

## Feature Film Finalists in the Canadian Film Awards 1975

### Fiction Features in Competition

**The Apprenticeship Of Duddy Kravitz.** Dir. Ted Kotcheff. Perhaps the first Canadian film to enjoy a comic take-off in an American hit (when Zvee Scooler cherishes a bit of land as the zeyda of Woody Allen in *Love and Death*), Duddy is certainly one of our most famous exports. Richard Dreyfuss is brilliant as the devious desperate Duddy, and period Montreal and a fine cast help create a simplified but honest interpretation of Richler's novel. CC: 13: 10-11; 15: 42-46, 50, 72-73; 20: 62-63; D: Astral; P: International Cinemedia Centre. 1974

**Black Christmas.** Dir. Bob Clark. An anti-female stock horror caper with some good effects, performed mainly by non-Canadians but beautifully located near the University of Toronto campus, in a funky old house. Canucks Andrea Martin and Margot Kidder are assets as long as they last, and Keir Dullea is once again sensitive and peculiar. CC: 17: 78; D: Ambassador Films; P: August Film Production with Vision IV.

**Child Under a Leaf.** Dir. George Bloomfield. A glossy centre spread world backgrounds a triangle plus-baby-makes-four soapie in which American actress Dyan Cannon portrays the woman who has everything (to lose) rather more exuberantly than effectively. Donald Pilon is her plastic lover, and Micheline Lanctot, minus her French Canadian accent, appears as just a friend. CC: 17: 44-47; 78-79; D: Les Films Mutuels; P: Potterton Productions Inc.

**Eliza's Horoscope.** Dir. Gordon Sheppard. Seven years in the making, this mystical trip to adult consciousness for the girl Eliza is a visually stunning but simplistic voyage through astrology, eroticism, sexual exploitation, religion and clinging memories to find love and maturity. Marcel Sabourin is spicy as a perverted medic in an international cast which includes Texan born Tom Lee Jones and Elizabeth Moorman as Indian boy and searching girl. CC: 23: D & P: O-Zali Film 1974.

**Lions for Breakfast.** Dir. Bill Davidson. Intended to please both parents and children, this tale of three ill-assorted drifters who truck around Ontario to find their paradise, attempts to cash in on the Disney brand of popular family fare. A dog, two boys and an eccentric Count Ivan (played by Jan Rubes, the opera singer and TV star) provide the adventures that lead to the usual final understanding and compromise. D: Saguenay Film; P: Burg Production Ltd. 1974.

**Monkeys In The Attic.** Dir. Morley Markson. Inner and outer selves meet in a long night of bizarre surreality with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks' images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: 16: 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd. 1973

**125 Rooms of Comfort.** Dir. Patrick Loubert. Freaky, voyeuristic and gimmicky, this jumbled and disruptive movie delivers a chaotic melange of emotions and events among some of the characters that turn up at the Grand Central Hotel in St. Thomas, Ontario one day. There's too much here but it is all-Canadian. Superlative performances by Jackie Burroughs, Tim Henry, Sean Sullivan and Les Barker, plus Henry Fiks' agile camera and some explosive editing keep this experimental and original film glittering. CC: 17: 48-50; 18: 58-59; D & P: Haig-King Film Arts.

**Les Ordres.** Dir. Michel Brault. Five selected victims of the "I was only following Orders" autocracy of the War Measures Act in 1970 Quebec are seen tumbled and torn from their everyday lives and arbitrarily imprisoned. One watches, moved, yet aware that Canada is now one of the few countries left where people are still shocked by such commonplace disregard of citizens' rights. Michel Brault shared Best Director Award at Cannes 1975. CC: 17: 77; 20: 27, 64; D: New Cinema (E); Les films Mutuels (F); P: Les Productions Prisma. 1974

**A Quiet Day in Belfast.** Dir. Milad Bessada. A melodramatic attempt to bring the play by Andrew Angus Dalrymple to the screen. Subtleties are lost and bombast blown up (along with just about everything else) as the unsolvable riddle of how the Irish temperament, squeezed by centuries of frustration, can be prevented from self-destruction during this fateful period is bypassed while quaint characters with ding-dong accents parade through a stock shock story. CC: 13: 74-75; D: Ambassador; P: Twinbay Media International. 1974.

**Sudden Fury.** Dir. Brian Damude. Violence and horror once again disrupt the peace and tranquillity of the Ontario countryside as personal vengeance and available loaded firearms accentuate the evil that lies within us all. Dominic Hogan is outstanding as the husband frustrated beyond control whose opportunistic actions spur the knotted plot. CC: 22: 31-33, 48-49; D: Ambassador Films; P: Film Can Prod. 1975.

**Why Rock the Boat?** Dir. John Howe. William Weintraub's novel of the innocence of people and politics set in the forties' newspaper world in Montreal, has become a fine, funny movie, so Canadian in content that it almost feels foreign. Stuart Gillard won an Actra Award for his portrayal of the all-Canadian cub and Henry Beckman, Patricia Gage, Ken James, Budd Knapp and Sean Sullivan provide vivid characterizations, while Tiu Leek looks perfect. CC: 15: 18-19; 16: 14; 17: 38-39, 74-75; D: Columbia; P: NFB

### Non-Fiction Features in Competition

**Action:** Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October Crisis of 1970 back into focus for most Canadians, and introduces it to the young. Unless another documentary is made, Spry's carefully balanced effort has the power of the only visual summation and his subliminal plea for reasonable and non-violent solutions honoring Quebec, is the strongest voice around on the subject. CC: 16: 49-50; D & P: NFB. 1974

**Janis.** Dirs. Howard Alk and Seaton Findlay. 96 minutes is all we get here of a vast amount of footage and an electrified existence. Fifteen songs and rare film including her 1970 Canadian tour provide a burst of psychedelic memory to those who knew and grew in her time. Alk's crisp editing results in a dedicated documented portrait much in her favour, and approved by her parents. The flame is out. Long live the flame. CC: 18: 61-63; D & P: Crawley Films. 1974.

**Wings in the Wilderness** (not yet reviewed)

### Features Eliminated by Pre-Selection Committee

**And I Love You Dearly** (not yet reviewed)

**The Inbreaker.** Dir. George McCowan. With virile, handsome Johnny Yesno in a lead, this melodrama about Indian-white relationships on the B.C. coast, small boat fishing, interracial love, exploitation of workers, and the role of women in Indian life, should have been a humdinger. Superficial, it succeeds only on a simple level, much aided by spectacular B.C. scenery, and somewhat less by the use of two American imports as the westcoast man and his Albertan younger brother whose breaking-in inspires the story. D: Bob Elliott (West), Bellevue (East); P: Bob Elliott Film Productions. 1973

**Mahoney's Last Stand** (not yet reviewed)

**Me.** Dir. John Palmer. This rousing and energetic emotional exploration of the needs and demands of a young writer's love lives began as an exuberant theatrical production at the Toronto Free Theatre. Confined to film, and opened out dramatically in only the most conventional sense, the play is cramped and lessened somewhat. Nevertheless it is an entertaining production displaying the skills of Stephen Markie, Brenda Donohue and Chapelle Jaffe, who have yet to modify their theatrical style for film. CC: 19: 46-47; D: Muddy York Motion Picture Ltd. P: Muddy York Motion Pictures Ltd. 1974

**Montreal Main.** Dir. Frank Vitale. An original, brave, revealing and beautifully constructed film with the integrity of a confession, wherein a grimy group of Montreal Main's loft dwellers, artists and gays, as well as a would-be-liberal family, react to the infatuation of a filmmaker and a 12 year old boy. Scripted by the cast, the film presents a kind of imaginary Documentary in which conjecture has been presented in the style of reality. CC: 13: 32-33; 15: 78; D: New Cinema (E); Faroun Films (F); P: President Film. 1974.

**The Mourning Suit.** Dir. Leonard Yakir. Semi-autobiographical tale of the generational struggle between an old orthodox Jewish tailor and a young musician who live in the same abandoned warehouse factory in Winnipeg, and the importance of a suit of clothes to the growth of understanding and tolerance. This first feature by the director of the honest, revealing short *Main Street Soldier*, was invited to the 1975 Locarno Film Festival. CC: 21: 38-40; D: March Films; P: March Films Ltd. 1974

**My Pleasure Is My Business** (not yet reviewed)

**The Parasite Murders.** Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs, results in a gory grotesque tale of yuck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's *Exorcist*. Opened simultaneously in French (as *Frisson*) and English. CC: 22: 23-25, 44; D & P: Cinepix 1974.

**Recommendation for Mercy.** Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids paralleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: 19: 40-41; 20: 47-48; D: Astral; P: Paradise Films.

**Sally Fieldgood & Co.** (not yet reviewed)

**The Supreme Kid** (not yet reviewed)

**Wolfpen Principle.** Dir. Jack Darcus. An Indian boy trying to re-establish his roots and a pudgy theatre manager (Vladimir Valenta) victimized by his own indecisiveness, commune with caged wolves in a slightly surreal west coast world that could only be Canadian. CC: 13: 42-45; D: Faroun Film (East); Bob Elliott Distribution (West); P: Image Flow Centre Ltd. 1973.

## Distributors:

**Ambassador Films:** 88 Eglinton Ave., Toronto (416) 485-9425.

**Astral Communications Ltd:** 224 Davenport Rd., Toronto (416) 924-9721.

**Ateliers du cinéma québécois:** 183, rue Logan, St. Lambert, Que. (514) 672-7117.

**Bob Elliott Distribution:** 1227 Richards Vancouver (604) 687-7851.

**Cinepix:** 8275 Mayrand, Montreal (514) 342-2340.

**Crawley Films Ltd.,** 409 King W., Toronto, Ontario (416) 366-0714.

**Danton Films Ltd:** 2 Davisville, Toronto (416) 484-1888.

**Faroun Films:** 136 St-Paul East, Montreal (514) 866-8831.

**Les Films Mutuels:** 225, Roy St. East, Montreal (514) 845-5211.

**Haig King Film Arts Ltd:** 461 Church St., Toronto (416) 962-0181.

**March Film:** 1700 Taylor Ave., no 1, Winnipeg (204) 489-2032.

**Muddy York Motion Pictures:** 150 Farnham, no 322, Toronto (416) 920-0661.

**NFB:** PO Box 6100, Montreal (514) 333-3333.

**New Cinema Enterprises:** 35 Britain, Toronto (416) 862-1674.

**O-Zali Films,** 1445 Bishop St. room 12, Montreal, Quebec (514) 487-5255.

**Queensbury Productions:** 1212 Weston Rd., Toronto (416) 762-8204.

**Saguenay Film,** 102 Bloor W. Toronto, Ontario (416) 961-1551.

**Société nouvelle de cinématographie:** no 600, 800 est, boul. de Maisonneuve, Montreal (514) 849-6023.

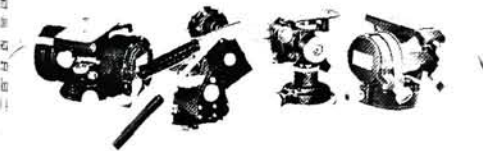


## CINEQUIP PRODUCT NEWS



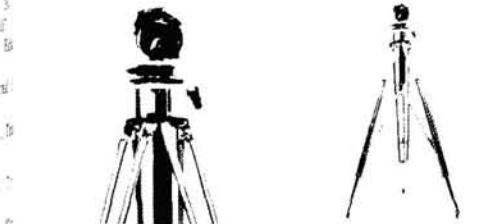
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### FOBA TRIPODS

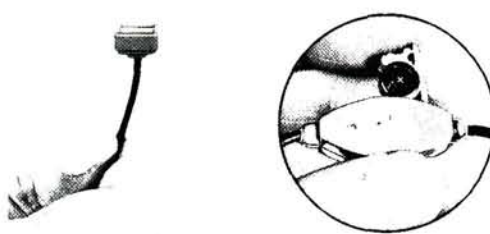
A weatherproof precision instrument made in Switzerland, the new FOBA tripod features unique tubular individually adjustable legs, triangle-type leg locks and elevating riser plate. This all-metal professional motion picture tripod with a Pro Jr. flat-top plate accepts Pro Jr., O'Connor models C and 50 and Miller F fluid tripod heads.



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### RD SYSTEMS PARABOLIC MICROPHONE

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### LIGHT BEAM SUPPORT SYSTEM

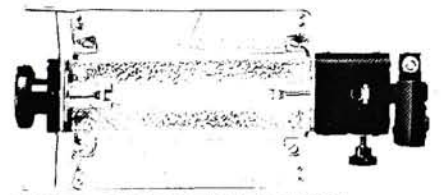
The "long and strong" Light Beam can be used vertically or horizontally stretching to 20 feet. Equipped with 6 hanger clamps for 750's or focussing quartz, and big non slip, non-marking feet (when used horizontally), the light beam is easily set up in minutes from its compact carrying box.



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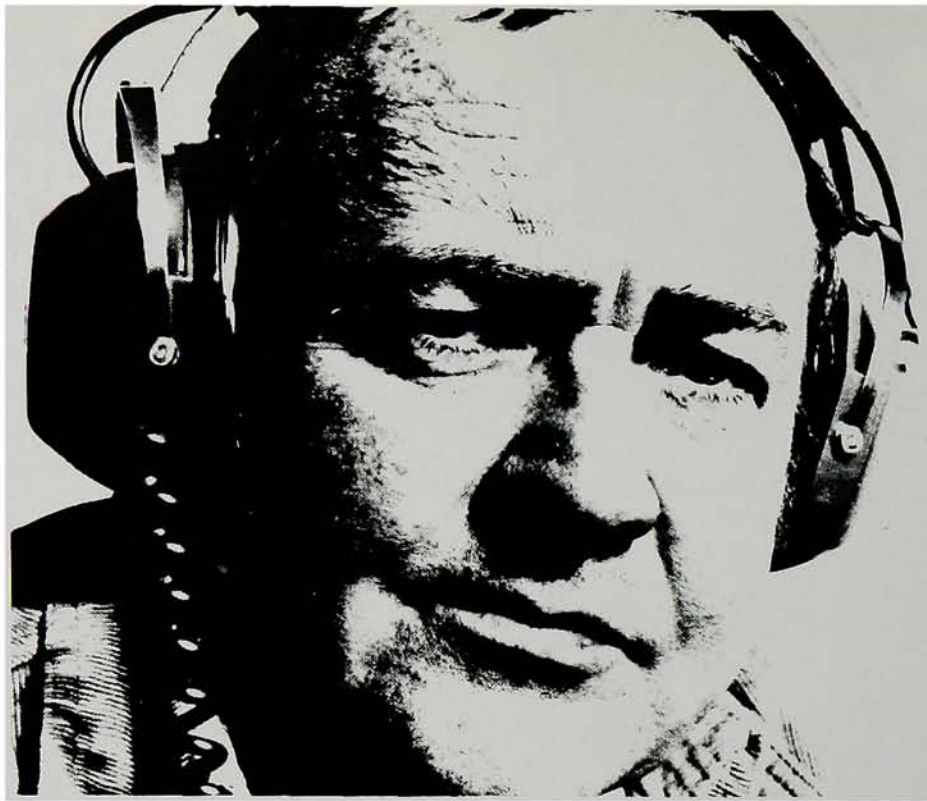
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A million dollars doesn't make it right. Nor will all the expertise and gadgets in the electronic world. And we think we have them. They won't guarantee your efforts to capture the dying gasp of a wounded Bambi filtered through the last moments of the Hindenburg while the voice-over extolls the virtues of Mother Murphy's Chicken

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