

appealing to young audiences — the NFB's extensive animation collection. Again, the most obvious choices are present Low's *Romance of Transportation in Canada*, as are the prestige films (Leaf's *The Street*). But what about the work of Co Hoedeman? And Norman McLaren? **Seeing Ourselves** may be the first book-length publication by the Board to completely ignore McLaren. This may sound like a radical departure, but given Page's purposes it is, at best, a damaging oversight.

A cynic might accuse Page of merely culling the NFB/CBC collection to provide harassed teachers with rainy day lesson plans. In reality, this would be an injustice to Page, to **Seeing Ourselves**, and to those who will use the book intelligently as a tool for sophisticated programming. That said, one is still left with the impression that here, film is being used as illustration rather than provocation. Perhaps, contrary to the book's intentions, students should not be presented with films that are right on topic, prepared by a benevolent bureaucracy to meet their every need. Perhaps the job of relating a film to what is being studied is itself the lesson to be taught. And perhaps students should be presented with films that are somewhat less accessible, and slightly beyond their age group expectations. Certainly, more effort is needed to make all parties aware of the functioning of informational media, and its role in the formation of the Canadian reality.

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Making Connections : The Behind The Scenes Story.

by Wade Rowland

Gage. Toronto. 1979. \$10.95.

On Sunday June 12, 1977, at nine-thirty in the evening, the CBC showed the first of two ninety-minute programs called *Connections* — an exploration of the nature and extent of organized crime in Canada. By the standards of the day, the programs represented a mammoth undertaking, involving three years of research and the expenditure of \$500,000. Through a carefully orchestrated campaign of selected leaks to pertinent columnists, the programs received bountiful advanced publicity, and were viewed by an audience in excess of anything the CBC had ever experienced. Some estimates ranged as high as 1.0 million viewers.

In writing *Connections*, Mr. Rowland takes the reader along the troubled, tortuous, and sometimes very dangerous path that ultimately led to international recognition for the producers and a re-evaluation of television journalism. What is crucial about these shows is that they attempted to weld investigative journalism and film technology to produce the immediacy and intensity of *cinéma vérité*. The interviews were painstakingly scouted, then shot under trying circumstances, usually from the back of surveillance vans that were frequently changed to avoid recognition. Detection could have meant a lost interview, wasted film, and the possibility of physical danger. Previously, television had concentrated on spot news and analysis, but *Connections* attempted to break out of those restrictions to provide a panorama of association and geography that spanned most of North America and

parts of Europe: the desire was to keep the welter of facts and faces alive and fresh for the audience. The crew's job was facilitated by the latest in technology: camera equipment perfected by the U.S. military in Vietnam, lenses capable of multiplying light eighty-thousand times, body pack recorders and concealed microphones. The crew members themselves demonstrated courage, and almost manic dedication to their goal that at times seemed impossible to achieve.

Rowland's interview-oriented account leaves little doubt that the project suffered from more than the usual number of personality clashes. Originally, the project stemmed from a collaboration between Jim Dubro and Bill Macadam, who were working on a series of proposals in hopes one might interest the CBC Current Affairs Division. Dubro was responsible for the research and Macadam for the packaging and presentation of the material through his production company, Norfolk Communications. One result of their collaboration was the program called *The Fifth Estate: The Espionage Establishment*. The lessons learned and the success encountered during that venture whetted Macadam's appetite for bigger game. Encouraged by Peter Herrndorf, then newly appointed head of Current Affairs, who was anxious for properties that might stir the moribund department into life, the organized crime project was begun under a secret code name on December 9, 1974.

As the research progressed, several problems surfaced. First, there was reluctance on the part of the Canadian law enforcement agencies to admit that such a thing as organized crime existed. Second, it became evident that to get information from one source, it was necessary to provide information from another.



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Third, Canada's libel laws are particularly rigid, the legal department of the CBC was acutely sensitive to the possibility of law suits. The scope and complexity of the project seemed to warrant the introduction of a third party who would be able to assemble the all-important technical crew and handle the filming. The person selected was Martyn Burke; but the solution became one of the problems. As Rowland sees it, Burke operated on flashes of instinct and inspiration; he made his decisions quickly and wanted immediate results. The slower, more methodical Macadam cast wide nets that were often expensive, time-consuming and not always fruitful. From this basic difference in approach flowed a myriad of disputes, some petty, some grand, that often brought the filming to a screaming halt until cooler heads prevailed.

At least, principal filming was completed on May 17, 1976 and, after a rest and recuperation break of three months, Dubro, Macadam, and Burke returned to Toronto to do battle with the editing. And battle it was, as the threesome could not agree on a basic focus for what was becoming a surfeit of footage. The inexorably approaching deadline only inflamed the quarrels. When Herrndorf finally saw the best version that had been achieved, he was aghast at its length and shapelessness. To the rescue came Richard Nielson — later, of Nielson-Ferns — who was given the position of executive producer with the authority to make binding decisions. Fortunately, both Burke and Macadam respected his ability. Nielson's enthusiasm for the project — which had been rapidly eroding in the others — was a great asset. And finally, he proposed a structural solution to the problem: the project would consist of fourteen, separate, self-contained magazine items spread over two ninety-minute programs. Under his benevolent dictatorship the bickering diminished and the family settled down to work. At one point, before the screening of the show, Burke and Macadam were convinced that the CBC and more particularly Herrndorf, was going to shelve the film because of its volatile content. They set up a plan — never implemented — to steal the work print of *Connections* and safely hide it from bureaucratic mendacity. The CBC later denied any such intent.

The Rowland book raises some interesting questions about the ethicality of this type of program. Is there an irreconcilable, and potentially dangerous conflict of attitude and sensibility between the filmmaker and the journalist? Rowland feels that such a problem was inherent in the 'Biker Connection' sequence, where

the ugly sordidness of the gangs was obscured and softened by Martin Duckworth's lush photography. But then, Macadam was solely in charge of this section, and so, responsible for its look and content. As such he would not be the first director-producer to have become overly enchanted with his subject. If one accepts the premise that society is in a state of war with organized crime, then, does it follow that traditional mores are to be overlooked, as though the enemy were an external one?

Because art involves the manipulation of a material reality — in film, the manipulation of images — many consider the editor to be the only 'artist' in what is a very collaborative process. As more and more people rely on television as their primary source of information, the vital question arises as to who should make the final cut; and based upon what philosophy should those crucial cuts be made?

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The Film Encyclopedia by Ephraim Katz

New York, Thomas Y. Crowell; Toronto, Fitzhenry & Whiteside, 1979. \$39.95 hc.

Although motion picture history does not yet go back a century, related literature is already formidable. New York documentary filmmaker Ephraim Katz has just compiled what he and his publisher claim to be "the most comprehensive encyclopedia of world cinema in one volume." This feat not only reflects great self-confidence, but also a lot of time and energy spent on a collating job of monumental proportions.

In his preface, Katz is the first to admit that his claim to comprehensiveness is partially mitigated by certain practicalities. In order to make the book's format manageable, it was necessary to exclude some important material. Thus, there are no photographs, something of an anomaly in a book on visual arts; and there is no discussion of specific films, or film themes. This does limit the value of the encyclopedia, but Katz is justified in saying that to have included these aspects would have required a much greater selectivity and shortening of entries than he would have wished: the result, then, would have been

a work similar in form to Leslie Halliwell's **Filmgoer's Companion**, which suffers from its sacrifice of content for packaging.

The Film Encyclopedia concentrates on the biographical and technical aspects of cinema, and masterfully succeeds. Over 7000 entries are arranged alphabetically into 1,286 double-column pages. Included in the biographical entries are all the major actors, actresses, producers, writers, directors, cinematographers, art directors and editors of the American, British and "International" industries, as well as many lesser-known names. In the majority of cases, complete filmographies are given; and when they aren't, Katz notes that his listing is incomplete. There are essays on the history and development of movies in most countries, with the notable exception, for some reason, of Spain. Canada gets a full column; and if Katz' conclusion — that timidity and mediocrity are the most notable characteristics of our domestic feature industry — riles our newly-cocky producers, it confirms the views of many of our own critics.

Perhaps the most interesting aspect of the book, aside from the biographical, is the attention Katz devotes to technical terms. Such whimsical terms as "dinky-inky" (a small, low-voltage spotlight) are explained, as are other aspects of gaffer-speak. Trade and industry associations such as IATSE and the MPAA, are among the many other details explained on the actual process of filming, seldom described elsewhere.

Inevitably, in a work of this scope, there are omissions and errors. Some of these are due to faulty information in the sources Katz consulted; e.g., actress Jodie Foster is listed as having been born in New York in 1963, when in fact she was born in Los Angeles in 1962, according to most sources. Only John Willis' **Screen World** lists the 1963 date, and it seems odd that Katz would use it in view of the contradictions from other sources. It also seems odd that he would include entries on Terrence Malick, Paul Schrader and Claudia Weill, but not John Milius, Jonathan Demme and George Romero. However, these qualifications and others like them do not discount the value of Katz' work. **The Film Encyclopedia** is a reference book of value to all persons involved or interested in cinema, and the publication of Ephraim Katz' companion volume, dealing with film from a thematic point of view, is an event to look forward to.

Paul Costabile

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