

# REVERB

Ms. Natalie Edwards,  
c/o Cinema Canada,  
6 Washington Ave. No. 3,  
Toronto, Ontario. M5S 1L2.

Dear Natalie Edwards:

I enjoyed your *Cinema Canada* piece on Don Owen a great deal, but I have to argue with one small part of it — partly because it involves me, partly because it involves an environment and period with which I had something to do. "There was nothing more deadly in 1964 than the word local," you write, and then you go on to quote from a 1964 *Toronto Star* column in which I pointed out that **Nobody Waved Goodbye** had a local cast and local director and concerned Toronto life. Actually, I was using those words in a laudatory sense, as I believe the context indicates: I think most good art is "local" in some way (as, say, *Ulysses* is local about Dublin) and I'm always especially interested when the art's "local" is also my own "local". It was the very Toronto-ness of Owen's film that made it especially interesting to me. I don't agree with you that "local" equalled deadly in those days, nor do I think you are right that "you have to remember 1964 to recall how disheartening the words *Toronto* and *Canadian* were..." It's true that we didn't then have the Canadian films and plays we have now; nor was there then the book publishing establishment which is so prominent a part of the 1970s. Still, there was a great deal of enthusiasm for Canadian expression. In some fields — painting, most spectacularly — there was then more interest on the part of the public in what Canadians were doing than there is now, at the height of cultural nationalism. In television, too, as I recall it, there was a more welcoming atmosphere for more-or-less serious art than there is now. In the last nine years the general situation has greatly improved, both for Canadian artists and for those who want to read, see and hear what they create; but I can't go along with your implication that the mid-1960s were some kind of Dark Ages.

The villain in the case of **Nobody Waved Goodbye** was the Film Board's promotion department, which did everything but actually bar the public at the door of the theatre. I remember meeting Don and Suzanne on the street the day the film opened and remarking that Don must be busy — I imagined him doing

interviews for print, TV, radio, etc. No, it turned out, nothing had been arranged. So, except for the reviews and a few other brief mentions, the film was received in silence. Of course the fact that they opened it the week before Christmas was in itself close to a death sentence.

This couldn't happen now, I imagine: the media people in Toronto are ready for the idea of Canadian movies, and are desperately anxious to see some of them succeed. But the National Film Board, in the matter of promotion, has not greatly improved.

Sincerely,  
Robert Fulford,  
Editor,  
Saturday Night

(Editor's note: A Fan's Notes opened in *Montreal* the week before Christmas, 1972.)

11 Dunbar Road  
Toronto 5, Ont.

Robert Fulford,  
Saturday Night.

Dear Mr. Fulford:

Immediate apologies for any unintentional implication that you used the word *local* disparagingly in your review of Owen's film **Nobody Waved Goodbye**. On the contrary, I was well aware that you were among the enlightened few who appreciated and backed local work long before it became an accepted fad.

Nevertheless, though a mother may point to her daughter's dress and with a gleaming smile exclaim, "And she made it herself!" while blushing with parental pride, it does not guarantee that those hearing this remark may also respond with enthusiasm. In this manner, though you did in fact speak proudly of a local cast and a local director, I felt that the reading public's response was likely the well-known wince.

Outside of the circle of those alert beings writing on Canadian literature, films, music, painting, theatre and so on during the sixties, there was a large unappreciative local audience with whom I am afraid my familiarity was

more intimate than admirable. Thus I feel qualified to contend that among that group the words *local*, *Canadian* and *Toronto* all triggered the automatic snicker or wince mechanism of the self-conscious small-timer. Just consider the success of local works among the locals of the time!

I am grateful to you for writing, and glad you enjoyed the article. I am also grateful to you, as a Canadian, for your always strong and reliable support for Canadian art and artists over the years.

Humbly,  
Natalie Edwards

Dear Sirs,

I have read about the exciting developments of Canadian Cinema described in the *Catholic Film Newsletter* from New York — films by William Fruet, Gilles Carle, André Brassard and others.

Please send me a subscription... I am a film teacher in high school.

Sincerely,  
Bob Gallucci,  
Tacoma, Washington

Enclosed is a cheque for \$5.00 to cover my renewal subscription for *Cinema Canada* for one year from this date.

Congratulations on the high standard of commentary on the Canadian film scene you are maintaining.

Sincerely,  
Gordon Sparling

Sirs,  
Please put my name down for a subscription to your fascinating magazine. Having just returned from Asia, I'm deeply gratified to discover a journal of good quality on the market.

Please send me an invoice which I'll gladly and promptly pay for one year's subscription.

Sincerely,  
Maurice Klein,  
Psychology Department,  
University of New Brunswick,  
Fredericton, N.B.

**QUESTION: Where would you find information about any of the following in one place?**

Canadian Film Production 1972-73  
 Studios and producers  
 Film equipment sales and rentals  
 Sound, editing, special effects labs  
 Post-production facilities  
 Music for films  
 Unions, Guilds, Associations  
 Distribution companies  
 Exhibition circuits  
 Independent Booking companies  
 Refreshment and equipment suppliers  
 Film societies  
 Provincial legislation regarding film  
 Canadian Film Award winners to now  
 1973 Academy Award winners listed

The CFDC  
 The NFB  
 Ontario Council for the Arts  
 Canada Council  
 Provincial Government Film Units  
 Censorship regulations  
 Film cartage and delivery  
 Every theatre in Canada, with licensee and number of seats  
 Contest brokers  
 Statistics relating to the film industry  
 Associations  
 Film courses in universities and community colleges



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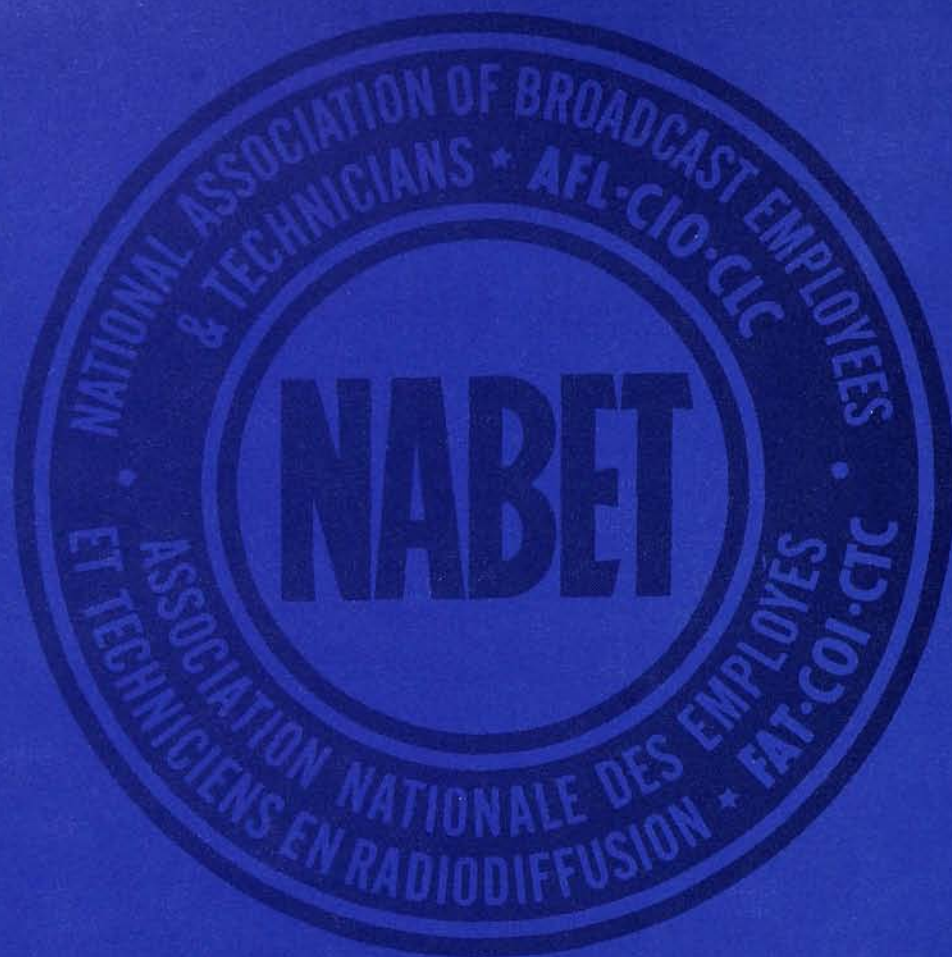
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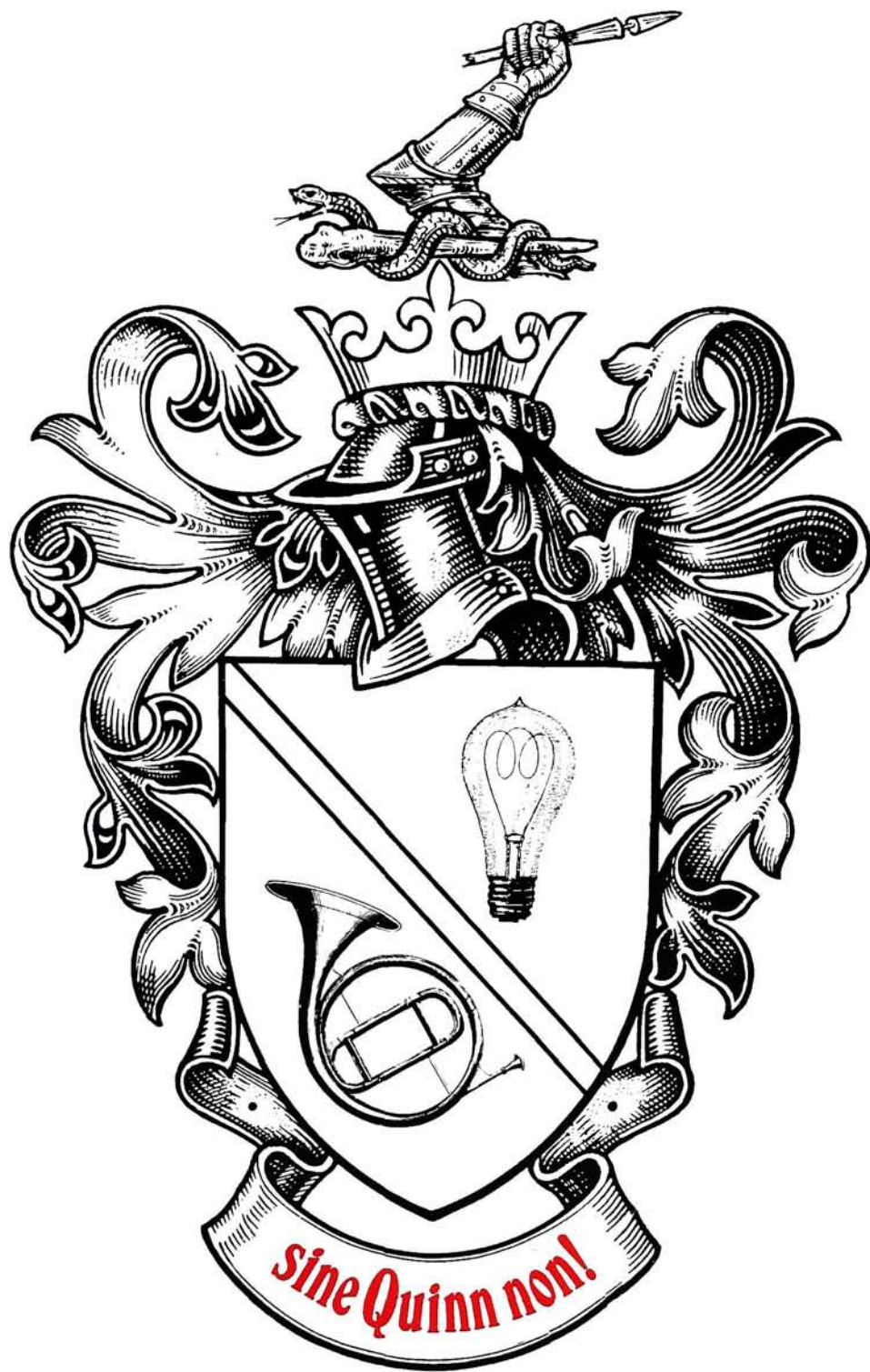
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