

REVERB

Variety Opens Canadian Branch Office?

The following letter was mailed to "all industry representatives" by the Secretary of State Department.

To: All Industry representatives

Subject: Variety's 6th annual Canadian Film and Entertainment Review - November 24th Edition - Deadline date: November 10.

On November 24, Variety will publish its sixth annual Canadian Film and Entertainment Review (see attached letter).

The Film Festivals Bureau would like to help coordinate the Canadian investment that will be made into this issue, and thus insure that the Canadian industry will get as much promotion as possible from its paid ads.

To do this:

Could you please advise the Film Festivals Bureau, in writing, **before November 10**, of the ad space which you will have reserved for the November 24 issue of Variety?

The Film Festivals Bureau will then try to get the Variety correspondents to call up these Canadian companies, and thus ensure that they are mentioned in the articles published in the Canadian section of Variety.

How to place an ad in Variety:

1. Have an Offset, 85 screen ad prepared.
2. Reserve your space by writing to:
MORTON BRYER
Variety
154 West 46th Street,
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(212) 582-2700 (Copy to the Film Festivals Bureau)
3. Cost:
 - 3.1 Full page: \$950.00 - 10" x 14 5/8"
 - 3.2 Half page: \$510.00
 - 3.2 Quarter page: \$255.00
 - 3.4 Or: \$14.00 per column inch.

Jean Lefebvre
Film Festivals Bureau
Secretary of State Dept.

At that time, we wondered about the appropriateness of the Film Festivals Bureau promoting advertising in a foreign publication (seeing that it does nothing to foster Canadian publications) and we were uneasy - in the name of journalistic freedom - thinking that the Bureau would dictate to the Canadian correspondents for Variety just what they should write. A few days later, we received the following correction:

To: All Industry representatives

Subject: Variety Canadian Edition - November 24th
re: our circular letter on the subject.

Correction

Paragraph 4 of our circular letter could unfortunately imply that Variety would automatically publish articles mentioning those companies which take out ads in their paper. **This is not the case.**

It should be obvious that Variety publishes only news items that are of interest for their readers - independent of the fact that people take out ads or not.

Our circular letter invited you to contact us, to let us prepare **real** news items concerning the Canadian industry.

Our apology for any confusion our previous letter might have created.

Cinema Canada contacted Variety's correspondent in Toronto, Sid Adilman, who reassured us that Variety had a hard and fast policy not to permit editorial copy to be influenced by advertising. Adilman further noted that any action on the part of the Secretary of State Department to gather "news" from Toronto would be detrimental to him and would cause him to withhold his own copy. It has since been learned that Variety contacted the Festivals Bureau directly to ask it to cease its effort to "promote" Canadian cinema by using the press in the above fashion. Ed.

Vicious We're Not

It is a distinct surprise and pleasure, for once, to read an article on oneself that has some sense of understanding of one's work. It is well known that most of what is written about anyone in this business/art (or anyone in the public view, for that matter) is generally twisted, misunderstood, incompetent, or in some cases simply vicious. Although destructive criticism is a pain in the neck, syrupy praise is not to be welcomed either.

I can only hope that the level of writing and judgment that Peter Harcourt has applied to me will be applied to other directors who are also struggling to build an honest and sincere film industry in this country.

Donald Shebib

S-M at the Ontario Censor Board?

In the wake of the Ontario Censor Board's ban on the uncut version of Don Owen's film **Partners**, scheduled for screening at the Film Awards last week, I should like to report a little encounter of my own with the same board, in the same week. The film at issue, entitled **Love Seen**, was to have been included in a program of three of my films at Cinema Lumiere on Oct. 21, as part of the Canadian Film-makers series.

Love Seen, an 11-minute experimental film, systematically separates and then edits together six different stylistic conventions employed in the cinematic depiction of love-making. Two of these conventions involve events in the minds of the participants: two more are confined to close-ups of their faces; the fifth is a long shot; the sixth, not surprisingly, depicts the lovers embracing. The footage in this latter sequence, though simulated, is relatively explicit; it does not, however, display the genitals of the man or the woman.

When I learned that the film had been refused by the board, I made several attempts to speak to someone responsible for the ruling. George Belcher, I was repeatedly told, was "tied up at the moment", but eventually I was put through to a Mr. Watkins. The board, said Mr. Watkins, had noted several instances of "man between legs", "hand to pubic area", and "movement between legs". I could not deny it. It is not uncommon for sexual intercourse to involve one or more of these elements, and the simulation of it in my film had failed to avoid them.

I pointed out to Mr. Watkins that the cumulative impact of the film was in fact rather anti-erotic, if anything, but he was not to be moved. I explained that I was only seeking a specific permit to screen **Love Seen** on a single occasion. The film has no commercial potential anyway, and I certainly wasn't looking for a blanket certification that would permit it to be shown in Hamilton or Oshawa or heaven-knows-where, without any kind of control or special guidance.

No, I told him, the audience is likely to consist of about 25 people, most of them my own colleagues and friends. I was sure that the film would be unlikely to induce many of those who didn't already practice the habit to take up sexual intercourse on a regular basis, and I promised to issue a warning that the danger to health and happiness increases with the amount smoked.

I even offered to announce, prior to the screening, that Mr. Belcher and Mr. Watkins considered the sight of "motion between legs" unsuitable for persons over 18, so that members of the audience would be free to step out into the foyer for 11 minutes, or at least to cover their eyes during the rude bits. But Mr. Watkins was adamant. His job is to protect not only people who find "motion between legs" offensive and horrid, but people who can take it or leave it.

Might I perhaps have a word with Mr. Belcher, then? Mr. Watkins was sorry, but "Mr. Belcher was tied up for the whole afternoon."

Robert Fothergill
Associate Professor
Atkinson College, York University

**Magic in the US
Mystery in Canada**

After reading your article in issue no. 32 of **Cinema Canada** regarding the Canadian Film Awards, and in particular the item on the pre-selection jury, I feel sure **Cinema Canada** will be interested in hearing about Venture Film Productions' experience with a pre-selection jury in Canada.

In 1976 Venture Film Productions produced a sponsored, fashion theatrical short film entitled **Magic Island**. **Magic Island** was nominated for best photography in 1975 at the CSC awards, Short Film category. November 12th, 1976, **Magic Island** received a Silver Medal in the Fashion category in the 19th International Film & TV Festival of New York with approximately 28 countries competing. Also, **Magic Island** has been playing at theatres throughout Canada for the last six months.

My point is, that Venture entered **Magic Island** in the Canadian Film and TV Awards under Sponsored, Theatrical Shorts. The Awards luncheon was held on November 5th, 1976 and I was informed by friends that it had been announced at the CFTA luncheon that no Sponsored Theatrical Short had reached the Finals of the CFTA as the pre-selection jury in Ottawa did not think any of the entries were good enough. This statement was confirmed verbally over the telephone to Ron Vester, director and editor of **Magic Island**, by Dick Smith, Chairman of the CFTA.

While making enquiries regarding the above, I have discovered this has happened to other filmmakers in Canada. I suggest that filmmakers who have had any similar experience in Canada should write to **Cinema Canada** and with the help of **Cinema Canada** we can find out who these anonymous pre-selection jurors are and find out why we can win an international award but not an award in Canada.

Elaine Ryan

**Producer,
Venture Film Productions**

P.S. Keep up the good work on the "B" movies.

**cinema
canada**



That's sure a lot, but to film makers it automatically means... **Bellevue Pathé**. It just goes to show that good news really does travel fast in an industry where you have to produce — or else.

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