

REVERB

Malpractice Leads to Ripoffs

Please let me commend and congratulate you on your valiant efforts in producing **Cinema Canada**. I know you have an extremely difficult time. Courage and all good wishes.

You have willingly opened up the pages of our magazine to voices from all quarters of the film industry. One responsibility of the editor in printing letters is to know that the writers are bona fide and the letter is signed properly by the author. I question the authenticity of one if not two contributors to your February issue.

The identity of Slipshaw Farrenhold is so lightly camouflaged; the glib comments cannot conceal the likelihood he is fronting for a particular lobby (and it's not ours). Let all your readers know that the CCFM has been effective to the point that the distributors and their minions are resorting to many diverse tactics to demean our cause.

Randolph Cheveldave expresses his annoyance at "the whining and self-pitying attitude" of **Cinema Canada** writers. As a worker in film and as a member of the CCFM, let me say that just because here in Canada we are *finally* insisting on fair treatment doesn't mean we are after special favors. Our aim is to correct the malpractices of the past. The reason we've been subject to ripoffs over the years is because we weren't politically minded; we weren't organized and we didn't have a consensus.

There is no question that we have to devote our energies to the positive side of filmmaking; in Canada and in film you have to do that to survive, let alone succeed.

Kenneth Post, CSC

In Defense of a National Resource

Ron Blumer raises some interesting points in his critique of the NFB's distribution practices. What I don't understand, however, is why he limits his complaints to the NFB. As someone who books anywhere from three to 10 16mm rental prints per week, I would, in fact, rate the NFB fairly high on its distribution network. They have, by and large, supplied prints in reasonably good condition, often in less than the official notice time. They do inspect their prints. You can usually find someone in the office who has seen the film and who can, in a pinch, arrange replacements. Prescreenings are possible with little or no hassle. And, considering the number of films in it, the catalogue is, compared to commercial

catalogues, more than reasonably informative about individual titles. On the other hand, the majority of those "highly motivated" commercial operations have regularly stuck this exhibitor with last-minute cancellations, unprojectable, unviewable prints, misleading information, and, worst of all, a continuously shrinking list of classics.

This is not to say that the NFB's distribution system cannot be improved or that the EFLA-style evaluations Ron calls for are not a good idea. In the latter case, however, I don't think it is the NFB's responsibility to provide "objective" reviews of its films (they do, by the way, provide reviews of sorts in *Potpourri*, their free magazine). Being an atheist, I would be reluctant to believe in any government agency's self-evaluations. I would rather see regular reviews of NFB and other non-narrative films in the journals serving the constituencies at which the films are aimed. Using Ron's example, it would be far more useful for history teachers to write about history films in an established history teacher's journal than it would be to introduce yet another compendium of reviews that may or may not be relevant. Perhaps it should be up to those of us in cinema criticism to suggest formats for film reviews in these professional journals. In the long run, however, the people who will end up using these films are the best source of criticism. We should, of course, continue writing on and looking at those non-narrative works from the NFB and its commercial counterparts. They are not only, as Ron points out, a national resource, but are also essential in any formulation of a definition of Canada's unique contribution to the medium.

S.R. Feldman

Assistant Professor
Department of English
University of Western Ontario

Britain Disturbs

The following letter was addressed, belatedly, to John Hofsess in response to his article in issue no. 31.

Sir,

I agree with your assessment of conditions that have prevented your achieving success in your field in Canada: Canadians are enormously puritan and hypocritical almost beyond belief.

However, being a Canadian citizen for some 33 years who came here from England, I doubt that Mr. Hofsess will enjoy life in Britain. Because while the permissive and sophisticated environment, encourag-

ing to the development of one's artistic endeavours, is immense in its fertility, stimulation and recognition in Britain, the individual liberty and commercial environment, as allowed by the state, is quite disturbing.

The presence of a snobbish class distinction capped by a holdover from medieval times, a monarchy, together with complete and absolute apartheid of, and non-communication between, labor and management, make an atmosphere in which I could not enjoy life, and I imagine that Mr. Hofsess, being a writer and not a piece of flotsam, could not either.

The British school system, like that of BC, seems to have failed to impart any understanding to its young, in that the only truly admirable, literate and educated inhabitants of London seem to be the Negro immigrants from Africa and other parts of the Empire.

May I suggest that Mr. Hofsess retain his Canadianism but develop his art where he can and "nibble" a change within Canada rather than employ shock tactics.

We all have to be realists eventually.

D.O. Cox

P.S.

Why is it that in general only the NFB documentaries, together with those features that have a special appeal, excel?

How many efforts can we recall that were either burdened with parochialism or sticky-goo motherhood or just plain 'message'?

For international consumption, an understanding of international mores, even an appreciation, must prevail.

A depiction of the history of Canada, east and west, need not be as educational and historical as has sometimes been recorded.

Postal Woes

*We have phoned the Post Office regularly, in efforts to get better mail service. Many subscribers complain about the time it takes to receive **Cinema Canada**. Finally, in desperation, we wrote last November, and received the following response. Ed.*

This refers to your letter of November 8, 1976, addressed to:

Mr. Rolf Bischoff

Marketing Manager

concerning the late delivery of the October issue of your magazine, to your subscribers.

Despite all possible enquiries, it has not been possible to determine the exact reason for such a delay. Therefore, much of the difficulty we are having in providing prompt

and consistent postal service arises from the inadequacy of postal operating premises in Montreal and Canada's major cities.

To overcome this situation, we have an extensive building and mechanization program over the next several years. As you are probably aware, a new Metropolitan Sortation Center (Langelier), where newspapers and parcels are processed, was inaugurated on October 4, 1976.

Erratum

In the ACTRA-CBC article in issue no. 34/35, Maggie Smith's husband was erroneously referred to as Beverly Nichols. This should have read Beverly Cross. Also, in Film News, the name of the new Director of Advertising for Odeon Theatres should have read Mr. C. Glenn Lettau.

Therefore, we have encountered problems during the first few weeks this center was in operation, due to adaptation of the employees to new equipment and schedules, plus a tremendous backlog of mail. When this plant is fully operational, we expect it will contribute importantly to improving service, and consequently avoid undue delays.

I am sorry that you have had this problem and express regrets for the inconvenience and annoyance caused, and should you need any further information on mail preparation, one of our marketing representatives will be of assistance.

Yours truly,
J.P. Rousseau
Canada Post

As our readers can see, our troubles will

be over, happily, in "several years." While you're waiting, **Cinema Canada** offers a special First Class Subscription (see below) and thanks you all for your patience.

**Tired of receiving
Cinema Canada
a month after
it's mailed?**

**Feeling the urge to buy it off
the newsstands because you
see it there first?**

Cinema Canada will be glad to mail your subscription First Class at cost: 44¢ per issue or \$4.44 for a year's subscription.

Send your check along with the mailing label from this issue to Cinema Canada, Box 398, Outremont Station, Montreal H2V 4N3.

(P.S. - The number in the upper right-hand corner of the label indicates the issue with which your sub expires.)

WE SPECIALIZE IN TRANSFERS

- Using the latest design Magna-Tech pickup recorders.
- Edge or center track, 2 track E.B.U. or 4 track in 16 mm.
- 35mm edge track or multitrack.
- Complete Steenbeck editing facilities.

For immediate service phone Andy or Deepak at **(416) 361-1437**

\$10/hr.
+stock
introductory price

The Mixing House

43 BRITAIN STREET • TORONTO, ONTARIO M5A 1R7



York University
Faculty of Fine Arts

**Summer Studies
in Film**

July 4 — August 12, 1977

Three intensive University credit courses are offered as part of Summer '77:

Film and Film-Making

Theoretical and practical familiarization with film and film-making through lecture-demonstration and studio exercises, with Clarke Mackey, director of the 1971 Canadian Film Award Best First Feature, "The Only Thing You Know".

TV, Tape and Film

Investigations of the established and emerging electronic media, with special regard to their developing interrelationships with the film medium. David Homer, director of York's Instructional Aids Resources Department, instructs.

The Director's Cinema

An intensive study of stylistic and thematic elements in the work of selected filmmakers in order to understand both their contributions to cinema and their individual views of life, with Barbara Martineau, film maker and scholar.

Courses are also offered in Dance, Music, Theatre, and Visual Arts.

For further information, applications and brochures, please write or call:

Mr. Doug Tomlinson,
Director of Fine Arts
Summer Studies,
Room 203, Fine Arts Phase II
York University
Downsview, Ontario, Canada
M3J 1K9
(416) 667-3636

CANADA'S BEST!

That's saying a lot, but to film makers it automatically means... Bellevue Pathé. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

And that's a cue to quality, because that's the one imperative we demand of ourselves. We set higher standards for ourselves than even the most discriminating client. We have the technical skills in our people and we have the technical facilities in our equipment. Put them both together and the results make friends out of clients.

And that's a cue to quality, too, like: Productions Mutuelles - Cinévidéo - International Cinémedia Centre - Vidéo-films-N.F.B. - Cinepix - Paramount - 20th Century Fox - Columbia - CBC - Warner Bros. - United Artists - MCA - Universal.

Our circle of friends and clients continues to grow.

A FEW OF OUR RECENT ORIGINAL PRODUCTIONS ARE:

- BREAKING POINT
- LIES MY FATHER TOLD ME
- DUDDY KRAVITZ
- PARTNERS
- JE SUIS LOIN DE TOI MIGNONNE
- PARLEZ-NOUS D'AMOUR
- TONY SAITTA
- THE LITTLE GIRL WHO LIVES DOWN THE LANE

CANADA'S LARGEST FILM LABORATORY AND SOUND FILM ORGANIZATION

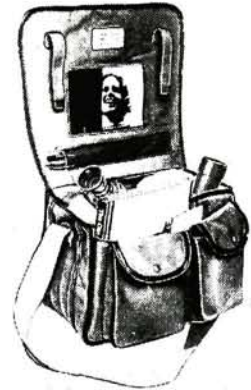


BELLEVUE *Pathé*

TORONTO
9 Brockhouse Road
Toronto, Ont. M8W 2W8
Tel. (416) 259-7811

MONTREAL
2000 Northcliffe Ave.
Montreal, Que. H4A 3K5
Tel. (514) 484-1186

*A DIVISION OF ASTRAL BELLEVUE PATHE LTD./LTÉE

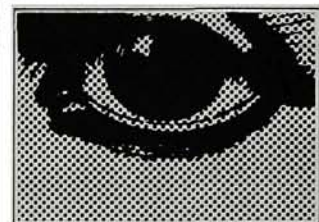


STILL THE BEST BAG THE DANISH SCHOOLBAG

More pockets, zippers, flaps and compartments make this sturdy classic the best all-purpose bag ever. Terrifically functional with a great casual look. A favorite of producers, directors, actors, actresses, camera people, production assistants, script assistants, make-up artists, photographers, grips, gaffers, editors, researchers, assistant editors, wardrobe mistresses, the producer's mistress and sound people (it even makes a great Nagra case) because there's always a place to stuff one more thing. A new zippered pleat can expand this improved version to double the normal width — now a full 15-1/2" x 13" x 8". Perfect carry-on flight bag. Adjustable shoulder strap. In squashy grey, cinnamon brown, basic black with grey trim or bright Danish blue waterproof canvas. \$30.00 (plus \$2.50 shipping). Ont. res. add 7% tax.

Cinnamon

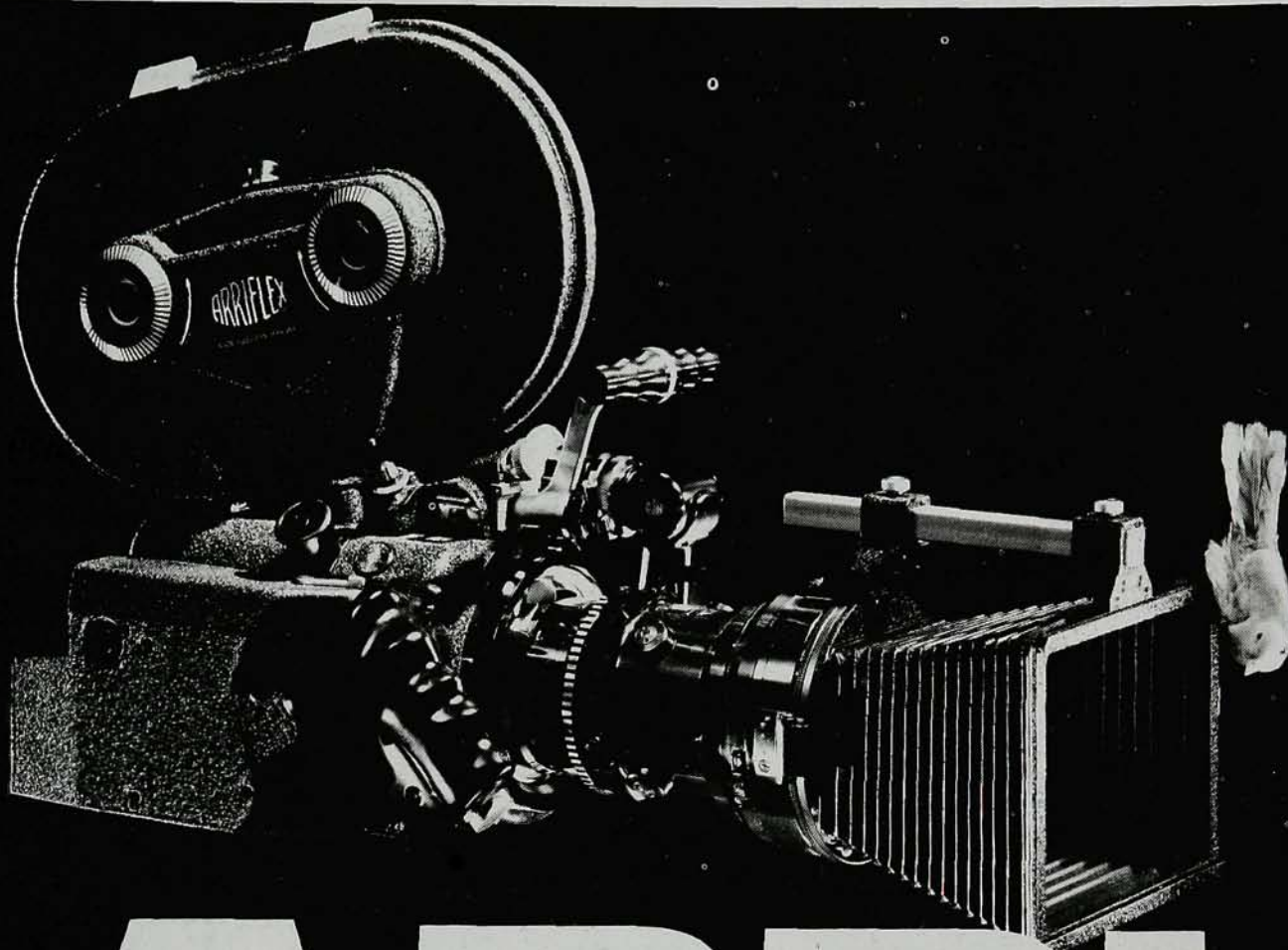
P.O. Box 5811 Station A
Toronto Ont., M5W 1P2



CANADIAN FILMMAKERS DISTRIBUTION CENTRE

We are the largest
distribution outlet
for independent
Canadian filmmakers.

406 JARVIS STREET,
TORONTO, ONTARIO M4Y 2G6
TEL. (416) 921-4121



ARRI

Have you ever wondered why Arriflex is the preferred camera among professional cinematographers in over 100 countries?

There's a good chance it's due to Arri's reliability, versatility and a reputation for consistently producing ultra-sharp, rock-steady footage to the highest professional standards.

Reliability. It's the result of a meticulous unrelenting quality control procedure. As an Arri moves through production there is actually more time devoted to testing and inspection than fabrication of the camera.

Versatility. Arriflex 16BL, the proven location sound camera. Quiet, compact, lightweight — supremely capable in every area of professional sound filming.

Operates double system or single system — or both. Sound conversion on the job in just 30 seconds with only a screwdriver.

Creative flexibility. With the offset viewfinder your Arri 16BL snuggles up on your shoulder for comfortable, steady shooting. With 12-120 zoom lens and magazine you're hand-holding 19 well-balanced pounds. The 16BL is also available with built-in APEC — the truly professional thru-the-lens Precision Exposure Control system. Of course, on tripod or dolly you have the ultimate for studio work.

Don't forget, Braun Electric is the exclusive distributor of Arriflex,

Nagra, Ianiro and Multi-Track. Enjoy all the benefits of selecting your motion picture requirements from one source. And you can own them the easy way with Braun's PLC Plan (Purchase/Lease Credit). Your Braun sales representative can suggest a leasing arrangement to suit your volume of work assignments.

ARRIFLEX

Braun Electric Canada Ltd.,
3269 American Drive, Mississauga,
Ontario L4V 1B9
Telephone (416) 678-9200.