

# CAPSULES

by Natalie Edwards

## 1975

**It Seemed Like a Good Idea at the Time**, 1975, by John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once *The Artful Dodger* in Lean's *Oliver Twist*), Stefanie Powers and Isaac Hayes in this carry-on anyhow styled knee-slapper.

D: Ambassador Films  
P: Quadrant Films

## 1974

**Black Christmas**, 1974, by Bob Clark. An anti-female stock horror caper with some good effects, performed mainly by non-Canadians but beautifully located near the University of Toronto campus, in a funky old house. Canucks Andrea Martin and Margot Kidder are assets as long as they last, and Keir Dullea is once again sensitive and peculiar.

CC: 17: 78.  
D: Ambassador Films.  
P: August Film Production with Vision IV.

**Me**, 1974 by John Palmer. This rousing and energetic emotional exploration of the needs and demands of a young writer's love lives began as an exuberant theatrical production at the Toronto Free Theatre. Confined to film, and opened out dramatically in only the most conventional sense, the play is cramped and lessened somewhat. Nevertheless it is an entertaining production displaying the skills of Stephen Markle, Brenda Donohue and Chappelle Jaffe, who have yet to modify their theatrical style for film.

CC: 19: 46-47  
D: Muddy York Motion Pictures Ltd.  
P: Muddy York Motion Pictures Ltd.

**Montreal Main**, 1974, by Frank Vitale. An original, brave, revealing and beautifully constructed film with the integrity of a confession, wherein a grimy group of Montreal Main's loft dwellers, artists and gays, as well as a would-be-liberal family, react to the infatuation of a filmmaker and a 12 year old boy. Scripted by the cast, the film presents a kind of Imaginary Documentary in which conjecture has been presented in the style of reality.

CC: 13: 32-33; 15: 78.  
D: New Cinema (E); Faroun Films (F).  
P: President Film.

**The Mourning Suit**, 1974 by Leonard Yakir. Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short **Main Street Soldier**, was invited to the 1975 Locarno Film Festival.

CC: 21: 38-40  
D: March Films  
P: March Films Ltd.

**Les Ordres**, 1974 by Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975.

CC: 17: 77; 20: 27, 64.  
D: New Cinema (E); Les Films Mutuels (F).  
P: Les Productions Prisma.

**Recommendation for Mercy**, 1974 by Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids paralleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society.

CC: 19: 40-41; 20: 47-48.  
D: Astral  
P: Paradise Films.

**The Visitor**, 1974, by John Wright. Attractive period costuming and decor, plus Eric Peterson's intelligent performance as an aristocratic young man of the 1900s, helps credibility as Pia Shandel's obsessed modern history student, temporarily living in an Historic House in Calgary, finds herself on a time trip into Canada's past. Atmosphere and acting surpass script in this worthy low-budget first.

CC: 12: 30; 14: 28-29; 16: 70.  
D: Faroun Films; Elliott Distribution (B.C.).  
P: Highwood Films Ltd.

**Wolf Pen Principle**, 1974, by Jack Darcus. An Indian boy trying to re-establish his roots and a pudgy theatre manager (Vladimir Valenta) victimized by his own indecisiveness, commune with caged wolves in a slightly surreal west coast world that could only be Canadian.

CC: 13: 42-45.  
D: Faroun Films (East); Bob Elliott Distribution (West).  
P: Image Flow Centre Ltd.

## 1973

**Alien Thunder**, 1973 by Claude Fournier. A wonderful story of the RCMP as erring humans, of Indians as real people and of the prairies as a place of turmoil and drama, is dissipated and finally destroyed by inept production and writing at cross-purposes. W. O. Mitchell took his name off the script, originally conceived from a true incident, with Donald Sutherland, George Tootoosis and Chief Dan George.

CC: 14: 73, 74.  
D: Les Films Mutuels (F).  
P: Onyx Film.

**Bar Salon**, 1973 by André Forcier. Rainy black and white exploration of a proletarian nightmare involving the failure of a mediocre Montreal bar salon and its one-time owner, a plump misfit in his fifties, brilliantly played by Guy L'Ecuyer. The bitter vaudevillian style offers the narrative in distinctively realistic episodes which penetrate the set-gag delivery. A promising feature that was well praised when shown at the Museum of Modern Art and the Sorrento Festival.

CC: 19: 28-31  
D: Les Ateliers du Cinéma Québécois Inc.  
P: Les Ateliers du Cinéma Québécois Inc.

**Child Under a Leaf**, 1973 by George Bloomfield. A glossy centre spread world backgrounds a triangle plus-baby-makes-four soapie in which American actress Dyan Cannon portrays the woman who has everything (to lose) rather more exuberantly than effectively. Donald Pilon is her plastic lover, and Micheline Lanctot, minus her French Canadian accent, appears as just a friend.

### Bob Elliott Distribution

1227 Richards  
Vancouver, B.C.  
(604) 687-7851

**Cinépix**  
8275 Mayrand  
Montreal, P.Q.  
(514) 866-8831

**Faroun Films**  
136 St-Paul East  
Montreal, P.Q.  
(541) 866-8831

**Image Film Centre**  
4519 West 5th Ave  
Vancouver, B.C.  
(604) 224-0506

CC: 17: 44-47; 78-79.  
D: Les Films Mutuels.  
P: Potterton Productions Inc.

**The Inbreaker**, 1973 by George McCowan. With virile, handsome Johnny Yesno in a lead, this melodrama about Indian-white relationships on the B.C. coast, small boat fishing, interracial love, exploitation of workers, and the role of women in Indian life, should have been a humdinger. Superficial, it succeeds only on a simple level, much aided by spectacular B.C. scenery, and somewhat less by the use of two American imports as the westcoast man and his Albertan younger brother whose breaking-in inspires the story.

D: Bob Elliott (West), Bellevue (East).  
P: Bob Elliott Film Productions.

**Kamouraska**, 1973, by Claude Jutra. A beautiful, popular adaptation of Anne Herbert's complicated and many-leveled novel which simplifies it to an elaborate Gothic tale of love, murder and retribution in a picturesque early Quebec. Geneviève Bujold stars, with Philippe Léotard.

CC: 7: 42-50.  
D: Cinepix (E); France Film (F).  
P: Les Productions Carle-Lamy Ltée.

## 1972

**Between Friends**, 1972 by Don Shebib. Two American imports, Bonnie Bedelia and Michael Parks, combine with a good Canadian cast in a compassionate and funny tale of friendship and loss, involving an ex-con, his daughter and two friends, and their participation in a doomed heist in Sudbury country.

CC: 10/11: 32-36, 68-69.  
D: New Cinema.  
P: Clearwater Films Ltd.

**Slipstream**, 1972 by David Acomba. A great sound experience, well harmonized with superlative photography of Alberta (Marc Champion) in a diffuse and only partly successful theme which suggests that electronics connects our solitary experiences as the wind binds the world of nature, while telling the story of an individualistic DJ (Luke Askew). Best Feature, Canadian Film Awards, 1973.

CC: 8: 64; 10/11: 28-31; 12: 65-66.  
D: Cinepix.  
P: Pacific Rim Films Ltd.

### Distributors:

**Ambassador Films**  
88 Eglinton Ave.  
Toronto, Ont.  
(416) 485-9425

**Astral Communications Ltd.**  
224 Davenport Road  
Toronto, Ont.  
(416) 924-9721

**Ateliers du cinéma québécois**  
183, rue Logan  
St-Lambert, Qué.  
(514) 672-7117

**Bellevue Film Distributors**  
1590 Mont-Royal East  
Montréal, P.Q.  
(514) 526-3795

*Capsules* will appear every month and will review Canadian films. This month it centres on features. Shorts, documentaries and animated films will soon be included. The code is simply CC: 19: 28-31 for **Cinema Canada**, No. 19, pp. 28 to 31 where you will find a reference to the film, D: for distributor and P: for producer. We welcome additions and corrections to this list.

### March Film

1700 Taylor Ave. suite 1  
Winnipeg, Man.  
(204) 489-2032

**Muddy York Motion Pictures**  
150 Farnham suite 322  
Toronto, Ont.  
(416) 920-0661

**New Cinema Enterprises**  
35 Britain  
Toronto, Ont.  
(416) 862-1674

**Les Films Mutuels**  
225, Roy St East  
Montreal, P.Q.  
(514) 845-5211



# 1975 CANADIAN FILM AWARDS FESTIVAL

OCTOBER 7-12 / NIAGARA-ON-THE-LAKE

YES VIRGINIA THERE ARE CANADIAN FILM AWARDS . . .

THIS YEAR AT THE SHAW FESTIVAL THEATRE,  
NIAGARA-ON-THE-LAKE.

A WEEK LONG FESTIVAL AND RETROSPECTIVE OF  
CANADIAN FILMS CULMINATING IN THE AWARDS  
PRESENTATION, SUNDAY OCTOBER 12.

#### CATEGORIES:

- FEATURE FILM — FICTION
- FEATURE FILM — NON-FICTION
- DOCUMENTARY FILM
- ANIMATED FILM
- THEATRICAL SHORT FILM
- TV DRAMA FILM
- EXPERIMENTAL FILM

• NO ENTRY FEE WILL BE CHARGED FOR FILMS IN ANY  
CATEGORY.

• A NEW CATEGORY FOR EXPERIMENTAL FILMS HAS  
BEEN ADDED BUT SPONSORED AND INFORMATION  
FILMS ARE NO LONGER INCLUDED IN THE CANADIAN  
FILM AWARDS.

• TO BE ELIGIBLE FOR THE 1975 CANADIAN FILM  
AWARDS, FILMS MUST HAVE BEEN:

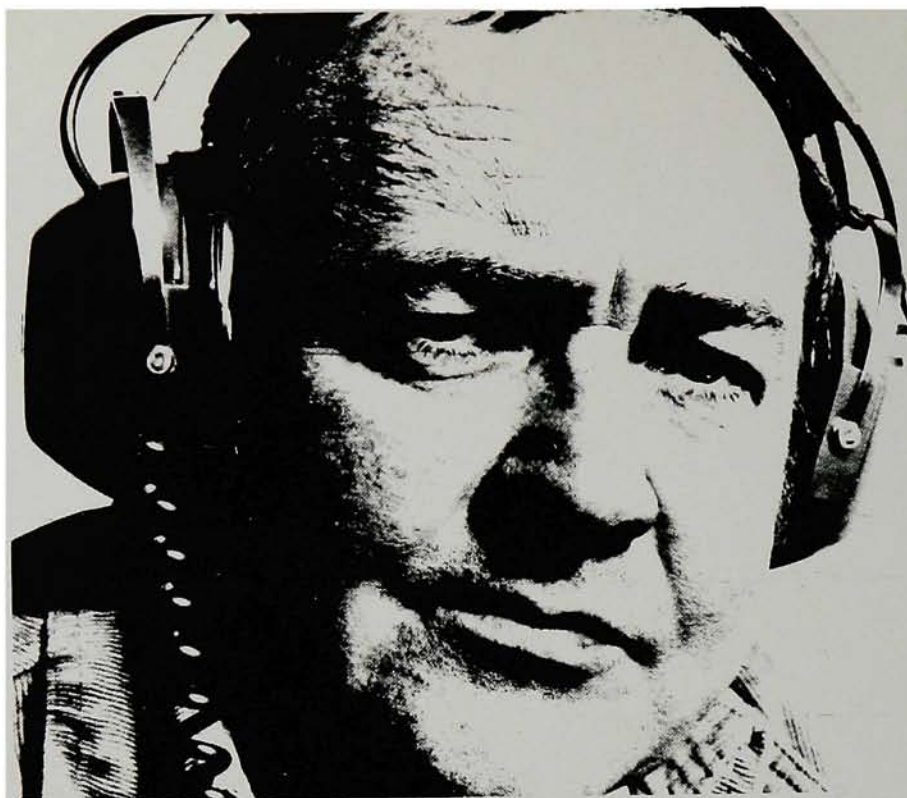
- PRODUCED OR RELEASED BETWEEN SEPTEMBER  
1, 1973 AND AUGUST 31, 1975.
- AVAILABLE TO ENGLISH SPEAKING AUDIENCES IN  
ORIGINAL, DUBBED OR SUB-TITLED VERSIONS.

DEADLINE FOR ENTRY IS SEPTEMBER 1, 1975. ENTRY  
FORMS, AND TICKETS TO ATTEND THE FESTIVAL, ARE  
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(416) 363-8855

VANCOUVER  
915 Davie St.  
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A million dollars doesn't make it right. Nor will all the expertise and gadgets in the electronic world. And we think we have them. They won't guarantee your efforts to capture the dying gasp of a wounded Bambi filtered through the last moments of the Hindenburg while the voice-over extolls the virtues of Mother Murphy's Chicken

Soup with Matzos.

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