

**Commendable courage**

I wanted to congratulate you on the excellent article "Lament for an Industry" which appeared in the February issue of Cinema Canada. This is precisely the type of in-depth analysis which is needed, but too frequently left undone because of the fear for future employment which pervades a freelance industry. Your courage is commendable.

I hope you will continue to look at the various aspects of the industry with the same honesty and critical insight that you demonstrated in your last piece. Cinema Canada is also to be congratulated for continuing to provide a forum for outspoken viewpoints. Good work.

**Kirwan Cox**  
Director, Research and  
Policy Development  
National Film Board

success is predicated upon productivity and management efficiency - nothing else!

The production and the distribution of motion pictures in this country, or anywhere else in the world, is a risky business and those who go into it must follow the maxim "caveat emptor." The success of Len Herberman and his comments belie the comments of some others that your writer quotes who have been more or less successful.

Peter Bogdanovitch, with his new motion picture, *They All Laughed* starring Audrey Hepburn, John Ritter and Ben Gazzara, has seen fit to place the picture with this company, as have other important producers, because of its adherence to good, intelligent business practices.

We are blessed with a good experienced staff. We rely on self-help, as all other successful enterprises must do.

Continued success to you and to your publication!

**M. Beverage**  
President  
MovieTime

*The list, as published, named only the members of the Association of Independent and Canadian-Owned Motion Picture Distributors, and not all the companies which might fit that description. MovieTime was not listed by the Association. Ed.*

**No assistance needed**

Your issue no. 81 dated February 1982 arrived today and, as always, is interesting reading.

However, we respectfully point out the omission of this company's name from the listing on page 26 of that issue under the heading "Independent and Canadian-Owned Motion Picture Distributors."

Additionally, we take strong objection to the comments from various past and present Canadian motion picture distribution executives to the effect that Canadian-owned independent motion picture distributors deserve 'assistance' from government agencies of the industry generally with respect to distribution of Canadian and/or other motion pictures in Canada.

The marketplace is open, competition is free.

The activities of this company indicates that, similar to any other business,

**No hasty charges, please**

I should like to clarify the record regarding Keith Lock's relationship to Canada Council in his attempt to negotiate the rights of a short story by Alice Munro.

Contrary to the allegation by Ms. Munro's agent (as quoted by John Kramer of the National Film Board) Mr. Lock at no time misled Council as to the ownership of the rights. Our grant was made in the full realization that such rights still had to be negotiated.

**Françoise Picard**  
Film Officer  
The Canada Council

**Who's who and where at Cannes**

(cont. from p. 22)

ROUILLARD, Maryse, d.  
Filmoption International

SILCOX, David  
chairman, CFDC, Film Canada  
Hotel Majestic

SIMMONS, Kathleen  
gen. man., Bloor Cinema of Toronto  
Hotel de la Grande-Bretagne

SMITH, Maurice, p.  
"Death Bite", "The Magic Show",  
"Julie Darling", "The Soldier Story",  
Cinequity Productions  
Film Canada, Palais des Festivals

SMITH, Roland, d.  
Les Films SMC (Québec) Ltée  
Hotel Florian

STEPHENSON, Helga  
Government of Ontario, Festival of  
Festivals and Simcom Ltd.

SURJICK, Steven  
Saskatchewan Culture and Youth  
Film Canada, Palais des Festivals

SYLVESTRE, Claude  
Radio-Québec  
Hotel Montfleury

ST-GERMAIN, Marc, d.  
Art Films Inc.  
Résidence Gallia

TAYLOR, Franck  
Toronto Festival of Festivals

VILLENEUVE, J.R. Brian  
Ontario Film Office  
Film Canada, Palais des Festivals

WERNER, Marvin, d.  
Cinépix Inc.  
Palais Miramar

**FOR REFERENCE AND RESEARCH**

Sponsored by the International Federation of Film Archives (FIAPF) and published by the American Film Institute, the **International Index to Film Periodicals 1979** provides a comprehensive, annotated guide to 91 of the world's most significant movie magazines, including *Cinema Canada*. Edited by Frances Thrope, the 100,000 entries of this massive volume reflect the work of 34 film archives in 25 countries (AFI, JFK Center, Washington, DC 20566; \$85, standing order price \$72).

An indispensable guide to production in the Eastern United States (including basic data on Ontario, Quebec and Canada), the **New York Production Manual** edited by Shmuel Bension provides updated, informative and thorough coverage of every phase of pre-production, production, post-production and distribution (NY Production Manual, 1 Washington Square Village, NYC 10012; \$53.45 incl. shipping, in Canada \$10 add'l).

John Mercer's knowledgeable survey, **The Informational Film**, supplies a rich fund of relevant facts and ideas on a field boasting some 15,000 non-theatrical films completed in 1977. His outline of types of educational films, their production techniques and distribution potential, as well as their teaching methodology and usefulness, provides invaluable guidance to both educators and students (Stipes, 10 Chester St., Champaign, IL 61820; \$6).

**TALENT ON PARADE**

Academy Award winning directors since the 1927 inception of the event - 53 in all - are surveyed in **The Oscar Directors** by I.G. Edmonds and Reiko Mimura. The career records of such topnotchers as Cukor, Ford, Huston, Coppola, Friedkin and Stevens provide the basis for perceptive evaluations of their individual approach to directing (A.S. Barnes \$9.95).

The 7th volume in that excellent series, **The Hollywood Professionals**, offers well-drawn portraits by Leland A. Poague of directors Billy Wilder and Leo McCarey, with knowledgeable analyses of their major films' themes, styles and techniques (A.S. Barnes \$12).

In **The Films of Robert Altman**, Alan Karp assesses the versatile director, focusing on the broad range of his innovative concepts, his unique approach to widely differing film genres and the recurrent use of the dream mode as a narrative method (Scarecrow \$10).

From G.K. Hall, three meaningful studies of directors: **Sydney Pollack** by William R. Taylor, **John Schlesinger** by Gene D. Phillips, and **Sacha Guitry** by Bettina L. Knapp. These additions to the scholarly "Twayne Theatrical Arts" series provide in-depth evaluations, informative comments, extensive filmographies and other relevant facts - especially valuable in the case of the lesser-known French director Guitry (\$14.95 ea.).

A new perspective on the later German director, **Fritz Lang: The Image and the Look**, edited by Stephen Jenkins, seeks persuasively to present Lang as responsive to changing social conditions rather than as a pessimistic chronicler of 20th century paranoia (NY Zoetrope, 31 E. 12 St., NYC 10003; \$24.95/\$14.95).

A well-deserved tribute to the outstanding cinematographer, Todd Rainsberger's **James Wong Howe** documents the career of a highly creative craftsman whose innovative techniques and striving for perfection won him two Oscars (*The Rose Tattoo* and *Hud*) and 10 nominations (A.S. Barnes \$17.50).

Performers' lives generally make for good, juicy copy - a characteristic appropriately describing three recent memoirs. In **True Britt**, Britt Ecklund writes candidly about the romances and heartbreaks that marked her career (Prentice-Hall \$9.95); in **The Quality of Mercy**, Mercedes McCambridge reveals the private woman behind a highly visible facade and the pitfalls of excessive honesty (Times Books \$10.95); in **Finchy**, Peter Finch's widow, Yolanda, describes with astonishing frankness her life with "a drunkard, a womanizer, a genius" - the man she loved (Wyndham/Simon & Schuster \$12.95).

**ASPECTS OF CINEMA**

From an enterprising new publisher, two auspicious volumes: **Combat Films 1945-70** by Steven Jay Rubin is an insightful study of eight war films, focusing on their makers, their search for authenticity, and their success in creating honest evocations of historic events; **Horror Film Stars** by Michael R. Pitts analyzes with keen appreciation of the genre the contrasting personalities of some 40 performers who specialized in terror movies and the effect this had on their careers (McFarland, Box 611, Jefferson, NC 28640; \$15.95/11.95 and \$16.95/12.95 respectively, postpaid).

David J. Hogan's entertaining encyclopedia **Who's Who of the Horrors and Other Fantasy Films** surveys over 1000 professionals involved in this popular genre, a richly illustrated large-size volume, pinpointing the contribution of directors, performers and technicians to the nurturing of our favorite illusions (A.S. Barnes \$19.95).

In **Theories of Authorship**, editor John Caughie presents a scholarly collection of essays scrutinizing the film author as the central figure in cinematic theory and critique. Philosophical and pragmatic debates of this controversial issue are ably synthesized in a broad rethinking of the authorship concept (Routledge & Keegan Paul \$28/\$14).

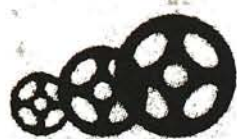
The current crisis of American filmmaking is discussed in David Thomson's **Overexposures**, a provocative book that links the decline in theatre attendance with producers' reliance on formula variations of past film successes, increased dependency on television as the prime distribution outlet, and generalized intellectual fatigue (Morrow \$13.95/8.95).

Les Keyser's survey, **Hollywood in the Seventies**, is a selective array of facts, opinions and assumptions that accurately reflects the problems and contradictions besetting the film capital (A.S. Barnes \$5.95).

Lillian Ross' classical reportorial gem, "Picture," originally published in *The New Yorker* and dealing with the making of John Huston's *The Red Badge of Courage*, finds a deserved spot in **Reporting**, a collection of her brilliant articles (Dodd Mead \$8.95).

Film buffs' familiarity with cinematic lore is thoroughly probed in Rob Burt's **Illustrated Movie Quiz Book**, an ingenious compilation of wide-ranging questions and challenging tests (Rutledge Press \$5.95).

by George L. George



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