

Egoyan's Speaking Parts opens Mtl. New Film/Video fest

MONTREAL – Atom Egoyan's latest film, *Speaking Parts*, will open the festival that first brought acclaim to his previous film *Family Viewing*. It was at the 1987 edition of the Festival de Nouveau Cinéma et de la Vidéo, that Wim Wenders passed on his top prize money (for *Wings of Desire*) to Egoyan, in recognition of the latter's achievement.

Wenders' own film, *Notebook on Clothes and Culture*, had its world premiere at this 18th edition of the festival. Wenders, who sits on the festival's honorary committee, was in town for five days. Other program highlight included Eric Rohmer's new film, *Jeux de société*; Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*; *Mystery Train* by Jim Jarmusch, *Days of the Eclipse* by Tarkovsky disciple Aleksandr Sokhurov, and Aki Kaurismäki's *Ariel* – to name just a few. Canadian features, in addition to *Speaking Parts*, included Bruce McDonald's *Roadkill*, Bruno Pacheco's *The Traveller*, and Serge and Jean Gagné's *Le royaume ou l'asile*.

Winner of the top prize at the Mostra in Venice, *A City of Sadness*, by Hou Hsiao-Hsien of Taiwan, was the program, as was *L'heritage de chouette*, a series of 13 half-hour films by documentarian Chris Marker. Jean Cocteau is the subject of a fairly complete retrospective, which will spill over into the regular programming of the Cinémathèque québécoise after the festival.

Roadkill makes mark at TO fest.

TORONTO – When Toronto's Festival of Festivals prizes were given out this year, no one expected Bruce McDonald's *Roadkill* – "a rock and roll movie about a girl who learns to drive" – to win. The low-budget picture (under \$200,000) was finished just in time for the festival and walked away with the Toronto City Award for Excellence over best bets Anne Wheeler's *Bye Bye Blues* and Denys Arcand's *Jesus of Montreal*. Jurist Jay Switzer of CityTV, one of the sponsors of the award, explained that it was given "for excellence" and not for the "best film."

McDonald, who was on hand to receive the \$25,000 award, said jokingly that the money would allow him to buy "a big hunk of hash" and "a 1963 Chrysler LaBaron." He was also critical of the CBC for not supporting the

independent filmmaker. Previously, McDonald had won a Genie in 1988 for the short, *The Mysterious Moon Men of Canada*. *Jesus* did win the Four Seasons Hotel International Critics Award, while the John Labatt Classic Film Award went to Michael Moore's *Roger and Me*. The NFB Award for Best Short Film went to Alan Zweig for *Stealing Images*.

Over the 10 days, the 14th Festival presented 322 films from 38 countries on 17 screens. Gross revenues topped \$690,000, up from \$650,000 last year. There were 500-plus accredited press in attendance mixing with the likes of Bertrand Blier, Bertrand Tavernier, Jean-Jacques Beineix, Denys Arcand, Arthur Penn, Bruce Willis, Donald Sutherland, Gary Oldman and Matt Dillon. As usual, there were many complaints about the long lineups and some screenings were subject to delays and technical foulups. Hopefully the reorganized Festival (see accompanying story) will soon have a permanent new home, and these nagging problems can be resolved.

Cinémathèque to honour Rhombus

MONTREAL – The Cinémathèque québécoise will honour Toronto's Rhombus Media this month with a retrospective entitled, *Rhombus: 10 ans en musique (10 Musical Years)*. The Cinémathèque will screen most of Rhombus' award-winning music and arts documentaries from the company's first 10 years of existence. Niv Fichman, Barbara Willis Sweete and Larry Weinstein are the principals in Rhombus, and are best known for such films as *Ravel, Music in the Midnight Sun, Making Overtures*.

The homage follows-up last year's Cinémathèque salute to the English Canadian "New Wave" (Egoyan, Rozema, MacGillivray) as a rare look at the cinema culture of other provinces.

In other Cinémathèque news, the official appointment of Francine Allaire to the post of Director of Communications has been announced. In her new position, Allaire will have responsibility for promoting both the Cinémathèque and its Museum of the Moving Image project, including fundraising events such as the gala screening of Chaplin's *City Lights*, with live orchestra, held Nov. 7.

The Cinémathèque also held its 26th AGM in October, and elected the following people to the board of directors: Anne Claire-Poirier, André Théberge, Josée Beaudet, Monique Miller, Pierre Théberge, Pierre Hébert, Jean-Roch Marcotte, Bruno Begin, Robert Favreau, Suzanne Hénaud, André Gladu, Stanley Asher, and Iolande Rossignol. Financial statements released showed the CQ with a surplus of \$2,261 as of March 31, 1989.

The 1989 edition of *The Producer's Masterguide* is a comprehensive reference source of production information, expertly compiled and edited by Shmuel Bension. It covers extensively the motion picture, television, commercials, cable and videotape industries in many countries: the U.S., Canada, U.K., the Caribbean Islands, Australia, New Zealand and Israel. A full set of current rates and working conditions of unions and guilds in the U.S. and Canada is included (*Producer's Masterguide*, NYC \$89.95).

Written primarily for students of animation and a boon to all lovers of movie cartoons, Shamus Culhane's *Animation from Script to Screen* covers every production stage of that popular medium. Culhane's own lengthy experience as a leading animator, his creative contribution to Mickey Mouse and other Disney characters give authority and thoroughness to his informative text on the techniques and artistry of animation. Richly illustrated, it includes budgeting and distribution data, suggested reading and a glossary (*St. Martin's*, NYC, \$17.95).

While this year's Academy Awards TV show was conspicuously lacking in artistic merit, the honor and reputation of AMPAS are redeemed by the publication of *60 Years of the Oscar*, Robert Osborne's superb retrospective of the yearly spectacle. A large format, profusely illustrated volume, it lists winners and nominees in all categories, recounts the Academy's founding, and revives anecdotal highlights of past ceremonies (*Abbeville*, NYC \$45).

Arranged in dictionary form, Anthony Slide's *The International Film Industry* is a historic worldwide survey of motion picture production companies and studios, distribution outlets, organizations and technical innovations. It also includes essays on all countries with a film industry past or present. Its more than 650 entries – knowledgeable, informative, factual – provide a reliable source of material for scholars and buffs (*Greenwood*, Westport, CT, \$55).

The evolving status of blacks in American society as reflected in movies is discussed in Donald Bogle's lively and objective *Toms, Coons, Mulattoes, Mammies & Bucks*, now in an expanded paperback edition. Bogle examines the stereotyped roles of black performers, from the "Tom" in Edwin S. Porter's *Uncle Tom's Cabin* (1903) to the Eddie Murphy character in John Landis's *Coming to America* (1987), and urges black filmmakers and performers to "liberate us from illusions, black and white" (*Crossroads*, NYC, \$15.95).

In her unconventional autobiography, *Lulu in Hollywood* (now in paperback), legendary star Louise Brooks unmercifully blasts the film industry of the '30s and '40s. She shows how her independent ways, high artistic standards and stinging comments understandably antagonized studio bigwigs and cut short her promising career (*Limelight*, NYC, \$13.95).

In *Marlene*, the eternal Dietrich, despite a markedly reticent and elusive style, draws a subtly nuanced portrait of her unique personality in this fascinating memoir of her life and career (*Grove*, NYC, \$18.95). Catherine Young's biography, *Isabella Rossellini*, is an adept montage of existing material chronicling the dramatic events of her younger years and her eventual blossoming into a sensitive actress (*St. Martin's*, NYC, \$16.95).

Indie films tour Quebec

MONTREAL – The Tour Of Canadian Independent Cinema is underway, organized by the Main Film cooperative. The tour consists of two programs of films which will tour to galleries, cultural centres, colleges and universities across the province, as well as to Moncton, N.B. and Ottawa, wrapping up by Nov. 18.

Organized by Kirk Finken and Alex Mackenzie, and financed by the Canada Council and a grant from Employment and Immigration Canada, the tour will feature (on one bill) Rick Raxlen's beautifully shot, autobiographical feature, *Horses in Winter*, along with an earlier experimental film, *Jaffa Gate*. The second section features nine films from young filmmakers across the country; they include: *Londelau* by Isabelle Hayeur, *Unpeopled Space* by Vancouver's Kim Blain, *Les écarts perdus* Sylvain l'Esperance, *8 Frames per Second* by Charles Clark of Halifax, *L'Ombre de nous* by Guylaine Roy, *A Muse* by

Tracey Lewis and *You Take Care Now* by Ann Marie Fleming, both of Vancouver, *A Little Older* by Toronto's Marsha Herle, and *La queue tigrée d'un chat comme un pendatif de pare brise* from Jean-Claude Bustros.

Voyageur Bus Lines, who are sponsors of the event, are providing the organizers with free – if not exactly luxurious – transportation.

Grierson Documentary Seminar '89

TORONTO – The 14th annual Grierson Documentary Seminar and Festival will take place Nov. 19th - 26th at the Art Gallery of Ontario. This year's opening event will be a tribute to Donald Brittain hosted by Peter Gzowski. The Festival's public screenings will be held each evening at the Jackman Hall and the Euclid Theatre. This year's programmers are; Martin Delisle, Judith Doyle, Betty Julian, Fumiko Kiyooka, Claude Ouellet and Chris Worsnop.