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Oscar nominations give Canada the nod once more

TORONTO – For an unprecedented second year in a row, an independently produced Canadian drama has been nominated for an Academy award in Los Angeles. *The Painted Door*, produced by Atlantis Films in collaboration with The National Film Board, has been nominated for best film in the short film, live-action category. Last year, Atlantis won an Oscar in the same category for *Boys and Girls*.

Michael MacMillan, head of Atlantis, told Cinema Canada he was "delighted, absolutely delighted" with the nomination. "It's a really good film," he said. "We felt that way from the very beginning. It's better than most of them. It's very graphic, very filmic. It's a darn good story with a powerful ending."

The half-hour drama is based on a short story by Sinclair Ross. It is a story of love, regret and death set in the Prairies. *The Painted Door* was directed by Bruce Pittman from a script by Joe Weisenfeld. Line producer was Gillian Richardson, cinematographer was Savas Kalogeras, editor Margaret van Eedewijk and original music was composed by Bruce Ley. Lead roles were played by Linda Goranson, August Schellenberg and Eric Peterson.

The Painted Door was produced in association with Global Television Network and with the participation of Telefilm Canada. It was telecast last October as part of the Global Playhouse series.

Other Canadian Oscar nominations include *Paradise*, an NFB effort by Ishu Patel and *Charade*, a first-time effort by novice filmmaker Jon Minnis. Both are competing in the Best Animated Short category. Minnis, a printer by trade, studied animation at Sheridan College in Oakville. *Charade* won two awards at the CFTA awards presentations last autumn. Patel won an Oscar in the best animated short category in 1978 for his film *The Bead Game*.

Chaplin reruns get Creative Exposure

TORONTO – Creative Exposure will be running a retrospective of Charlie Chaplin films at the Bloor Cinema in Toronto from Mar. 15-21. In addition to seven of his most famous feature films – *City Lights, Modern Times, The Gold Rush, The Kid, Limelight, The Circus, The Great Dictator* – the festival will include a 35mm theatrical presentation of 27 short subjects produced between 1914 and 1923. Many of these films have not been seen in 35mm in over 30 years.

For the First National shorts, prints have been stuck from safety stock copies of original Chaplin negatives still under the control of the Chaplin estate. To insure good quality 35mm prints of the earlier shorts, made between 1914 and 1917 when Chaplin was under contract to Keystone, Essanay and Mutual, a search was made of collections and archives.

Following the engagement in Toronto, the retrospective will be presented in Montreal in April and in Vancouver in May.

CFTA goes wooing

TORONTO – The Canadian Film and Television Association with a membership of over 160 companies is wooing the 20-member Canadian Independent Film Caucus. Ironically, CIFC was formed last year by filmmakers who felt their concerns as independent documentary filmmakers were not being addressed by the CFTA. CIFC activist Barbara Sweete noted that "CFTA has been really good to us since we set up our own organization. They call us to all their meetings and keep us informed." Sweete suspects CIFC will join CFTA while retaining its distinctive identity.

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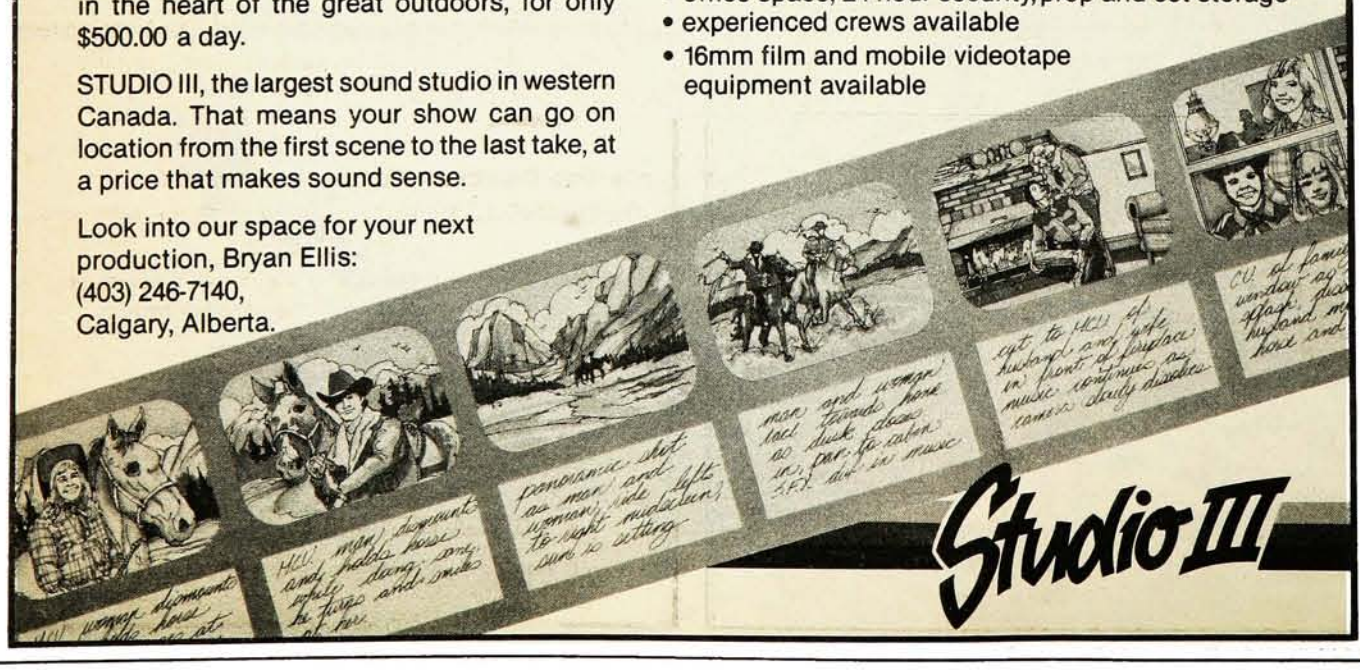
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