suspended from my nose, and as a result I would like to correct a minor error. I never taught at the Vancouver School of Art although I attended same.

My comment regarding the animator's role is that the animator is the actor. In many contemporary cartoon films, especially European ones, the idea is all-important rather than character development. Unfortunately, the economics of developing well-rounded cartoon characters are beyond the means of most animation studios.

Enjoyed your various articles on the animation scene across the country and perhaps in future the editors will find space for further articles on this irrational and inexcusable activity. I hope and trust this would not cause a mass exodus of respectable advertisers.

Al Sens

To Rectify an Impression

In the Number 30 issue on pages 41 and 42, in an article on Boxcar Films, the impression is left that Boxcar Films produced the award-winning H. Salt Fish and Chips commercial. In fact, the commercial was created, designed, directed, scripted and edited by Dino Kotopoulos. Boxcar *animated* the film.

Mr. Kotopoulos attended at the office and objected to the impression being left that it was a Boxcar production. He further objects to the use of the photograph, where his only credit is as designer. He is very upset about the implications in the article and has asked us to rectify it.

George Campbell Miller
Barrister

Canadian, Yes. Bitter, No.

Stephen Chesley's concerned report about the cancellation of the Stratford International Film Festival is appreciated, but it is hardly true to say that we "disregarded" Canadian cinema. Just to mention a few of

the Canadian films shown, there were **Mon Oncle Antoine, La maudite galette, Réjeanne Padovani, Action, Dreamland, Les ordres, Eliza's Horoscope, Me, Pour le meilleur et pour le pire, Bingo, Metamorphosis, Les mâles** (many receiving their premieres), The Grierson NFB films, and many, many short subjects from the NFB, POCA and independents. There are not many other international festivals which give as much screen time to national films.

As for being bitter, no; disappointed, yes, because Stratford didn't appreciate what it had; but I have been in this profession too long to allow that wasteful emotion to take possession of one's life. There are other plans to make and events to work on.

Gerald Pratley
Director
Ontario Film Institute

Credit to the Conservatoire

To the Editors:

One very important point was not made clear in my interview in **Cinema Canada** no. 29. The Film Festivals Bureau had little to do with the participation of my film **Metamorphosis** at Cannes. It was directly through the efforts of Serge Losique and the Conservatoire d'art cinématographique that my film was in competition.

Interestingly enough, the Conservatoire was also responsible for the success of two student films at Cannes last year. Both Andrew Ruhl's **Pedestrians** and Joyce Borenstein's **Revisited** qualified in the final competition.

All three films mentioned in this letter share one thing in common. They were first seen at the Canadian Student Film Festival. I do not fully understand the workings of the Festivals Bureau but feel that their decision to withdraw support from national student film festivals is a wrong one.

Barry Greenwald

Getting It Straight

I'm rather late getting around to this, but I'd like you to note a correction to your Film News in the June/July issue. You mention the TVO themed evening on native peoples in which you say "... concluding with **To Walk With Dignity**, a commentary from the Indian point of view by Duke Redbird." Duke was, in fact, the writer, and **To Walk With Dignity** was both produc-

ed and directed by me. I realize that you published your information from a TVO press release, and I have called them to set the record straight.

If it's of interest to you, I'm presently producing a number of films on local control of Indian education at the Fort Alexander reserve in Manitoba. If you'd like any information, please give me a call.

Tony Snowsill
Direction Films

Erratum

In issue no. 31 of **Cinema Canada**, the last sentence of Harry Gulkin's article **First of All, Respect**, was altered in such a way as to seriously distort Mr. Gulkin's original text. Our apologies to the author. The sentence should have read, "Our industry will not command the respect, will not command the support which it deserves from the people of Quebec if it becomes a particularly exploitative branch of industry in this country." The sentence had been altered to read, "... by remaining among the most exploitative branches of industry..." Ed.

Nota Bene:

In issue no. 29 of **Cinema Canada**, p. 41, a letter from Jerry Bruck to the organizers of the Ontario Film Association Showcase was published. As this letter had been sent to all the film directors who attended the Grierson Seminar, and was considered by this magazine to be in the public domain, no permission was requested from Mr. Bruck to reprint his letter.

He has since notified **Cinema Canada** that the letter was strictly personal. Our apologies to Mr. Bruck and to the Ontario Film Association for any embarrassment caused by the publication of said letter. - Ed.



Astral Films Limited



salutes the 1976 Canadian Film Awards
and is proud to distribute two of the feature films under consideration for awards

Our congratulations to:

Harry Gulkin, producer of

LIES MY FATHER TOLD ME



G. Chalmers Adams, producer of



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