

# REVERB

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The Editor  
CINEMA CANADA  
6 Washington Avenue, No. 3  
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Dear Sir,

I wonder if I might seek the hospitality of your columns to appeal to readers to help us in preparing our televised history of the Second World War.

We are amply supplied with written documents but we would be very interested to hear from anyone who may have, or know about, original movie film of life during the war. I am certain that many of your readers will have had cine cameras during the war and many of the scenes which they filmed will have considerable documentary value.

I would be grateful for any help you could give us.

Yours sincerely,  
JEROME KUEHL

## Foreign control deplored, Leiterman lauded.

To the editor,  
CINEMA CANADA:

Congratulations on your third issue of Cinema Canada. Of particular interest was *A Tale of Two Cities* which I feel should be compulsory reading for everyone in the 'industry'.

We're great in this country for having all sorts of unions and organizations without even a strong film industry and it's embarrassing to see so much foreign control.

The producer is usually the first and last to be involved with a film but all the cast, crew, exhibitors and distributors see money before he does. He is the man that takes all the risks and gives us work, but who is willing to share his burden? We're on the verge of killing ourselves before we're even started. Anyone more interested in breaking after exactly five hours of work or penalty payments for overtime, union or not, should be out making pots and pans or something else as dry.

Admittedly, there are some pretty rotten producers around, but what we need is more individuals like Mr. Leiterman who have a genuine interest in developing the film industry here in Canada.

Keep up the good work.

Yours sincerely,  
PETER BENISON

## An open letter to the powers that be at CBC.

Kirwan Cox received no response from the CBC and therefore thought it necessary to openly publicize his letter.

To the editor,  
CINEMA CANADA:

I am driven to writing an open letter through sheer desperation and frustration at the manner in which Canada's major cultural resource is being destroyed through bureaucratic cowardice and censorship.

I am referring to the Canadian Broadcasting Corporation and particularly the English-language network. The French network better understands the meaning of cultural survival and seems to take American standards less seriously.

The NABET (technicians') strike aside, the CBC is a national embarrassment and disgrace. The CBC has fallen into the programming trap of lowest common denominator thinking which means give the public what a committee of bureaucrats believes they will accept without controversy or complaint.

One example of their success is *Jalna* which was simply the Canadianizing and remaking of someone else's success (*The Forsyte Saga*) That passes at the CBC for creativity. The most recent fiasco is the decision to cancel the program *All About Women*, which seemed to be an attempt to create truly different television. That decision alone was so ludicrous as to make brave men weep.

Canada has a burgeoning feature film industry which is gaining international recognition and domestic acceptance. Where is the television outlet for these films? To my knowledge, the corporation has broadcast only three in the past year and complaints about nudity in *Goin' Down the Road* will probably cause that excellent film not to be rebroadcast.

Meanwhile, the French network shows not only Quebec films but even experimental English Canadian ones like David Cronenberg's *CRIMES OF THE FUTURE* which cannot get on the English network. Many award-winning Canadian films met a similar fate (unlike grade B Hollywood films).

Regional program origination (which was the training ground for filmmakers like Allan King) has drastically declined, and top producers such as Vancouver's Stan Fox have left.

While Canada's public broadcasting has been turning people off, video is burgeoning and more exciting than ever. The one-half-inch portapak has made television portable and fascinating experiments are being accomplished in television. Through the National Film Board's Challenge for Change and the CRTC's cable decisions, Canada is a world leader in the use of video. However, none of this creative ferment has seeped into the "corridors of impotence" at the CBC. Why not?

If there is any doubt in anybody's mind that the CBC is ignoring the potential of video, look at the *Video-graphic* in Montreal. This is a video theatre and storefront television studio often open 24 hours a day. Through them anyone can get one-half inch equipment to make their own

television programs which are then publicized and shown in the theatre and kept in a library for replay at any time.

The CBC probably cannot use portapaks because someone has decided that one-half inch and broadcast quality are incompatible. Instead of a negative decision about "standards," should not CBC engineers be experimenting and innovating to make them compatible?

The CBC has done many great things over the years.

The CBC is simply too important to the survival of our country to be allowed to stagnate as it has.

If CBC president Laurent Picard thinks he cannot change all this because the CBC is too big and unwieldy, then he is in the wrong job. So are all the people at the CBC who are courageous idealists fighting for better television over cocktails by night and well meaning people only doing what they have to do by day.

The CBC (and Canada) needs a Joan of Arc, not another George Davidson. The head of the CBC must make stronger and more creative decisions than his subordinates are capable of making. If he hesitates, the CBC will remain a dam of memos and cowardice when it should be a sluiceway for the many creative energies in our society.

KIRWAN COX  
Director  
Canadian Filmmakers' Distribution  
Centre  
Toronto

## Role of film editor feared heading for extinction.

To the editor,  
CINEMA CANADA:

I believe that a lot of film editors currently working or struggling to gain some work on a freelance basis are reassessing their situation.

To sum up their situation in general terms I'd use the word 'worrying,' because film right now is being used less and less as a medium of communication. Regardless of whether film is a vehicle of information or entertainment, videotape is taking over from film.

Therefore, a lot of questions arise concerning the future of the film editor:

'Can an editor and does he in fact move into videotape?'

'How does he get the training?'

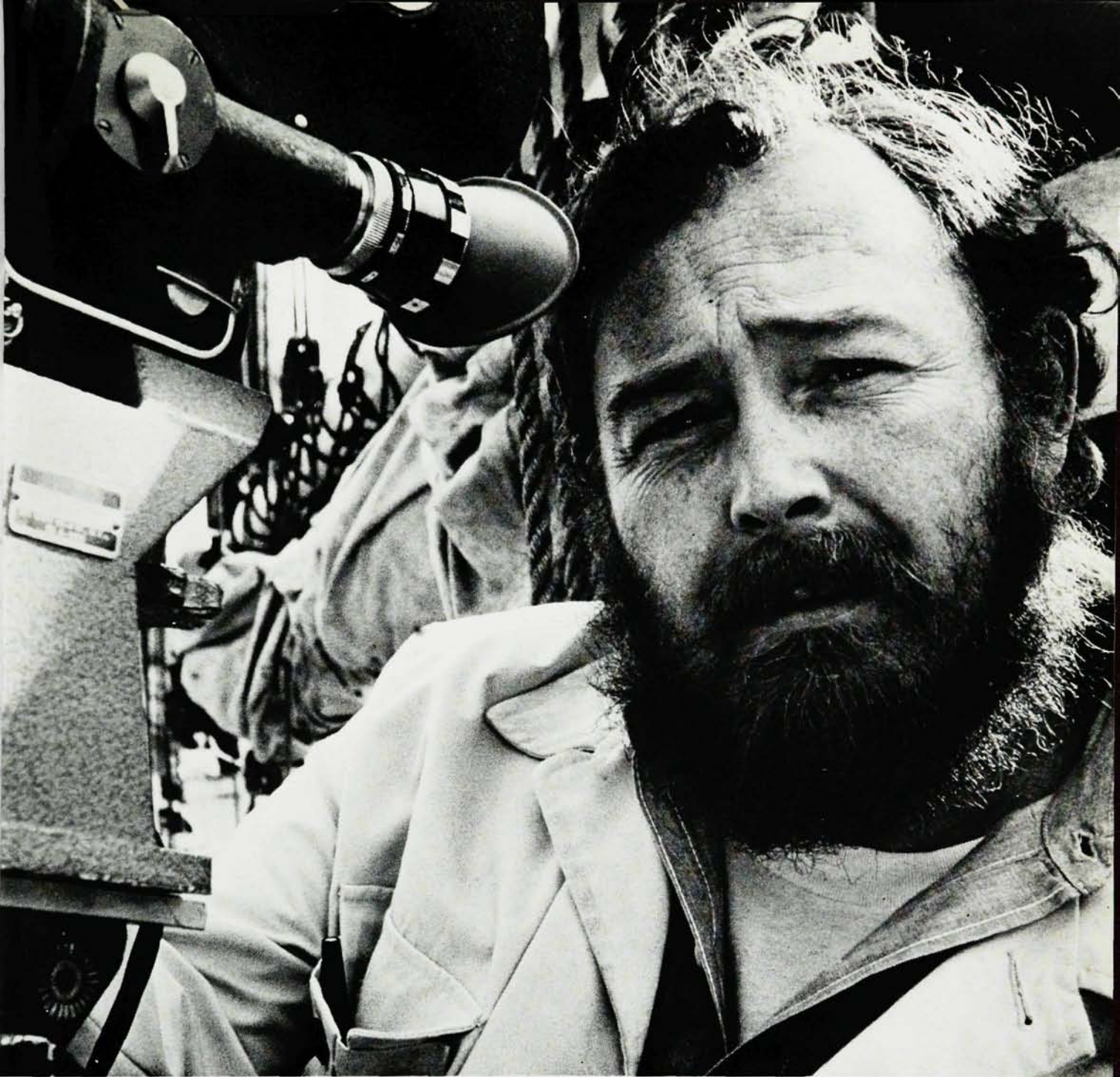
Because virtually all places using videotape are large corporations or larger companies, they usually hold exclusive union contracts - meaning hassles for the editor.

'What projects are likely to remain film projects exclusively?'

These are but a few of the many queries that come to mind on this subject.

Should anybody wish to comment on this matter, I'd appreciate it, because a number of us would be interested in finding some of these answers.

Yours sincerely,  
VINCE HATHERLEY



"We weren't looking for awards

... but as soon as we saw the rushes, we all felt we had a winner... and as it turned out, we were right... I worked harder on that film than any I've ever shot... maybe it's because I had more freedom... the director trusted my judgment and used me as his eyes and sounding board... we pored over movies and stills for months, looking for that flat, shallow effect in the images... I used special lenses to capture the same kind of visual texture on film... and we took no

chances with film quality, either... we used the total Eastman Color System throughout—from first negs to final release prints... and this included Eastman's technical help whenever we needed it... and it really paid off—not only at the festivals, but at the box office... and that's what it's all about..."

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