

Each month, it seems, there is another deluge of cinema books. There is growth in quality as well as number. The Christmas Season tends to signal the birth of the larger higher priced items, while the New Year brings the paperbacks and sometimes a bargain. Here is a selection of the recent arrivals. There is a theme of reference in this collection.

Filming The Candidate, Bruce Bahrenburg, Paperback \$1.25. A very private person, Robert Redford, is the star of the book as well as the picture. Here, in this behind-the-scenes account of the collaboration of the screenwriter, actor and director, the truth is told, with a certain amount of enjoyable wide-eyed youthfulness. The book gives off that sort of energy one enjoys in the winter of germinating dreams and visions of spring shooting or other possible production activity. Redford, an actor/producer, emerges as a man of many business talents. He earned the respect of his co-workers and he was able to establish himself in the realities of other men's work and ambitions. No mean feat in the movie business. Melvyn Douglas' remarks sum up the attitude. "I've been around the business a long, long time, getting on to fifty years, and relatively few big-shot actors have been close friends... Redford is a man who responds to the world around him, and this makes him interesting (to work with and for)."

Redford has my unstinted admiration for constantly refusing to go on the television talk shows even to promote films in which he has a financial interest; further, he seems to grasp the value of a book that reflects effort and devotion from the author. Television can chew up and spit out a "success" quicker than any other media. Redford, if he is as sharp as the book suggests, would be aware of this fact.

The Hollywood Screenwriters, Edited by Richard Corliss, Paperback \$1.95. The screenwriter, at last has come into his own. Material has been abundantly available on stars and directors, but with a few exceptions the cameraman and the scriptwriter has had a raw deal. (Not to mention the editors.) Here is a serious and effective attempt to right the wrong. This volume is expanded from a Special Issue of Film Comment (Corliss is the editor). It is the best reference work available on this topic. The essay that introduces the book drives a stake into the heart of the auteur vampire. The clipped authoritative style laced with fact after fact exposes the *rigor-mortis* of the auteur critic.

"The auteurist is really writing theme criticism. And themes — as expressed through plot, characterization and dialogue — belong primarily to the writer." Corliss is not witch hunting. He advocates *The Candidate* type of set-up where the screenwriter has a real say in the production. His work should be recognized in the credits and it should not end up as "Based on a story by..."

A large section of the book is devoted to a Screenwriters' Symposium. Questions were sent to a number of screenwriters, Harry Brown, Ernest Lehman, George Zukerman et al. What a joy to read these articulate replies. Q: What projects did you work on that were not filmed? Harry Brown. A: "I was working on a Tristan and Isolde-like theme, The Enchanted Cup. Take three million out of it, Elder Zanuck ordered. So I took out two battles, a suit-and-a-half of chain mail, and a piebald palfrey. Z's next comment was not encouraging. "You've got the two lovers dying and one is not even sick." Brown adds with a certain whimsy, "Au Revoir Tristan! Bon Voyage, Isolde, baby..."

Howard Koch, on tampering with the script. "Perhaps the most potentially dangerous man is a director who regards the motion picture narcissistically as a mirror in which to display his virtuosity or, as the saying goes, placing his stamp on the film, all too often at the expense of its content." Carl Foreman points out that many directors have been congratulated on a 'touch' he has brilliantly placed in a movie. If the critic would request a copy of the script he might find out that the touch was written in the script.

There is an appendix containing fifty screenwriter's filmographies.

The World Encyclopedia of Film, Edited by Tim Cawkwell and John M. Smith \$16.95. The editors of such as this try to be all things to all people and to have the best of all possible worlds. As ever, the end product proves that this is a witless approach. For the specialist, this volume reaches its limitations almost instantly. The aim of the editors is to produce a book that might satisfy the rising public interest in the motion picture world. Economy of expression soon leads to poverty. Under Vertov, Dziga, there is this sort of information: "Father librarian. Studied music." When one is fighting space surely there are more important items to be considered. This one is ludicrous. Young, Loretta (Gretchen Young)... Sisters Sally Blane and Polly Ann Young. At 4, child extra; at 12, bit player; at 13, contract." One wishes the editors would have paid less attention to punctuation and more to pertinent information. Perhaps I did not approach the book in the right spirit. One should seek the trivia or the trite. Where else might one learn that Mizoguchi left school at 13 because his parents were poor and that Robert Mitchum's sister, nightclub performer Julie is responsible for getting him into acting school and that Alfred Newman was the eldest of 10 children and that Donald (Don to us) Siegel went to Jesus College, Cambridge and, in 1935, was film librarian at Warners and that Jason Robards does not exist? I have given you the penultimate, here is the ultimate. Maurice Elvey is presented without editing or fades. "No education. At 9: streetseller; later hotel page boy. Became stage actor and director. Made over 300 films. Married Isobel Elsom (mercifully not indexed)." What of its merits? It has some nice little black and white stills 2 1/2 x 2 1/2. It has an index of 22,000 films with relevant credits — suspicious word 'relevant'. A good cloth binding and 1,900 biographical entries. Excellent for those who like trivia and for those who have never owned one reference book before.

The International Encyclopedia of Film, General Editor Dr. Roger Manvell. American Advisory Editor, Professor Lewis Jacobs. \$20.75. This book is set up in the standard encyclopedia format. Headings include animation, avant-garde, design, documentaries etc. It attempts to present material of a general nature to aid those who have some knowledge of the cinema. To compare — under Vertov, Dziga, his place and year of birth and death, final designation in film history — director, and real name is given. Then a comment of a general nature, "Vertov was the founder of the Soviet documentary, though in his later years his methods were disapproved of officially." This seems an eminently more sane approach to such a reference work. Miss L. Young is not mentioned, nor her lovely sisters. It does seem however in bad taste to add the following comment on the entry under Jannings, Emil, possibly the greatest of all screen artists. "Jannings was vain almost to the point of amiable childishness, and enjoyed the conspicuous consump-

tion of the good things of life along with his charming wife. . . ." Did Jannings consume his wife? One is prompted to ask. No reply. She was the former Gussy Holl a *cabaret disease*, so now we all know.

For the positive value we look at the sections of the book that are really first class, within given limitations. These are the special essays on Screenwriting, Avant-Garde and other topics. Again the feeling is that these articles touch everything and cover nothing. Yet here is a good start. There is enough to whet the appetite. So the message is this: buy for general information. Get it if you like detecting mistakes, there are plenty of these. Obtain it for the omissions. This can be a fun game. Have a copy if you are writing film course essays. It will give you plenty of leads and enough information to impress the professor. Don't buy it if you want a book that has 'everything' about film. The publishers are smart enough not to give you everything in volume one.

In the spirit of proliferation here are a few more titles that have been published recently:

Paul Almond: *The Flame Within*, Jane Edsforth, \$3.00.

Dictionary of Films & Dictionary of Film Makers, both volumes by George Sadoul and translated by Peter Morris, \$5.50 and \$6.50 respectively.

Reference Guide to Fantastic Films, Walt Lee. Vol.1 A-F. \$9.75.

Movies Into Film, John Simon \$2.95.

Ingmar Bergman Directs, John Simon \$11.50. ●



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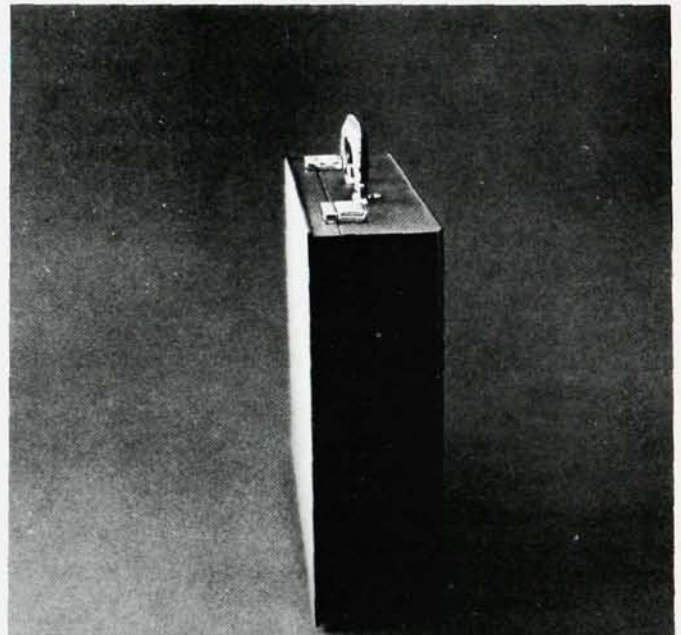
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The Corporation remains concerned that films which prove successful in Quebec still tend to be given little attention in theatres in other parts of Canada. However, this problem remains a part of a far larger problem. How are Canadian films going to reach the small but important groups of potential viewers which would seem to have not had much of an opportunity to see them to date. By the end of the year, the Secretary of State's Department had undertaken a study of this situation which should lead to effective action in 1972 or 1973.

Several recently released feature films produced with the assistance of the CFDC have received favourable reviews from both Canadian and international film critics. These include Donald Shebib's "Rip-Off" for Phoenix Film Productions Ltd., Toronto; "Les Maudits Sauvages" by Jean-Pierre Lefebvre for Cinak Compagnie Cinématographique Ltée, Montreal; "Fortune and Men's Eyes" by Harvey Hart for Cinemax (International) Canada, Toronto; Bernard Gosselin's "Le Martien de Noël" for Les Cinéastes Associés Inc., Montreal; Peter Rowe's "The Neon Palace" for Acme Idea & Sale, Toronto; "Crimes of the Future" by David Cronenberg for Emergent Films Ltd., Toronto; and Larry Kent's "Fleur Bleue" for Potterton Productions Inc., Montreal.

Festivals

Participation of the Corporation in the Cannes Film Festival this year resulted in excellent promotion for the Canadian feature film industry. A total of 16 feature films, most of which had Corporation backing, were screened to potential buyers in a downtown theatre. Some of these films were included in the XIth International French Film Critics' Week or Director's Fortnight. Two films, "La Vraie Nature de Bernadette" by Gilles Carle and "A Fan's Notes" by Eric Till were selected for the main competition. This was the first time that two Canadian feature films had participated on an equal basis with the major feature film producing nations. "La Maudite Galette" was accepted in the XIth International Film Critics' Week and "Les Smattes" was shown in the Director's Fortnight.

The Corporation's participation at Cannes this year was particularly well supported by an information service directed at film buyers and the attending media. A number of distributors were successful in obtaining foreign sales for Canadian feature films. The industry was well represented at Cannes with some 30 delegates from production and distribution companies as well as 21 film critics, 8 directors, 10 actors and actresses and representatives from various government departments in attendance. Collaborating closely with the CFDC in the organization of the Canadian participation this year were the National Film Board, the Department of Industry, Trade and Commerce, the Canadian Government Exhibition Commission, Information Canada, the Department of the Secretary of State, the Department of External Affairs, and the private sector.

In summary, Cannes participation by Canada in 1972 represented a much bigger effort than ever before. There was more and better publicity and information. A catalog of Canadian feature films, which was made possible by a grant of \$10,000 from the Department of the Secretary of State made a vital contribution to the Canadian promotion. Canadian feature films received high recognition from the world press and the professionals in the world film industry. Indeed, the Canadian film industry succeeded in making a major impact at Cannes.

Canada's participation at Cannes is important from a commercial point of view but the CFDC would like to see more and more of the films it has assisted participate in other world festivals.

Film festivals are a very special tool by which our best productions can be promoted, and sometimes sold, to foreign markets. Representing Canada at Venice this year, "Fortune and Men's Eyes" by Harvey Hart was a great success. Moreover, it was chosen last January to represent our country at the Belgrade Film Festival in Yugoslavia.

Aside from festivals, there are other opportunities for showing feature films which serve the interests of Canadians and provide information about Canadian culture in other countries. This year, the CFDC in close relationship with the National Film Board, the Conseil québécois pour la diffusion du cinéma, the Cinéma québécoise, the Department of External Affairs and the Department of the Secretary of State, organized an important retrospective of Canadian films at the Xe Journées cinématographiques de Poitiers. This major cultural event is held in France each year, and its main objective is to feature a country through its best film productions. Canada was the choice in 1972, following such countries as Sweden, Italy and Hungary. The French press remarked on the very special and original qualities of Canadian cinema and also noted significant progress over the last few years. Out of 25 films shown, 14 came from the private industry and 9 were produced with the help of the CFDC.

In February, the Museum of Modern Art in New York organized a Film Week featuring productions from the Province of Quebec. Four out of eleven films chosen for this Week were assisted by the CFDC. We are pleased and proud that the Canadian film industry is attracting interest from foreign countries.

Grants

In the course of the year, the Corporation approved grants to groups and individuals totalling \$70,000 under Section 10 (1) (d) and (e) of the CFDC Act.

The Association coopérative de productions audio-visuelles, a non-profit organization in Montreal which groups some 40 film-makers and technicians working in feature film production within Quebec, received \$10,000 as the balance of a \$50,000 grant awarded in the previous year. This money is in support of their continued efforts to acquire, and put to use, more detailed knowledge of the administrative and technical skills required for film production.

A major event sponsored this year by the Corporation was a competition for aspiring feature film-makers on the West Coast. These consisted of four grants of \$7,500 each and five grants of \$4,000 each.

The non-repayable grants were applied to the production of low-budget, live-action, dramatic films, and the competition represents a major effort by the Corporation to give impetus to film-making on the West Coast. It is the goal of the Corporation to assist in broadening the scope of film-making across Canada. A corps of skilled production personnel together with studios, laboratory facilities and exciting locations make the West Coast particularly attractive to film-makers from within and outside Canada.

A total of \$10,000 was also granted to six film-makers in Toronto arising out of a competition for funds to complete dramatic films whose production had been undertaken during the past few months. A jury from the industry viewed edited footage from films submitted by the applicants and examined film-makers' scenarios before making its recommendations to the Corporation.

Complete lists of these West Coast and Toronto grants appear on page 14. Needless to say, Montreal, Toronto and Vancouver to a lesser extent continue and likely always will continue, as the focal points for Canadian feature film development. As their resources for film-making in terms of personnel and technical facilities expand and improve in both quantitative and qualitative terms, the importance of these cities as film-making centres on an international level will grow. This does not mean, however, that important feature film-making will be restricted only to those cities in Canada. Aspiring film-makers in other parts of the country will have something to say about this, and it is in the interests of the Canadian film industry that the Corporation do all possible to encourage their efforts as well.

Advisory Group

This year the Advisory Group held three regional meetings, in Toronto, Montreal and Vancouver. Four new members were appointed to the group.

At the annual general meeting held in Montreal on March 17, 1971, the Advisory Group assisted the Corporation on such matters as the Canadian Film Awards, the Corporation's policies and plans for the 1972 Cannes Festival held in May.

Summary

With theatre attendance dropping and the cinema becoming less and less of a form of mass entertainment, the future development of the Canadian feature film industry requires great vigour, determination and flexibility to turn to alternative markets for their products. Feature films now form the bulk of prime time television programming and the potential of cable television as a medium for feature films is of great interest. In the opinion of the CFDC, Canadian producers must look more towards television if they are to prosper.

At the same time, provincial governments which have jurisdiction in the field of motion picture theatres should take a more active part in encouraging the development of Canadian feature films by reinvesting all or part of the taxes they take on Canadian films at the box office in local film production. The Corporation is aware of the interest of government officials in Ontario and Quebec in this subject, which hopefully will lead to greater involvement in the development of the industry by these two provinces. The Corporation has approached British Columbia with similar objectives in mind.

I wish to take this opportunity to thank the members of the Corporation for their great service to the Corporation and the film industry and to express sincere appreciation for the creative and untiring efforts of the staff throughout the year.

The CFDC is yet a young organization, but with greater emphasis on TV production by the film-makers and practical assistance from the provinces, the Corporation is confident that the efforts of its first four years will result in the eventual establishment of a viable and creative permanent film industry in Canada.

Gratien Gélinas
Chairman