

OTHER FILM VIEWS

Wally Gentleman, C.S.C. wrote an article for the January, 1972 issue of *American Cinematographer* on intricate stop-frame, rear projection techniques and three dimensional animation. Also in the same issue: "Super 16—The Key to Producing Big Budget Films at Low Cost." And Robert Surtees, ASC, tells all about shooting "The Last Picture Show."

The November-December 1970 issue of *Take One*, published February 7, 1972, was co-edited by Phyllis Platt and Kay Armatage. The entire issue is devoted to women in film. From the magazine that brought you more than you ever wanted to know about Jean-Luc Godard, a comprehensive look at how women look at film, make film, and would like to make more film. *Take one*.

Four very famous women in films and the man who brought them together are discussed in the latest issue of *Impact*, the Canadian Cinema magazine. Michael Cacoyannis is interviewed about his film "The Trojan Women," starring Katherine Hepburn as Hecuba, Genevieve Bujold as Cassandra, Vanessa Redgrave as Andromache, and Irene Papas as Helen of Troy. Critic Gerald Pratley disagrees with the use of the term "film industry," and there is a write up on Peter Carter's soon to be released "Rowdyman."

Film makers Newsletter is a monthly magazine from New York City published and edited by Suni Mallow and H. Whitney Bailey. The February 1972 issue focuses on three documentaries made by "New Filmmakers:"

"Filming at 21,000 Feet" by David Streit describes his experiences while shooting a mountain climbing expedition in Afghanistan.

A review of "Jack Johnson" by Bob Lehmann, credits Al Bodian and Bill Cayton — writer and director — with creating a truly "super" documentary by imaginatively animating still shots of the famous heavyweight champion.

"The Murder of Fred Hampton" by Scott Didlake, is a political review of a collectively made, gripping social documentary on the Black Panther leader and his followers.

Scott Didlake is an independent filmmaker currently living and working in Toronto due to the U.S. draft.

"Quatre comedians quebécois" are profiled by four quebécois filmmakers in the latest issue of the French language *Cinema Quebec*. Jacques Godbout, Jean-Pierre Lefebvre, Jacques Leduc, and Gilles Carle write about Marcel Saboutin, Monique Mercure, Luce Guilbeault, and Donald Pilon respectively (and respectfully.) It seems that the Pilon brothers are in just about every film shot in Quebec recently,

and here one of them discusses what the cinema means to him.

GRANT TO TWO FILM GROUPS

The Toronto Filmmakers Co-op and the Canadian Filmmakers Distribution Centre have received a joint grant from the Local Initiatives Program of the federal government. The Filmmakers Co-op is using its share to organize and run a series of workshops in the fundamentals and more advanced stages of 16mm filming. This is a continuation of last Fall's workshop program when Clarke Mackey, Richard Leiterman, Patrick Spence-Thomas, Henry Fiks, and Jim Lewis — among others — shared their knowledge with the Co-op's membership. The Distribution Centre is using its share of the money to pay five people on a full-time basis to organize exhibitions of Canadian films coast-to-coast. The Centre distributes independent and underground short and feature length films throughout Canada. For more information write to Room 201, 341 Bloor Street West, Toronto, Ontario, or call (416) 921-2259. The Filmmakers Co-op shares office space and a screening room with the Distribution Centre. An editing room 'is in the process of being assembled: urgently needed are rewinds, viewer, splicer, sound reader, synchronizer, Moviola and any other items for a 16mm editing facility. People willing to donate, loan, or sell such, are asked to contact Jerry McNabb, Co-op Coordinator.

VANCOUVER

Maple Leaf International Pictures Limited, a Canadian backed company have just started shooting two features back-to-back, using the same cast in each.

The features, ONE MINUTE BEFORE DEATH and THE OVAL PORTRAIT, are early 19th century suspense thrillers with Wanda Hendrix, Giselle MacKenzie, Barry Coe and Mary Ayers from the U.S. and Pia Shandle, Terrence Kelly, Doris Buckingham and Barry O'Sullivan from Canada.

The producer is Henri Torres Tudela, the director Roger Gonzalez, and the cameraman, Leon Sanchez. Canadians will fill all other technical positions.

Maemac Productions is planning a feature with an all-Canadian cast. A starting date has not been announced.

Kelly Duncan, CSC, (Canawest Film Productions) won a first prize in the Chicago Film Festival for a

two-minute television commercial he directed and photographed on "impaired driving" for J. Walter Thompson advertising in Vancouver.

Canawest Film Productions have a new film director on staff. He is Stan Olsen from Los Angeles.

WINNIPEG

The final meeting of the 1971 season for the Manitoba chapter of the C.S.C. took the form of a social get together just before Christmas in the studios of Ken Davey Productions Ltd. A pilot musical, produced in Winnipeg and photographed by Myron Kupchuk, was screened and discussed. A lively discussion then took place on the activities of the C.S.C. and the Manitoba chapter in particular. It was the unanimous feeling of all members present that: "A" — we were not as active as we should be . . . "B" — that we could not expect much in the way of guidance

or participation from Toronto . . . "C" — that we should none the less keep the chapter active and try to regenerate some of the old enthusiasm. It was decided to hold a meeting in January and decide on a course of action.

The January meeting was held in the studios of Western Films Ltd., and after a lengthy discussion it was decided that the Manitoba chapter of the C.S.C. did fill a need for cinematographers of the area but that if it was to continue some program must be instituted that would interest the group. It was agreed that most of our members would probably never qualify for full membership and those that might would find it difficult through distance, communication with Toronto and expense, to get it. It was agreed however, that the main purpose was to further cinematography and that we should make a greater effort to get full membership for those who qualified. At the unanimous request of the members present, Mr. Gunter

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