INDEPENDENT

EYE

VOLUME 13 NUMBER 1 FALL 1991 $4.95

PROJECTIONIST EXTRAORDINAIRE

CINEMATHEQUE QUEBECOISE

CONFESSIONS

ANARCHY AND INSTITUTIONS

NORTHWEST TERRITORIES

RESIDENT ALIENS

AN EMOTIONAL MEMOIR

MAKE LOVE NOT FILMS

ONTARIO FILM THEATRE

FEDERAL REPUBLIC OF GERMANY

THE CONSCIOUSNESS INDUSTRY

A BRIEF AND INCOMPLETE CHRONOLOGY

09002 03
7 72006 09002 5

EXHIBITIONISTS

TAKE A CLOSER LOOK AT THE BUSINESS OF ENTERTAINMENT

making sense

The Festival of Festivals Trade Forum '91: Where It All Starts Making Sense

Festival OF FESTIVALS

SEPTEMBER 10,11,12
SUTTON PLACE HOTEL
KEMPINSKI TORONTO
TORONTO, CANADA
For Further Information:
(416) 920-1741
Fax: (416) 920-6418

CINEMATHEQUE ONTARIO

presents

SunLife Trust

FALL FILM SERIES 1991

- **Shadow in Paradise:**
  The Films of Aki Kaurismaki
- **Denys of Montreal:**
  The Films of Denys Arcand
  Sponsored by the National Film Board of Canada
- **The Poetry of Precision:**
  The Films of Robert Bresson
- **A Girl's Own Stories:**
  The Films of Jane Campion
- **Carte Blanche**
- **The Essentials**
- **Images of the World:**
  The Films of Harun Farocki
  Made possible by the Goethe Institute, Toronto
- **Dream Machines:**
  The Films of Derek Jarman
  Made possible by The British Council
- **Spitting Images:**
  85 Years of Dutch Filmmaking
- **A New Golden Age:**
  Young Japanese Cinema
  Made possible by the Japan Foundation and the Counsulate-General of Japan

TICKET PRICES
$5.00 for Non-Members
$4.00 for Members
$3.50 for Students/Seniors
PRICES ARE SUBJECT TO G.S.T.

TICKETS ON SALE MONDAY, SEPTEMBER 30
FOR MEMBERS AT 70 CARLTON ST. 12PM - 6PM

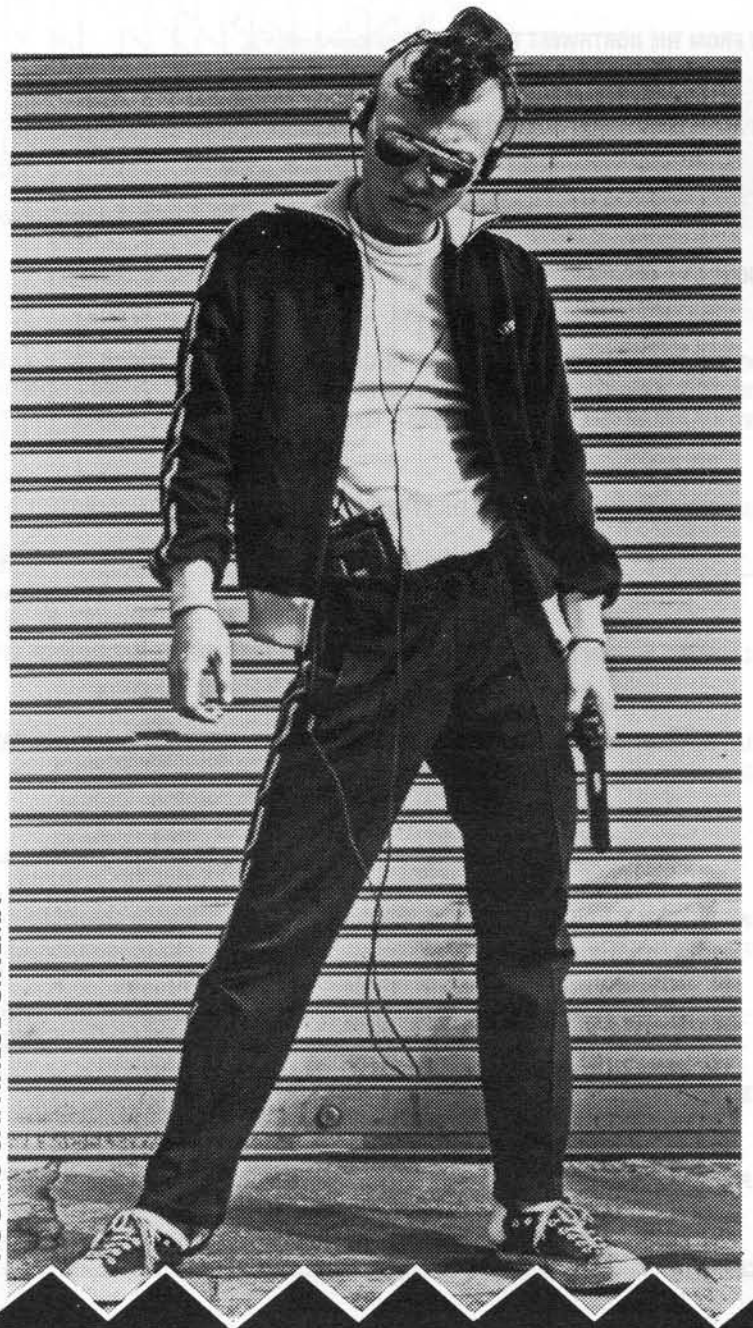
All Films are restricted to persons 18 years of age and older.

All films are in original language with English subtitles, unless otherwise indicated.

All screenings are held at the
Famous Players Backstage Cinema I,
31 BALMUTO ST., SOUTH OF BLOOR
CALL **923-FILM** FOR MORE INFORMATION

Operated by Festival of Festivals, Toronto's annual international film festival, Cinematheque Ontario is a private, non-profit charitable organization which receives core funding from the Ontario Film Development Corporation, an agency of the Ministry of Culture and Communications, and additional financial support from Department of Communications. The Canada Council, Municipality of Metropolitan Toronto, Cultural Affairs Division and the City of Toronto through the Toronto Arts Council provide project funding for Cinematheque Ontario screenings.

The Film Reference Library is open to the public,
Hours: Monday and Friday, 12pm-5pm.
Tuesday-Thursday, 12pm-9pm.
The Library and administrative offices are located at
70 Carlton St.
Toronto, Ont. M5B 1L7.



YOUNG JAPANESE CINEMA

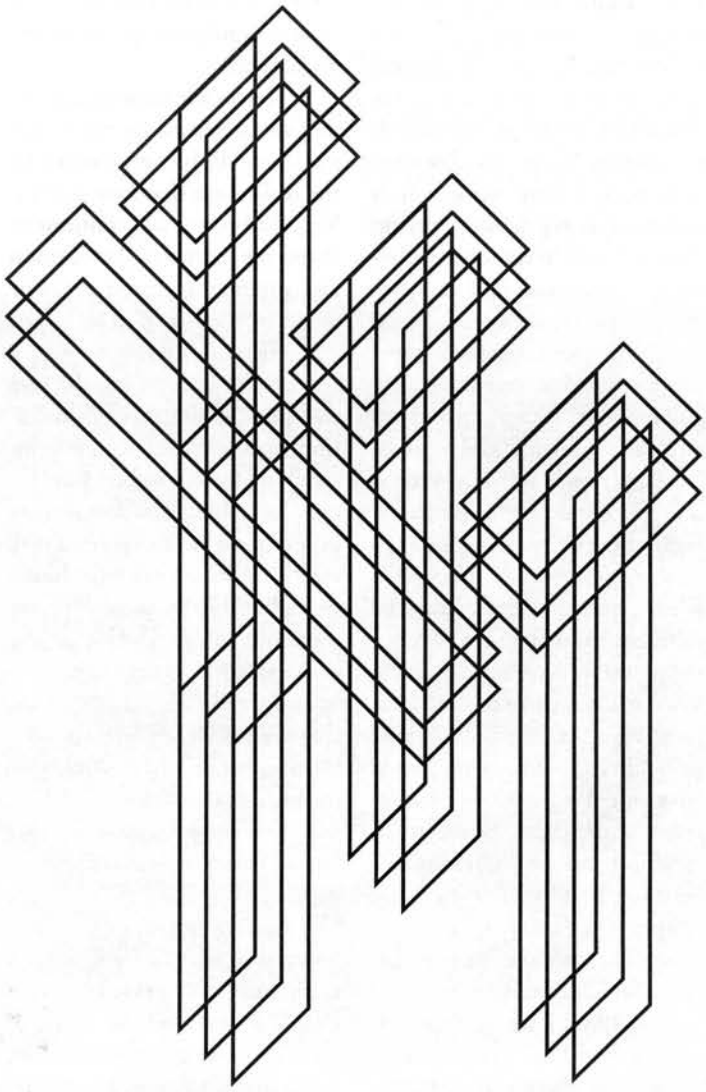
Independent Eye
Volume 13, Number 1
Fall 1991

The Independent Eye is published by the Canadian Filmmakers Distribution Centre as a forum for critical discourse on and about independent film. The CFMDC is a non-profit organization which promotes the work of independent filmmakers. Operations and activities undertaken by the CFMDC are supported by its membership, self-generated revenue, the Canada Council, the Ontario Ministry of Culture and Communications, the Ontario Arts Council, the Department of Cultural Affairs, Municipality of Metro Toronto and the City of Toronto through the Toronto Arts Council.

The Independent Eye is published three times a year. Individual subscriptions are $12 per year and institutional subscriptions are $17 per year. P.S.T. and G.S.T. not included
ISSN 0225-9192

The Independent Eye gratefully acknowledges the support of the Canada Council and the Ontario Arts Council through their periodicals programs.

CANADIAN FILMMAKERS DISTRIBUTION CENTRE
67A Portland Street
Toronto, Ontario, Canada M5V 2M9
(416) 593-1808
(416) 593-8661 Fax



INDECENT EXPOSURE

THE LIVES OF THE EXHIBITIONISTS

When Wyndham and I started planning this issue, our main thought was to replicate the predicament of cultural exhibitionists throughout Canada. How do we attract audiences to see independent Canadian film? The task is difficult, perhaps Herculean: in our moments of despair we might sense that the aroma of mainstream media in Canada is redolent of the Augean stables. It was always our intent to approach the subject of film exhibitionism here with a sense of humour and irony. We hope that the issues raised in this current edition of the Eye will walk a fine line between being outrageous and being outraged.

Creating the framework for this compilation of documents, interviews, memoirs and essays brought into focus for me the essential questions surrounding the public's response to independent film in this country. The feedback from Canadian audiences has ranged from perfunctory laudatory statements by bureaucrats and cultural viziers; to restrained support from sophisticated filmgoers; to bafflement or anger from the general populous. Attempting to convince the Canadian public to see works by their own artists reminds me of the famed reaction of many people to the first sight of themselves captured by still or moving photography. I see anger, despair, and in some cases the fear that someone's own soul might be taken away

by the images. Are Canadians afraid to look at themselves in the mirror?

The story of exhibition in Canada is a sorry one, replete with false promises, betrayals, and exploitation by outside powers. A perusal of Mike Hoolboom's chronology at the end of this issue confirms the point that Canadians have historically been denied access to any but the most *didactic and deglamorized versions* of themselves. Those Canadians who have affected the film world, from Mack Sennett to Garth Drabinsky, have done so by making their peace with the Hollywoods of their times. The Canadian exhibitors who have stayed at home have generally paid lip service to Canadian culture while continually accommodating their American friends.

As editors, Wyndham and I decided to focus on the curators, programmers and film artists who have dedicated themselves to the task of screening Canadian films to the Canadian public. These marginalized people have found their challenge doubled because most of the interesting material produced in Canada falls within the genres of documentary, animation, and experimental film practice. Since Canadians rarely get a chance to see any of the products of these disciplines on television, in their cinemas, or video stores, they are unprepared for an appreciation of such works. Apart, perhaps, from Norman McLaren or Donald Brittain, Canadian producers of non-commercial films are not household names.

As the public rarely embraces Canadian films, particularly in the avant-garde and documentary genres, why have many of this issue's contributors decided to become exhibitors? Why have I? This is a question I have asked myself many times. It is one that I am asking myself again as I introduce the articles in this issue of **The Eye**. For the past decade, it has been my delight and my despair to engage in the task of presenting films to Toronto audiences. I have worked in a variety of contexts, from clubs on Queen Street West to art galleries and museums and uptown, full-size movie theatres. In each venue, the questions are the same: *what can we do that is exciting* and relevant? Is there any way to attract an audience and to make an impact on Toronto's cultural life? Without being overbearingly didactic, is it possible to awaken film viewers to artists whose points-of-view may be different from their own? Since the development of the home video market, these central questions have been complicated by the realization that many people have opted out of the cinema-going experience. Now, as an exhibitor, my final question has become: is it possible to bring people together in a collective experience to see important, "non-broadcastable" films?

In 1984, I was chairperson of **Forbidden Films: The Filmmaker and Human Rights**, a festival of films that had been banned in their country of origin. This event, in which over 100 films from more than 25 countries were shown, still seems to me to exemplify two of the key elements of film exhibition. It was political and aesthetic; it argued that the human rights of all people could be gauged by the barometer of how a nation treats its artists. (It seems to me now that Canada treats its independent artists and exhibitors with a facade of politeness that barely conceals a profound contempt.) As an exhibitor, I have always tried to maintain the dual role that I discovered while doing **Forbidden Films**. For me, it is of paramount importance to harness our nation's film culture as a force for positive change in this time of profound political and social flux.

The current sense of national despair presented by the mainstream media is compounded by the realization that new technological advances will continue to shape the modes of distribution and production made available to us. While it had been hoped that these technologies would *reduce the cost of production* and put the means of distribution into everyone's hands, instead we have witnessed an increasing homogenization of viewpoints in the last few years. There may be more channels to choose from, but they are presenting the same old thing. So long as the marketplace of commerce prevails over the congress of ideas, this trend will only be reversed if the number of broadcasting venues increases to the point at which marginal perspectives will be allowed their modest entré into the media fray.

I am not suggesting that film-going is a panacea for Canada's crisis. Indeed, access to television channels may well be of more critical importance to our culture than any cinema-going experience can be. Consider, however, some of the benefits that film-going can still provide: not only a new perspective on some aspects of our society, but a shared experience and an opportunity for social discourse. Only at a cinema can one participate in, rather than simply witness, direct dialogues with filmmakers. The challenge of debating artists and academics would sharpen our wits and points-of-view. We are not a self-reflexive nation, but we need to be. We could all benefit if more of us attended well-curated programs of the kinds of films that Canadians do best. After a decade of trying, I share the frustration of my fellow exhibitionists: we just don't know how to get people to leave their televisions to come back to the cinema to engage in the debate.

As film-goers and film viewers, we are just beginning to appreciate the effect that technological changes will have on the cinematic experience. The movie palaces of yesteryear are almost all gone. Drive-ins have become a pleasant anachronism for hot summer nights in the countryside. Few towns with a *population of less than 20,000 can support* even one full-size movie theatre. The image of **The Last Picture Show**, imprisoned in our consciousness for the last two decades, may prove to be prophetic for most towns by the turn of the century. Indeed, the cinema itself may have disappeared by then, to be remembered as a temporal institution of popular culture for the twentieth century. By that point, we may all be watching videos and debating the integrity of one broadcasting channel over another. What cinemas that do exist by then might well be in museums, libraries, and galleries, captured forever by the time that its own technology had once been able to liberate. Before all that occurs, the exhibitors in this issue - and others - will continue to work for a last hurrah, in which the dominant mode of narrative cinema may continue to be challenged by the forces of avant-garde, animation and documentary filmmaking.

Marc Glassman

***Marc Glassman** is the programmer for the John Spotton Cinema at the NFB, Ontario Centre. He is also a radio journalist for CJRT-FM **On The Arts**, past contributor to **Cine Action**, **Fuse**, and **Vanguard**, and proprietor of Pages Bookstore in Toronto. **Wyndham Paul Wise** is a former filmmaker and the last Toronto reporter for **Cinema Canada** magazine. Currently he teaches film studies and writing at Sheridan College.*

Interview:
Hans B U R G S C H M I D T
Projectionist Extraordinaire

By Marc G L A S S M A N

Edited by Wyndham Paul W I S E

HANS at age six

xhibitionists

Then the projectors were very basic... to run the booth required a deep connection to what you were doing. I mean, it was an art, a trade and I always held it in that light.

GLASSMAN Tell me a little about yourself.

BURGSCHMIDT The first memory I have of a motion picture projector is when my father brought home an 8mm movie projector when I was six years old. My father was having a bit of trouble with it. Somehow I went over to the projector and said to him, "This is how you do it," threaded it, and proceeded to run an evening of family movies. This was in the days of regular 8. My father was very perplexed and didn't understand. He ran to get his camera to take a picture of me beside the projector. I guess that is how it all started.

GLASSMAN Was it a Bell and Howell?

BURGSCHMIDT Yes, it was indeed a Bell and Howell, manual thread.

GLASSMAN Did you do film projecting in high school?

BURGSCHMIDT I got really interested in film projecting when I was much younger. I was a senior projectionist and instructor in the Saskatoon Projectionist Club, which held its meetings in the YMCA. I was a thirteen-year-old little squirt and I was teaching all these older people how to assemble and disassemble movie projectors. I remember how proud I was when I received my certificate at the time. I was the youngest member.

GLASSMAN So as a film projectionist in Saskatchewan in that period, would you have been doing some work with film societies?

BURGSCHMIDT Actually, no. I affiliated myself with the YMCA and ran Saturday movies for six or seven years. We had a budget to run old features. We ran MGM features that went back to the '40s and '50s, musicals, and classics — wholesome stuff for the kids.

GLASSMAN When did you get your first real job as a projectionist?

BURGSCHMIDT I was employed in a number of situations as a relief audio-visual technician for my public school. I would show a film at a conference, and they would pay me ten dollars for the day. I was just ecstatic. When I went to high school I always seemed to be hanging around the audio-visual room, talking shop with the A/V people there.

GLASSMAN So, what we would now call non-traditional settings for exhibitions were your first true experiences with film. You weren't in standard movie theatre situations for a number of years.

BURGSCHMIDT I guess you could say that.

GLASSMAN When did you become a projectionist in movie theatres?

BURGSCHMIDT When I moved to Edmonton, I asked for a job with the union there and ended up working with the IATSE local for three years. I must have run a dozen theatres in Edmonton over three years, including a nine-theatre Cineplex, a 70mm house, and a couple of rep houses. I basically gained experience in a range of projection applications but got really upset and dismayed at the shallowness of commercial cinemas such as Cineplex, Famous and Odeon. Working there was such an empty kind of experience. It would have been 1979-82.

GLASSMAN Were you working in a variety of old cinemas?

BURGSCHMIDT I found myself always drifting to rep cinemas. It was easy to get the union to put me there because no one else wanted them. They paid very poorly and they required work, in that you had to prepare features every night, sometimes two features every night, whereas the other houses downtown would pay more money. Even ten years ago Cineplex was paying over $30 an hour. You would have the film made up on a single huge reel and a huge transport system. It would be easy money. But I loved the rep houses because they would all be much more funky, much more earthy, and the people who went to them had a sense of art and aesthetics...usually...and it sort of matched my feeling of wanting to share and uplift and create a genuine type of enrichment experience rather than the flat type of entertainment I found in the mainstream. So I worked at the Princess Theatre for a while in Edmonton. I also worked at the Citadel Theatre, which was the home of the National Film Theatre in Edmonton. I continued when I came to Toronto, at the Cinema Lumiere and other alternative venues.

GLASSMAN Thinking about those days at the Citadel and the Princess, what would you have seen when you walked into the booth?

BURGSCHMIDT You would see extremely primitive and old projection equipment. At the time I was getting into projection, everything was carbon arc except for some of the new, highly automated types of cinemas, which are the

STREET CINEMA, Edmonton, 1984

status quo now. Everyone is burning xenon and they usually have some type of automation in the larger cinemas. Then the projectors were very basic, always carbon arc, single reels, and to run the booth required a deep connection to what you were doing. I mean, it was an art, a trade, and I always held it in that kind of light. I had a problem with the union, because everyone treated it as a job. They could have been plumbers or electricians, it didn't matter. They were concerned about wages, security, and things like that. I was into the art and magic of projection. There were some special projectionists I knew who shared that with me.

GLASSMAN Would the standards have been two 35s and one 16 in those sort of situations?

BURGSCHMIDT Let's just say eventually they would have to come to that. Usually they would have 35s. In smaller venues they would just have 16. But ultimately for a fully equipped cinema you would have to have a 16, or in some cases two 16s if you were changing reels, and two 35s. The current situation now is that video will soon become a must because it is becoming a more dominant art form.

GLASSMAN What made you want to become a projectionist?

BURGSCHMIDT I had a passion for the process of projecting, like creating an experience. I probably became a projectionist because I lacked the self-confi-

dence to become an actor and I have this really profound sense of wanting to be a part of some type of creative scenario where I could communicate, influence, generate some kind of experience with people. I settled into a projectionist career because I didn't have the guts to get up on stage and become an actor or a producer.

GLASSMAN I find an interesting thread through what you have done is your relationship to censorship, working with a censor board, then working for Forbidden Films, then ending up at the Euclid, which has a principled stand against the whole notion of censorship.

BURGSCHMIDT I didn't really think too much about taking a stand against censorship until I was the relief projectionist over a period of a couple of years for the Alberta censor board. I knew that versions of films in Canada were very different from versions that came from the States and that upset me. It was working at the censor board that first caused me to explore pornography. There was one situation where we had all of the sex films to be shown in the province for the next few months, and we got them all at once over the course of a few weeks. I had never had any real experience with sex films before. Some of them were, of course, really third-rate, but some of them were quite amazing in terms of cinematography. They were viable in an artistic sense. But sure enough, soon as those libidinous scenes would come up, you would hear splices flying through the projector, and all the energy that would rise to the surface in your basic healthy person would have to be sublimated. It really pissed me off, and I found that after a day of feature after feature, all of which were cut (they had already gone through Ontario, and the Ontario Board of Censors had done a very thorough job of removing anything explicit and even sometimes implicit material) I would walk out of the projection room kind of cross-eyed. It was sex images interruptus for a whole day. After three days, I was getting somewhat demented because I was getting to the point of extreme frustration and I got really, really upset. I knew a person who had genuine hard core porno from the States and I had the opportunity to watch it. I thought, what's the big deal? I started asking a lot of questions. Why had we passed the *Texas Chainsaw Massacre*, in which human beings get sliced up by chainsaws, when we were removing scenes of love making, even when they were tasteful? It really touched my sense of freedom of expression and I became enraged.

GLASSMAN From your experiences with censorship we could segue to Forbidden Films, in which you participated as the film revisionist[1] and overseer of all the technical aspects, but another thought occurs to me. Was Forbidden Films your first festival, or had you worked with the Festival of Festivals prior to that?

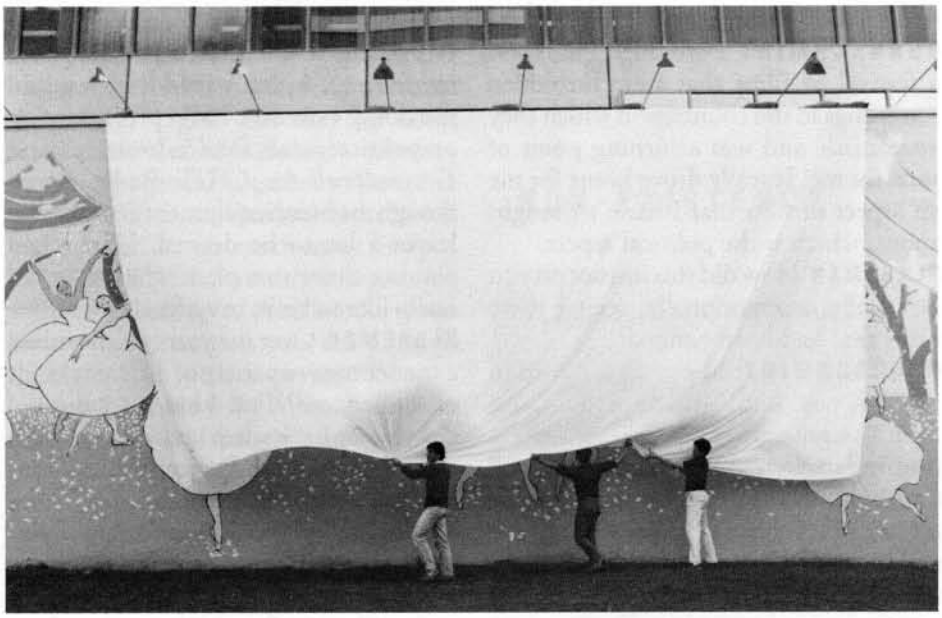
BURGSCHMIDT This year

celebrates my ninth year with the Festival of Festivals. I worked for three years as an assistant film revisionist to Martin Heath. One year Martin was in France and I took care of nearly all the films. In 1985 I was the producer of Movies in the Park, which was a five night event. We did 35mm projection in High Park and Earl Bales park. It was a beautiful experience and a wonderful success. We had thousands of people attend. We created a whole community event with buskers, live entertainment and free popcorn as part of the Festival Outreach Program.

GLASSMAN How was this organized and what was your experience with outdoor projection before that?

BURGSCHMIDT When you've spent as long as I have in a projection room, you spend a lot of time thinking about venues and environments in which to view media. Film viewing or video watching is an artificial, technological creation, and I've often felt a little despair about living a life with machines. I thought I would try to integrate a more natural type of environment into the experience of watching a film. I had done outdoor screenings in back yards and I did an experiment when I was attending university down in the United States. We tried to create an outdoor film event. We went and raided the laundry room at the university and sewed together twenty-four bed sheets and made this 24ft. projection screen. We yanked the high-powered 16mm projectors out of the projection room, strung the screen between trees, and created an event that made a lasting impression upon me. This would have been in 1978. It was just beautiful. It was a hot mid-western summer's night. The crickets were chirping and there was a lush lawn. We ran a musical, *The Wizard Of Oz*, and people got up and started dancing and singing with the movie. It inspired me to think in terms of breaking down the barriers that one associates with the passive viewer. It became a participatory thing. People started to jump around with the movie, and I really liked that. I decided to light a fire under their seats from then on.

GLASSMAN Before we get to Earle Bales, we get to Queen Street and something that you and I participated in. Perhaps you can recall how this came to be, this Queen Street cinema.



BURGSCHMIDT I had some experience in Edmonton doing small outdoor screenings. Then I decided it was time to leave Edmonton. It was the big crash of 1982-83 and I wanted to come to Toronto. I was here for about a week when I meet Martin Heath, then I met you, and we started to throw around some ideas about outdoor films. You had obviously thought about it before, and after I had been in Toronto for a month or two, we just did it. I had a small portable Bell and Howell 16mm projector. You had connections with the Queen Street Merchants Association. We asked a few basic questions. We did some organizing with street vendors. The Bamboo was just being built at the time. They provided us with seating, and we just winged it. We painted the screen. I remember arguing with you that the screen needed a black border around it, and you saying, "Why do we need this black border?" And I said, "Because it's just got to be right." We painted our screen, which has since been torn down when the Hollywood Jobbers building went down. But we had regular screenings on Friday nights. We went for eight weeks. We borrowed films from the library. We borrowed films from the NFB. We had films from private collections. Filmmakers came and gave us prints and we called it street cinema. People to this day mention it to me — this is almost ten years later — "You're the guy who did street cinema. That was so great, when is it going to happen again?" I was really pleased that it made an impression, and I do hope to carry that through again.

facing page:
STREET CINEMA, Queen and Soho, Toronto

this page:
Edmonton, June 1984

GLASSMAN Did you find a difference in that exhibition setting as opposed to the exhibition setting you so nicely described earlier in a mid-west college setting, or again the exhibition environment you and the Festival of Festivals created in a park? Is there an intrinsic difference in how the people relate?

BURGSCHMIDT Of course. The key principle in terms of viewing spaces is a basic concept used in electronics called signal-to-noise ratio. You can't play a very tender, moving, long dramatic film when there is a lot of hustle and bustle and energy happening. You have to really understand what works in the environment. We go and sit in dark theatres and close the doors so that we have undivided attention focused at the screen. Many films would not work in outdoor situations. For an outdoor venue you need something short and fast and full of motion and full of sound. We had prob-

lems with silent films, even though there is pure beauty in a moving image on a wall. There are films that can work outdoors in a park that won't work in the street. I think it's quite simple, actually.

GLASSMAN Back to the Festival of Festivals. You had a lot to do with it, but presumably they had people involved at the other end who worked on creating this environment you described earlier — the buskers, the balloons...

BURGSCHMIDT It was all my idea. Actually, it's kind of a funny story because I remember presenting the idea to Wayne Clarkson, who was head of the Festival at the time. I said, "I really think we should try this outdoor cinema, it's a good idea." I just casually mentioned it to him. Then he called me into his office six months later and said, "Hans, I've got this great idea, what do you think of outdoor movies?" I sort of grinned and said, "I think outdoor movies are a great idea." So it was actually through his support. He spear-headed the financing of it, and the corporate office of the Festival got the money and worked with Toronto Parks and Rec., and they did much of the administrative stuff. But the basic concept and technical design was my doing.

GLASSMAN You were talking before about the passivity of the audience receiving the images on the screen inside your standard kind of movie house. Here you wanted to create what seems to me to be almost a kind of summer fair...

BURGSCHMIDT It was definitely a celebration that utilized film.

GLASSMAN There was music as well?

BURGSCHMIDT We had the David Sereda Band. We had live entertainment, and because it was a community outreach program, we got a few local groups to do presentations. It was really touching to get small cultural clubs involved. We had a whole program. It had the Festival splash to it, and that's what we wanted. We wanted to create a celebratory kind of event.

GLASSMAN What kind of films did you show?

BURGSCHMIDT We ran Canadian classics, musicals, and mainstream films that would appeal to the average viewer, high profile films of that era. We played *The Grey Fox, Close Encounters of the Third Kind, Jesus Christ Superstar, That's Entertainment,* and *Bugsy Malone.*

GLASSMAN Your first major festival experience would have been Forbidden Films. I wonder if you see a difference in the kind of audiences and the kind of exhibitions that go on when you are dealing with organizations that are either artist-run or ad hoc, or specific to particular points of view?

BURGSCHMIDT Forbidden Films was a festival of films that were forbidden screenings in the countries in which they were made and was a turning point of sorts for me. It really drove home for me an aspect of film that I hadn't thought about, which is the political aspect.

GLASSMAN How did this impact on you politically or emotionally, seeing these films that had been banned?

BURGSCHMIDT They struck a cord in me that was, until that time, dormant. Film is a powerful political tool for expressing an alternative vision. I was, until that point, locked into the mainstream art cinema. I enjoyed film for its magic and its ability to be beautiful, to be uplifting, inspiring, and profound in terms of conveying experience. But once I entered into the political domain, it really changed the way I looked at the world. It carried into my personal life. I began to see things much more politically. I wasn't aware of all the repression that was happening. I had some experience with repression in our own country, the censorship, where sex is forbidden, and things like that. But Forbidden Films took me out of the role of just being a technical support person, really got me thinking about politics, and really solidified my commitment to what you might say is alternative media. It made me really see what was behind the mainstream image, which is concerned about box office primarily and human experience is prostituted for an effect. It's all a formula. I began to see film as a personal tool.

GLASSMAN From that point you have ended up projecting in new alternative spaces. Of these, the most interesting is the Euclid where you have been the prime projectionist since it started. I was wondering if you could relate how that developed.

BURGSCHMIDT When I came to the Euclid and was impressed by the type of programming that they did, I realized I had come to another level of fruition because it was extremely grass roots. It was very human. Most of the people who put their films on there were broke, and what I saw were sincere efforts to express something simple and basic. It also put me in touch with the DEC film library, and I started watching everything that DEC had. This gelled my feelings, which would later result in me doing extensive radio programming on political issues for *Undercurrents* and *Groundswell* on CIUT Radio. Even though the booth equipment at the Euclid leaves a lot to be desired, I feel I am coming closer to a place where I would really like to be in my life.

GLASSMAN Over the years you have had a chance to see a variety of different kinds of audiences. What kind of audiences did you see back when you were going to the Citadel or the Princess in Edmonton?

BURGSCHMIDT The National Film Theatre at the Citadel tried to live up to a very pure mandate of providing alternative films you couldn't see anywhere else. Unfortunately, it went out of existence for that reason, because there was no draw. You would have a few very dedicated people who formed a small hard core audience. The Princess Theatre, on the other hand, was much more successful because they were very good with their programming. They would always present the more mainstream, second-run things that were guaranteed to draw with something else that was a little more eclectic.

GLASSMAN What was your experience with audiences as the regular projectionist at the Rivoli in the mid-'80s?

BURGSCHMIDT I think every type of venue has its own quality of presenta-

tion, and there's something appealing about a smoke-filled bar, like the back space of the Rivoli, where you can come and drink and laugh and be wild. Usually the type of film shown there...well, I ran a whole range of different films, from experimental shorts to features. There were Godard, Fassbinder, film noir, all of which fit in with a certain seedy quality to the Rivoli, which brought out an aesthetic of appreciation. To be able to put that into words is difficult. It was more of a group experience. It wasn't: line up at the Cineplex, watch the movie, file out. There would be an intermission because we didn't have projectors that ran a whole feature, and so during the intermission you drank a few more beers and talked to your neighbour. This is really important to me, especially in the age of television, where in North America a hundred million people do the same thing every night, and they all do it alone. This idea of building a community, or just getting together to hang out for whatever reason, that's what the Rivoli had to offer. It was much more lively.

GLASSMAN At the same time as your gig at the Rivoli occupied your Sundays, you always found time to run the Cinema Lumiere. Can you compare the two?

BURGSCHMIDT I found that the management and programming define the quality of a presentation space even more than the physical space does. It's creating the space as a living thing. It's almost like it's not important what kind of film is playing at the Rivoli, you go for the Rivoli experience. Cinema Lumiere was a great attempt to revive that rep house feel. Unfortunately, the inner politics and the sagging roof caused the demise of that space.

GLASSMAN Now we move on to yet another environment with the Euclid. You talked earlier about the filmmakers themselves and video. How do you observe their audiences?

BURGSCHMIDT What I have noticed, and what is a bit unfortunate, and came out in the latest Images Festival, is that what I see in the audience of the Euclid theatre is 'us.' It's our friends. It's the filmmakers we know. It's the people involved in the alternative film and video world. Its seems to me we are making these films for ourselves, showing them to each other, and I did not see that many new faces throughout the course of the last couple of years, other than when the theatre would be rented out. This has me thinking about the money and the energy that goes into the alternative film world when the audiences are predominantly ourselves.

MY EGO WAS NOT TOO HAPPY ABOUT THIS REALIZATION... MY HIGHEST LEVEL OF ACHIEVEMENT WOULD BE MY NON-EXISTENCE.

GLASSMAN Is there a credo, a philosophy that you might have developed yourself about exhibition and about your own sense as a projectionist? What's the best show for Hans Burgschmidt?

BURGSCHMIDT That's a good question. I've thought about it and the answer to that question has urged me to become a media producer as well as a projectionist. To me, the best type of show is one that is transparent, which ultimately means that the best presentation is one where there is no awareness of a projectionist...the projectionist does not exist. A person becomes aware of a projectionist if the image is out of focus or the sound is too loud. I've thought a lot about this, and my ego was not too happy about this realization; that is, I could develop and refine my skills, and my highest level of achievement would be my non-existence. This is true of many of the technical support roles in all facets of my work. So now I create media too. I find it more satisfying. While I have the chance, I'd like to say to the readers, be demanding of high quality presentations wherever you go. Don't let any venue get away with shabby presentations and always give immediate feedback to theatre management or projectionists. Often people say to me, "I went to theatre X and saw this great movie but it was mostly out of focus and all the tops of the people's heads were cropped off the top of the screen." When I ask them if they reported it, they say, "Well, what do I know about projection?" If the show is in any way unprofessional, let the right people know. It may make the difference of the theatre finally buying the new lenses they need rather than using the fuzzy ones they've had for forty years. By giving feedback you'll be doing yourself, the audience, and future audiences a great service.

[1]Ed. note: a revisionist is responsible for the inspection and repair of film prints.

xhibitionists

regional report

la Cinématèque québécoise:

the Cinémathèque québécoise:

de/by Richard Brouillette, translated by Jeanluc Svoboda

ou comment éterniser la mort

or how to perpetuate death

L'antiquité avait de la chance.
Son art était de marbre ou d'airain.
Le nôtre est de celluloïd :
pellicule subtile et diaphane
qui se désintègre sans prévenir
et s'évapore dans l'atmosphère;
qui se suicide par le feu
dans son propre appareil;
et qui en peu de temps abdique ses couleurs.

Ainsi le cinéma est menacé de mort,
lui dont la vocation est d'incarner la vie.
Notre postérité exige qu'on le protège
pour qu'il garde en mémoire
non pas seulement ce que l'on pense
mais comment on le parle,
le rythme de nos rires,
la chanson de nos pleurs;
pour qu'il capte à jamais
les aujourd'huis qui passent;
pour qu'il rende à l'éternité
notre fait, notre geste et notre dit.

CLAUDE JUTRA
octobre 1981

The Ancients were lucky.
Their art was marble or bronze.
Ours is celluloid:
flimsy, diaphanous film
disintegrating without warning,
evaporating into thin air;
immolating itself
in its own sprockets,
readily renouncing its colours.

So cinema is threatened with death,
though it would incarnate life itself.
Posterity requires us to protect it
so that it retains the memory
not only of what we think
but of how we say it,
the rhythm of our laughter,
tearful refrains;
so that it captures forever
our passing todays;
so that it renders eternal
our every gesture, word and deed.

CLAUDE JUTRA
October 1981

IL Y A DE CELA QUELQUES TEMPS, JE ME plaisais à penser que le cinéma était la meilleure garantie de la postérité. Non pas tant pour ses auteurs que pour ses sujets. Il m'était évident, tout d'abord, au sens des physiciens (et plus particulièrement d'Einstein) que la lumière du cinéma était éternelle. Que les cinéastes la volaient à des situations et à des êtres singuliers, pour l'immortaliser et l'universaliser. Ainsi, à chaque projection, la lumière réfléchie par l'écran se mettait à voyager dans l'univers et, grâce à sa vitesse, ne vieillissait pas (du moins selon la théorie de la relativité).

Ensuite, en poursuivant ma réflexion, il m'apparaissait que le cinéma filmait nos morts; en fait la mort de tous nos instants. Je l'ai lu ou entendu plus tard, d'une personne éminente, sans me rappeler aujourd'hui qui exactement. En effet, je percevais le cinéma tel un absolu, un peu comme un démiurge, au sens où l'entendaient les gnostiques et les platoniciens, c'est-à-dire comme un dieu qui a créé un monde à l'intérieur même du *vrai* monde, créé lui-même par un *vrai* dieu, sans se soucier de l'interférence et de l'obstruction. Cet absolu, donc, était retiré de l'espace-temps, étant éternel et pouvant se manifester n'importe où, parfois même à plusieurs endroits simultanément. Ce don d'être en retraite des contraintes spacio-temporelles conférait à tout ce qui était filmé l'état de l'éphémère, du fugace. Chaque photogramme représentant le vingt-quatrième d'une seconde depuis déjà longtemps consumé lors du premier visionnement. C'est ainsi donc que le cinéma, en créant des parenthèses dans le temps, éternisait ce qui aurait *dû* mourir : ces instants très précis qui s'égrènent les uns après les autres, attendant leur tour en ligne. Ces instants qui font la vie d'un caillou ou d'un homme, mais qui en s'éteignant nous rapprochent de notre inéluctable fatalité.

Le cinéma était un dieu qui faisait fi de tout, même de la malédiction de notre destin, du moins jusqu'au jour où j'ai commencé à travailler pour la Cinémathèque québécoise (CQ) et où j'ai réalisé que le cinéma, comme tous les arts, était paradoxalement en lui-même hautement périssable. Moi qui croyais les œuvres artistiques éternelles, je fus frappé par cette triste réalité, occultée à l'époque par l'innocence naïve de mes 18 ans. Toutes les œuvres sont en effet des avatars de l'esprit, elles sont donc par essence matérielles et, à partir de là, dégradables. Le but primordial d'une cinémathèque, c'est alors de préserver l'immortalité de la mort de tous nos instants (les aujourd'huis, comme le dit Jutra), celle du cinéma. De faire durer le plus longtemps possible aussi des œuvres qui ne sont pas seulement le témoignage du temps, mais qui sont en plus l'aboutissement artistique des idées et des imaginaires raffinés de quelques femmes et hommes créateurs.

De plus, une cinémathèque, c'est le véhicule de l'histoire et de la mémoire, ce qui va à l'encontre des volontés politiques depuis toujours en vigueur au Québec. La Cinémathèque québécoise lutte contre le dessein des gouvernements d'étouffer notre histoire. Alors que la devise nationale sur nos plaques

THERE WAS A TIME WHEN I FANcied that cinema was the best guarantee for posterity. Not so much for its authors as for its subjects. In physicists' terms (particularly Einstein), light is eternal, snatched from situations and individuals by filmmakers, then immortalized and universalized. At each screening, reflected light began a journey through space, never aging because of its speed (at least, according to Einstein's theory of relativity).

As I pursued this train of thought, it seemed that cinema filmed our deaths, transforming every instant into death. Later on, I read or heard the same idea expressed by someone famous, whose name I don't recall. Indeed, I perceived cinema as an absolute, as a kind of demiurge in the gnostic or platonic sense — a god who creates a world within the *real* world, itself created by a *real* god, without concern for interference or obstruction. This absolute, then, was eternal, outside of space and time; it could manifest itself anywhere, sometimes even in several places at once. Freedom from time-space constraints conferred on what was filmed an ephemeral, fleeting quality, since each still image represented a twenty-fourth of a second long since expired at the first screening. Thus, by creating parentheses within time, cinema perpetuated what *ought* to have died: that is, the distinct moments interlocking one after another, in turn, which make up the life of a pebble or a man but which also, as they flicker out, bring us closer to our inescapable fate.

Cinema was, therefore, a god mocking everything, even the curse of our destiny - that is, until the day I began working at the Cinémathèque québécoise (CQ). I realized then that like all the arts, cinema was, paradoxically, extremely perishable. Having thought artworks were eternal, in my state of adolescent naivety, I was shaken by this sobering reality. Since all works are, in fact, avatars of the mind, they are by nature material and hence perishable. The primary aim of a cinematheque is, therefore, to safeguard in perpetuity the death of our living moments (our todays, as Jutra says), i.e., the death of cinema. And to extend as long as possible the existence of works that are not only testimonies to time, but also the artistic culmination of the ideas and imaginations of a few creative women and men.

A cinematheque is, moreover, a vehicle of history and memory; as such, it goes against longstanding policy in Québec. The Cinémathèque québécoise struggles against successive governments' designs to suppress our history. Our licence plates may bear the national slogan *Je me souviens* — although scarcely anyone remembers what it refers to; educators talk about the benefits of the quiet revolution; and independence is promoted as the only way to preserve our culture; yet we are the poorest province in terms of museums and libraries, and we still have thirteen obligatory courses on religion in our primary and secondary curriculum, compared to one skimpy course on Québec-Canadian history. The

d'immatriculation est « Je me souviens » — d'ailleurs presque personne ne se souvient de la provenance de cette devise — alors qu'on parle des bienfaits de la révolution tranquille dans l'éducation, alors qu'on nous montre l'indépendance comme seule manière de conserver notre culture, nous sommes la province la plus pauvre en musées et en bibliothèques et, sur treize ans d'éducation primaire et secondaire, nous conservons toujours treize cours de religion obligatoires pour un maigre cours d'histoire Québec-Canada. La Cinémathèque québécoise est un organisme écologique qui se bat contre la menace qui pèse sur des espèces en voie de disparition : contre l'oubli.

Aussi, comme l'écrivait Pierre Jutras de la CQ : « Les films n'originent pas seulement de la vie mais également des films qui les ont précédés. » C'est-à-dire que la CQ participe indirectement au processus de création du cinéma, assurant le roulement d'une vis sans fin où chaque œuvre contient les prémices des suivantes, où chaque idée, chaque progrès technique en amène d'autres. Bien sûr que c'est un couteau à deux tranchants, puisqu'il biaise toute vision du cinéma, ne laissant aucune issue à la remise en question totale de l'expression, comme dans un langage où le verbe a sa place assignée depuis longtemps, sans qu'on puisse en déroger. Mais est-ce là une raison suffisante pour brûler tous les livres?

La CQ, nous sommes d'accord, est donc là pour assurer la continuité de la vie, par les films, mais aussi de l'art cinématographique; pour assurer l'avenir tout en protégeant le passé. Lors de sa création en 1963-64, on pouvait lire dans

Cinémathèque québécoise is an ecological organization fighting the threat faced by all endangered species: oblivion.

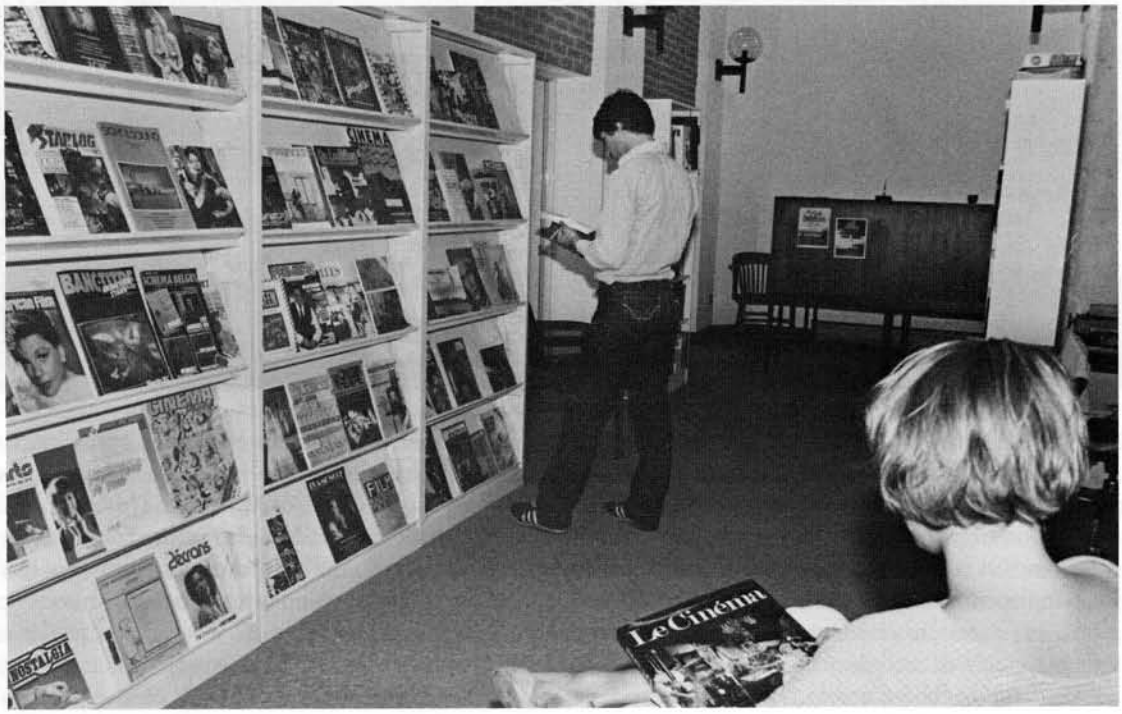
Writing about the CQ, Claude Jutra stated: "Films do not just originate in life, but also in the films that preceed them." In other words, the CQ indirectly engages in the process of cinematic creation, ensuring the continuous spinning of an endless reel, in which each work contains the premises of its successors and every idea, every technical advance leads to others. Of course, the flip-side of the coin is that such an approach colours our perspective on cinema, preventing a complete calling into question of the expression itself, like a language in which the verb has its proper place from which it cannot be dislodged. But has that ever been any reason to burn books?

We would agree, then, that the CQ exists to ensure the continuity of life, through films, and the continuity of cinematic art — to secure the future while preserving the past. The letters patent approved at its creation in 1963-64 describe its mission as follows: "To promote cinematographic culture, create cinema archives, acquire and preserve films, and present these documents non-commercially, with an historical, educational, and artistic objective." The CQ's mandate, then, was not simply to preserve films and related documents, but also to make them accessible to the public. Indeed, for a few months after its birth, it bore the name *Connaissance du cinéma* (subsequently rebaptised as the *Cinémathèque canadienne* in 1964, it clarified its mandate in 1972 by assuming the name *Cinémathèque québécoise*). Given the total lack of sup-

ses lettres patentes le mandat qu'elle se donnait : Promouvoir la culture cinématographique, créer des archives de cinéma, acquérir et conserver les films et exposer les documents de façon non commerciale, dans un but historique, pédagogique et artistique. En effet, il ne suffisait pas de conserver les films et autres documents, mais encore fallait-il les rendre accessibles au public. D'ailleurs, à sa naissance et pendant quelques mois ensuite, l'organisme portait le nom de *Connaissance du cinéma* (en 1964 on le rebaptisa *Cinémathèque canadienne*, puis en 1972 afin de préciser son mandat *Cinémathèque québécoise*). A l'époque, l'exécution de ces tâches ne relevait pas de l'évidence, autant pour la conservation que pour la présentation des films, les institutions publiques n'étant d'aucune manière impliquées. La CQ doit son existence à la persévérance opiniâtre des cinéastes qui l'ont fondée et, plus particulièrement, à son premier président Guy L. Côté. Côté ramassait systématiquement tous les documents (films, photos, appareils de cinéma, affiches, livres, périodiques, scénarios, etc.) qui lui tombaient sous la main. Les films étaient alors projettés au Bureau de censure du cinéma du Québec, certains cycles étant accompagnés de brochures publiées par la Cinémathèque canadienne. Tout le travail était effectué par des bénévoles.

Il a fallu attendre l'Exposition universelle de 1967, dans le cadre de laquelle la Cinémathèque organisa une importante rétrospective du cinéma d'animation (véritable forum où 250 films étaient présentés, et près de 200 cinéastes présents pour confronter leurs idées et leur technique) qui jetta les bases de sa collection la plus particulière et la plus renommée dans le port from other public institutions at the time, it was hardly self-evident how these tasks were to be fulfilled, both in the areas of film preservation and presentation. In fact, the CQ owes its existence to the stubborn perseverance of the filmmakers who founded it, and specifically, to its first president, Guy L. Côté, who single-mindedly collected every kind of document he could lay his hands on (films, photos, camera equipment, posters, books, periodicals, screenplays, etc.). Screenings took place at the offices of the Québec censor board, and some series were covered in brochures published by the Cinémathèque canadienne. Everything was done on a volunteer basis.

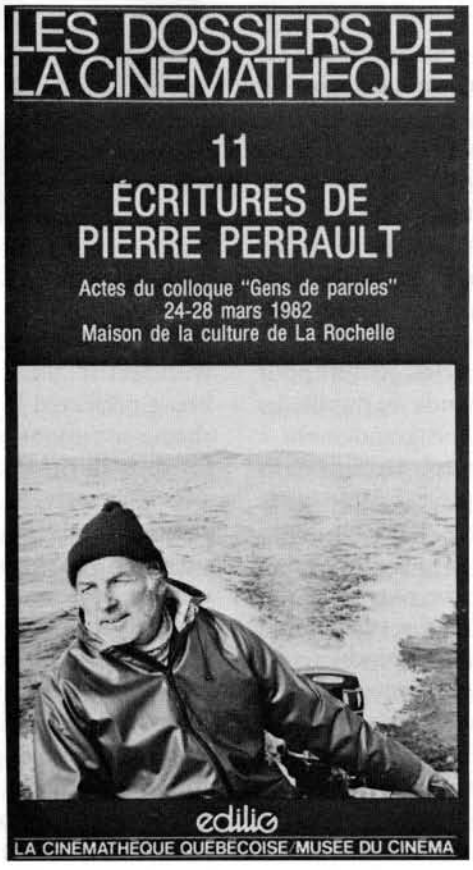
It was not until Expo 67, when the Cinémathèque organized a major retrospective of animation films (a genuine forum with 250 films on the program and some 200 filmmakers present to discuss their ideas and techniques), that the foundations were laid for what has become a unique, world-famous collection, that staff positions were created and adequate premises appropriated. The same year, funding was secured from the Canada Council and the ministère des Affaires culturelles du Québec. Shortly thereafter, the Cinémathèque moved into the Bibliothèque nationale (Québec), where it set up a documentation centre and a screening room. In 1975, storage facilities were built at Boucherville on the Montréal South Shore. This was an important development, at long last providing conditions more conducive to film-survival. Finally, in 1982 the CQ moved to its present location, which is roomier and better suited to its needs, and includes a documentation centre, offices, a screening room (capacity 200), humidity- and temperature-controlled rooms housing posters, photos, and other valuable paper documents such as screenplays, etc., and an exhibition space for periodic shows of its treasures. Re-



monde, pour voir la création de postes permanents, dans un local approprié. A partir de ce moment, le Conseil des Arts du Canada et le ministère des Affaires culturelles du Québec lui fournirent un appui financier. Un peu plus tard, elle déménageait dans les locaux de la Bibliothèque nationale, où elle créait son centre de documentation et aménageait une salle d'exposition. En 1975 on construisit les entrepôts de conservation à Boucherville, sur la rive-sud de Montréal : c'était un développement important, puisqu'il assurait enfin de meilleures conditions pour la survie des films. Enfin, en 1982 la CQ déménageait dans ses locaux actuels, plus spacieux et mieux adaptés à ses besoins, comprenant un centre de documentation, des bureaux pour les employés, une salle de cinéma (200 places), des salles où l'humidité relative et la température sont contrôlées pour conserver les affiches, photos et autres documents précieux sur papier (scénarios, etc.), ainsi qu'un espace permettant l'exposition périodique de ses trésors. Et puis, tout dernièrement, on triplait l'espace de conservation en agrandissant les entrepôts de Boucherville et en les dotant de la fine pointe de la technologie (telle une salle congelant tous les originaux à -5°C, leur assurant une vie de quelques 400 ans...).

Par le passé, la CQ s'est concentrée sur l'archivage méticuleux de notre mémoire, soient, de centaines de milliers de documents (la collection de films comprenait, en 1988, 22 000 titres — 4 000 d'animation, 5 000 du Québec et du Canada, 13 000 de l'étranger — en plus de 8 000 affiches, 155 000 photos, 40 000 livres et brochures, 500 appareils de précinéma et de cinéma, 5 000 scénarios, 3 000 titres de périodiques, 40 000 dossiers réunissant chacun de nombreuses coupures de presse, etc.). Ce qui fait du centre de documentation une des bibliothèques de cinéma les plus importantes du monde. Chaque document est fiché et classé dans un ordre minutieux, afin d'en faciliter sa consultation par plus de 4 000 personnes par année.

Fait non pas sans intérêt, la collection de films se renouvelle constamment, non pas seulement par les dépôts qu'on y effectue chaque année[1], mais aussi via les échanges effectués avec les autres cinémathèques du monde. Ces échanges planifiés permettent à la CQ d'acquérir des collections spécifiques (comme par exemple tout Eisenstein et tout Dovjenko provenant du Gosfilmofond de l'U.R.S.S.) et de faire connaître notre



recently, the Boucherville storage facilities were tripled in size and equipped with the latest in high-technology (such as a freezer-room for storing original prints at -5°C, extending their lifetime some 400 years...).

In the past, the CQ concentrated on the meticulous archiving of our memory, i.e., the hundreds of thousands of documents in its collections (in 1988, these included 22,000 film titles — 4,000 animation films, 5,000 films from Québec and Canada, 13,000 foreign films — as well as 8,000 posters, 155,000 photos, 40,000 books and brochures, 500 precinema and cinema cameras, 5,000 screenplays, 3,000 periodical titles, and 40,000 files containing press clippings, etc.). The documentation centre is therefore one of the most important cinema libraries in the world. Each document is carefully catalogued and filed to facilitate consultation by over 4,000 users per year.

It should also be mentioned that the film collection is constantly expanding, not only through annual acquisitions[1] but through exchanges with other cinematheques around the world. These enable the CQ to acquire specific collections (such as Eisenstein's and Dovjenko's complete œuvre, from Gosfilmofond in the U.S.S.R.), and to distribute our cinema abroad. Such programs have enriched the animation collection with many a priceless gem. Finally, the participation since 1974 of CQ Head Curator Robert Daudelin on the board of the International Film Archives Federation has obviously not cramped the CQ's international activites.

However, the CQ's priorities clearly converge on collecting Québécois and Canadian films, in order to keep *our* memory alive and, in this way, to enhance understanding of our society. History arises from a strict dialectic unfolding in a specific direction in which nothing happens by chance. Understanding its mechanisms means knowing how a civilization, its people and its governments work. A spectator who arrives halfway through a film or a play cannot understand the exact meaning of what follows. To the degree that they lead to critical reasoning and awareness of free choice, information and the teaching of national history are the keys to democracy, for all peoples. How can governments boast of the sacro-sanctity of freedom of expression, when expression is distorted and drowned by the mass media? When so much money and manpower are devoted to production at the NFB, for

cinéma à l'étranger. De même le fonds d'animation fut enrichi d'innombrables perles rares. La présence du conservateur en chef de la CQ, Robert Daudelin, sur le comité directeur du F.I.A.F. (Fédération internationale des archives du film) depuis 1974, ne nuit certainement pas au rayonnement international de la CQ

Toutefois, il est évident que les priorités de la CQ se retrouvent dans la collection des films québécois et canadiens, afin de faire revivre *notre* mémoire et, à partir de là, de mieux comprendre notre société. L'histoire procède d'une dialectique stricte qui s'inscrit dans une direction spécifique, où rien n'est laissé au hasard. Comprendre ses mécanismes, c'est comprendre les rouages d'une civilisation, de son peuple et de ses gouvernants. Aussi, le spectateur en retard, arrivant à la moitié d'un film ou d'une pièce de théâtre, ne pourra comprendre le sens exact de ce qu'il verra. L'enseignement de l'histoire nationale et l'information pour un peuple, ce sont les clés de la démocratie, puisqu'ils amènent l'esprit critique et le sentiment du libre-arbitre. Les gouvernements peuvent-ils vraiment se vanter de la sacro-sainte liberté d'expression, lorsque cette expression est occultée et noyée par les mass média? Lorsque l'on consacre tant d'argent et de main-d'œuvre pour la production de films à l'ONF, par exemple, alors que l'on délaisse sciemment les secteurs de distribution et d'exploitation (pourquoi l'ONF ne se paie-t-il pas une salle rue Ste-Catherine à Montréal?), nous sommes en droit de nous poser des questions. On nous dit souvent que le peuple ne s'intéresse pas aux films de cinémathèque. Pourquoi? Parce qu'on n'éduque pas suffisamment le peuple. L'histoire et le raffinement d'esprit sont un danger pour la démocratie de nos supposés bienfaiteurs.

La CQ contribue en ce sens à éduquer, en présentant six jours sur sept les films de ses collections, et c'est un rôle *essentiel*. Le prix d'entrée est bas, puisqu'il ne s'agit pas d'une entreprise commerciale, mais bien d'une action pédagogique où les modes, le spectaculaire, les mises en marché et les impérialismes sont absents. Car si on conserve les films, ce n'est pas pour les laisser dormir dans les voûtes (il reste que c'est là un paradoxe terrible, certaines copies rares ne pouvant être projetées sans risquer de les abîmer, on se demande parfois pour qui on les conserve...) mais pour les montrer continuellement, au fil des ans; parfois lors de cycles, parfois pour leurs qualités intrinsèques, parfois à la demande du public. La très haute qualité des projections contribue grandement à mettre les œuvres en valeur. Aussi, quelques fois certains films muets sont accompagnés comme à l'époque par un pianiste *live*, pour faire revivre, d'une autre manière, la mémoire du cinéma.

C'est pour cela qu'aujourd'hui la CQ vise plus loin. Son conseil d'administration soumettait à ses membres en octobre 1988 (soient : 145 réalisateurs et scénaristes, 36 producteurs, 35 distributeurs, etc., en tout, 430) un document sur la création d'un Musée de l'image en mouvement, présent à l'heure actuelle dans trois grandes villes : Francfort, Londres et New York. La CQ expliquait en ces termes dans sa revue *Copie Zéro*[2] les raisons motivant son désir d'exposer en permanence les objets, appareils et documents divers utilisés dans et

example, while the distribution and exhibition sectors are deliberately ignored (why doesn't the NFB operate a theatre on Ste-Catherine in Montréal?) — one can't help wondering. We're forever being told that people aren't interested in cinematheque films. Why not? Because they haven't been educated. History and clear thinking endanger the kind of democracy espoused by our supposed benefactors.

The CQ contributes to the educational process, presenting films from its collections six days out of seven, and its role in this area is fundamental. Admission prices are low, in keeping with its non-commercial status and its educational mandate, which it pursues without concern for trends, spectacle, marketing, and imperialisms. Its aim in preserving films is not to entomb them in deep-freeze (in spite of the paradoxical co-

nundrum raised by rare films which cannot be projected without risk, thus begging the question of whose eyes they are being preserved for...). The CQ's intent, rather, is to show them continuously over the years, either in recurring series, or for their intrinsic qualities, or in response to public request. The extremely high quality of CQ screenings can greatly enhance appreciation of the works themselves. For example, silent films are sometimes presented with live piano accompaniment, recreating memories of cinema in another mode.

It is with such motives in mind that the CQ is presently extending its horizons. In October 1988, the board submitted to the membership (viz, 145 directors and authors, 36 producers, 35 distributors, etc., 430 in all) a proposal to create a Museum of moving images, like those in Frankfurt, London, and New York. In its magazine *Copie Zéro*[2] the CQ justified the projected permanent exhibition of objects, equipment, and documents used in filmmaking (cameras, costumes,

autour de la confection des films (caméras, costumes, décors, etc.) : Devant l'effondrement de la mémoire collective, le développement accéléré des nouvelles technologies et la menace de perdre le sens de l'histoire, les fonds d'archives sont et seront de plus en plus sollicités; ceux qui les possèdent doivent réévaluer la façon de redonner un passé aux gens en leur offrant "un passeport pour l'an 2 000." Plus loin, elle décrivait ses objectifs : faire découvrir au grand public la nature, l'importance et l'évolution de l'image en mouvement ainsi que son contexte social, culturel, idéologique, artistique, économique, historique, technologique, scientifique et spirituel. Ce musée paraît être l'aboutissement naturel des fonctions pédagogiques de la CQ, fonctions qui se retrouvent aussi dans ses publications.

En effet, depuis ses origines la CQ a toujours publié des brochures accompagant un cycle, des dossiers regroupant des études sur une période ou un thème de l'histoire du cinéma (comme le tout dernier *A la recherche d'une identité* portant sur le nouveau cinéma canadien anglais), des périodiques (de 1968 à 1978, paraissant dans les deux langues cinq fois l'an, *Nouveau cinéma canadien/New Canadian Film*; de 1978 à 1989, paraissant quatre fois l'an, *Copie Zéro*; puis de 1989 à maintenant *La revue de la Cinémathèque*, distribuée gratuitement à plusieurs endroits et comprenant des articles ainsi que la programmation des projections) et enfin un outil infiniment précieux pour les chercheurs, les répertoires de tous les films réalisés (pour les longs métrages, informations détaillées, pour les courts, survol rapide) et de toutes les publications parues (livres, articles, etc.), chaque année.

Somme toute, il m'appert, en parcourant les diverses activités de la CQ, qu'on ne pourrait faire sans. Qu'on ne pourrait s'en séparer, comme on ne pas se séparer de ses bibliothèques. Le passé est une nourriture intellectuelle quotidienne : nous lisons des livres depuis longtemps écrits, nous voyons des toiles depuis longtemps peintes et nous entendons des musiques depuis longtemps composées; chaque jour nous bénéficions des œuvres de nos aïeux. Il ne faut pas pour autant devenir passéiste, avide du suranné, et oublier le futur. La CQ est là pour éterniser nos morts, certes, mais ces morts doivent motiver notre vie, illuminer nos présents.

Maintenant, il ne reste plus qu'à se demander : à quand une vidéothèque québécoise?[3]

[1]LA LOI SUR LE CINÉMA QUÉBÉCOIS stipule que la cinémathèque peut, à condition d'en assumer les frais, exiger du propriétaire d'un film produit au Québec qu'il en dépose un exemplaire à la cinémathèque. Ce dépôt légal, instauré en 1983, accompagné d'un budget annuel spécial du ministère des Afffaires culturelles du Québec (100 000 $ en 1988) permet à la CQ de faire tirer des copies de conservation des films à mesure qu'ils se font.

[2]COPIE ZÉRO no. 38, décembre 1988, "Autoportrait d'une cinémathèque à travers ses collections".

3Nota : La Cinémathèque québécoise précise qu'elle fait actuellement la collection de vidéos et de films.

Richard Brouillette est cinéaste et écrivain montréalais. Il a travaillé à la Cinémathèque québécoise et est actuellement conseiller administratif de Cinéma Libre.

scenery, etc.) in these words: "With the collapse of collective memory, the accelerated development of new technologies, and the threat of losing a sense of history, archival resources are being and will be used to an ever increasing extent; it is incumbent on their owners to re-evaluate the means of returning the past to the people, by providing them with 'a passport for the year 2000'." The CQ then outlined its objectives: "to familiarize the general public with the nature, importance, and evolution of moving images, as well as their social, cultural, ideological, artistic, economic, historical, technological, scientific, and spiritual context." Such a museum would be the logical culmination of the CQ's educational activities — a function it also fulfils in its publications.

Since its earliest days, the CQ has published brochures on screenings, information kits containing studies on specific periods or themes in film history (the most recent being *A la recherche d'une identité*, on new English-Canadian cinema), periodicals (from 1968 to 1978, *Nouveau cinéma canadien/ New Canadian Film*, five issues a year in both official languages; from 1978 to 1989, *Copie Zéro*, appearing quarterly; and from 1989 to the present, *La revue de la Cinémathèque*, distributed free in many areas, and containing articles as well as screening programs), and finally, an invaluable research tool in the form of a directory of all films produced (with detailed information on feature films, and a brief overview of shorts) and of all publications (books, articles, etc.) issued in the last year.

All in all, it seems clear from this overview of the CQ's various activities that we couldn't get along without it — no more than we could forgo our librairies. The past is our intellectual daily bread: we read books written a long time ago, see canvases painted a long time ago, and hear music composed a long time ago. We are constantly drawing on the works of our predecessors. Such awareness has nothing to do with being outdated, nostalgic, or unconcerned with the future. The CQ exists to immortalize our dead, but they in turn must motivate our lives and illuminate our present.

The question remains: what about a Vidéothèque québécoise?[3]

[1]According to LA LOI SUR LE CINÉMA QUÉBÉCOISE, the Cinémathèque can, at its own expense, require the owners of any film produced in Québec to deposit a copy in its archives. Created in 1983 with a special, annual budget ($100,000 in 1988) from the ministère des Affaires culturelles du Québec, this official depository enables the CQ to acquire copies of current film productions for preservation purposes.

[2]COPIE ZÉRO, no. 38, December 1988, "Autoportrait d'une cinémathèque à travers ses collections" [Self-portrait of a Cinematheque drawn from its collections].

[3]Ed. note: The Cinémathèque québécoise notes that it is currently collecting video materials as well as film.

Richard Brouillette is a Montreal filmmaker and writer who has worked at the Cinémathèque québécoise and is currently a member of the Board of Directors of Cinéma Libre.

CONFESSIONS OF A CINEMATHEQUE COORDINATOR

or

I WISH GOD RODE A HARLEY FOR THE CANADIAN FILM INDUSTRY

by

DAVID BARBER

Werner Herzog, Steven Spielberg, and Antonioni all showed up.

8:00 PM/Friday/March 23
WinnipegArtGallery (300 Memorial Blvd.)
STREETWISE
(1985) By Martin Bell and Cheryl McCall
A rivetting documentary about street kids who fight for their daily existence in the back alleys of downtown Seattle. "...a heartbreaking documentary...contains extraordinary footage." Roger Ebert

TED BARYLUK'S GROCERY
(1982) By John Paskievich & Michael Mirus
One of the finest portrait films ever to come out of Winnipeg - A touching, honest profile of a North end grocery.
*Genie Awards - Best Short Film.

8:00 PM/Saturday/March 24
Winnipeg Art Gallery (300 Memorial Blvd.)
28 UP
(1985) By Michael Apted
Director Michael Apted took a group of British kids from a variety of backgrounds and interviewed them seven years apart at ages 7, 14, 21, and 28. The result is a brilliant document of postwar Britain and a moving portrait of the mystery, surprises, and disappointments of growing up.
"Enthralling...mesmerizing...Dickens would have loved it. One of the best films of 1985." Sheila Benson/L.A. Times

8:00 PM/Sunday/March 25
Winnipeg Art Gallery (300 Memorial Blvd.)
POLITICAL WARRIORS:
THE NEW MAYOR
(1980) By Bob Lower, Derek Mazur and Ian Elkin
A rare behind-the-scenes look at what happened in Winnipeg politics when Steve Juba dropped out of the race for mayor. Featuring a much younger Bill Norrie, Bob Steen, the I.C.E.C., and Al Golden.
PRIMARY
(1960) By Richard Leacock
An extremely well made film about the race between John F. Kennedy and Hubert Humphrey for the Democratic presidential nomination in Wisconsin.
"Astonishing. No previous film had so caught the euphoria, the sweat, the manoeuvring of a political campaign." Erik Barnouw

8:00 PM/Thursday/March 29
Cinematheque, 100 Arthur Street
WARRENDALE
(1966) By Allan King
A milestone in the evolution of cinema verite. "Warrendale" is a harrowing look at a treatment centre of disturbed children outside Toronto. After seeing "Warrendale" French director Jean Renoir wondered how fiction could ever compete with the recording of real human emotion. Warrendale"was originally produced for the CBC but they refused to show it. "
A stunning and in some ways ruthless movie."
New York Times
*Co-Winner/International Critics Prize/
Cannes Film Festival

morous asides by Werner Herzog, a stop at the Gilroy Garlic Festival, and revelations in restaurant kitchens.
"I'm convinced cooking is the only alternative to film-making." Werner Herzog.

CANE TOADS: AN UNNATURAL HISTORY ***(1988) By Mark Lewis***
A hilarious twisted documentary about a failed experiment in Australian history.
Giant cane toads were introduced to Australia in the 1930's to help eradicate the sugar eating beetle. But instead of eating the beetles they ate everything else and multiplied to epidemic proportions.
The most uproariously ridiculous film to play here in a year." Sunday Journal
If Monty Python produced a National Geographic Special it would be "Cane Toads."

8:00 PM/Saturday/March 31
Cinematheque, 100 Arthur Street
THE DECLINE OF WESTERN CIVILIZATION
(1981) By Penelope Spheeris
A stunning documentary about the Los Angeles punk scene circa 1980. The film balances outstanding concert performances with interviews with band members, club owners, and fans.
"The best rock and roll documentary since Gimme Shelter."
Film Comment

WHEN WORLDS COLLIDE
(1988) By The Janis Cole Workshop
The rough and tumble world of amateur hockey players.

students with cards
All films subject to change and/or cancellation.

PRESENTED BY

CINEMATHEQUE
100 Arthur St. (Arthur & Bannatyne) 942-679
and the
WINNIPEG ART GALLERY
300 Memorial Blvd. 786-6641

presents

Films for Fish

(and people)

: $3
50

...ing...Shows

s at 8 pm unless otherwise noted

Gimli Hospital
night for 2 weeks
PREMIERE!!

ef
ind

ision
ce &
ased films
's The Waltz
al Carman Fair
...and others

Gimli Hospital
visited
rnold Spohr &
nipeg Ballet

others

May 10-15 (Tues-Sun) *Festival of Rare Animation*
Cartoons from Around the World
Tues. Golden Age of Hollywood
Wed. International Animation
Thurs. Eastern European Animation
Fri. Early Animated Drawing
Sat. Discovery of Movement
Sun. An Extraordinary Bestiary

May 20 - 22 (Fri-Sun)
Forbidden Planet

May 27 - 29 (Fri-Sun)
God Rides a Harley

June 3 - 5 (Fri-Sun)
Storm

June 10 - 12 (Fri-Sun)
Never Give a Sucker an Even Break (W.C. Fields)
The Washing Machine

Special offer:
Bring a fish and get in free!

...Mid

Co-s

April 15, 1
April 22, 2
April 29, 3

May 6,

May 13, 1

May 20, 2

May 27, 2

June 3,
June 10, 1

Shows Fr

ILI HOSPITAL

By Guy Maddin

emic in Gimli, Mani-
this daring new film
ynch's **Eraserhead**. It
dream-like explora-
f two men who share
tor of Dead Father.

FESTIVAL OF RARE ANIMATION:

CARTOONS FROM AROUND THE WORLD

6 evenings of animation, including rare work from the Cinematheque Quebecoise (Louise Beaudet).

GOLDEN AGE OF HOLLYWOOD

Hollywood cartoons from the 1930's and 40's.

INTERNATIONAL ANIMATION

FORBIDDEN PLANET

and rare science fiction trailers

One of the most ambitious science fiction fantasies from the 1950's. A rescue mission is sent to the planet Altair in 2200 A.D. to discover the fate of an earlier expedition. They find Dr. Mobius and his daughter sitting on the remains of a highly advanced civilization. Featuring Robby The Robot, the "Id" Monster and superb special effects.

STORM

David Winning's tight, suspenseful thriller in the tradition of **John Carpenter** and **John Boorman (Deliverance)**. A fast-paced tale of one man's survival in the wilderness when set upon by three thugs.

...a combination of The Treasure of Sierra Madre and Deliverance.. Globe & Mail

NEVER GIVE A SUCKER

I

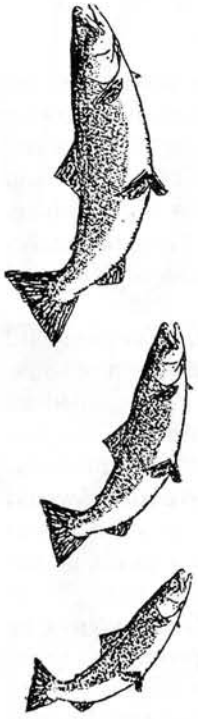
An Ame
for the sick
family trou
doo rituals.
sic from the
ton, the dir

For the last eight years I've devoted much of my life to the difficult task of trying to convince a skeptical Winnipeg public to see Canadian films. As co-ordinator of Cinematheque, the exhibition branch of the Winnipeg Film Group (WFG), I've spent endless hours thinking up plots to lure people into our theatre. It's the most challenging experience I've ever had to confront. There is no formal training for this type of position; every aspect of the job has been either self-taught or learnt through others who have survived a similar experience.

I applied for the part-time position of Cinematheque Coordinator in the summer of 1982. My salary was $600 a month, depending on how successful the box office was doing. However, I found myself in a job that was never "part-time." It took up much of my waking hours and I was saddled with a stubborn Winnipeg public who consistently pronounced Cinematheque "cinemateak."

The early years were lean. With a project grant from the Canada Council, we constructed intriguing film series consisting of documentaries, Canadian features, experimental films and alternative fare from a small but loyal local community, some of whom would later blossom into a nationally respected group of Prairie filmmakers. Everything was done on a shoestring. In those early years we were reliant upon the National Film Board. Screening our films on the weekends in the NFB theatre was a saving grace, although the Film Board frequently received credit for our programming, leaving us floundering in obscurity. To save money, I learnt projection.

Projection was not something that came naturally to me. I can honestly say I have made every conceivable mistake there is to make screening films. Upside down, backwards, whole reels snaking themselves undone on the floor — you name it, I have done it! I've learnt from many agonizing experiences spent "in the booth." One night a Godard film was threaded upside down, and we had to give eighty-five people their money back. Another night we screened a short straight from the lab, unaware that after fading to black, the film re-emgered to show the credits. I promptly ended the film before the credits had rolled, only to be confronted by an irate filmmaker storming the booth screaming, "Is that what you do? Cut the ends off filmmaker's films!" Years later I can say that all our films run on time, with the picture in focus, and we have built a reputation for exemplary projection.



Another time we thought a young man had died during the screening of a Buster Keaton film. After checking to make sure we were dealing with a drunk and not a corpse, we tried desperately to wake him up and send him on his way. After what felt like an eternity during which we dragged him to the lobby, even more time passed as he continued to peacefully slumber at our feet. Eventually, we decided to phone a cab and stuff him in it. After waiting another forty minutes for the taxi, we ended up ordering a second when the first driver rejected our rather comatose passenger. If you've ever been to Winnipeg in the dead of winter, you can understand our hesitation to gently deposit the man on the sidewalk.

Many factors have contributed to the odds against Cinematheque's quirky success. While Winnipeg has a core of dedicated and original artists, we are still a small community, mostly because the overall population of Winnipeg is decreasing at an alarming rate per year. As the city shrinks, so too does its artistic community. With such a small community, and the concurrent heavy influence of American mainstream films on the general public, the Winnipeg Film Group has been forced to rely on energy, creativity, and innovative marketing.

From the WFG's former distribution and marketing director Greg Klymkiw, whom we have dubbed the "Colonel Tom Parker of PR," I've learnt that even the toughest odds can be turned to work in your favour. One of Greg's most successful ventures, which opened the door for many other WFG films, was his promotion of Guy Maddin's *Tales From The Gimli Hospital*. Licking the wounds of being unceremoniously rejected by the selection committee of the Toronto Festival of Festivals, Greg took Maddin's beautifully crafted black and white feature (which, in true Prairie fashion, was produced on a measly budget of $25,000), raised another $40,000 to promote it, and soon signed a distribution deal with Toronto's Cinephile, one of Canada's best independent distributors. Greg worked untiringly to promote *Gimli Hospital*. He assembled first-class press kits, passed around video copies to film journalists at the Toronto Festival, and hounded any film journalist, at home or abroad, who would listen. All of this resulted in *Tales From The Gimli Hospital* playing to critical acclaim at film festivals around the world.

As far as I'm concerned, the marketing of *Tales From The Gimli Hospital* is the Canadian film success story of the decade. The premiere in Winnipeg was a textbook case of how to promote a film. For two weeks before the premiere we screened the film to virtually every media outlet in the city. Greg and Guy were interviewed by everybody. Superb theatrical-quality posters were plastered all over the city. On the night of the premiere, Greg hired a guy with a searchlight to sweep the surrounding buildings. A direct result of Greg's work was a tour called "Tales from the Winnipeg Film Group," which consisted of a dozen or so independent WFG films, all of which displayed the creative daring for which Winnipeg filmmakers have gained renown. This package was picked up by the U.S. independent distributor Zeitgeist and has successfully toured many major U.S. cities.

The inventive marketing talents of Greg Klymkiw have remained a source of inspiration to me. There is no marketing ploy too absurd or too bizarre for us to consider. One time, spurred on by an idea thought up by our executive director, Bruce Duggan, we screened an eclectic series of Canadian and alternative films under the overall heading "Films for Fish." The idea was that anyone showing up at our door with a fish would be allowed to get in for free. We had no idea what would follow. People showed

up at the box office clutching bags of goldfish, fish toys, fish soap, fish drawings, frozen haddock, and other fish memorabilia. A born-again biker brought in a four-pound, mounted jackfish so that he could see *God Rides A Harley.*

We carried this idea further. The next series we advertised "Bring a Bowling Ball and get in free." We didn't see too many bowling balls, but one person did show up with a tent strapped to his back. We told him, "Set it up in the lobby and sit in it for twenty minutes and we'll let you in free." He did.

For *God Rides A Harley* I had agreed to do a television interview on a religious talk show to discuss the film. First there was to be an informal interview before going on air with the evangelical host of the show. Our discussion consisted of the host staring at me for a long period of time and then suddenly shouting, "So...does God ride a Harley?!" "Well, some of his followers do," I replied nervously. I was then promptly swept onto the set to conduct a fragmented and demented interview. All the time he continued to smile, forget my name, forget the name of the film, and just about forget the reason that he had invited me on the show. All in the name of promotion! Unfortunately, these experiences are all too necessary in order to get people to come to Cinematheque. With the reputation of being a tough marketing town, Winnipeggers often need the extra push, such as competitive prices to win them over. It's the city used more often for test marketing campaigns than any other in Canada.

Operating out of the Winnipeg Film Group offices has never been dull. I remember the morning Guy Maddin walked in while shooting *Gimli Hospital* and said, "I have a scene where I need to rub a dead seagull over someone's stomach. Any volunteers?" I said yes, and after the scene was shot, I spent twenty minutes in the washroom splashing hot water over my stomach convinced that I had picked up some strange bird disease. Another time we got a phone call from a guy wanting help in making a film about some UFOs he had seen flying over the Legislative Buildings. He wanted me to recommend a list of filmmakers to help him with this project. He told me that he had encountered little interest in the sightings until he had consulted a lawyer who advised him that this "new marketing strategy" of the WFG might help him. I was not sure how it could help; however, I knew that if any filmmaker found out I had given him their name, I would be dead meat.

Since our existence, we've tried hard to screen a program consisting of about thirty to fifty percent Canadian films, but it's always been difficult. The box office is a critical factor in our survival as an exhibition centre. Too critical, I would say. If we didn't have to worry about whether a film turned a profit or not we'd be freer to take more risks. We've always experienced difficulty getting an audience to attend experimental films. Cinematheque has been more successful with attendance by linking experimental films with longer films rather than by presenting them as a package of shorts. Two well-attended presentations were achieved by pairing David Rimmer's *Black Cat White Cat* with Bob McCowan's feature length documentary *Strangers In A Strange Land*, and Alex Busby and David Coole's *Jackass Johnny* with Bruce MacDonald's *Roadkill.* Placing films this way may raise questions of whether or not we are diluting the film's original intent, but the fact remains more people will go to see the film this way than would otherwise.

It's also a challenge getting an audience to see documentaries. Many people's eyes glaze over at the mere mention of the word "documentary." Perhaps our greatest success in promoting documentaries was a joint venture organized two years ago with the Winnipeg Art Gallery. We could have called the series "A History of Documentaries," but instead gave it the intriguing title "Garlic Eaters, Punk Rockers, and Bible Salesmen," subject headlines pulled from three films in the series: Les Blank's *Garlic Is As Good As Ten Mothers*; Penelope Spheeris' *The Decline Of Western Civilization*; and the Maysles Brothers' *Salesman.* This series set out to prove that the subject matter in documentaries is far from boring and that documentary filmmaking has an incredible range. The idea worked. By screening politically orientated films like *Point Of Order* and *Harvest Of Shame* with more off-beat items such as *Cane Toads* and *Comic Book Confidential*, we created a marketing strategy that was highly successful in bringing out the reluctant Winnipeg "film crowd."

Like most cinemas these days, we have had to work hard to compete with the revolution in the video market. I personally have mixed feelings about the phenomenon of home video. On the one hand, it has weaned a younger audience away from independent film houses and that wonderful big screen experience; however, on the other hand, it can work to a filmmaker's or distributor's advantage. For example, an equipment coordinator from the WFG once discovered a video copy of Atom Egoyan's *Family Viewing* in the small farming community of Morden, Manitoba. Now theatrically, there is no way such a film would play in a town like Morden, but on video the filmmaker can reach that audience. Unfortunately, it is a rare Canadian film that can repeat the success of the Egoyan film. I often find it difficult to locate any good Canadian movies in video stores. Home video is a technology that the Canadian film industry should be taking advantage of quickly. Those of us involved in the distribution and packaging of Canadian films should be exploring all possibilities of video marketing right now.

In this stressful time of cutbacks and recession, it is easy for people in the cultural or artist communities across this country to become depressed. The landscape for movie-going has never been as rugged as it is now. Our solution is to go laughingly against the grain. The WFG's eccentric group of volunteers, a gang of midnight "regulars" called the Sonic Plumbers — Bernie, our wonderful secretary and resident expert on salami sandwich making, and a long, reliable line of artists who steal handfuls of our popcorn on their way to studios in the building Cinematheque is housed in — comprise a faithful lot who are not about to give up on Canadian film.

David Barber has been screening and promoting Canadian films for as long as he can remember. He's worked as a record store clerk, proof reader, and writer. He recently hired an administrative assistant and projectionist. Now he can go home at night.

THE DERANGED INSECT FILM FESTIVAL

MIDNIGHTS
Friday & Saturday Nights
Feb. 3 — Feb. 25
1989

$3.50 *general public*
$2.50 *members*

Winnipeg Film Group
CINEMATHEQUE
100 Arthur St. 942-6795
In the Artspace Building, on the corner of Arthur & Bannatyne, right behind **BIG 4 SALES**

3 & 4 **THE FLY** *starring Vincent Price*
INTRODUCING INSECTS *by the Department of Agriculture*
THE FLY is a 1950's science fiction classic. A

A PERSONAL VIEW

ANARC

OF INDEPENDENT/EXPERIMENTAL

INSTIT

BY PETER LIPSKIS

WHILE ATTEMPTING TO RECREATE THE HISTORY of exhibition in British Columbia's independent film sector, a notion struck me. The conflicts between production and exhibition of artists' films and tapes resembles a classical tragedy. Inevitably, the exhibition of independent/experimental film and video results in a dynamic tension between the forces of anarchy and those of institutions. Artists are motivated by anarchy, a Greek word deriving from "anarchos," which evokes a spirit of "lawlessness, disorder, chaos." In attempting to be original, artists who reject convention and explore media follow an anarchic impulse, which becomes a factor in the works' public exhibition. By contrast, institution comes from the Latin word "instituere," and means "to set up, erect, and construct." Institutions are organizations which follow "an established custom, law, or relationship in a society or community." The interaction between artists' anarchic tendencies and the expectations of institutions that support and serve them to the public are not necessarily diametrically opposed, but they are often at odds. This helps explain why erratic and unstable screening situations are a way of life for most makers of artistically-motivated, non-commercial motion pictures in B.C.

The Pacific Cinematheque Pacifique was founded in 1972 and has provided Vancouver with alternative cinema on a regular basis. They show mostly thematic (international and historic) features, but also present various programs of shorts, including those from the independent experimental film communities. The Cinematheque schedules its works in

H Y A N D

FILM EXHIBITION IN VANCOUVER

U T I O N S

repertory cinema fashion six evenings per week, the only "dark" night being "budget Tuesday," when most commercial theatres attract audiences with reduced admission prices. In addition to 16mm and 35mm Dolby projection, the 210-seat Pacific Cine Centre recently acquired a superb video projector, with the capability of patching in camcorder home movies to attain audio/ visual quality unimaginable a few years ago.

Pearl Williams, a long time active member of the Vancouver film community, told me that the roots of the Pacific Cinematheque can be traced back to the '30s, with the burgeoning of a national film society movement in Canada. Private, self-sustaining film societies started up in most Canadian cities and towns as a way to view foreign films (from countries other than the U.S.) that regular movie theatres weren't interested in and they helped break down censorship barriers.

Originally, all exhibitors had to pay a fee and provide the provincial censor with the film several weeks in advance.

facing page:

RIDGE THEATRE
800 seats, excellent 16mm projection

56 GALLERY

PACIFIC CINE CENTRE
home of
Pacific Cinematheque
Cineworks
Canadian Filmmakers Distribution West

this page:

details from the above photos

next page:
PETER LIPSKIS

all photos:
MANDY WILLIAMS

This created problems for distributors who didn't like their prints tied up that long for a single screening. Eventually an agreement was reached whereby film societies could submit the title only, on the condition that admission would be to members who had to purchase tickets for an entire series, rather than only a single, questionable film. This was based on the presumption that they had a more serious interest in the art of cinema than average movie goers. It wasn't until the Pacific Cinematheque came into being that admission to individual events became available to members in British Columbia, which is where things stand today.

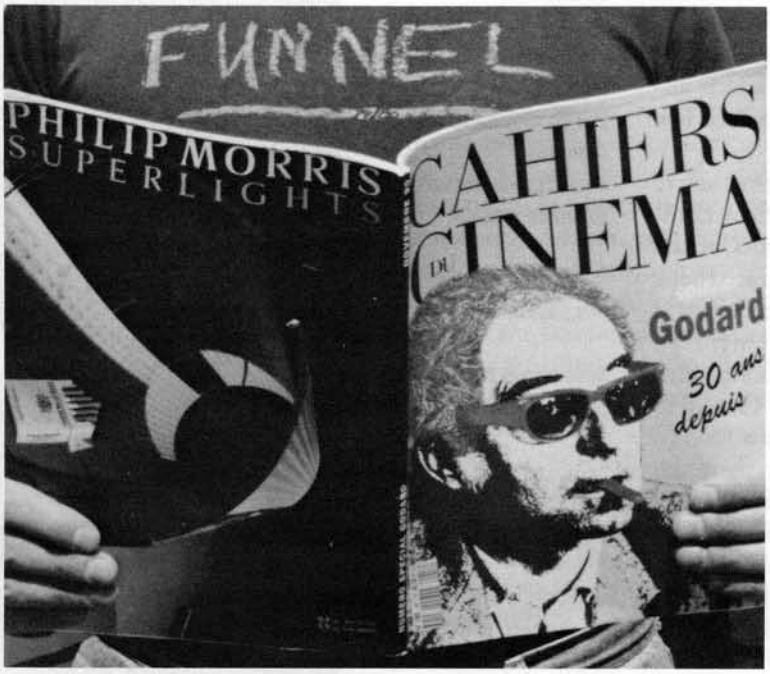
Prior to the Pacific Cinematheque's creation, the confusing, confounding, and conflicting epoch of the '60s had impacted on exhibition in B.C. By the early '60s Odeon Theatres had designated certain cinemas as "art houses." These venues showed French new wave, Italian neorealist, and other European fare. Odeon began to exhibit on Sundays, which coupled with its changed exhibition policies, resulted in film societies losing many available screens and members. The '60s also saw the burgeoning of "expanded cinema," with films being shown outside of traditional theatrical contexts. In 1962-3, Charles Olson, Robert Duncan, and other "new American poets" came to Vancouver for conferences organized by University of British Columbia professor/critic Warren Tallman. One of the visitors was Stan Brakhage who, legend has it, showed his films in informal, living room environments.

Three years later, Sam Perry sponsored the Trips Festival during the Summer of Love (1966). This multimedia event "featured fifty-two projectors, 25,000 ft. of screen, and imported rock bands (The Grateful Dead, Quicksilver Messenger Service, and others). This was in keeping with the romantic, Wagnerian concept of theatre: to turn theatre into a single, gigantic instrument, whose every part would function in concert with the rest to transport an audience from the mundane to the mythical, from the partial to the absolute."[1]

Two years later, the Californian Al Razutis shook the staid B.C. scene with his avuncular presence. "Upon arriving at Intermedia, [he] immediately established the first ongoing 'underground' exhibition program, featuring weekly screenings on the second floor. It ran for nearly a year and offered showings of a wide range of American underground films integrated with showings of work by Vancouver avant garde filmmakers (Rimmer, Lee-Nova, Shandel, and others). Intermedia Film Co-op extended an umbrella for avant garde animation, dramatic shorts, and student film, and in its inaugural event, Intermedia Film Marathon — a six-hour showing of films and works-in-progress at the Vancouver Art Gallery — succeeded in raising sufficient funds to maintain itself in operation throughout its early months."[2]

It was after Razutis' arrival and before the establishment of the Cinematheque that I first began to view avant garde film. During the early '70s, while still in high school, I attended screenings of Godard's *One Plus One/Sympathy For The Devil*, featuring the Rolling Stones, and Jim Morrison's *The Unknown Soldier*. I saw my first Canadian experimental film during this time, David Rimmer's *Variations On A Cellophane Wrapper*. It reminded me of the psychedelic light shows which were common then. From 1970 to 1986, the Pacific Cinematheque's main screen was the National Film Board Theatre on Georgia Street. It was practically next door to the Vancouver Art Gallery. Among the most memorable and influential screenings which I attended were those by John Whitney, Larry Gottheim, and David Larcher at the Cinematheque, and Rimmer and Razutis at the Gallery.

In addition to occasional individual presentations of experimental filmmakers, the Cinematheque and the Gallery combined forces and resources to present "Personal Film: Content and Context" in November, 1974, and the "This Very Eye of Light" series eleven months later. Vancouver hasn't seen anything like it since. The former event brought quite an assortment of artist/filmmakers to town for a week of screenings and workshop presentations. Attendees included Lenny Lipton, Pat O'Neill, James Broughton, Warren Sonbert, Jon Jost, Mark Rappaport, and Arthur and Corinne Cantrill. The latter consisted of twenty-five different programs, beginning with "Absolute Film, Dada and Surrealism" from the '20s, and ending with "Film as Film" and "Film as Diary/Film as Light" fifty years later. Personal appearances for "This Very Eye of Light" were limited to Morgan Fisher and Warhol presenter, Ondine. These exciting and stimulating series



xhibitionists

regional report

THIS WAS IN KEEPING WITH THE ROMANTIC, WAGNERIAN CONCEPT OF THEATRE... EVERY PART WOULD FUNCTION IN CONCERT WITH THE REST TO TRANSPORT AN AUDIENCE FROM THE MUNDANE TO THE MYTHICAL, FROM THE PARTIAL TO THE ABSOLUTE.

were largely curated by Tony Reif.

In the late '70s, artist-run centres began to receive funding from the Canada Council to exhibit work by Canadian filmmakers. The directors of Pumps Centre for the Arts in Vancouver asked me in 1979 to program and coordinate several monthly screenings in their Gastown location. By that time experimental film screenings at the Pacific Cinematheque were few and far between, apparently because the extravagant events previously described had lost money. We showed work at Pumps ranging from Jack Chambers' *Circle* and *Hart Of London* to a traveling series of French films accompanied by Pierre Rovere of the Paris Film Coop. The gallery space on the upper level was far from an ideal screening room, with the projector on the upper level whirring away while outside traffic contributed its share of sights and sounds. It was fun and funky. I wanted to create a West coast equivalent to The Funnel Experimental Film Theatre in Toronto, but that was not meant to be. The Canada Council funded exhibition of Canadian work only, which narrowed my focus considerably. I felt that the community would be more culturally enriched by exposure to a greater variety of work from the global village predicted by Marshall McLuhan. During the '80s Pumps and Metro Media folded, leaving few artist-run spaces around in which to exhibit avant garde work. There were, however, numerous individual events at the Pitt Gallery, Ridge Theatre, and the Vancouver Museum/Planetarium Auditorium. Maria Insell arranged a successful series at the Western Front during the mid-'80s.

In 1986, the Pacific Cinematheque moved to the Pacific Cine Centre on Howe Street. One of the most significant events in the history of independent/experimental film in Vancouver took place during National Film Week at the 1986 opening of the Centre. At a panel discussion on avant garde film moderated by Maria Insell, Michael Snow, Patricia Gruben, and David Rimmer presented papers. As Joyce and Ross McLaren chatted with each other, Al Razutis staged a bizarre performance with a ventriloquist dummy. The climax of the piece occurred when Razutis spray painted the pristine new, white wall of the theatre with graffiti stating, "Avant garde spits in the face of institutional art." Many were shocked by this act of vandalism and defiance, which is documented in a collaborative film entitled *On The Problem Of The Autonomy Of Art In Bourgeoisie Society... Or Splice.* The Cinematheque survived Razutis's anarchical attack and still exists in 1991, as do other institutions and venues.

Earlier this year I rented the Pacific Cine Centre for three screenings. Since the only available evening was "budget Tuesday," I opted for Sunday matinees. Canadian Filmmakers Distribution West co-sponsored one of the events; it was a premiere of a three-screen feature length work called *On And Off The Road.* More recently, I've begun to coordinate film and video screenings at the 56 Gallery in Gastown, which is a coffee house cinema with tables and chairs as well as rows of seats. There is different art on the walls and floor for almost every show and a friendly, casual atmosphere. Jazz and other music is performed live on these premises several times a month, and poetry, performances and dance have also taken place.

Last, but not least, the annual Vancouver International Film Festival includes a Canadian Images section. In 1990, programmer Amnon Buchbinder was faced with making a selection from 50 features and over 150 films under 60 minutes. He tells me that the Festival's objective is "primarily educational...to build an audience for Canadian films." Many domestic features that open in Toronto wouldn't be seen otherwise in Vancouver. Over the past three years attendance at the Festival has been growing, from an average of ninety per program, to virtually all sell-outs in 1990 at the Pacific Cine Centre.

[1]RECOVERING LOST HISTORY: VANCOUVER AVANT GARDE CINEMA, 1960-69, Al Razutis (Vancouver: Vancouver Art Gallery, 1983).
[2]Ibid.

Peter Lipskis is currently working on a book about the American dancer, Margaret Severn. His most recent work is a 97 minute 8mm camcorder documentary on racing cars entitled Can-Am '90.

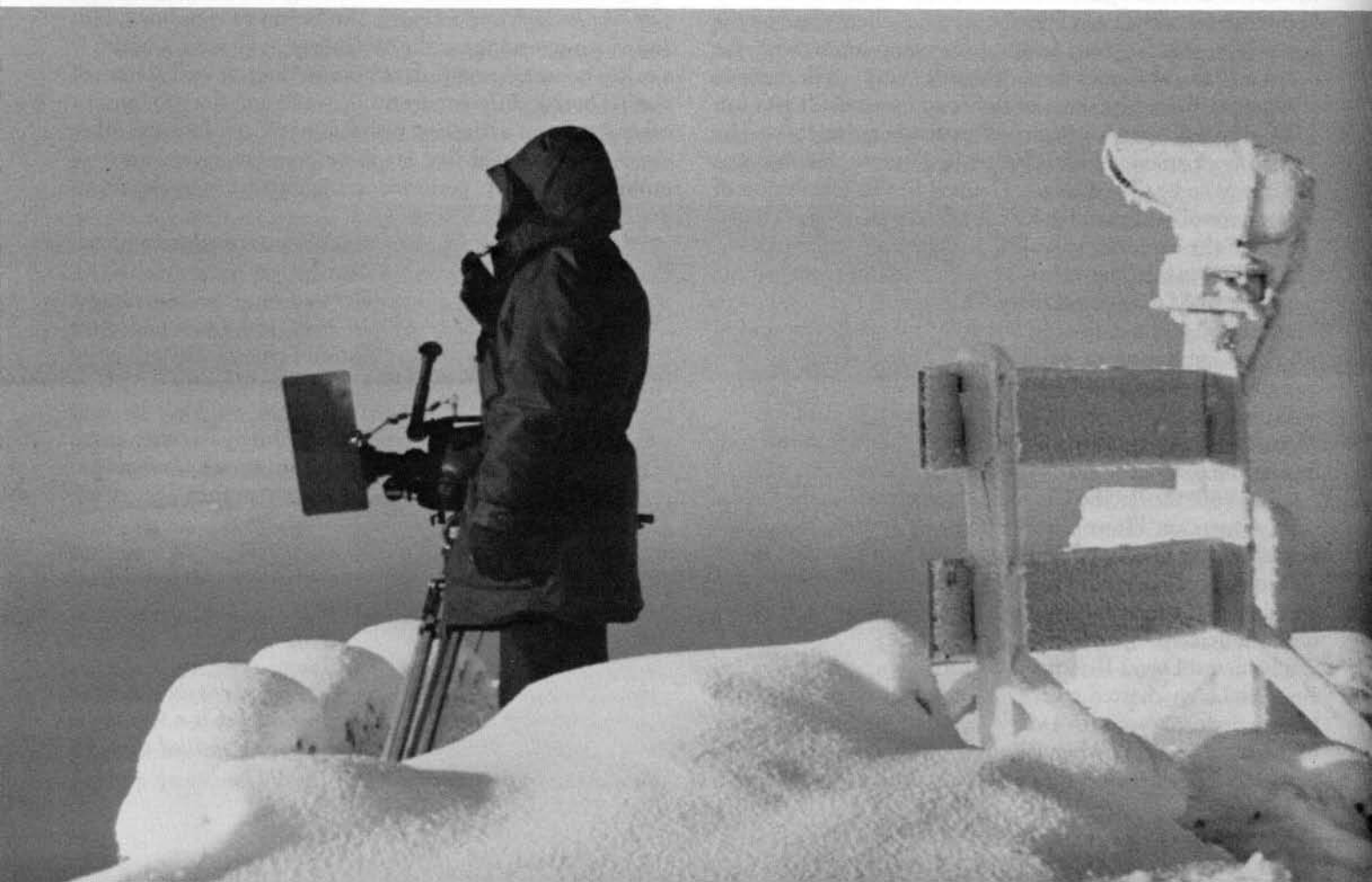
xhibitionists

regional report

When I first arrived in Yellowknife it was rather warm for January -17C. I bundled up and went for a walk in my new place of residence. That day was special. It was the warmest it got until April; it was also the day I introduced myself to the film and video industry in the Northwest Territories.

A REPORT FROM THE NORTHWEST TERRITORIES

by Anne Lynagh



There are no film co-ops in the N.W.T.

There are no video co-ops.

No animation societies.

There is no NFB office.

There are no audio-visual courses offered by the Arctic College,

and there is no Territorial Film Commission.

However, there are film companies. There is an independent video production house. There is a TV Society which creates a small amount of programming on the Yellowknife cable channel. There is a little money available for film and video through the Department of Culture, Government of the N.W.T. There are several broadcasters: CBC North, Inuit Broadcasting Corporation, Inuvialuit Broadcasting Corpora-

tion, and still in the works is TV Northern Canada. The Banff Festival of Mountain Films comes to the capital city, and this year a Festival of Women's Works was held in Yellowknife. They say northerners rent more videos per capita than any other area in Canada.

So, what is the state of film and video in Canada's north? First it is important to consider this huge expanse of land, come to understand its uniqueness, and then understand what role exists for motion pictures in the North. The N.W.T. incorporates one third of the landmass of Canada. Yet this vast territory comprises a mere 50,000 people. Almost a third of the population lives in Yellowknife, the capital city. The Northwest Territories can be roughly (and perhaps soon politically) divided into the Western and Eastern Arctic, along the treeline. The Dene live below the treeline, and the Inuit above it. The two federal ridings that represent the whole of the N.W.T. are unique in Canada. Here the Aboriginal voter is in the majority.

ALAN BOOTH
shooting on the MacKenzie

VAL CONRAD
Native Communications Society of the Western N.W.T.

The Native presence is felt everywhere, but the sheer numbers of Dene, Metis and Inuit in the Territories has not translated into a comparable control of the reins of power. I am sure CBC North is the only CBC radio station that plays three hours of country music daily. Radio played a big role in the development of the Arctic; however, younger generations now tune into TV. This magic box spins a lot of tales of beautiful people in beautiful places, but there is nothing for a young Dene woman living in a community of 400, with too few opportunities and too much alcohol. There is a need and an appetite for productions that are pertinent to northerners.

At the moment, access to the TV market for independent productions geared to the Northern viewer is almost negligible. The few minutes of "northern produced" *Sesame Street*, and the weekly two hours of public affairs programming on CBC-TV is not enough. TV Northern Canada (TVNC) hopes to respond to the growing demand by providing relevant programming. TVNC is to be the umbrella organization for various indigenous and governmental broadcasters situated in the Yukon, N.W.T., Arctic Quebec, and Labrador. Capital funds will be supplied largely through government sources, and programming costs are to be covered by the various local broadcasters. Scheduled to go to air in 1992, there are still many details and doubts about

the costs involved in broadcasting to a primary market of under 100,000 people. Time will tell whether or not the demand for local programming will be met, and to what extent indigenous and Northern people will be involved; however, there is another market for the Northern producer, the one outside the Territorial boundaries.

In an area as immense as the N.W.T., geography and economics have played key roles in its development. Most communities have established air links with points South, and most everything comes through Yellowknife or Iqaluit (on Baffin Island). Unlike the East-West orientation in southern Canada, the North is based on a North-South relationship. These North-South transportation links are highways that shuttle people South in search of education, medical help, and "bigger horizons." Northward come civil servants, blue collar workers, fortune seekers, and free spirits. This people highway is a brain drain that has skewed the demographics of the North. There is a large bureaucratic ruling class, a well-paid blue collar sector, and a struggling service sector.

Yellowknife's population of 15,000 houses a large civic, Territorial and Federal civil service as well as the Departments of Indian Affairs and Defense. In a town where French Onion soup starts at $6.95, and utilities include the cost of heating the town water supply in the winter, it is a difficult place to be between jobs in the artistic community. There is no professional theatre and few professional musicians. Not that Yellowknife is a backwater town; it is amazingly vibrant. But it took almost the whole artistic community to mount a midnight theatre soap, *Land of the Midnight Sin*, last summer. This is not a town that can support struggling independent film and video makers.

Experimental and non-commercial film or video is rarely made in the North. There are Canada Council and N.W.T. art grants available, but there are no low-cost facilities and no place to get additional training. Nor is there an overwhelming supply of somewhat trained and interested people who could crew a minimal-budget work. There are a few government and industrial contracts that are divided thinly amongst Northerners. The budgets are usually very tight, and the two government departments are doing more and more of the productions in-house. Not surprisingly, many people involved with government productions were once in the private sector.

Now on the verge of releasing a $600,000 hour-long TV documentary, Yellowknife Films is definitely an anomaly in the Western Arctic. After ten years in the business and four years on this film about the Aurora Borealis, Yellowknife Films hopes to carve a niche in the southern market for northern films. Spending many -40°C nights trying to film the Northern Lights with a specially adapted camera, Alan Booth (cinematographer and producer) knows that "the winter wonderland of the Arctic" also means working under incredibly difficult conditions. Booth realizes that the funding for these kinds of documentaries is a constant and ever-changing battle. The freeze on Telefilm money and the cancellation of the D.O.C. fund means even tighter budgets, and co-productions with southern producers and other countries. But it is difficult accessing money when you are thousands of miles away from funding sources, possible co-producers, and broadcasters. There are no shmoozing parties in Yellowknife; there is almost no one to schmooze with! Lindsay Ann Cooke, a writer and producer with Yellowknife Films, feels this relative isolation is artistically liberating and financially restrictive. "You have to learn how to be successful in difficult situations. It is guerilla filmmaking all the way."

The Northwest Territories will never be a cheap look-alike for a U.S. location. There are very few places in the U.S. that look like the N.W.T., and it is not cheap. Yet, I feel that northern Canada should be able to capitalize on its uniqueness. The scenery is magnificent and varied, but most importantly, the people are honest, approachable, and "real." With good pre-production research, location shooting in the N.W.T. is feasible and imparts a sense of reality that will never exist on a fabricated stage. There is much work to be done to attract bigger budget film and video production to the Western Arctic. The Eastern Arctic conjures up images of Inuit, kayaks, and icebergs; however cliché, they work. The Eastern Arctic has been averaging a full-feature shoot every two years, but there has yet to be a big budget feature shot in the Western Arctic. Unique images exist of the Western Arctic. They just have not been packaged and sold. The geography is varied and inspiring. The flora, fauna and wildlife are so close it's intimate, and its peoples are wise, beautiful, quiet, suspicious, rugged, and mystical.

The government realizes that tourist dollars are becoming more important to the Northern economy than mining, but it is too financially strapped to offer filmmakers much more than a map and a fishing guide. Northerners, both indigenous and non-aboriginal, are wary of southerners coming North to make films and videos. So they should be. Northerners have a right to control their stories and their lands. Sandra Dolan of Pido Productions has been working in video production for twelve years. Her close rapport with the aboriginal people in the Western Arctic has proven in good stead in getting an interview in a difficult situation. Her advice to anyone filming in the North is to spend time with the people, have tea, and establish some trust.

Canada's North remains one of the only places in the Arctic world that you can feel the past and still live in the present. It is huge and challenging, but isn't that what motion pictures try so hard to capture?

Anne Lynagh works half-time hauling water and propane to her houseboat on Great Slave Lake. This spring Anne presented a small festival of women's films and videos in Yellowknife. Not much good at ice fishing, Anne is hoping to shoot her first film real soon.

Resident Aliens

Canadian films in Canadian cinemas or Fixing it in the mix

ONE OF THE GREAT UNRE-solved questions of the late 20th Century is whether it is worth the massive pain in the butt to get Canadian films shown in Canadian cinemas. Maybe we should all give up, stay home, watch Vision TV,

by Gordon Parsons

xhibitionists

regional report

It must be nurtured, cajoled, spooned and stroked in a manner very different from the manner we traditionally associate with film promotion because it is a very different audience.

rent NFB videos, and get used to an evolving small format cinema. Many would answer yes, that is what we should do. Canadian cinema is very close to an official anachronism. Nobody sees Canadian films in Canadian theatres any more and it's not as if they ever did in large numbers. Lately, there seems to be a certain resignation over ever having large (or even respectable) audiences attend a Canadian theatrical feature. Broadcasting, in spite of its increasing fragmentation, is the only medium that delivers the numbers, and any romantic notion of reclaiming our national cinema for various national purposes is at the very least in direct contravention of the spirit of the Free Trade agreement. But then what do we do with all those filmmakers, frequently our best, who insist on making films for cinemas? What do we do with those folks, the Egoyans, the Rozemas, and the McDonalds? Send them to L.A.? Cut off their Telefilm credit? Or maybe we should just continue having their films distributed by Canadian distributors. Death through benign neglect.

In a recent article reflecting upon his ten-year career as an Atlantic-Canadian filmmaker, Bill MacGillivray, the director of such films as *Life Classes* and *Understanding Bliss*, suggested that taking his films into the Canadian theatrical market was like entering foreign territory. Actually, it's probably worse. The predicament of Canadian cinema is similar to any retail sector dominated by large multinational chains such as McDonalds. Within those chains your choices are necessarily limited. You can, of course, eat elsewhere. You just have to (1) make up your mind that you want to eat Canadian, and (2) find the retail outlet that enables you to do that. Where you end up, at least in Atlantic Canada, is probably a smaller, owner-operated restaurant that takes great pride in the distinctive cuisine it offers and serves it all up with generous portions of anecdotal information, local folklore, and rather more personalized service than you might expect from a fast food outlet. You may pay more for this restaurant's cuisine, but considering the service and quality, you are getting far greater value for your money.

This analogy can be extended to all manner of consumer goods and cultural items, such as movies, clothes, furniture, computers, books, records and jewelry. In Halifax we have a Canadian bookstore called A Pair of Trindles. It is a retail outlet that specializes in Canadian magazines and books. We have record stores that specialize in local and Atlantic artists. There are other specialized shops in other disciplines. In other words, there are certain cultural sectors that allow for a variety of retail outlets and ultimately permit a greater range and diversity of products. It might also be argued that such depth permits new talent to enter and develop within the marketplace at less financial risk. Within the cinema retail sector there is similar depth, but it is seriously undervalued. I am of course referring to the diminishing number of repertory or art cinemas that exist across the country, as well as their struggling allies in the university and independent film societies. The decreasing venues are not servicing Canadian film product even as well as their contemporaries in the book, record, or clothing sectors.

In Atlantic Canada, over the last couple of years, a number of people engaged in the exhibition of film outside the mainstream cinemas, and whose activities range from managing a full-time repertory cinema to scheduling once-a-week film society screenings, have co-operated in furthering the presentation of both art films and Canadian features in mainstream commercial cinemas. There are two separate programs that have complemented each other nicely. The first, dubbed in a rather prosaic manner "Sunday Cinema," is the more important and innovative program. The second, "Resident Aliens: Canadian Films in Canadian Theatres," has been a more familiar presentation of Canadian short films (and some features) in a repertory cinema context. Both programs have been coordinated by the Linda Joy Busby Media Arts Foundation and both received some government support, through the Canada Council for Resident Aliens and Telefilm for Sunday Cinema.

The intent was to develop audiences for quality cinema, be it Canadian or otherwise, and to assess the commercial potential of those developing audiences. The Sunday Cinema program began in Halifax (where the region's only full-time repertory cinema was operating) and Charlottetown. It then expanded to Fredericton, St. John's, Sackville, and

the anglophone community in Moncton. Current plans are to continue the expansion to Sydney; other possibilities include Annapolis Royal and the francophone population of Moncton. Sunday Cinemas works because it is designed to be both unique and familiar to an established cinema-going audience. The program builds upon recognition in a community, coordinating with university film series, film production co-ops or parallel galleries. The Sunday Cinema program is set up to screen in existing commercial cinemas, often on Sunday afternoons, which is the only reasonable time available. It takes advantage of all the familiar elements of film-going: recently released 35mm prints, parking, overpriced popcorn and so on. It was also understood, however, that there needed to be a much more personal touch to make Sunday Cinema seem intimate and exciting to potential viewers. Frequently, the coordinator welcomes the audiences to the theatre, introduces the film, and arranges for post-screening discussions. This makes the experience a unique one; above all, it implies a measure of respect for the audience.

The Sunday Cinema program has only failed when it has gone into an area cold and tried to build a cinema audience form scratch without the benefit of a coordinator who was a member of the community and familiar with its various resources and networks. Sunday Cinema needs a base and a passionate commitment from someone within that base. The intent of the program is to develop audiences, and frequently those audiences are not obvious. But they are there. The program thrives on innovation and consistency. The program must consist of real cinematic gems, so that audiences can feel rewarded for the effort of coming out. Programs have included big Canadian hits such as *Jesus of Montreal, Bye Bye Blues, I've Heard the Mermaids Singing, Company of Strangers* and so on, as well as a number of "smaller" features such as *Le Party, Understanding Bliss, Une histoire imaginaire, The Famine Within, Movie of the Week* and *Cruising Bar*. They were interspersed with international features such as *Daddy Nostalgie*, and The *Field*, and they managed to more than hold their own.

Other lessons learned:

1. There is a distinct audience for good Canadian feature films. It is not an audience whose size is on the economic scale of most mainstream cinemas, so alternative venues must be sought out for the position of Canadian films in the market place.

2. It is an audience that reads and consequently makes informed judgments and choices based on what it reads. It is not an audience that necessarily responds to conventional cinema advertising approaches.

3. It is an audience that appreciates the entire event of movie going and likes to feel that the event is special.

4. It is an audience that can be

pages 34 and 35:

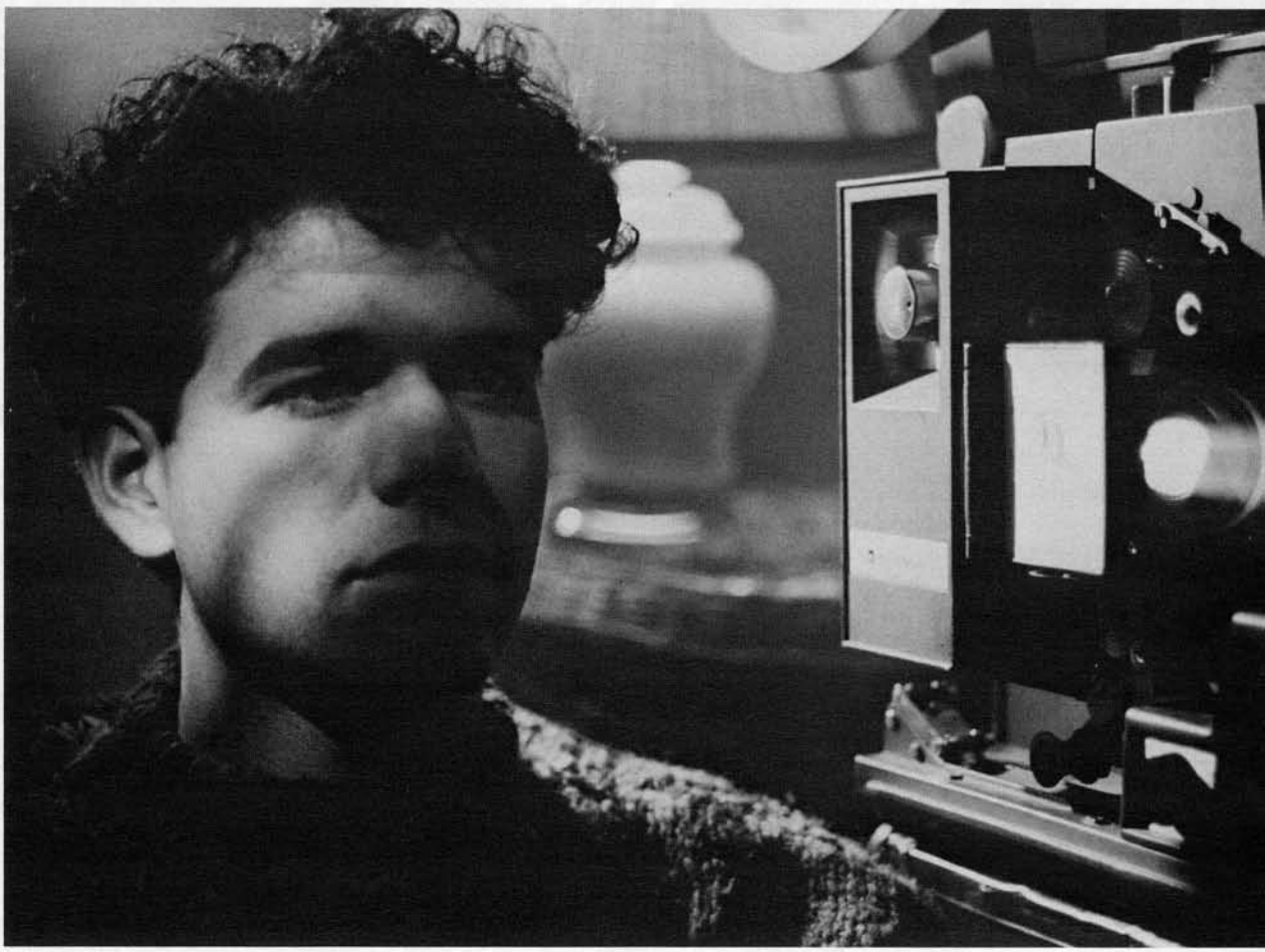
THE MOVIE OF THE WEEK
Andrew Ellis, Susan Jackson and Jordan Broadworth

photo:
T. FITZGERALD

this page:

THE MOVIE OF THE WEEK
Thom Fitzgerald as Matthew

photo:
S. OKEEFE



UNDERSTANDING BLISS
produced by Unreal Productions, 1990

director:
BILL MACGILLIVRAY

photo:
JUSTIN HALL

reached through direct mail, or through brochures, or through various contact and network groups. It is also an audience that relies heavily upon word of mouth.

5. It is an audience that is split between students (less undergraduate than graduate and staff) and those who are beyond the family rearing years. It is therefore an audience that is older than might be expected and certainly much older than the mainstream cinema audience. It is also better educated, both formally and informally.

6. It is a loyal audience and one that will take a chance if its confidence has been won over.

I suppose that very little of the above information is particularly earth shattering. The discretionary Canadian film audience is probably very similar to the discretionary audience for many cultural events. But I would suspect that you would have to go some distance to find any of the above information confirmed or expanded upon in any professional publication. For various reasons (among them the fact that movies have never had to woo advertisers with specific audience figures), the cinema business has never been very good at identifying audiences. As a consequence, I suspect that a lot of theatre owners and exhibitors are now running scared, watching their core audience gradually siphoned off to various broadcast and other entertainments and not having any idea how to counteract the drain. The lesson to be learned is that the mainstream cinemas have positioned themselves in such expensive circumstances, limited themselves to such a narrow defined audience and tied themselves to so few suppliers that they now have very little room to manoeuvre.

When the greatest innovation an industry can muster is real butter for its popcorn, you know its days are numbered. If your staid Canadian exhibitors don't get that seasonal American megahit it just may be game over. And much as we might like to sneer, "serves them right, the blighters!", none of that is particularly good news for our hallowed Canadian cinema. It is after all one big food chain and as exhibitors go, so do distributors, producers, and directors.

What then is to be done? There are two possibilities: one is to wait until Jack Valenti (head of the Motion Pictures Export Association of America since 1966) dies and then through revolutionary action, reclaim our cinemas. The other is to realize that Jack Valenti will never die; that we will never have access to mainstream cinemas. If we are ever to sustain an indigenous Canadian cinema, we have to begin looking at the problem right now and recognize that our only solution is to get the retailing mix right. When we understand that economies of scale come to bear and that we can only survive and grow by building on an audience that already exists for Canadian films. It must be nurtured, cajoled, spooned, and stroked in a manner very different from the manner we traditionally associate with film promotion because it is a very different audience. We know it's out there, waiting...anxiously.

Gordon Parsons is the director of the Atlantic Film Festival in Halifax.

CONFESSIONS OF A CINEMA EXHIBITIONIST

AN EMOTIONAL MEMOIR

BY VICTOR COLEMAN

Deanne Taylor, Marien Lewis, Gretchen Greenbean, Bobbe Besold and Kate Craig, the original HUMMER SISTERS plus TWO IN PERFORMANCE at NITE SPOTS
September 1975
photo: DAVID HLYNSKY

LATE IN 1964 I WAS APPROACHED (ALONG WITH nine others) to put up 1/10th of the cash needed to keep the Bohemian Embassy afloat for another year. This venerable institution, listed capriciously under consulates in the Yellow Pages, was, in company with the House of Hambourg (an after-hours jazz club) and Avrom Isaac's gallery, in the cultural vanguard of Toronto the Bad. The Embassy featured mostly local talent, off-the-wall theatre, and, primarily, social interaction. People with beards drank coffee, played chess, or talked about Camus, Ferlinghetti, Acorn, and the trees. No booze. No drugs.

For a hundred bucks (borrowed from a friend who had a perfectly noble ulterior motive) I was able to take over the responsibility of programming Tuesday nights, which became a series of poetry readings and performances, with a "first Tuesday" forum devoted to social and political issues (including the police). Inspired by my contact with the great Toronto poet Ray Souster, and his series of readings at the Isaac Gallery, I invited a number of poets from the U.S. to participate in the series, one of whom was Robert Kelly. Kelly, a prolific poet and fiction writer who now heads the writing program at Bard College, had earlier, in correspondence, introduced me to the work of Stan Brakhage. Kelly had published a limited mimeographed edition of Brakhage's *A Moving Picture Giving and Taking Book*, still one the most "moving" (sorry!) documents on doing it yourself I've ever encountered.

Thanks to the resources of Bruce Surtees, whose Book Cellar was the only store in town that carried *Film Culture*, the NYC periodical that examined the independent/experimental scene with often impenetrable (but always engaging) prose, I was able to split the infinite and *read* about these films. With this knowledge in hand, I proposed a series of screenings to the "owners" of the Bohemian Embassy. They were enthusiastic. Finally, I was going to be able to *see* some of the films I had up

page 40:
FLAMING CREATURES
by JACK SMITH

page 41:
the AUTHOR making an 8mm version of his poem The Lady Vanishes circa 1965
photo: ANN KATZEN

this page,
clockwise from top left:

JACK SMITH at the Funnel October 27-31, 1984

HANK BULL and PATRICK READY in a still from their 16mm HP shown at A Space circa 1975 on a bicycle-generated projector by Martin Heath

A SPACE interior circa 1973

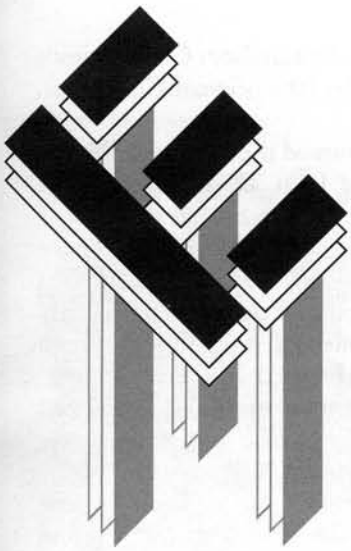
the original A SPACE on St. Nicholas St. circa 1972

until then only read about.

In concert with my wife Elizabeth, a series was concocted without benefit of screening, or funding. Somehow I had convinced my nine cohorts that the series would pay for itself. Contact was quickly made with film distributors in New York City (Jonas Mekas) and California (Bruce Baillie's Canyon Cinema). The series was devised for the fall of 1965. I was in my twenty-second year. Earlier that year (April) I had fallen into helping hang Andy Warhol's first Canadian exhibition at the Gerrold Morris Gallery and had produced and co-written a "happening" called the "24th of May Campbell Soup Celebration," which featured a true cross-section of the Embassy's regular performers, a highlight of which saw Don Cullen freely adapting a "Beyond the Fringe" routine, in full clerical drag, reading the directions from the back of a can of tomato soup, with the hilarious punch line, "and serve." The long, narrow space upstairs at 7 St. Nicholas Street was particularly well-suited for this kind of event in that it allowed us to present the happening in a kind of three-ring concept, with a lot of the action centred on the stage mid-room, while other surprises could leap out from either end, such as the three 250 lb. cheerleaders who opened the show, and the startling finale that began with the unmistakable whistling sound of a large bomb descending closer and closer, culminating in the sudden arrival through the street window of a Greek Orthodox priest with the final benediction: "Rosebud!"

In the summer I drove across the States to attend the Berkeley Poetry Conference, where I studied and partied with Charles Olson, Roberts Creeley and Duncan, Jack Spicer, Ron Loewinsohn, Joanne Kyger, Clark Coolidge, Warren Tallman, John Wieners, and others too numerous to mention.

Cinema 7 was an ambitious undertaking. It included screenings of Maya Deren's *Meshes In The Afternoon*, Bruce Conner's *A Movie*, Norman McLaren's *Neighbours*, Warhol's *Kiss* and *Empire*, Brakhage's *Window Water Baby Moving*, *Blue Moses*, and *Dog Star Man*, and films by Ed Emshwiller, Willard Maas, Jonas Mekas, Marie Menken, Stan Vander-



xhibitionists

t o r o n t o t a l e

OUR CURIOUS NEGOTIATIONS IN THE BACK ROOM OF THE EMBASSY INCLUDED OFFERING THE OFFICERS THE OPPORTUNITY TO SIT IN THE PROJECTION BOOTH AND HOLD THEIR HANDS OVER THE LIGHT BEAM IF THEY FELT THAT THE PROJECTION WAS OBJECTIONABLE.

beek, an early Don Shebib documentary, Joyce Wieland and Michael Snow, among others. The first evening was to feature Jack Smith's controversial *Flaming Creatures*, which had already been banned in various places, ostensibly because of its flagrant homosexual themes, a fact which was pointed out in the New York trade paper *Variety* and *The Toronto Telegram* ("Underground Sex Film Set For Showing Here — *Flaming Creatures* Sear Censor's Wings" read the headlines). Ontario head censor O.J. Silverthorne stated that university and private club screenings of 16mm non-theatrical films did not fall under his jurisdiction. "The only threat facing the Embassy is the police," he was quoted as saying, and sure enough we were contacted by Toronto's Morality Squad about a pre-show screening, something we were not obliged to do.

The fateful evening arrived, but the film did not until the following day. I quickly scrambled around for a substitute film, and through Av Isaac was able to get a print of Michael Snow's *New York Eye And Ear Control*. The line-up to buy series tickets stretched down the Embassy stairs and up St. Nicholas Street with Toronto's controversial coroner Morton Shulman prominent near the head of the line, and the series was sold out in less than an hour. Representatives of the media were out in force, including a crew from CBC-TV news. Two officers from the morality squad were also in attendance, threatening to shut us down if we showed anything obscene. Our curious negotiations in the back room of the Embassy included offering the officers the opportunity to sit in the projection booth and hold their hands over the light beam if they felt that the projection was objectionable. These cops, clearly out of their element aesthetically, were just doing their jobs. So was I. All of this was more than the Embassy owners had bargained for.

After the successful first program, a meeting was quickly called to screen *Flaming Creatures* for the concerned owners. The evening of that meeting found Elizabeth and me on the Annette Street bus heading downtown apprehensively with the film in a shopping bag — when the entire Eastern seaboard was suddenly blacked out. I guess somebody was trying to tell us something. Eventually, after screening *Flaming Creatures* a few days later, the majority of the owners voted to suppress the film and also to cancel the screening of Jean Genet's *Un chant d'amour*. This was a fairly sophisticated group of individuals, I thought, but their knowledge of film culture was limited to the product of Hollywood and European "art" films. *Flaming Creatures* is an extraordinary film, but unlike anything any of us had witnessed before. Amos Vogel's take of the film, in his book *Film as a Subversive Art*, described it as "a curiously joyless compendium of uncertain, polymorphously perverse sex episodes — a succession of penises, rapes, orgies, masturbation, and oral sex. The style quite intentionally hovers between 'camp' satire and genuine pain, as a cast of flaming transvestites and voluptuous women cavort in exaggerated costumes (or none) amidst luxuriant, overexposed sets, fondling each other's large breasts and limp penises to the doleful accompaniment of scratchy bull-fight or Chinese music, 'Siboney', and assorted sentimental hits. Perhaps a nostalgic, subjective dream evocation of mythological Hollywood, it succeeds in being both intentionally amateurish and shocking." Although I was disappointed with what I considered to be the gutlessness of this move to suppress the screening (not to mention the homophobia), the series went on to ever diminishing houses as the controversy died. The most embarrassing moment in the series was when we ran the entire first reel of Brakhage's epic *Dog Star Man* at 18 fps instead of 24.

My attention then turned exclusively to the printed word when I was offered opportunities to work for Oxford University Press and then the Coach House Press. But independent and experimental film activity in Toronto began to take off — in 1966, with the opening of Cinecity; and in 1967, with Cinethon, three non-stop days of screenings with such visiting filmmakers as Kenneth Anger, Shirley Clarke, Ed Emshwiller, Robert Nelson, and the Kuchar Brothers. Closer to home, the fertile region around London, Ontario, had produced major works by Jack Chambers and Keewatin Dewdney.

When the Coach House Press moved to the laneway behind the newly developed Rochdale College, a series of casual screenings was organized by Ken Dollar and Rick

Simon. They usually took place in the courtyard and featured early films of David Cronenberg, Ian Ewing, lots of NFB, and TPL freebies (the "What Do You Think?" series was particularly popular). Bob Huber opened his pioneering rep cinema series in a vacant store that had also been the site of the birth of Theatre Passe Muraille, and the initial stirrings of Nelvana were manifested in the York University-driven production of Michael Hirsch's and Jack Christie's *Voulez vous couchez avec moi ce soir?* starring ersatz Fug, Tuli Kupferburg. Peter Rowe and Raphael Bendahan were also active.

My association with A Space began in 1974. Pre-Hummer Sisters Marien Lewis and Deanne Taylor, the co-producers of the Women in Film festival, convinced me that an artist-run gallery could do more for the vitality of Toronto than a small press. By the Fall of 1975, exactly ten years since the Cinema 7 series, video production and screening began to make up a good portion of the A Space program. The London, Ontario-based Video Pool and Video Cabaret worked closely in concert with the A Space video facility, designed by Vancouver wunderkind Paul Wong, to become the centre of Toronto's burgeoning video art community. Some of the video artists who either produced a work through A Space's facilities or appeared at screenings, included Vito Acconci, Ant Farm (they premiered their hot-off-the-half-inch-editor *Media Burn* along with a slide presentation of *Cadillac Ranch*), Mary Ashley, Juan Downey, Julia Heyward, Joan Jonas, Les Levine, Dennis Oppenheim, Willoughby Sharp, and Bill Viola from the States; Joseph Beuys from Germany; and Canadians David Askevold, Susan Britton, Colin Campbell, Bruce Emilson, General Idea, Dan Graham, Noel Harding, Michael Hollingsworth, Ian Murray, Clive Robertson, Randy and Berenicci, Tom Sherman, Lisa Steele, Bill Vazan, John Watt, and Rodney Werden.

A Space also featured regular poetry readings, including lots of local writers and out-of-towners such as Robert Creeley, Edward Dorn, Kathy Acker, Tom Vietch, Christopher Dewdney, Nicole Brossard, Paul Chamberland, and Raoul Duguay. The concert series (produced by Bill Smith) included the first public performances by CCMC (which effectively got things going for the founding of the Music Gallery), Anthony Braxton, David Holland, Kenny Wheeler, George Lewis, and the World Saxophone Quartet. Dance programming featured early performances by Elizabeth Chitty, Janice Hladky and Johanna Householder (the original Clichettes), and others.

In the summer of 1981, I assumed the responsibilities of Director of Kingston's National Film Theatre, a Queen's University-based rep cinema that was run by that university's film studies department. Unemployed and struggling to make ends meet as a single father with three children, I had applied for the job almost capriciously and beat out some fairly hefty competition. I had always dreamed of programming a rep cinema, so I was virtually "bright eyed and bushy tailed" coming in. Unfortunately, reality intervened and I was faced with a huge deficit, due largely to the rather profligate previous management.

The NFT's screening facility was a not very comfortable lecture hall with two ancient 16mm projectors and a sound system that sucked. Undaunted, I dove into the programming with unchecked zeal, finishing my first month's roster with my dream Hitchcock double bill, *Rich And Strange* and *Young and Innocent.* Michael Snow came to town to introduce his new film *Presents* on October 4th, and Holly Dale and Janis Cole's *P4W: Prison For Women*, with the filmmakers present, was screened on November 21st. Other independent filmmakers who were featured included David Rimmer, Kay Armatage, Les Blank, Bruce Elder, Joyce Wieland, Ross McLaren, Vincent Grenier, Ron Mann, Barbara Sternberg, Lulu Keating, Gerry Gilbert, and Chris Whynot/Bronwen Wallace.

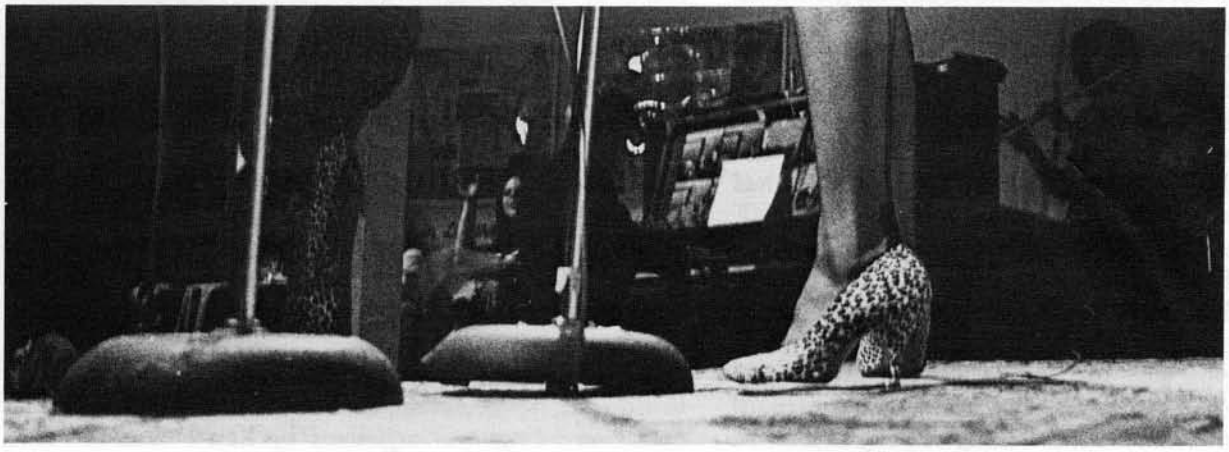
Meanwhile, the infrastructure was collapsing around me. The NFT board of directors insisted that the deficit be dealt with, but systems analysis was not my cup of tea, so I demurred and carried on in Kingston as a creative writing instructor.

Now I watch movies in my sleep.

It was just a dream.

Note: I am indebted to John Porter for jogs of memory in his "Consolidating Film Activity — Toronto in the 60s" (VANGUARD, Nov. 84). As I write this, the Bohemian Embassy is about to open its doors again on Queen Street West. V.C.

Victor Coleman recently produced a series of thirteen "talking books" for Coach House Press, one of which is his own Nothing Heavy or Fragile. His latest book is Honeymoon Suite from Underwhich Editions.



NITE SPOTS at A Space circa 1975

photo: DAVID HLYNSKY

MAKE LOVE NOT FILMS

Funnel core members (January 10, 1980)

A NICE LOOK BACK AT THE DAYS WHEN ANARCHY WAS IN THE U.K., SUPER 8 WAS O.K., AND THE PRODUCTION, EXHIBITION AND DISTRIBUTION OF YOUR MOVIE ALL HAPPENED AT THE SAME TIME, IN THE SAME PLACE, AND IN LESS THAN A YEAR

from left to right, standing:
Patrick Jenkins, Stephen Niblock, John Porter, Bruce Elder, Suzanne Naughton, Villem Teder, Adam Swica, Michaelle McLean, Freider Hochheim, Dave Anderson, Peter Chapman, Anna Gronau, Tom Urquhart, Ross McLaren

(SOMETIMES A WEEK OR A DAY)

seated:
Paul McGowan, Jim Murphy, David Bennell, Jim Anderson

BY DONNA LYPCHUK

absent:
Kathryn Elder, Tony Hall, Michael Snow, Joyce Wieland

xhibitionists

t o r o n t o t a l e

THE FILMS WEREN'T IMPORTANT. THE FUNNEL WAS ABOUT SOCIAL INTERACTION. WE HAD FUN AT THE FUNNEL. GET IT? FUN AT THE FUNNEL.

The Funnel Experimental Film Theatre, born 1978: Crash n' Burn, Counterpoint, Holly Dale and Janis Cole, Al Razutis, Jonas Mekas, Lenny Lipton, Stan Brakhage, Scott Bartlett, Lawrence Weiner, Jim and David Anderson, Kimo and Eddie and Friends, Chris Terry, Bruce Elder, Psychomedia, Michael Snow, Betty Ferguson, Peter Dudar, James Benning, Elaine Horowitz, Raphael Bendahan, Villem Teder, Harvey Chao, Margaret Dragu, Angelo Pedaro, Elizabeth Chitty, and...

ROSS MCLAREN *founding member; world-famous filmmaker:* The films weren't important. The Funnel was about social interaction. We had fun at The Funnel. Get it? Fun at The Funnel. My most memorable image of The Funnel? You can say that late one night I was sitting all alone in the theatre. It was a full moon and I saw the face of Jesus appear in double Imax on the screen, and it was simultaneously visible on the head of a pin. You want to print that? You do? Go ahead. The Funnel was all about the representation of an attitude, and I don't know how you're going to express that attitude. The whole idea was to show international filmmakers along with the local talent. It was important that there not be a hierarchy. The Funnel wasn't about favourite films, favourite people, favourite projects, so don't ask me that. My favourite filmmaker is me. My favourite film is *Duck Soup*, and it never showed at The Funnel...at least I don't think it did. The whole idea was that we would show everything — the good, the bad and the ugly. We would just hit the wall with the film, and sometimes it would just fall on the floor. Off the wall. And that's what we showed. Off the wall films. I had a great time with The Funnel and it was a wonderful time in my life. We didn't play by the rules and people who don't play by the rules don't get the funding. We embarrassed the government into giving us money. I guess you could say the bad guys caught up with us. The Funnel had passion, but passion didn't keep the funding coming. The result was divide-and-conquer-politics among the members — envy, greed, sloth, pride...I forget the other three deadly sins — oh, lust. Definitely put down lust.

David Clarkson, T. Horton, Ron Gillespie, Ontario College of Art, Nan Hoover/Sam Schoenbaum, Bob Walker, Boston Independent Films, John Porter, Adam Swica, Tom Urquhart, Joyce Wieland, John Massey, Wyndham Wise and Richard Shoichet, Sturla Gunnarson, Almost Valentine's Day Screening, Robert Baillergeon, and...

MICHAELLE MCLEAN *founding member; manager/director 1980-84:* The image of The Funnel that remains with me is of sitting in that incredibly dark theatre with its black painted walls. I always sat at the back, on the right hand side, with a stunned look on my face, watching what was going on. I was always an incredibly nervous wreck watching a film or an event because I worked there and I never knew what was going to happen next. I remember being very impressed; yes, infatuated with the work of Maya Deren. She had this way of beautifully editing the dream narrative which characterized her films. A lot of people were exposed to the work of Maya Deren for the first time at The Funnel and also the work of Michael Snow. The films of Hollis Frampton really made an impression on me as well, as did the films of Joyce Wieland. I'll never forget the first time I saw *Rat Life And Diet In North America* and *Handtinting*. Locally, I remember the films of John Porter. He was always there. I got involved with The Funnel when Anna Gronau brought me to my first meeting in 1978 at the Crash n' Burn. I was primarily a visual artist. It was the energy of the group that inspired me. You wouldn't believe the phenomenal amount of volunteer labour that went into that place. We had everyone

page 45:
group photo by JOHN PORTER

top:
DAVID BENNELL inside the frame of his new projection booth, Karen in theatre
early September 1980
photo: JOHN PORTER

bottom:
Anna's New Year's Eve FUNNEL PAINTING PARTY in the men's washroom:
Michaelle McLean, Martha Davis, Dave Anderson, Midi Onodera, Karen Lee, Anna Gronau, John Porter

sawing, painting, plastering, cleaning, and writing. We had a poster designed by a different artist every month. Rebecca Baird did some beautiful posters for us. Having a space or place meant something could get shown. It's different when you have something happening every week; when you have a goal to work towards. I used to hand rolls of Super 8 film to people and say, "Here, make three minutes and we'll show it." People would go away, make a film, and show it that week. The Open Screenings we had were very successful. There was a great sense of celebration and excitement at the Funnel. I miss it.

Patrick Jenkins, George Semsel, W.S. Brown, Stephen Niblock, Movies For Children, Kenneth Anger, Robert Rayher, A Space, Marc Glassman, Beth B. and Scott B, Eldon Garnet, Kathy Elder, and...

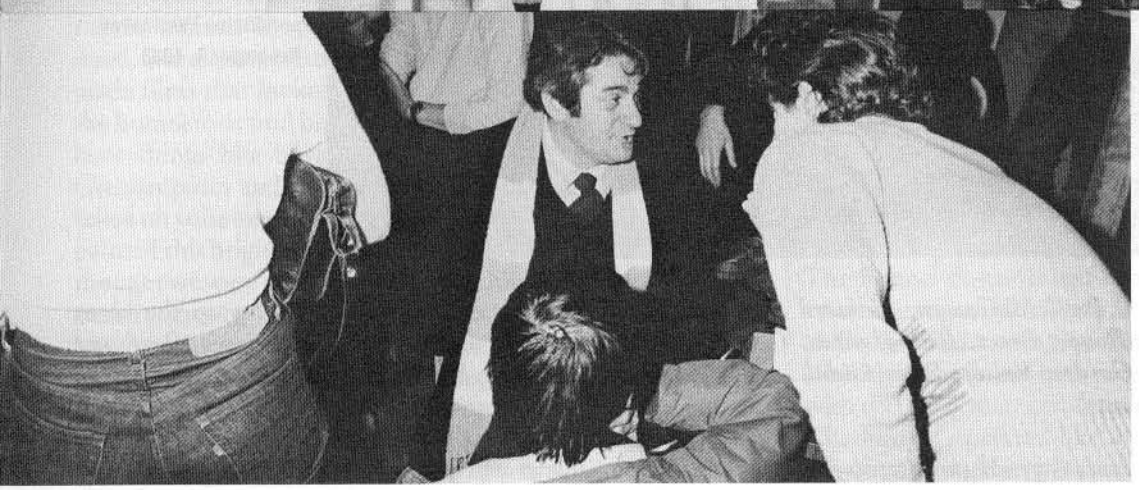
ANNA GRONAU *founding member; Canadian filmmaker:* My image of The Funnel is actually a montage sequence of audiences. One image in the sequence is the kind of crowd that came out the first time Ondine came to Toronto to show *Chelsea Girls*, or when Kenneth Anger visited. All the seats, as well as the aisles and the floor at the front, are filled, and it seems unbelievable that such a pile of people can cram into such a tiny room. Another image I have is of people arriving for a film one night when Fast Würms had an installation in the gallery/lobby. Everyone is standing around chatting and drinking coffee amidst this array of bizarre objects, including a swing hanging from the ceiling that is covered in thick layers of chocolate. Another image is of filmmaker Barbara Hammer taking the women in the audience after her show and shooting a film of them. This montage goes on and on, but superimposed are countless images of the people in our collective hammering, sawing, installing drywall and so on — in an effort to build a home for The Funnel that would meet its extensive, expensive needs, and also keep the inspectors at bay. A film or personality that came to The Funnel that impacted on my own work? Again, I can't narrow it down to one. I was influenced by a great many people and their work: Malcolm Le Grice and Peer Gidal from Britain; Pierre Rovere from The Paris film coop and a retrospective of French avant-garde work; Valie Export from Austria; Betty Gordon, Owen Land, and Leslie Thornton from the States; Angela Ricci Lucci and Yervant Gianikkian from Italy. As an exhibition space, the unique thing about The Funnel was that it was available really inexpensively for cultural or community use. Ric Amis shot one of his videotapes there. Michael Snow brought some scholars from The Toronto Semeiotic Circle and showed them his film *So Is This*. The Women's Media Alliance held a couple of events, including a weekend-long Open House/ Festival of Film, Performance and Art. And so on...

Detroit Film Project, Experimental Film From Japan, Historical Series, Bob Parent, David Rimmer, West Coast Filmmakers, Gordon Kidd, Ric Amis, Joseph Berrard, See Smoke Damage At The Funnel — Display By Metro Toronto Fire Dept, and...

JOHN PORTER *founding member; self-appointed archivist:* My images, memories, and impressions of The Funnel are personal and selfish. Three times I had a solo show. You had a theatre at your disposal and you could have your own show. The Funnel excited and inspired me to produce work. Since it closed, I've stopped producing. I got most of my inspiration from local people — people like Jim Anderson, Sharon Cook, Fast Würms, and Ross McLaren. My favourite appearance by an out-of-towner was by Jack Smith who did five nights in a row leading up to Hallowe'en. It was an ongoing performance. I also enjoyed the Open Screenings both for their aesthetic and political value. As well, there were the annual O.C.A. student shows, and the season opening Funnel launches, which were always commissioned. Every member got a roll of Super 8 film for the purpose of making a film for those annual Opening Screenings. Technically, The Funnel was a perfect theatre. We got an old-fashioned glass beaded screen from Hollywood, and I loved the way the theatre was painted all black. The theatre's design was perfect, and many established filmmakers who came to see us complimented us on it. They never saw their Super 8 projected that well before. It had production, exhibition, and distribution all under one roof.

Maya Deren, Andy Warhol, Jerry Tartaglia, Robert W. Gutteridge, Jack Chambers, Tim Bruce, Hollis Frampton, Feminist Film Festival, Chicago Filmmakers, and...

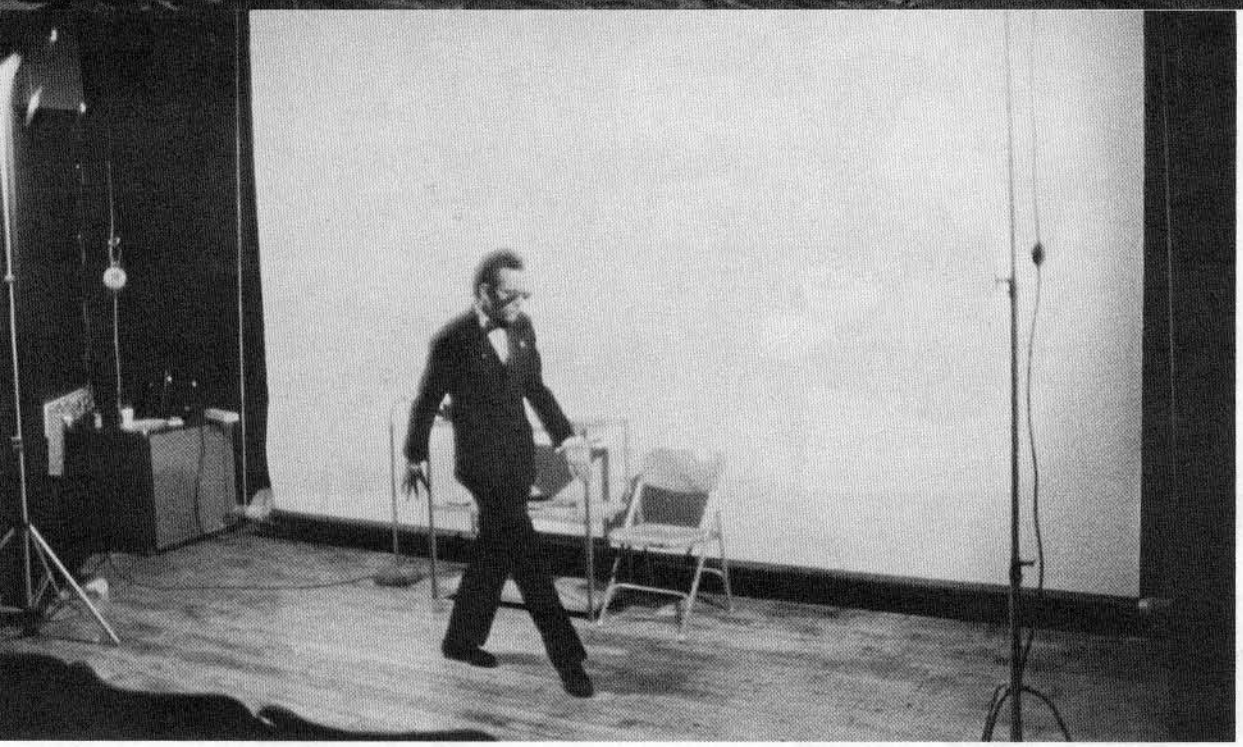
DAVID BENNELL *board of directors:* The central image I have of The Funnel is that it was wide open. We could show anything we wanted there. At the time, I never dreamed films could be made like this. The Funnel opened up a whole new area of expression for me, because up until that point, I was making narrative films and then suddenly I did not. One film that showed there that really impressed me was called *The Interval* by Villem Teder. He was always making crazy, very interesting, psychedelic types of films. Basically, he had a dot of white light that flashed at intervals, and sitting in the darkened room with the white flashes, eventually the audience would start to make their own flashes — like an internal soundtrack. The audience was involved. The Funnel audiences interacted with the material shown, and I don't think you've seen that anywhere else since then. The audiences interacted very vocally with the films. After 1982 or '83, the place formalized and that kind of behaviour was discouraged. Films shown there that impacted on my own work? I really liked Ross McLaren's *Summer Camp*, which was an exceedingly cruel film involving outtakes from a CBC audition situation — it was sort of an example of what the industry chews up raw. Kathy Elder's historical series was really an amazingly well done project. She really did her research and made sure we that we got the uncut, good prints, so that we got to see historical films in a context and screening situation which highlighted our experience of watching them. As an exhibition space, The Funnel had the best projectors in town. Like anywhere, it had its ups and down but it really was the nicest theatre to be in.



top:
RIC GREENWALD and fans at the Dominion after his screening February 6, 1981

middle:
REBECCA BAIRD at the opening of her Gallop Exit To installation April 25, 1983
above photos: JOHN PORTER

bottom:
Superstar ONDINE after Chelsea Girls screening



top:
NAPO B. in FAST WURMS' installation Fishhooks to You
January 5-24, 1981
Screening on January 9
photo: JOHN PORTER

bottom:
KEITH SANBORN
performing Fascination
November 4, 1983

Byron Black, Ann B. Walters, Paul McGowan, Howard Guttenplan, Open Screenings, Robert Breer, Rick Hancox, Anemic Cinema, Andy Fabo, Gordon Voisey, Peter Gidal, Erica Beckman, Dziga Vertov, and...

PETER CHAPMAN *long-term member; old guard apologist:*

Propaganda. That's one image. Ross setting up the xerox machine after we moved from Crash n' Burn at Pearl and Duncan to the space on King Street East. Everybody, from every artist-run space in town, came to use it. An image I have just within the space itself is the EXIT sign the Fire Department made us install when they imposed fire regulations on

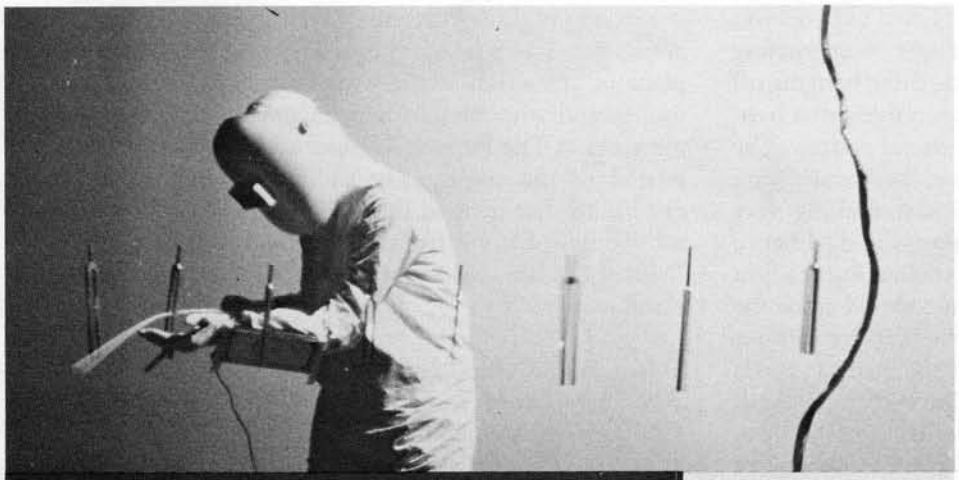
us. Before that, the theatre was pitch black. The EXIT sign was an intrusion into that velvet darkness. It was an engrossing visual, and a symbol — this red logo-centric thing hanging off to one side. It was a bad sign, an omen. Everything that happened at The Funnel followed the same general pattern. The show always started fifteen minutes late and there was always a question-and-answer period. There was something very Catholic about it. Afterwards, the filmmaker would jabber to the congregation, who had been sitting there looking at a film like it was a painting behind the altar. Then would come the sermon. I hate to say it, but some films can't survive without that talk afterwards. Works that I saw there that had an impact on me were those made by Hollis Frampton, Owen Land, Yvonne Rainer, and Villem Teder. Teder did really visual, cellular progressions based on light and sound. They were shamelessly psychedelic. Some of the work was in-progress, and sometimes the altered print couldn't make it to the screen — the print itself aspired to be installation. I was very glad I saw Larry Gottheim's work, a U.S. filmmaker who showed a film *Mouche Voluntes*, which means "fireflies," but which was actually about the funny little things people see on the retina of their eyes...floaters. Some of the footage shown there was more ambiguous; it was home movie footage treated in a certain way that involved a certain inflection of voice. I know a lot of this work was self-marginalizing, but I am glad I saw it.

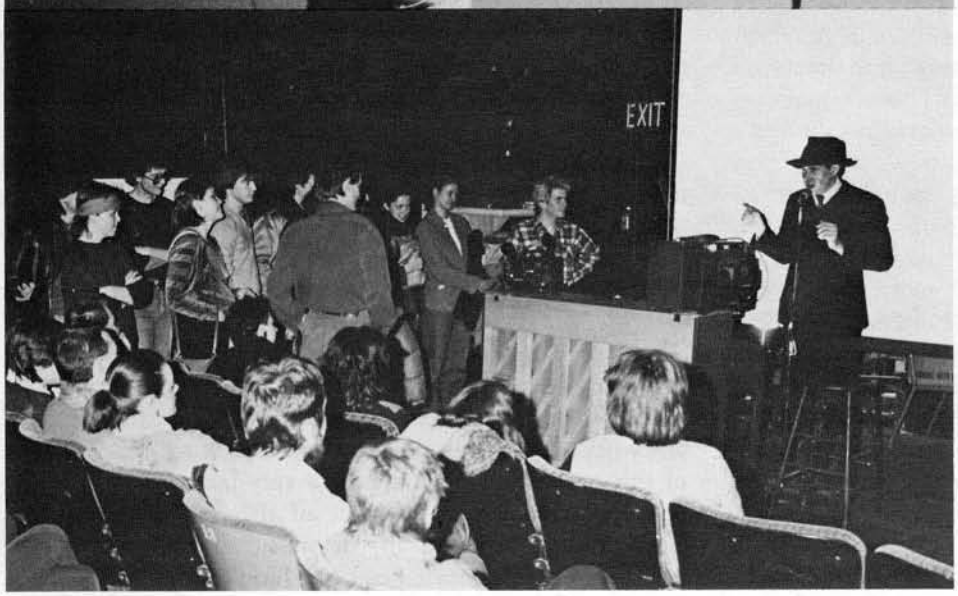
Larry Gottheim, Kim Kozzi and Napo B., P. Adams Sitney, Taka Imara, Willoughby Sharp, Ric Greenwald, Russell McGorman, Cineworks, David Wharing, Oliver Girling, and...

DAVID MCINTOSH *long-term member; director 1984-86:* My main image of The Funnel is of bodies in motion, of great activity. There were always people doing something there, whether it was using the optical step printer, or the library, or having a meeting. The Funnel was well used every day. The screenings were rewarding. For every screening there was always a new crowd of people. New blood! People would come and see something, and there was always a guest. Every screening was an occasion. We had every kind of guest imaginable at The Funnel. There was a paraplegic filmmaker named Sharon Greytack who we had to carry up all those stairs, and there were the Kuchar Brothers from the U.S. who made films that looked like student exercises but were about the homoerotic and big breast cults simultaneously — they'd have things like boys wearing drapes standing around in Grecian poses and so on. We were always underfunded and relied on volunteers, and one image I have is of the lobby being painted this bright terra cotta pink. I liked it, but some people thought we were out of control! A highlight was the five-night performance by Jack Smith, who was a genius. His films were not allowed across the border by the censor board, and so he did a performance piece which changed title mid-stream from *Imported Croissants From Outer Space* to *The Brassiere of Uranus*. A man called Maria Montez dressed up as *The Thief of Baghdad* and lolled around the couch, while Gordon W. stripped to his loincloth and danced around. The Funnel was active, active, active! I also have an image of The Funnel as a place in transition where everybody was always trying to understand what should happen next. There were a lot of meetings at The Funnel. We had an exhibition practice that related to the community and it was the nature of the exhibition that defined the Funnel as a place. It was a very social thing. I think Judith Doyle was right when she said, "Maybe exhibition is all about having a building where people can just meet."

Stuart Pound, Anna Camara, The Government, Betty Gordon, Roger Jacoby, Judy Chicago, Diefenbaker Film Festival, J. Hoberman, Scented Films, Arthur Lipsett, Allan Sondheim, and ...

DOT TUER *long-term member; program director 1985-86:* I have this image of Jack Smith which I wrote about in the *Funnel Newsletter* (vol.6 no. 3) that gives the flavour of The Funnel in its heyday: "It is October 31, 1984. I am sitting in the Funnel Experimental Film Theatre, watching Jack Smith recline upon a purple and green velvet divan, occasionally fingering costume jewels that are scattered about the stage, listening to a south sea muzak that embalms the room. Jack's creatures are putting the final touches on their brassieres, sewing satin and silk and sequins and jewels onto the outside of white plastic flower pots, wearing their creations as two protruding fru-fru accessories that adorn their asses and jiggle and wiggle as they mount ladders upon Jack's instructions. All of this production goes on for a very long time...until the promised finale: Jack's Dance of the Sacred Foundation Application performed to the music of the Seven Veils. Arising from his prone position, Jack mumbles about the parasites of the cultural institutions, of his fate as a creature 'twisted horribly' by the art galleries and schools. Flinging his veil about him, he takes from a suitcase beside the divan a jumbled assortment of papers and stuffs them in the asses of his creatures perched upon ladders and bent over forwards. He then systematically removes them and returns to his throne, to the centre of the Brassiere Museum On Uranus. By this time some of the audience is asleep, some convulsed in laughter, some intrigued. For what they have seen is no Hallowe'en game, but something more and something less than the last marginalized vestiges of a campy freak-show tailored to our prescribed day of dress-up in American culture. It is the last in a five day performance of accumulation and attrition that documents the state of the soul in an artistic climate of state censorship, repression and oppression." Jack Smith was not able to even show his films at The Funnel because they were banned in Canada. It is difficult to narrow The Funnel down to just one thing. It was ultimately about vertical integration. There was an immediacy created in the ability to produce, exhibit, and distribute independent work all within the same structure. Perhaps one of the problems with this vertical structure was that it gave the impression that The Funnel operated like a "closed shop." The Funnel was always interested in promoting local work but we also had a





top:
RICHARD LERMAN performing Incident at Three Mile Island...
September 30, 1980

bottom:
WILLOUGHBY SHARP from New York
February 13, 1981

both photos:
JOHN PORTER

strong international component. Both were important to The Funnel's programming identity. Filmmakers not only came to show their films but also brought information about production and distribution centres across Europe and North America. Although we showed films to a small community we never felt isolated from a larger context of filmmaking. For example, in conjunction with a series of films by women filmmakers from France, a workshop was organized by the visiting artists. Local women produced a collective film with the organizers, which was completed and shown as the last event in the series, *Portraits Of Women By Women.* As one of the series' organizers I remember it because it combined the things that I feel were most fundamental to The Funnel: Super 8 and local production, the immediacy of the vertical structure, and a strong sense of international connection.

Martha Davis, Michael Merrill, German Experimental Film, The Obscure '50s and Early '60s, Vivienne Dick, Divine Horsemen, Simon Harwood, Millenium, Richard Kerr, Marion Mertons, Charles Clough, Chromazone, Dogsound, and...

MICKIE FONTANA *long term member:* The open screenings were a lot of fun. Anyone could bring a loop, a home movie, or whatever they wanted. Then we ran into problems because of the censor board who insisted that all material shown at The Funnel had to be approved. Stephen Niblock was a Toronto filmmaker/performer whose work really impressed me. His performance pieces were just stunning, but like most performance art, when it worked it was absolutely magical, but when it didn't you ended up with, well...something boring. Stephen constructed a round screen suspended from the ceiling with a hole in the middle so it could spin and projected images on it. Below there was a woman dancing, and, I think, live birds as well as both live and recorded music. Niblock also spray painted film — I don't know if it was even projected. I was also impressed by the films of Anna Gronau. They were beautiful, intelligent, and literary. I also remember these crazy people from Italy who showed their films in Smell-O-Vision. Ondine, who worked with Warhol, also made quite an impression on me when he came to speak. He was just this amazing person with great stories. He would show his films and then tell an insane story, like the time he was so stoned on acid that he found himself totally nude on a street in New York on a hot summer day and he was fucking a watermelon. As an exhibition space, The Funnel meant a lot in terms of integration. We would have something like Kathy Elder's historical series — I was seriously inspired by the Dada films she had in that collection. The Funnel was the only place where I could show films and get inspired and excited. You could see something like an experimental film from the 1920s and then you could run off saying, "I can do that!" Anyone who had a film could show it at The Funnel, whether it be a work-in-progress or whatever. They could aim at our deadlines and get the film screened.

Mendelson Joe, Fifth Column, Gloria Berlin, Midi Onodera, Marc De Guerre, Barbara Hammer, U-Bahn: Kleistpark,

Aorta, Julian Samuel, Jack Jeffrey, Sandra Gregson, John Scott, Gary Starks, and...

JUDITH DOYLE *long-term member; filmmaker:* I first became involved with The Funnel in 1981-82. The reason I went there was because I was writing a chronology of censorship for *Impulse.* At that time, the censor board was restricting Michael Snow's *Rameau's Nephew By Diderot (Thanx To Dennis Young) By Wilma Schoen.* Simultaneously the building inspectors were demanding massive renovations to the space. We thought there was a connection. Suddenly, The Funnel became subjected to the same restrictions as a mainstream theatre, supposedly because we were providing regular programming on a nightly basis. The Funnel conformed to the rules under protest and this created a rift between the film and video community. I did a performance with Anna Camara there called *Transcript* and after that I started helping out with some of the renovations. An image of The Funnel that has stayed with me is of lying on a scaffolding putting drywall over fireproofing material that we were stuffing into the ceiling of the business beneath The Funnel. It was a tool and dye shop and I remember being suspended over this scaffolding over these evil looking machines. It took an amazing amount of labour to bring the space up to scratch. I think that a physical space can't be extricated from the political and there were many political factors that influenced the development of The Funnel. From 1983 to 1986, there was an explosion in the production of experimental film that had a political/documentary component and this challenged the original anarchist/structuralist approach that came out of the Crash n' Burn foundations of The Funnel. The question became, "Is this activity experimental?" and a film jury was set up at the Ontario Arts Council to deliberate this question. Between '83 and '86, a polemic went on at The Funnel that was very fruitful. Because of some of the sexual orientation of the staff, this polemic revolved around issues of feminism, gay activism, and concerns about format. Some people had begun to evolve and work in 16mm, which at the time was considered to be more conventional than Super 8. Anna had begun to work on her first 16mm film, and I was working on my first 16mm, *Eye of The Mask.* I have an image for you, of me operating the movieola, which is like a sewing machine, in the middle of the night when the landlord would turn off the heat and I would have to wear these big mittens. Midi Onodera's *Ten Cents A Dance* was a film that exemplified the polemic as it was in 16mm and had components of feminist/gay activism. Also during that fruitful time, which was like a volcano of activity, we became increasingly concerned with publication. I did a catalogue interviewing women filmmakers and this was during the birth of desktop publishing. Maybe the birth of desktop publishing was at The Funnel, I don't know, but it involved this very primitive machine and it was a co-project with YYZ that showcased the work of filmmaker/artists such as Carolyn White, Jamelie Hassan, and Michaelle McLean. We produced a lot of catalogues and a body of critical work, some of it in the *Funnel Newsletter* (a lot of that writing was volunteer labour as well), and we used outside curators like Carol McBride. We held workshops for women and for each other, which explored eroticism and self discipline. This activity went beyond the male New York structuralists, people like Jack Smith, who the old guard were wild about. This work was more about a post modern theoretical position in filmmaking. It was more literary and had an interdisciplinary component. Two filmmakers who came to The Funnel and had an impact on me with their purity, their sensuality, and the clarity of their thinking were Maria Klonaris and Katerine Thomadaki. They were very lucid and extremely encouraging. It was also very painful to take part in their workshops because of the rifts about representation among members. It wasn't all wine and roses at that time; the polemic was too extreme. Since then I like to think the community has become much more organic. If it wasn't screenings at The Funnel, I was learning from teaching or being taught. The Funnel incorporated different aspects from production, to education, to curating and producing, to exhibition, to administration and renovation. We were all involved. The Funnel provided a broad-based systemic foundation — a place for alternative film practice. It was very frustrating and empowering at the same time.

Edie Steiner, Rebecca Baird, Donna Lypchuk, Carolyn White, Vito Acconci, Brian Scott, Chantal Ackerman, Ken Ross, Steve McCaffrey, Stan Douglas, Sharon Cook, Christine Koenigs, Peter Mettler, and...

GARY MCLAREN *long-time member; program coordinator:* There was no one image at The Funnel except for maybe the image of the $20.00 film. The thing that I most appreciated about The Funnel was that its mandate was so broad and that we showed the unknown. We were uncompromising when it came to showing difficult or controversial films, and I'm not just talking about films that were not approved by the censor board. I'm also talking about films that were not politically approved by the art community itself. The idea was that anyone could walk into The Funnel and show a film. It was an anti-star system, anti-favourite project. There was something about the openness of all of those films that would just come out of the woodwork—from nowhere! The place began to fall apart when we were forced to get a structure, which was inevitable to get funding, but it was lack of structure that allowed The Funnel to happen.

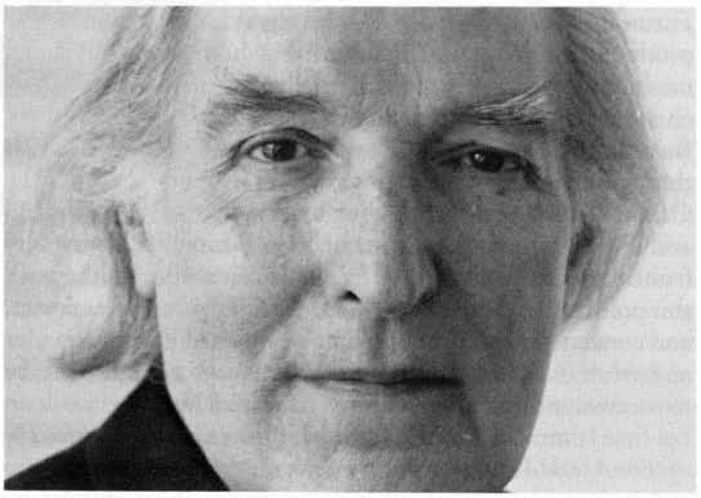
Michael Wallin, Trevelon Gamelon, Berlin Super 8, London Filmmaker's Coop, Nicaragua and Vietnam, Yvonne Rainer, Carl Dreyer, Clive Robertson, Natalie Olanick, Simon Field, The Zone Show, Leslie Thornton, Todd Haynes, Jean Renoir, Jane Huggard, Millie Chen, Pascal Sharp, Doug Stafford, Kate Wilson, Tim Howe, Ian Cochrane, Anne Cheng, Sandy Daley, Ron Edding, Forbidden Films, Tom Jackson, George Kuchar, Adele Friedman, Lisle Ponger, Michael Moziere, Keith Lock, production, exhibition, and distribution. The Funnel Experimental Film Theatre...

Donna Lypchuk is a Canadian writer.

A BRIEF HISTORY OF THE ONTARIO FILM THEATRE

An Interview with Gerald Pratley

BY WYNDHAM PAUL WISE



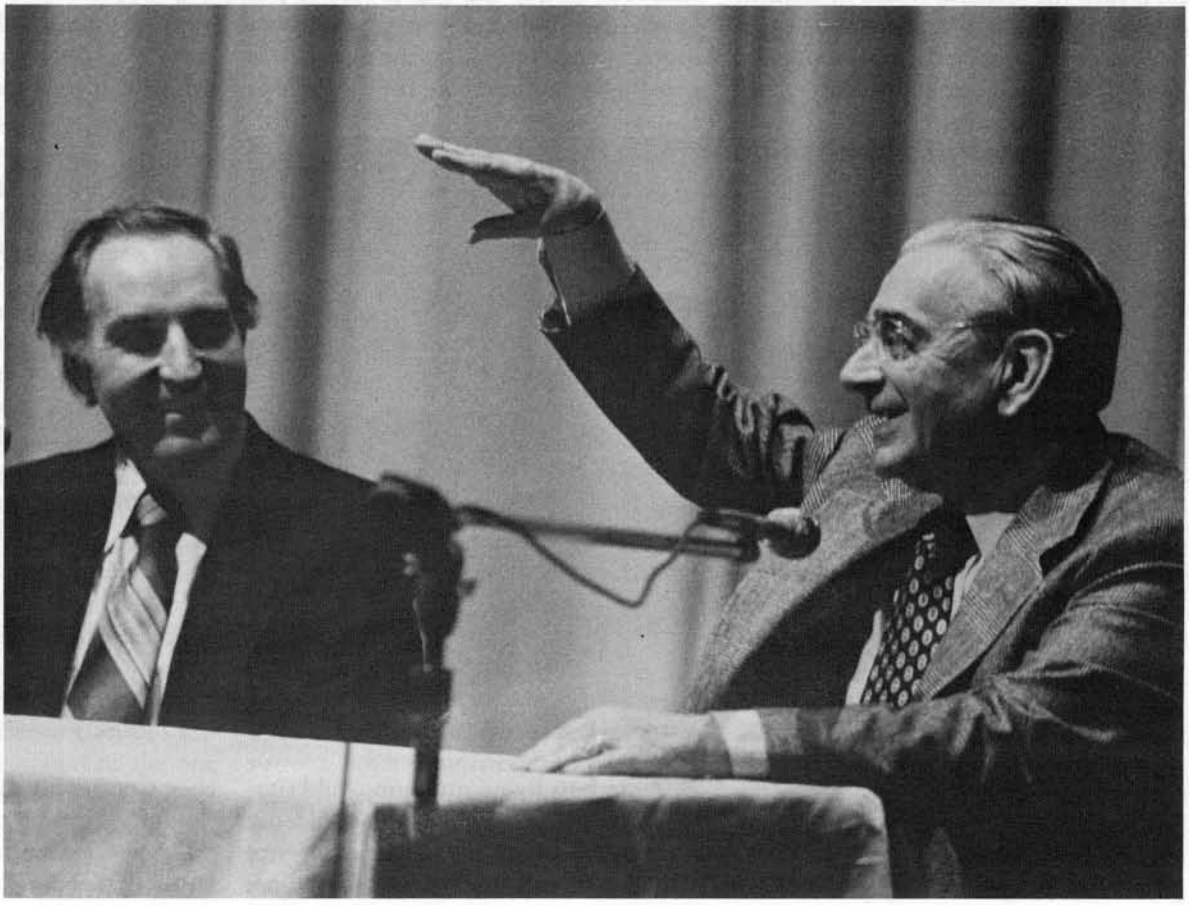
THE BIRTH OF THE ONTARIO FILM THEatre (and its sister organization, the Ontario Film Institute) in the autumn of 1969 reflected a growing cinematic maturity in Ontario. After decades of neglect, the provincial government was finally committing itself to the growth of a film culture, albeit reluctantly and with insufficient funding. Before the OFT it was difficult to find places in Ontario where one could enjoy films from outside the Hollywood mainstream. There were few film festivals or magazines, and structured film instruction did not exist at any educational level. Only a small community of hard-boiled film enthusiasts met in a few film societies (mostly in Toronto), desperate to catch a glimpse of the world of film not distributed by the Hollywood majors or exhibited by the Famous Players/Odeon monopoly. It was only by the dint of the efforts of film enthusiasts such as Gerald Pratley and his colleagues from the Toronto Film Society, Patricia Thompson and Clive Denton, that Ontario actually got its own film theatre and institute. They were assisted by the then Ontario Minister of Tourism, James Auld, a politician of unusual vision who turned Pratley's dream into reality.

Over a period of twenty years, from 1969 to 1989, the OFT ran the most ambitious and most complete film screenings in the province. During those

years, 47 countries (from Algeria to Yugoslavia) and over 1400 directors were represented by 322 separate programs (not including innovative children's programming and programs for senior citizens). I recall vividly the evening screening when Nicholas Ray cried while viewing his *Wind Across The Everglades.* It was the first time the quixotic director had seen the film since he shot it in 1958. Pratley screened Abel Gance's restored classic *Napoleon,* long before Francis Ford Coppola made such a big deal of the film. He would always manage to secure the best prints of films long thought unavailable. His programs were the measure for all the other repertory houses that sprang to life in Toronto during the late '60s and early '70s.

Provincial cutbacks during the recession of 1982-83 severely restricted the operating budget of the OFT. Staff was reduced and the traditional five showings a week dropped to two or three, and in some months to no film nights at all. It was only Pratley's stubborn resolve that kept the Film Theatre operating at all during these dark years. It was only later in the '80s that the financial situation got marginally better. After many studies and suggestions, the Film Theatre and Institute were absorbed by the Toronto Festival of Festivals to become the Festival/Cinematheque, thus preserving Pratley's 20 years of service to the Ontario film community and giving the Festival a year-round presence.

The following interview with Gerald Pratley has been augmented by an interview Pratley did with Professor Jan Uhde of the University of Waterloo, which previously appeared in *Vision and Persistence* (Waterloo: University of Waterloo Press, 1990) [used with permission].



with
MIKLOS ROSZA

Pratley:

BACK IN THE MID-'60S I BECAME increasingly perturbed by the failure of the Canadian Film Institute in Ottawa to do anything much for Toronto, let alone for the rest of Canada. They didn't seem to be making much progress in forming a national presence. One of the reasons Montreal established the Cinémathèque Québécoise (founded in 1962, initially called the Conaissance du cinéma) was because the CFI wasn't doing anything for Montreal. Quebec wanted their own, so they got their own. I was on the Board of Directors at the CFI for some time. I urged them to move to Toronto; nothing was going on very much in Ottawa. But they refused.

One day I got a call from James Auld, then the Minister of Tourism and Information with the Ontario government. He was responsible for what little the Ontario government was doing for the arts back then. He had some responsibility for the Royal Ontario Museum and Art Gallery of Ontario, but there was little else. However, there was the censor board, and Auld was responsible for that as well. He had heard that the British Board of Censors was not a government organization, but set up by the industry in the early part of the century as a form of self-censorship, and he was asking

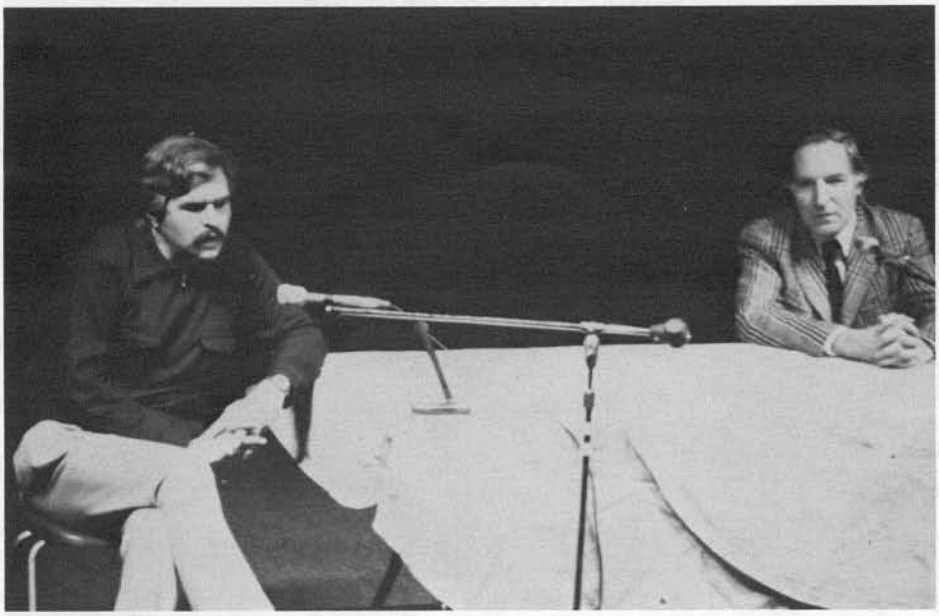
various people what they thought about the idea.

I advised him against the government getting out of censoring films because it was an entirely different matter for the industry in the mid-'60s to censor themselves (as opposed to the '30s or '40s) because nobody was going to have any faith in them, especially the public. I said it would cause so much confusion and so much disruption to the system that it wouldn't be worth it. So I said to him what the Ontario government should do is turn the Ontario Board of Censors into the Ontario Film Institute to be responsible for the more positive aspects of film appreciation, film history, film education, and at the same time incorporate a department for film classification. In that way the government would be seen to be doing something positive, not just seen in what is the negative business of chopping and banning. He thought that was a very good idea, but none of this happened. Auld asked me to draw up a brief as to what a film institute should be. The Cabinet turned it down. It was much too soon to classify films. They thought the public wouldn't be ready for it; that the churches would oppose it. But they said if you want to set up a film institute, you can. And that's what happened.

Pat Thompson and I had originally started an Ontario Film Theatre Program at the old Radio City Cinema at St. Clair and Vaughan. This was in 1967 and arranged through the National Theatre in Ottawa. It was a start, but it didn't work. We had to find a place to show our film program and we were supposed to be at the old Elgin Theatre, the original Loew's on Yonge Street. We had meetings with Auld. Famous Players wanted to get rid of the Elgin; it was in a shocking state. So the idea was that the government would get the theatre in exchange for tax concessions for Famous, and then the Ontario government would restore it exactly the way it used to be, which they did at a cost of ten times more, twenty years after the fact. It was going to be our home for the OFI; it was going to be a living museum. Auld suggested that, meanwhile, we should use the theatre up at the Ontario Science Centre while the work was being done, because it was being built as a Centennial project.

I was not received with any enthusiasm at the Science Centre whatsoever, because they didn't want a film institute thrust upon them. They had a wonderful auditorium, but they only had a tiny projection booth and one 16mm projector. There was no screen, no curtains, and no sound system. I told Auld that this would not do; it had to be changed. They had money to burn on the project, so the auditorium was designed as I said it should be. I was put on staff as a film consultant to the Science Centre for $35 a month. The Centre opened in October of 1969 and our first film program started that very week the Centre opened.

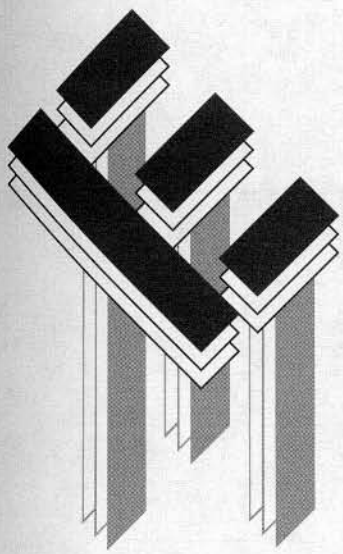
We only thought we were going to be there another year. Now what happened was that (Premier John) Robarts left office. Auld and Robarts were very good friends. (William) Davis took his place and announced that he was going to have a ministry of culture. Everybody expected that Auld would be the minister. To everybody's surprise, he announced Robert Welch to the post. Auld was very disappointed. I had a final meeting with him. He said Welch would be very supportive and see this thing through. It took me two months before I could see Welch. He was in his office. He put his feet up on his desk, slammed the files down, and said, "If you think this government has got the money to spend on restoring some old cinema when we need hospital beds, you've got another guess coming." And that's how it finished. That's how we never got onto the government's agenda. We had a theatre, but never became a proper Institute. We stayed on at the Science Centre, much to their distress. Although we did a tremendous amount for the Science Centre, brought in thousands of people for our showings, we were never given proper acknowledgement.



with
STAN BRAKHAGE
January 1975

photo:
GUNTER OTT

The auditorium was a superior place for viewing films. The theatre, even when filled to its maximum occupancy limit of 482 seats, never looked crowded. The seats were comfortable even for long viewing periods and the amphitheatre-like arrangement assured that every viewer had an undisturbed view of the screen from any angle, even if a film in widescreen was shown. The projection booth was equipped with all the best systems offered by commercial theatres: 16mm, 35mm (flat screen and cinemascope),



xhibitionists

t o r o n t o t a l e

IN THAT WAY THE GOVERNMENT WOULD BE SEEN TO BE DOING SOMETHING POSITIVE, NOT JUST SEEN IN WHAT IS THE NEGATIVE BUSINESS OF CHOPPING AND BANNING. HE THOUGHT THAT WAS A VERY GOOD IDEA, BUT NONE OF THIS HAPPENED.

70mm (high-resolution) widescreen, and sophisticated 3-D projection facilities. Unlike the cheaper and more common system of two stereoscopic images superimposed on a single print, our system projected two separate prints in synchronised mode, each showing one half of the stereoscopic picture, fusing on a curved aluminum-coated (11x5 metre) screen into a high quality, three-dimensional image. There was a grand piano for silent film accompaniment, two simultaneous translation booths, and a big glass-fronted booth for the projectionists instead of the customary three little windows. The sound system was multichannel stereophonic, equipped with Dolby noise reduction. We had one of the best equipped film exhibition theatres Canada.

However, the Science Centre location was a mixed blessing. On the one hand, there were superb physical projection facilities; on the other hand, it meant living in the shadow of a larger and indifferent neighbour. Another consequence of the OFT's location was its physical detachment from Toronto's cultural hub, particularly from the Bloor-Yonge and Carlton-Yonge areas into which much of the city's film-viewing activities has gravitated. (The current Festival/Cinematheque is located in the old Warner Bros. building at Church and Carlton, and the Cinematheque screenings are held at Famous Players' Backstage, Bloor and Yonge.) For those without cars, the trip to Don Mills was a long hike, further inconvenienced by bad weather, particularly cold, windy winter days.

The OFT previews, often accompanied by personal appearances by filmmakers and other celebrities, were frequently held for new Canadian films. I always felt that Canadian productions deserved full public exposure. For example, between 1969-89 we screened more than 140 Canadian films by over 80 directors, with about 40 of them in attendance. The OFT organized numerous Canadian program series and four annual Film Days featuring Canadian films and directors. Among the Canadian directors who previewed their films were Donald Brittain, Gilles Carle, Christopher Chapman, Norman Jewison, Claude Jutra, Allan King, Jean-Pierre Lefebvre, Terrence Macartney-Filgate, and Budge Crawley. We also brought over one hundred film directors from various other countries, and almost as many other creative personalities including producers, writers, actors, cinematographers, technicians, composers and critics. People such as Frank Capra, John Grierson, John Huston, Jerzy Kawalerowicz, Louis Malle, Otto Preminger, Satyajit Ray, Volker Schlöndroff, Martin Scorcese, François Truffaut, Robert Wise, Jack Lemmon, and Charlotte Rampling were all in attendance.

An important part of our mandate was the extension of the Theatre's activities beyond the boundaries of Toronto. Here again the lack of adequate funding prevented us from realizing its full potential. Nevertheless, efforts to open up new channels for film viewing in Ontario on the regional level were carried out. One of these was the establishment of a film exhibition circuit to other locations. Film programs assembled by the OFT were sent to Ontario Regional Film Theatres operating in Windsor, Brockville, Niagara-on-the-Lake, Chatham, Hamilton, and Sarnia. The first to begin regular weekly showings was Windsor, in 1972. Autonomous groups of interested people in these cities found suitable locations for film presentation, secured financial backing to cover the auditorium and film rentals, and the cost of transport. The general practice was that the Regional Film Theatres operated weekly screenings and issued memberships. They had access to films shown at the OFT in Toronto and were offered advice and assistance on practical matters by the OFT, which included the program notes.

In addition to our Toronto operations and the Regional Film Theatres, the OFT established further avenues for spreading film culture outside of Toronto. These included a successful working relationship with the Ministry of Culture's Outreach and Festival Ontario programs. Festival Ontario was aimed at providing films to the arts festivals in Ontario cities and smaller towns such as Dryden, Kirkland Lake, Cobourg, and Guelph. The OFT's experience of sharing resources with and offering assistance to other provincial institutions and art groups was later broadened into co-operation involving other organizations, such as Harbourfront, York University, Royal Ontario Museum, University of Waterloo, Toronto Film Society, and various public libraries.

left:
Paul Richter in Part I of DIE NIBELUNGEN 1922-24

Director: FRITZ LANG

above:
JOHANNA D'ARC OF MONGOLIA 1989

Director: ULRIKE OTTINGER

The development of film production and exhibition in the FEDERAL REPUBLIC OF GERMANY *by Doina* POPESCU

The first German film screening took place in Berlin's Winter Garden in 1895 when the Skladanowsky brothers projected moving images before a live audience. However, their recording and projection equipment proved to be less standard-setting than that of Louis Lumiere in Paris. Until 1910 screenings took place mainly at fairs. Most of the material that was shown came from France or Italy. Little by little Germany began producing its own short comedies and melodramas. During World War I film was already being used for purposes of propaganda. Germany's first feature film, *Der Student von Prag*, was produced in 1913.

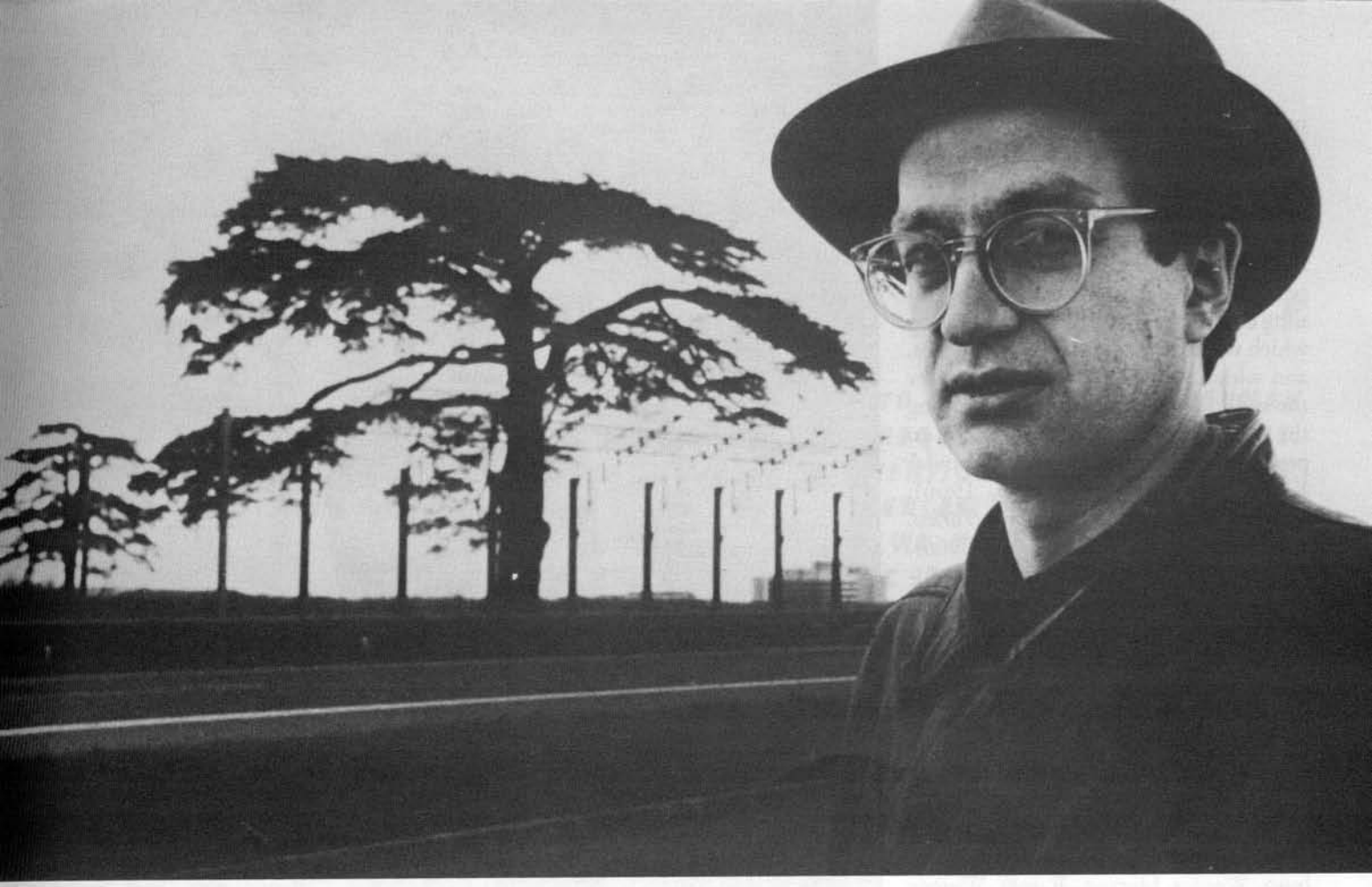
The famous period of German silent cinema began in 1919 with the production of *Das Cabinet des Dr. Caligari*, directed by Robert Wiene. The era following World War I belonged to expressionist cinema. Films were produced in studios using fantastic decors and stylized lighting techniques; plots were closely tied to legend, myth and fairy tale. Names of directors such as Fritz Lang, Wilhelm Murnau, or Karl Grune spring to mind immediately.

By the mid-'20s cinema developed a new trend toward more realistic forms of representation and plots that showed greater signs of social criticism, even though most of these films were still produced entirely in studios. The transition to realism can be witnessed in such films as *Der letzte Mann*, 1924, by Murnau, or Walter Ruttmann's documentary *Berlin-Die Symphonie der Großstadt*, 1927, as well as the films of G.W. Papst. The trend toward realism was strengthened by the transition to sound productions in 1929. Some of the best known films of this period are *Mutter Krausens Fahrt ins Glück* by Piel Jutzi, *Menschen am Sonntag* by Robert Siodmak and Edgar Ulmer, and *Kuhle Wampe* by Bert Brecht and Slatan Dudow.

Between 1933 and 1945 the Nazi regime took control of film production, and exiled all Jewish and all critical filmmakers who had not already left prior to 1933. The Ufa studio's productions of this period were dedicated to either propaganda films or entertainment films bearing no direct political content.

After the collapse of National Socialism, German cinema initially failed to leap at the opportunity for renewal. Rather than deal critically with the immediate past, the German film industry continued in the vein of the "unpolitical" entertainment film. There were, of course, a few exceptions, such as Helmut Käutner's *In jenen Tagen*, 1947. In the Soviet occupied territories film production was resumed earlier than in the West. Wolfgang Staudte was able to direct *Die Mörder sind unter uns*, 1947, and *Rotation*, 1948, in the East German Defa studios. Both of these films are counted among the best German postwar productions.

West German cinema of the '50s wallowed in pseudo-romantic subject matters. It demonstrated a marked preference for the "Heimatfilm," which reproduced all the stereotypes of authoritarian consciousness. The film industry prospered from these productions,



top left:

Conrad Veight in THE HANDS OF DOCTOR ORLAC
1924

director: ROBERT WIENE

this page:

WIM WENDERS

photo: INTER NATIONES E. V.

page 62:

Eva May in THE COUNT OF CHAROLAIS

director: KARL GRUNE

making it very difficult for young, critical talents to break into the scene. Thus the rebels among the young generation were forced to focus their first production efforts on the more affordable short film. A group of young filmmakers who stood in direct opposition to the dominant cinema of the Adenauer Era published the famous Oberhausen Manifesto in 1962. The declaration read:

"The collapse of the conventional German film at long last deprives an intellectual attitude we reject of its economic foundation. The new film thus has a chance of coming to life. In recent years, German short films, made by young authors, directors and producers, have won a large number of prizes at international festivals and attracted the attention of critics from other countries. These films and their successes demonstrate that the future of German film lies with those who have shown that they speak a new cinematic language.

"As in other countries, the short film in Germany has become a training-ground and area of experimentation for the feature film.

"We declare that our ambition is to create the new German feature film. This new film requires new freedoms. Freedom from the usual conventions of filmmaking. Freedom from commercial influences. Freedom from the dominance of interest groups. We have realistic intellectual, structural, and economic ideas about production of the new German film. We are jointly ready to take economic risks. The old film is dead. We believe in the new film. Oberhausen, February 28, 1962."

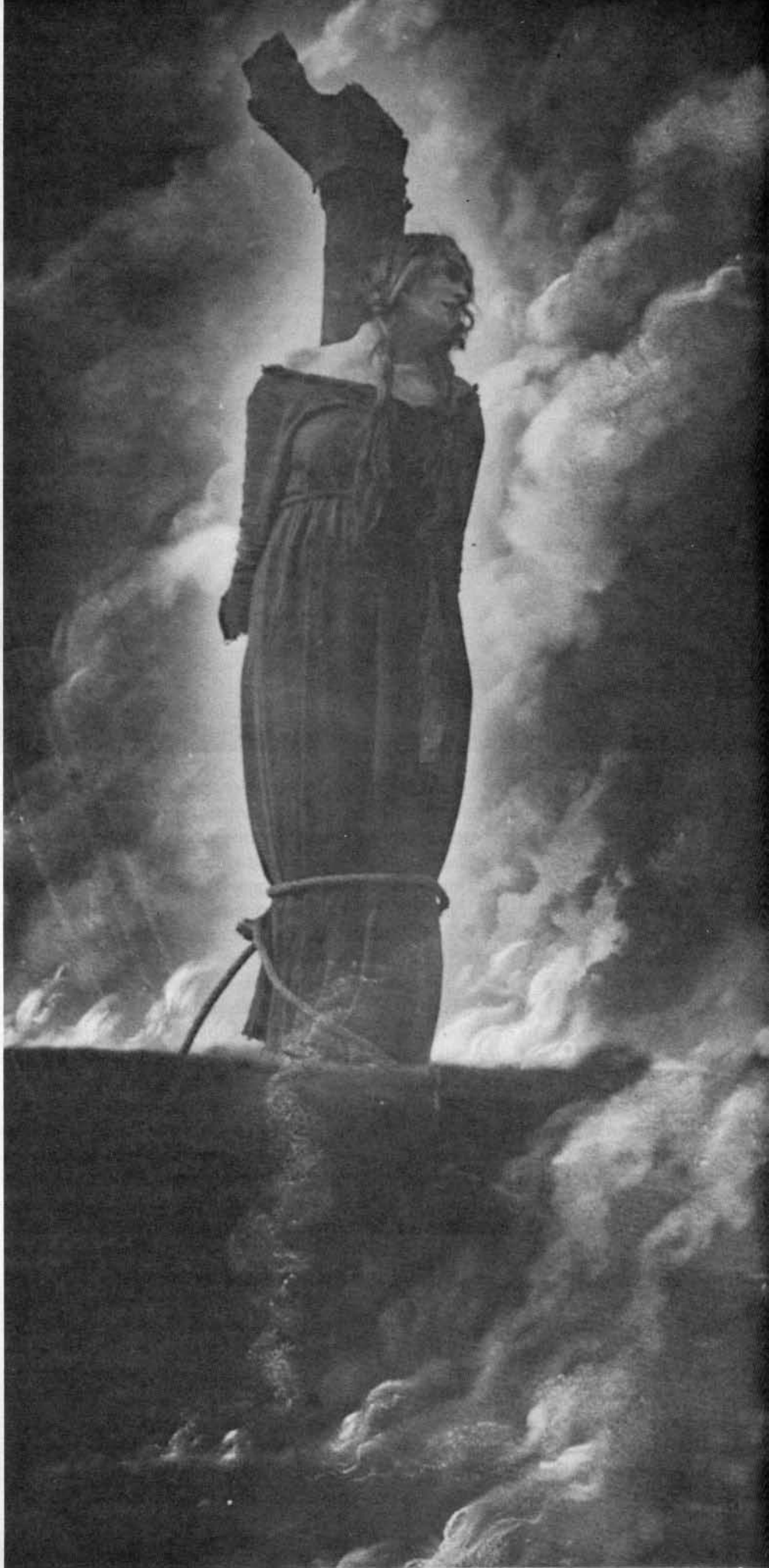
This statement was presented to the public by 26 young filmmakers at the 8th West German Festival of Short Films in Oberhausen. Among the signatories were Alexander Kluge, Edgar Reitz, Haro Senft, et al. This development must be viewed within the context of innovation abroad and foreign influence — the "Nouvelle Vague" in France, the British "Free Cinema," and diverse directions from Brazil, Italy, and several Socialist countries. As the first attempt at renewal and turning away from conventional and commercial film in the Federal Republic of Germany, the Oberhausen Manifesto was indeed a milestone.

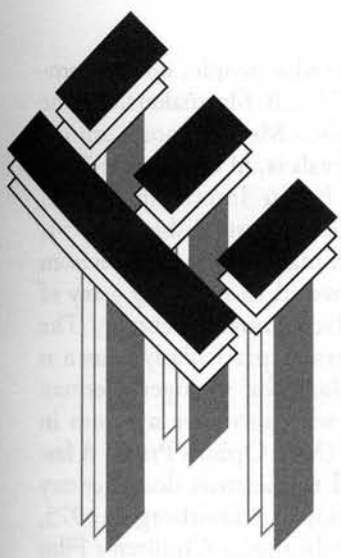
Because of the initiative of these and

other young filmmakers, the Board of the Young German Film (Kuratorium junger deutscher Film) was established in the mid-'60s. The Board was empowered to grant public monies to young filmmakers for the production of independent films. This marked the beginning of the era of production assistance, which was further developed in the '70s, and which was a basic requirement for the re-birth of German cinema. Among the first directors of this generation to produce feature films we find Alexander Kluge (*Abschied von Gestern*, 1966), Volker Schlöndorff (*Der junge Törless*, 1966), and Ulrich Schamoni (*Es*, 1966). For the first time work was being produced that took a critical and analytical stance toward the past and present, which the German commercial cinema had continuously failed to do. Also, at this time Jean-Marie Straub and Daniele Huillet were producing experimental cinema, which was formally challenging and far ahead of its time.

Around the '70s some of the stars of New German Cinema made their debuts: Werner Herzog, Rainer Werner Fassbinder, Wim Wenders, Hans Jürgen Syberberg, Helma Sanders-Brahms, Ulrike Ottinger, Werner Schroeter, to name but a few. The '70s saw new and exciting forms of experimental and documentary film. Female directors joined the ranks of the New Cinema. Among those not yet named are Erika Runge, Ula Stöckl, Jutta Brückner, Helke Sander, and Margarethe von Trotta. These filmmakers became known abroad through the international festival network, and the film programming of the Goethe-Instituts world-wide. It was to take another decade for the new films of the early '70s to find a loyal audience at home, where perceptions were still being determined by the commercial cinema of the past twenty years. The breakthrough was achieved in 1979 with Fassbinder's *Die Ehe der Maria Braun* and Schlöndorff's *Die Blechtrommel*. New German Cinema then became established at home and cinema lovers worldwide followed closely the artistic development of Germany's most talented filmmakers.

In the early '90s German cinema is experiencing a new crisis. Recent releases seem to be demonstrating that young





xhibitionists

another voice

WE DECLARE THAT OUR AMBITION IS TO CREATE THE NEW GERMAN FEATURE FILM. THIS NEW FILM REQUIRES NEW FREEDOMS. FREEDOM FROM THE USUAL CONVENTIONS OF FILMMAKING. FREEDOM FROM COMMERCIAL INFLUENCES. FREEDOM FROM THE DOMINANCE OF INTEREST GROUPS. WE HAVE REALISTIC INTELLECTUAL, STRUCTURAL AND ECONOMIC IDEAS ABOUT PRODUCTION OF THE NEW GERMAN FILM. WE ARE JOINTLY READY TO TAKE ECONOMIC RISKS. THE OLD FILM IS DEAD. WE BELIEVE IN THE NEW FILM. Oberhausen, February 28, 1962

filmmakers are finding it difficult to follow in the footsteps of the great cinema artists of the older generation; many newer productions lack the artistic brilliance and individual signature that so marked the films of the previous decades. Also filmmakers from the former German Democratic Republic are in a period of transition, having to come to terms with their new political reality and personal freedom. Since the collapse of Communism in the former GDR and unification with the rest of Germany, many formal constraints have fallen away from these artists, who will have to weather this difficult period of readjustment before fresh themes and modes of expression begin to emerge.

New German Cinema would never have been able to develop in the way that it did without the financial support system that grew in Germany in the '60s and '70s. In 1964, the Minister of the Interior saw to the creation of the Board of the New German Film (Kuratorium junger deutscher Film), which was taken over by the individual Länder or states in 1968, and has a mandate to subsidize debut and second productions. Another important new subsidy agreement is the one that was negotiated in 1974 between the film industry and television. TV stations contract to provide considerable funds for co-productions with film producers and to allow such films to be shown in cinemas — usually for a period of two years — before being broadcast on television.

The Film Assistance Law (Filmförderungsgesetz) is one of the most striking and talked about measures for aiding German cinema. The Office for Film Assistance (Filmförderungsanstalt), based in Berlin, is responsible for the implementation of this law. The organization is a public body directly accountable to the federal authorities, which is unusual in so far as matters of culture are usually handled directly by the individual Länder, rather than federally. The funds at this organization's disposal come mainly from a levy on cinema box-office revenue. Every organizer of the commercial presentation of films over fifty-eight minutes long, and who has an annual turnover from the sale of tickets of more than DM 30,000, has to contribute between 2.75 percent and 3.75 percent of these takings to the Office for Film Assistance. This money is in turn funnelled back to the filmmakers through a very complex granting structure that distinguishes between three types of assistance. The mandate of this organization is "to raise the quality of German film on a broad basis and to improve the structure of the film industry."

Toward the end of the '70s a number of Länder launched their own forms of film subsidy, including a variety of special film prizes. In 1977, the Berlin Senate became actively involved in subsidizing film projects in order to give a boost to employment in the local film industry. Hamburg has also pursued its own form of film assistance since 1980, establishing what was at the time a unique model in the Federal Republic with filmmakers administering the scheme themselves. This method has in the meantime been adopted by a number of other Länder.

Screening venues in the Federal Republic of Germany are organized in professional associations at the Länder level and the individual associations are linked together by the Hauptverband deutscher Filmtheater e.V. Alongside the commercial cinemas that are oriented toward what the market is offering, the German film scene has for some time now included two alternative forms of film venues: the Community Cinemas (Kommunalkinos) and the Program Cinemas (Programmkinos). The admirable work of these outlets is made increasingly difficult by the formation of cinema chains and other business grouping which have a virtual monopoly over the commercial exploitation of promising new films.

In 1970, Frankfurt's cultural ad-

ministrator at the time, Hilmar Hoffmann, promoted the integration of film screenings into the city's cultural activities program. He succeeded in giving the necessary financial support for the project. The founding of Frankfurt's Community Cinema triggered a legal dispute. Five of Frankfurt's first-run cinemas went to court to try to stop the operation of the Community Cinema but lost the first round and decided not to appeal. Frankfurt set a precedent that has in the meantime been followed by many towns and cities across Germany. There are great differences in the organizational structures and levels of public subsidies involved; however, most frequently there is an organizational link between the local college for adult education and the screening venue. Also registered associations have served as useful vehicles for community film presentations, often developing out of private groups and sooner or later achieving a standing where they become eligible for municipal subsidies. The Arsenal, which opened in Berlin in 1970, is an example of such an evolution. Independent, subsidized Community Cinema also exists in cities such as Düsseldorf, Hanover, Munich, et al. For smaller towns, a combination of community and commercial backing seems to offer a positive balance. The town covers financial difficulties if the presentation of "quality cinema" fails to achieve an adequate turnover, while the cinema owner profits with his regular, more popular program.

Program Cinemas also view themselves as an alternative to mindless commercial cinema. They sprang up in cities during the late '60s when young film enthusiasts set about presenting film series from the available repertoire of older, run-down cinemas. In the '70s the Program Cinemas, which then also spread into the provinces, devoted more attention to new films that had no chance in the commercial film theatres. Their success has lead various distributors to launch promising new releases there. These non-subsidized venues are linked together by the Hamburg-based Arbeitsgemeinschaft Kino e.V. The association has its own distribution set-up, acts as an information centre, and organizes the yearly Hamburg Cinema Days.

In conclusion, I would like to round out the picture of the exhibition scene in Germany by summarizing both the archival and festival set-ups that are currently in place. The national film archives and cinematheques have the job of keeping the tradition of film art alive by collecting, cataloguing, processing, and making publicly available relevant source materials. The Federal Archive in Koblenz, which has had a film section since 1954, collects films that record contemporary history — documentaries, newsreels, etc. Copies of films that were granted awards or prizes by the Ministry of the Interior have been stored here since the '60s, and old German feature films have been copied from nitrate to non-flammable film. The German Cinematheque Foundation in West Berlin, like the German Institute of Film Studies near Wiesbaden, collects copies of German films (which are then handed over to the Federal Archives in Koblenz for storage), foreign films, and secondary materials (photos, posters, programs, censorship information, press handouts, sketches and designs for sets, scripts, technical equipment, etc.). The German Cinematheque Foundation organizes exhibitions and scholarly film symposia among a variety of other activities. Another institution working along similar lines with a mandate of its own is the Düsseldorf Film Institute.

Also worth mentioning are the film museums. The Munich Film Museum was established in 1963, along the basic guidelines of linking an archive with a cinema. Since 1973, Enno Patalas has intensified these activities, laying an emphasis on the history of cinema. The museum shows films (almost without exception in their original versions) daily throughout the year. Enno Patalas has also become famous for his specialization in the restoration of German silent films (Murnau, Lang, Lubitsch). The German Film Museum in Frankfurt is an important centre for documentation and information on film history, educational exhibitions, and archival screenings in a space embellished with an old cinema organ from Dallas, Texas.

Germany has a tremendously active festival scene which continually brings new productions to the attention of journalists, media people, cinema programmers, TV staff, filmmakers, and the general public. Most famous among German festivals is, of course, the "Berlinale," the Berlin International Film Festival, which was established in 1951, and draws filmmakers and audiences from all over the world to its yearly array of international screenings in February. The Hof Film Days are particularly known as a meeting-place for younger German filmmakers, who also have a forum in Saarbrücken (Max Ophüls Prize). A festival devoted to German documentary film was developed in Duisburg. In 1975, Frankfurt established a Children's Film Week, which in 1978 turned into the International Festival of Children's Films. The Hamburg Cinema Days were established in 1974 and organized by the Arbeitsgemeinschaft Kino e.V. with the objective of presenting the "German Program Cinema's Festival," a film fair where the productions shown (both older and more recent films from many countries) are tested for their suitability for the Program Cinemas that belong to the association. The Mannheim International Film Week was established in 1952 as a "week of cultural and documentary film." The festival specializes in debut films and long documentaries demonstrating new developments in content and form. Besides many other festivals, some smaller, some bigger, two more spring to mind as being of particular international importance to young directors of experimental work and other forms of cinema shorts: the (West) German Festival of Short Films in Oberhausen and the European Media Art Festival in Osnabrück (which also deals with video and new media). These two festivals have existed respectively since 1955 and 1981.

It is unfortunately impossible to present aspects of this general overview in greater detail within this short article. However, further information on cinema in Germany can be obtained through the reference and lending libraries or the program departments of the three local Goethe-Instituts in Canada: in Toronto, Montreal, and Vancouver.

Doina Popescu is the Programme Coordinator with the Goethe-Institut, Toronto.

PERIPHERAL CONNECTIONS vs. the CONSCIOUSNESS INDUSTRY

Three representational projects and their contexts

by David McIntosh

WHEN I BEGAN RESEARCHING THIS ARTICLE, my objective was to investigate underlying theories or strategies and problematize the construction of long-form exhibition of time-based imagery (film and/or video festivals and thematically programmed series). In the simplest terms, a festival or programmed series is a grouping of works bound together by an applied notion or cultural model. The range of such organizing notions includes: celebratory extravaganzas; personal preference or "taste"; the individual star (star being either director or actor); geography — usually a continent or nation; illustration of artistic, historical or philosophical principles; and more recently — with the rise of community-based politics and related aesthetic activism — sexual orientation, gender, race, AIDS, the environment, and reworking of the Third Cinema. Some of these exhibition events simply come and go, their success judged by audience attendance and press coverage. Other exhibition projects attain a very different status, connecting producers with audiences and with a critical context in a dynamic and open-ended manner. In fact, certain exhibition projects are integral components of what I am referring to as a "representational project," where production, distribution, exhibition, and the critical context all interact in pro-active ways to promote development of every component of the system, often as a result of having been integrated from the start of production.

The need for an integrative notion such as "representational project" became apparent when I began speaking with media artists about their experiences with exhibition. I was shocked to discover some fairly divisive and alienated positions. Some producers saw distributors and exhibitors as self-interested entities, which treated individual works as just another product they had to flog; other producers felt that simply to make something was a worthy but undervalued political act. Some distributors expressed the feeling that producers treat them as personal secretaries; other distributors are working towards a more cohesive relation among the producers they service, but running into divisive "careerism." Some exhibitors expressed a certain dismay at the

naivety of producers, in terms of their financial and critical expectations, for a possibly ill-conceived work; other exhibitors rejected the notion that to present a public screening was or should be constructed as a political intervention. And some critics described a situation where their contribution to a written critical context could be constrained or even discounted due to their relative lack of experience in producing films or tapes. No doubt there is a grain of truth in all of these fragmentary positions; however, underlying them all is a desire to construct a more coherent approach to cultural process.

I have chosen to examine three quite disparate representational projects, each of which I believe outlines some possible directions for fortifying oppositional media practices: the annual Muestra de Cine Mexicano (Mexican Film Festival) in Guadalajara; the Muestra de Cine y Video de la A.H.S. (the Hermanos Saiz Association Film and Video Festival) in Havana, Cuba; and the *Toronto Living With AIDS*/AIDS Cable Project. I have included two international projects as it seems increasingly important to construct a dialogue beyond the immediate "local" in order to begin to develop alternate notions of global and interactions among many "locals." And while there are any number of other representational projects in Toronto and across Canada which are excellent subjects for study (such as the Euclid's *Race to the Screen*, and the NFB's *Five Feminist Minutes*), *Toronto Living With Aids* is perhaps the boldest and most comprehensive example of coordinated artistic activism available to us. I should point out that the notion of "representational project" is incomplete and tentative, and that the connections I am building among the three projects selected are also tentative and suggestive. To clarify the possible relations among such disparate projects, I have attempted to conjure the larger media context each exists within: the trans-national, consciousness industries which oppose and invade representational activism in all three societies.

SOME ASPECTS OF THE GLOBAL CONTEXT

Totalizing, politically and economically expedient concepts of domination such as new world order, hemispheric free trade, uni-polar systems, and virtual reality underpin the majority of corporate representational activities in the current technology-based, profit-driven riot of cultural concentration and elimination, which some would call "popular culture." It seems increasingly difficult to maintain, let alone imagine, the future of community-based oppositional representational practices in the face of the devastatingly aggressive, violent and increasingly immodest, consciousness industry wing of the U.S. war machine. Off-duty Marines in Iraq appear in a home music video version of Aretha Franklin's "Respect" on *America's Funniest People*, one of television's most unredeemably moronic yet popular shows ever. The home video six-pack *Desert Storm*, available only from direct sale TV advertising, lets armchair warriors launch "smart" bombs.

Canada, Cuba and Mexico are all placed some-

TORONTO LIVING WITH AIDS, The AIDS Cable Project, 1990 Video Series

what differently in relation to these components of globalization. Apparently Canada is about to be included in the "footprint" of super-satellite direct-to-home broadcast networks operated by the likes of AT&T, an eventuality which undermines the basic premise of our national communications systems: public ownership and management of the airwaves. And in conjunction with persistent attempts by U.S. "level-playing-field" proponents such as Jack Valenti and Carla Hill to destroy Canada's cultural exemption from the Free Trade agreement, public policy and funding in the realm of production as well as the distribution and exhibition of Canadian media is on the verge of being gutted.

Mexico, after several years of applying financial measures imposed by the IMF (International Monetary Fund) to avoid defaulting on their international debt, has swallowed the worst of an economic crisis and has created an enviable structure of state-driven development which is manifesting itself in the cultural sector with the lifting of censorship measures and the creation of a number of publicly accountable funding bodies for the production of film and video. In the last two years, over ten feature films have been made by first-time directors, and it is now possible for a Mexican production to be funded entirely by public funds, retaining complete editorial control in Mexican hands. Mexican audiences have flocked to support this new range of work which they can identify with. The goal of a popular national cinema is on the verge of being realized. Having learned their lesson with Canada, U.S. Free Trade negotiators with Mexico have stated that culture will not be exempt. Thus, cultural development mechanisms in Mexico are seriously threatened.

Cuba, on the other hand, has been the object of a trade embargo by the U.S. for almost 30 years. (It is interesting to note that Canada and Mexico are two of the very few countries which have maintained constant diplomatic and trade relations with Cuba since the Revolution.) But this has not prevented U.S. interests from attempting to expose Cuba to their cultural exports. One of the silliest attempts yet involved the expatriate Cuban community in Miami launching a weather balloon somewhere over the Caribbean so that television signals could be bounced off it and directly into Cuban homes — a sort of pre-technological AT&T satellite solution. Needless to say, the balloon had a mind of its own, floated off into the ether, and the signal carrying *Cheers* and *Golden Girls* reruns was bounced into the Bermuda Triangle. Cuba retains its state-run single system of media practice intact, but it is experiencing increasingly serious economic and technological problems of its own as the Second World (formerly Communist Eastern Europe) turns in on itself and withdraws support from the Marxist Third World.

In short, all three national cultural systems — whether nationalist, fragmented and pseudo-industrial, or integrated into community-based oppositional projects — are threatened by a global ideological project determined to assert itself at any cost. Its objective is to export, exhibit and replicate itself. And while this trans-national political-economic intervention into self-determining cultural systems may not appear to impinge directly on our local representational projects, it would be short-sighted and self-destructive to see ourselves as existing outside of it. This overriding context lurks around the edges, almost forming a filter that must constantly be read through in the following portraits of three very different responses to locality, community and activism in media.

ONE MEXICAN SOLUTION

Not the fast track

GUADALAJARA, A MODERN, EFFICIENT city of over five million people, is one of the success stories in the Mexican economic miracle of the last six years. It is also home to the Muestra de Cine Mexicano (Mexican National Film Festival), which began five years ago as a struggling showcase for progressive Mexican cinematic production. This annual week-long event is sponsored by CIEC — Centro de Investigacion y Ensenanza Cinematografica (Centre for Film Research and Study) — of the University of Guadalajara, which in and of itself is a unique, ambitious, and strategically planned undertaking. CIEC began as a collaboration between producers and critics, with the intention of providing an ongoing space for interaction between theory and practice. One of Mexico's leading independent filmmakers, Jaime Humberto Hermosillo (director of *Dona Herlinda, Homework*, and *Bathroom Intimacies*), joined forces with one of Mexican cinema's most eminent historians and critics, Emilio Garcia Riera (author of the eight-volume *Mexico Seen by Foreign Cinema*), to establish a multi-faceted program of education and development. Over the course of five years, CIEC has put in place a very active and highly respected range of activities, achieving maximum utilization of limited resources. The four primary areas of concentration are: a publications program, a documentation and archive centre, a screenwriting program, and, of course, the yearly National Festival. An extensive archive of books, periodicals, production documents, videotapes, and other audio-visual materials on Mexican films and filmmakers, managed by a team of archivists and interpreted by four full-time staff researchers, supports ongoing research and criticism, which is formalized in the production of at least five books per year. Some of the recent titles to have emerged from CIEC include: *Cinema and Social Reality in Mexico, Conversations with Arturo Ripstein, The Cinema of Andrei Tarkovski*, and *Pioneers of Mexican Cinema*. Without a technical base for production, largely due to a shortage of funds for purchasing equipment, CIEC has focused its production energies and limited resources on screenwriting. This developmental strategy is now beginning to bear fruit. Despite the shortage of equipment, students of the screenwriting program are now organising themselves into production units and making their work independently — renting video and film equipment themselves.

It is within this context of critical discourse, investigation and production that the annual Mexican National Film Festival is located. Once a year, in March, all of the resources

of CIEC are devoted to producing this event. The programming strategy is fairly straightforward. First of all, only film is screened (no video), all films are Mexican, and by and large the films were produced in the preceding year. Work is organized into fairly value-free sections: features, short films, a retrospective of an established director, and specially invited films, which may include foreign films of specific interest to Mexico. The 1990 edition of the Festival offered thirteen short films, a twelve-film tribute to Alberto Isaac, and the premiere of eleven new features, five of which were first features, attesting to the success of the unofficial policy of state funding agencies to promote new voices. Critics and journalists from France, Brazil, Cuba, the U.S., Canada and Germany were in attendance, along with directors, producers and stars of the films being screened. Given the removal of Guadalajara from the hustle of the main production centre, Mexico City, the entire Festival took on the quality of a seminar. A completely manageable group of approximately thirty official participants allowed for serious yet informal and constant discussion of the work, with aesthetic and content issues of historical recreation, interior space, and social hypocrisy high on the agenda. This is in no way to suggest that the Festival is an elite internal function — quite the contrary. Every film was screened three times, in three different theatres throughout Guadalajara, and every single screening was full to overflowing, with people turned away. Public response was so overwhelming, in fact, that after the Festival was officially over, screenings were continued for another week.

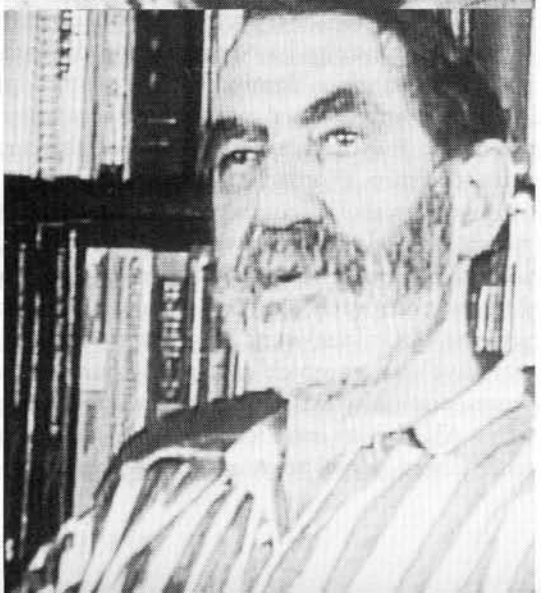
CIEC has succeeded beyond its directors' wildest hopes in establishing itself at the centre of a representational project which is multi-faceted and development oriented, bringing together production and theory, education and exhibition, critics and public. There is one flaw in the system, however. Given CIEC's mandate to promote national cinema as a popular, theoretically-informed oppositional practice, the logical and necessary outcome of its work would be widespread access to the Mexican public. But the lack of alternate distribution and exhibition mechanisms in Mexico has lead to the situation where virtually none of the films screened at the Festival can be seen by the broad Mexican public. Foreign owned commercial distributors and exhibition chains do not promote this kind of Mexican cinema, despite the unavoidable fact that Mexican audiences are dying to see themselves represented, and represented intelligently. Certain films, such as Jaime Humberto Hermosillo's outrageous and ingenious comedy *Homework, or How Pornography Saved the Split Family from Boredom and Improved Their Financial Situation*, have had three-night runs at the state-funded Mexico City Cinematheque, selling out every night, but there is still no assured future for the film in Mexico. And CIEC, despite its formidable presence and impact, is still one single project which does not have the power to intervene in existing commercial structures, nor to build a parallel system.

Most Canadian filmmakers and alternate institutions find ourselves in a similar position with regard to access to audiences. As Canada and Mexico begin the slow process of understanding each other and constructing a mutually beneficial political/economic/cultural future, we might well be advised to begin by establishing ongoing connections and joint positions with like minds and progressive, but as yet incomplete, representational projects such as CIEC.

CUBA'S NEXT GENERATION OF REPRESENTATION

OVER THIRTY YEARS AGO NOW, THE Cuban Revolution unleashed unparalleled energies and an astounding range of ideas which were poured into the creation of one of the most innovative national cinemas ever. Shortly after the Revolution, Cuba's version of the baby boom got under way. There is now an entire generation of 20 to 30-year-olds in Cuba who were born after the Revolution, who have been trained to think dialectically and are now preparing to move into positions of power. Within the cultural sector, many of this post-Revolutionary generation have seen their goals and careers frustrated, in part because the previous generation of writers, filmmakers and visual artists is still very active and occupies the limited number of positions available in the state institutions which promote culture. In response to this growing potential for alienated youth, as well as to acknowledge the increasing importance of the projects being undertaken by young artists, the Ministry of Culture and the Young Communists aided in the formation of the AHS — Asociacion Hermanos Saiz (the Saiz Brothers Association) — in 1988. Conceived as an independent forum for youth cultural production in all forms throughout the country, the AHS essentially provided a structure, communications network and funds for local arts and community centres to coordinate their activities and exchange work, ideas, information, and resources.

In the area of film and video production, what would qualify as independent production is undertaken in a number of cities across the country under the auspices of a number of organizations, including the FAR (Revolutionary Armed Forces), ICRT (Cuban Broadcasting Company), ICAIC (Cuban Film Institute), the University of Havana, and the International Film School at San Antonio de los Banos. Often without direct support from the sponsoring organization, but with their full cooperation, young directors produce work in their spare time, making films and tapes with whatever limited equipment and materials are available. The AHS has responded to this unusual combination of determination and isolation in a number of ways. In February, 1988, the AHS held the first nation-wide open screening of all Association members' film and video work, connecting production to exhibition. (Membership criteria for the AHS was to be under 30 years old.) Over twenty-five individual works were screened over a period of four days at the National Gallery of Cuba in Havana, with film and video presented on the same screen. At a downtown videotheque, monitors were set up in the window to allow passersby access to the Festival, and to draw them in. Needless to say, in a country where foreign rock video



aesthetics are pretty much a rumour and local youth culture hasn't had the exposure or official acceptance it merits, the Festival was a smash, verging on what we might have called in another era, "a happening." The 1991 version of this Festival received 200 submissions from across the country. Similar in scale and intent to the Images Festival in Toronto, the 1991 AHS Festival succeeded in filling a 1,500-seat theatre four nights in a row.

With this popular success to grow on, the AHS has been able to develop its overall representational project. Successive Festivals have included international components, with independent work from Japan, Canada and Spain highlighted. The Festival now tours the entire country after its run in Havana, with screenings in over eight different cities. Plans for the 1992 edition include an international survey of recent gay and lesbian work, and a program of work by First Nations peoples. A year-round series of critical and production workshops has been instituted throughout the country, and in Havana a sort of super artist-run centre has been opened where Association members have access to a sound production studio, a video editing suite, a film and video screening room, and two gallery spaces.

Perhaps one of the most interesting developments within this ever-expanding representational project is the impact that increased communication among producers through the workshop, exhibition and touring programs has had on the actual work that is being produced. In the first year of the AHS Festival, many works were first films or videos, and there was a preponderance of material which explored youth angst through "arty" fiction or documentaries which were indistinguishable from state propaganda. Increased communication and interaction over four years has lead to serious discussion and re-interpretation of the critical context these young artists exist within. The two pre-existing cornerstones of that critical context are the Revolution itself and the revolutionary cinematic accomplishments of the previous generation. Slowly, a new attitude towards both has emerged, an attitude that could very loosely be characterized as complete identification with and support for the Revolution, but investigating and critiquing revolutionary process through new audio-visual experiments. In more concrete terms, notions of community, identity and diversity are now surfacing in the work of young producers. The 1991 edition of the AHS Festival included an experimental documentary examining the struggle for survival of the Jewish community in Havana and an autobiographical video about the contradictions of growing up as a gay man and a child of revolution, as well as a documentary film on the marginalization of Afro-Cubans in Cuban society. In terms of the theory and practice of revolution and media, the emergence of difference, community representation, and identity politics is an enormous innovation. The integrative representational project started by the AHS among film and video artists across Cuba is now beginning to have profound effects on self-perception among youth, which is in turn laying the groundwork for a stronger, inclusionary revolutionary process.

In many ways, this very ambitious Cuban representa-

tional project resembles the much more disparate artist-run media movement in Canada in its strategies for political and aesthetic activism. Cuban media activists have one big advantage in their struggle to effect change: the absence of homogenizing and contradictory foreign consciousness industries. In this unitary climate where revolution is a constant, their objectives can be attained much more readily, as opposed to the Canadian system where our media practices and struggles for integration and development are constantly undermined from without, primarily by trans-national profit-takers who have determined that only hamburgers and automobiles, not people, can be revolutionary.

TORONTO LIVING WITH AIDS and the Limits to community access

ONE OF THE MOST RECENT CANADIAN representational projects which illustrates the enormous potential we have for artistic collaboration and integration, as well as the limits we soon find ourselves confronting, is the *Toronto Living With AIDS* or AIDS Cable Project. Initiated almost two years ago by video artists Michael Balser and John Greyson, and promoted by a larger collective of AIDS media activists, this project was intended to produce more information about AIDS in general, and specifically to promote awareness of AIDS issues in culturally sensitive ways by producing videos in conjunction with a range of Toronto communities. Sponsored by Trinity Square Video, which subsidized equipment rental, office space and administrative support, *Toronto Living With AIDS* also received funding from a range of government agencies including the City of Toronto Board of Health, the Federal Ministry of Health and Welfare, and the Ontario Ministry of Health. A weekly half-hour slot was negotiated with Rogers Cable, where during the first six months existing AIDS tapes and films by artists and activists would be screened, and during the second six months, work commissioned by the coordinating collective would be premiered. A complete and unique representational project was conceived from the outset — from community-based production through to exhibition in the context which dominates most peoples' lives: television.

The commissioned production component has turned out to be the most potent aspect of this representational project. From a broad call for submissions, ten projects proposed by artists, community groups, and AIDS support groups were selected and awarded $5,000 towards production costs. The nature of the projects funded points to a significant difference between this and many other representational projects. All of the work has grown out of or refers to the extensive and complex critical discourse about AIDS and representation which has been developing over the last ten years. AIDS is an issue which crosses all identity barriers — race, gender, sexual orientation, language, class — and so any

theoretical framework for education and action must respond to community and cultural difference to be even remotely effective. *Toronto Living With AIDS* situated itself clearly within this critical frame of reference and elected to support productions which address women in general, women of colour, Native Canadians, black youth, the South Asian community, and gay Asians, as well as cross-community medical concerns such as the abuses of AZT and the controversy surrounding HIV as a co-factor in the development of AIDS.

Toronto-based productions began airing on Rogers Cable in Toronto in the fall of 1990, and the screenings most certainly constituted the most inventive and radical offering on Rogers, and possibly on all of TV at that time. Rogers is dominated by low-cost real-time coverage of talking heads with only the remotest connection to a community. The AIDS Cable Project productions were indelibly artistic productions, merging re-enactment, fiction, documentary, autobiography, and high-tech video techniques, promoting a very different view of what constitutes a community and how it perceives and represents itself. Now that the Rogers Cable screenings in Toronto have ended, the entire package is also available from V Tape, and a number of individual pieces have been selected for community and festival screenings throughout Canada and around the world.

While this project exists to apply the full power of artistic expression to the AIDS crisis, it must also be viewed as a prototypical representational project, building connections among media artists, between media artists and communities, and between activist media and mass distribution systems. But despite the enormous successes of *Toronto Living With Aids*, and its intention to continue as an open-ended production and exhibition series, focusing specifically on women and AIDS in its next season, the project has ended. In December 1990 Health and Welfare Canada chose not to fund future productions. In February 1991, a Rogers Cable program manager cancelled the entire program after airing the tape *Bolo! Bolo!*, due to what he referred as "explicit sex" and "fornication" — the tape contains a scene of two men French kissing and the stroking of thighs.

At this point it is appropriate to talk about Rogers Cable and community access. Rogers is a profit-making monopoly regulated by the Canadian state. In exchange for this monopoly on distribution of cable signals (a licence to print money), Rogers is required to make appropriate returns to the Canadian people. One requirement is to provide a local community access channel, the other to contribute a portion of profits to Canadian production. These two obligations don't seem to be connected. Through Rogers Telefund, Rogers contributes several million dollars annually to commercially oriented Canadian productions, such as *The Campbells*, or *Luba Live At The Forum*, not *Toronto Living With AIDS*. In terms of community access, it is obvious from the personal and unilateral decision of the program manager to cancel the series that there is in fact no mechanism for true community access at Rogers — no consultation process, no negotiation process. There exists next to no possibility for communities to show constructed images of themselves, or to develop their power of self-representation within the Rogers corporation.

While the Rogers power base is about to be undercut by U.S.-based direct-to-home satellite broadcast, and federal funding programs for all cultural and social programs are being folded up, Toronto will continue to live with AIDS, as media and community activists continue to produce work essential to surviving this crisis. The AIDS Cable Project is in fact over, but continues temporarily in a very reduced form. At the moment, Darien Taylor's tape on women living with AIDS, *Voices Of Positive Women*, is going into production. *Toronto Living With AIDS* has had an irreversible and profound effect on our theories and practices of media activism and community-based art that will not be subverted by increased access to our consciousness by U.S. media products. It is, in fact, one of the many vital signs of a new beginning and a unique model to build on.

Issues of national cinema in Mexico, developing youth culture in Cuba, gaining access to the television screen for media and AIDS activists in Canada — how are connections, solidarity, and exchange among these very different representational and oppositional projects to grow? Is there any assurance that they will be around in six months to make connections with? Is it possible or feasible for such divergent cultural, political and economic contexts to understand each other and perceive common ground across those differences? I realize I have raised many questions and have provided few answers. I also realize that I have tried to establish a particular international context for considering representational struggles (outside of the well-established and readily accessible European models), which as yet has no ongoing forum for debate or institutional support mechanism, beyond a range of a few committed individuals.

Opposing the consciousness industry requires much more than declarations and condemnations of its existence, if we are to retain any power of self-representation. Strategies of coherence among our own fragmented media networks (production, distribution, exhibition, and critical context) are increasingly necessary. We must also continue to develop ways of connecting with audiences, both mass and specialty, who are now, and will be increasingly, our most important allies and supporters. Global or internationally coordinated strategies, or at the very least awareness and dialogue among oppositional representational projects, must also be supported and developed if diversity and multiple voices are our objectives. We must move from a state of local isolation to one of consciously interconnected localities. I hope that this admittedly sketchy and inconclusive comparative study offers some directions as to with whom and how this future can be built.

David McIntosh is a Toronto freelance writer, independent programmer and filmmaker.

xhibitionists

addendum

1911 *"Once the (national) soul is pawned...Canada must inevitably conform to the commercial, legal, financial, social and ethical standards which will be imposed upon her by the sheer admitted weight of the U.S."*

1923 *"If Canadian stories are worthwhile making into film, American companies will be sent into Canada to make them."*

1925 *"You should have your own films and exchange them with those of other countries. You can make them just as well in Toronto as in New York."*

1927 *"American motion picture producers should be encouraged to establish production branches in Canada to make films designed especially for British Empire consumption."*

1928 *"A tragedy has occurred...It is going to be a hard job of those of us who hope some day to see a good Canadian picture, to live down the memory of (this) blunder."*

1931 *"...that there existed any such combine, I am unable to find, and I am unable to find there was any price fixing."*

1945 *"Freedom of exchange of information is an integral part of our foreign policy."*

1946 *"...the cultural groups think that the British way of life is as good or better than the American way."*

1957 *"I wanted to start a Canadian film industry, but nobody cared. There's no pattern of distribution and nobody has any money to put up."*

1972 *"...a basic film industry exists. It is (Canadian) audiences that need to be nurtured through theatrical exposure. The optimum method of accomplishing this is to establish a quota system for theatres."*

1977 *"The production of Canadian feature films will continue to be constrained until something is done to break the hold of the foreign-owned distribution chains that prevents Canadian film from being seen by larger audiences in Canada and abroad."*

1981 *"What the film industry has gone through in the last two years has been disastrous and the state of the industry now is unbelievable...I feel the producers brought it on themselves... "*

1987 *"No fewer than seven ministers since World War II have attempted, in the best Canadian tradition, to reach a negotiated agreement that would assure a Canadian presence on Canadian screens. None have succeeded."*

A BRIEF (AND INCOMPLETE) CHRONOLOGY OF CANADA-U.S. FILM RELATIONS

BY MIKE HOOLBOOM

EDITED BY WYNDHAM PAUL WISE

APRIL 14, 1894 Andrew and George Holland of Ottawa open the world's first Kinetoscope parlour in New York City. (The Kinetoscope [a peep show] is an Edison invention which the Holland's have the rights to franchise across North America.)

DECEMBER 28, 1895 The Lumière Brothers of France screen the first projected film at the Grand Café in Paris.

JUNE 28, 1896 The first public screening of a projected film in Canada occurs in Montreal. One month later, July 21, the Holland Brothers introduce Edison's Vitascope to the Canadian public at Ottawa's West End Park.

The population of Canada is five million.

1897 First films shot in Canada. The subject of all three films (for Lumière, Biograph and Edison) is Niagara Falls. Meanwhile, films appear in vaudeville theatres as travelling showmen tour them from city to city.

1898 The Massey-Harris Co. of Toronto commissions the Edison Company to produce films to promote its products - one of the first uses of film for advertising purposes. In December, John Schuberg presents Vancouver's first film show.

1903 Canada's first dramatic film wasn't long in coming: **"Hiawatha," The Messiah Of The Ojibways** (10 minutes). Adolf Zukor, a Hungarian-born entrepreneur, opens his first penny arcades in New York and New Jersey.

1904 Zukor opens the first of his palatial movie theatres, the Crystal Hall, in New York City.

1905 American, and some British, producers begin shooting "interest" films in Canada. Examples include **Moose Hunt In New Brunswick, Salmon Fishing In Quebec,** and **Honeymoon In Niagara Falls** (1907).

1906 The American-born Allen Brothers (Jules and Jay) open their first store-front theatre in Brantford, Ontario. In ten years they will own the largest theatre chain in the country. They run mostly Hollywood films.

1907 Ernest Ouimet opens the Ouimetoscope in Montreal, Canada's first luxury movie theatre.

1910 The CPR commissions thirteen more films to sponsor immigration, made by the Edison company. From 1900-1914, the Canadian population grows from five to eight million.

1911 Film censor boards established in Ontario (the first in North America), Quebec and Manitoba. Wilfrid Laurier and the Liberal Party are defeated by the Tories in a national election advocating trade reciprocity (essentially free trade) with the United States. The U.S. owns 25 per cent of Canadian manufacturing, a rapidly growing share which is aided by the federal government. Rudyard Kipling writes in **The Montreal Daily Star**: "Once the (national) soul is pawned...Canada must inevitably conform to the commercial, legal, financial, social and ethical standards which will be imposed upon her by the sheer admitted weight of the U.S."

1913 Film censor boards are established in B.C. and Alberta. They begin to ban work showing "an unnecessary display of U.S. flags." Despite the domination of American films, an anti-American mood is strong. Two historical dramas are shot this year, **Battle Of The Long Sault** and **Evangeline.**

1914 The WW I begins with a pronounced anti-American mood as they didn't enter the war until 1917 and then flood the movie screens with American patriotism. Demand grows for films which show events from an English or Canadian perspective.

1916 American-born N.L. Nathanson buys his first theatre in Toronto with the backing of wealthy Canadian financiers. Soon he would build a national chain (Paramount Theatres) to rival the Allens. At the same time, Zukor, with a massive loan from the Morgan Bank, embarks on an ambitious plan to acquire motion picture theatres right across North America. With a production company (Famous Players-Lasky) and a distribution company (Paramount Pictures), he soon would become the most powerful man in the American film business.

1917 Ontario establishes a Motion Picture Bureau (OMPB), for the stated purposes of advertising the province and to "carry out educational work for farmers, school children, factory workers, and other classes."

1918 The federal government follows Ontario's lead and establishes the Canadian Government Motion Picture Bureau (CGMPB).

1919 Nell Shipman writes and stars in what is usually considered Canada's first feature film, **Back To God's Country**. Zukor sets his sights on Canada and refuses to renegotiate his distribution agreement with the Allens unless they take him into partnership. They refuse.

1920 Zukor, instead, buys a substantial part of Nathanson's chain and incorporates Famous Players Canadian Corporation (FPCC). However, the Allens are still the largest theatre chain in Canada and expand into the United States.

1921 The Canadian Motion Picture Distributors Association (CMPDA) is formed with Col. John Cooper as its chairman. Although Canadian in name, the Association is made up of the Canadian offices of the American distribution majors and is in essence a branch of the Motion Picture Producers and Distributors Association of America (MPPDAA).

1922 The Allen Brothers go bankrupt after an intense bidding war with FPCC.

1923 FPCC buys the Allen chain (53 theatres) at a bargain basement price. The company expands to 196 theatres with a seating capacity of 215,000 by 1930 from only 15 theatres with a capacity of 15,000 in 1920 under Nathanson's aggressive takeover tactics. In the U.S., Zukor is named in a complaint issued by the Federal Trade Commission. "Famous Players-Lasky Corp. now possess and exercises a dominating control over the Motion Picture Industry (and) is the largest theatre owner in the world." Hollywood producer Lewis Selznick writes: "If Canadian stories are worthwhile making into film, American companies will be sent into Canada to make them."

1924 The OMPB purchases the Trenton Studios in effort to produce Canadian films "of a historical and dramatic nature." Provincial Treasurer Col. Price gives the opening address: "Not one per of the pictures shown in Canada are made in Great Britain and not one per cent are Canadian made. Canadian traditions could be better guarded by the introduction of Canadian films and this the Ontario Government intends to."

1925 D.W. Griffith speaks in Toronto about Canadian film: "You in Canada should not be dependent on either the United States or Great Britain. You should have your own films and exchange them with those of other countries. You can make them just as well in Toronto as in New York."

1927 England passes a **Film Bill** which sets quotas for Commonwealth films in English theatres. For the first time a minimum amount of screen time has to be allotted to films made in England, Canada, Australia, or anywhere else in the Commonwealth. Raymond Peck, head of the CGMPB, opposes the introduction of the British film quota and instead is a staunch supporter of the American industry. He writes: "American motion picture producers should be encouraged to establish production branches in Canada to make films designed especially for British Empire consumption. We invite Americans to come over to Canada to make automobiles and a thousand and one other things, why not invite them to come over and make pictures, but make them the way the British markets

demand?" The British **Film Bill** leads to the production of a number of "quota quickies" - fast, cheaply made films which would fulfill British requirements.

1928 The most ambitious "quota quickie" is the production of **Carry On, Sergeant!** by British Empire Films. After many delays and constant bickering, wealthy Canadian investors lose all of their money on a disaster that eventually costs $500,000. The film receives only limited distribution and soon disappears, as do the producers. Gordon Sparling, employed as an editor on the film, writes: "A tragedy has occurred...It is going to be a hard job of those of us who hope some day to see a good Canadian picture, to live down the memory of (this) blunder."

1929 In British Columbia, Attorney General Pooley is to introduce a Bill which demands that all theatres in the province show at least 20 per cent Canadian. What happens? He's met by the district manager of FPCC and convinced to drop the Canadian content quota. The Bill is never heard of again.

1930 Zukor, through a newly-created holding company, Paramount Publix, acquires direct control of FPCC, rather than merely being the majority shareholder. This leads to a revolt among a minority of Canadian shareholders. (Zukor offers four Paramount Publix shares for every five FPCC shares.) FPCC runs almost every first-run theatre in the country and independent theatres are dying out. They beg the federal government to change things; to break up the monopoly. The federal government decides to investigate. Peter White, a government lawyer, heads the inquiry under the **Federal Combines Investigation Act**, which runs seven months in Toronto. The inquiry concludes that an unfair monopoly exists and names FPCC, the CMPDA, and others as part of this monopoly.

1931 Ontario, Saskatchewan, Alberta, and British Columbia take FPCC and the distributors to court in Ontario, chosen as the province most likely to obtain a conviction because of its history of an activist Board of Censors. However, after a lengthy trial all of the 109 defendants ae found not guilty on three counts of conspiracy and combination. Presiding Justice Garrow of the Supreme Court of Ontario writes, in part: "Remembering that this is a criminal prosecution, and not a civil proceeding...that there existed any such combine, I am unable to find, and I am unable to find there was any price fixing." A decision against the U.S. cartel would have been an historic turning point for the future of filmmaking in Canada, but it was not meant to be. Ontario passes a **British Film Quota Act** but never enforces its provisions.

1932 The Ontario Board of Censors imposes a newsreel quota and insists on the inclusion of a percentage of Canadian and British footage. This quota exists for as long as newsreels are shown in the province.

1934 The Liberals come to power in Ontario and in a cost-cutting move close down the OMPB.

1938 John Grierson is film advisor to the General Post Office which promotes British propaganda. War looms and Britain wants to make strong ties of support with the rest of the Commonwealth, and especially the United States. The Canadian government invites Grierson over to look into setting up a government film agency.

1939 The National Film Board of Canada is formed and Grierson is asked to run it. He hires four Englishmen to run the show - Raymond Spottiswoode, J.D. Davidson, Stanley Hawes and Stuart Legg. They decide to make compilation documentaries and instead of shooting footage themselves, they take footage from other films and re-edit them, adding their own (English) voice-over. Another typically colonial effort - importing Englishmen to run a Canadian film organization which produces no images of its own, but simply recycles others.

1941 The CGMPB is absorbed by the NFB and Grierson is named Canada's first Film Commissioner. While Grierson was in favour of the quota in Britain, he is against such a quota in Canada and argues for co-operation with the American monopolies. When he travels to Australia to help set up a Film Board for Australia he asks that Col. Cooper of the CMPDA be left in charge of the NFB. N.L. Nathanson resigns from FPCC and joins Odeon Theatres, a rival chain nominally operated by his son Paul.

1942 The NFB distributes its work not through the theatres, but by taking them around the country and showing in union halls, dance halls, outdoors, wherever. These screenings do not interfere with the American domination of Canadian theatres. Half of the NFB titles are from Great Britain or the United States. The National Council of Independent Exhibitors of Canada is formed in order to lobby the federal government for Canadian film quotas and greater access to Hollywood films which typically go either to Famous Players or Odeon. The two national chains have favourably arrangements with the American distribution majors, insuring a constant supply of first-run films. A less radical group of independents form the Motion Picture Theatres Association of Ontario with Nat Taylor as chairman. This group is more willingly to work with the American majors and successfully co-opts the militant National Council, which is branded "unpatriotic."

1943 During the WW II Canadians flock to see movies. Distribution companies set new box office records. Co-operation with the Americans doesn't seem so bad for business. N.L. Nathanson dies.

1945 John Grierson resigns as head of the NFB. He has been so accommodating to the Americans that the CMPDA wants to hire him. Col. Cooper says he "was impressed by what Grierson had achieved in Canada" - presumably for American interests. WW II is the "coming of age" for American industry. The demands of the war quickly built factories at home and prepare them for an immense expansion overseas. The American media is a key to this global expansion. Here's an extract from U.S. State Department Bulletin No. 14: "The State Department plans to do everything within its power along political or diplomatic lines to help break down the artificial barriers to the expansion of private American news agencies, magazines, motion pictures, and other media of communications throughout the world... Freedom of exchange of information is an integral part of our foreign policy."

1946 Paul Nathanson retires and sells Odeon to the J. Arthur Rank Organization of Great Britain. With a British company in control of the second largest theatre chain in Canada, an effort is made to have Ontario enforce its British film quotas laws. Head Ontario censor O.J. Silverthorne is also in favour of enforcing the British film quota, saying: "the cultural groups think that the British way of life is as good or better than the American way."

1947 Business booms as wartime industry converts to peace. But everything that's sold to Europe is sold on credit, while Canada is buying like crazy from the Americans with dollars. This leads to a serious cash shortage and federal Finance Minister Doug Abbott is about to impose sweeping quotas, taxes and import restrictions. People are waiting for the Canadian government to do something about

the $17 million the U.S. take home every year from the movies. Abbott meets with representatives from FPCC and the CMPDA, asking that some of this $17 million be spent on Canadian production facilities.

1948 Abbott also meets with the Motion Picture Association of America (MPAA), formerly the MPPDAA, and agrees to the infamous Canadian Co-operation Project. FPCC's profits are not frozen and the idea of a quota is dropped. Hollywood promises to make films in Canada (which it doesn't), distribute some NFB work (which is already happening), distribute fewer "low-toned" gangster films in Canada, and to make references to Canada in feature films. Jimmy Stewart speaks of "orioles from Canada," and a film called **Three Secrets** has a line about a "mountaineer from Winnipeg."

1949 In Ontario, Silverthorne backs down from his call for quotas. "Quotas have not been fixed under our act because the fact that it has always been held that this is purely a federal matter. It would be inadvisable and improper for one Province to adopt a policy with regard to quotas which might bring us into conflict with Federal viewpoint and policy." "Budge" Crawley wins Film of the Year for **The Loon's Necklace** at the first annual Canadian Film Awards.

1953 The Federal Dominion Bureau of Statistics begins to collect comprehensive statistics on the film industry and finds that there are 32 commercial firms actively engaged in the production and printing of motion pictures in Canada, with a gross revenue of $2.8 million. Nineteen theatrical features are produced in Quebec between 1944 and 1953; previously, only two commercial films had been produced in the province.

1957 Sidney J. Furie shoots his first film in Toronto, **A Dangerous Age**, and follows with **A Cool Sound From Hell** in 1958. He moves to England to get more work and tells the English press: "I wanted to start a Canadian film industry, but nobody cared. There's no pattern of distribution and nobody has any money to put up." The Canada Council begins operations.

1961 Nat Taylor produces Julian Roffman's 3-D **The Mask**, the first Canadian feature to be extensively marketed in the U.S.

1962 "Budge" Crawley produces his first feature, **Amanita Pestilens**. The film has a number of minor distinctions to its credits, including the first screen appearance of Genevi_ve Bujold, the first Canadian feature filmed in colour, and the first to be shot simultaneously in English and French.

1963 Don Owen directs **Nobody Waved Goodbye** for the NFB, the first film to give Toronto a cinematic identity. Meanwhile, Claude Jutra is doing the same for Montreal with **A tout prendre**.

1964 The federal Cabinet approves in principle the establishment of a loan fund to foster and promote the development of a feature film industry.

1968 After three years of delay, the Canadian Film Development Corporation (CFDC) goes in operation with $10 million per year for feature films. However, no effort is made to effect the distribution or exhibition of these films - ensuring that many of them will never be seen. In the next six years, the CFDC helps to fund 120 features - 69 in English, 51 in French. Social themes predominate, followed by comedy.

1972 The Ontario Ministry of Industry and Tourism appoints producer John Bassett to head a task force to study the Canadian film industry. It concludes that "a basic film industry exists. It is (Canadian) audiences that need to be nurtured through theatrical exposure. The optimum method of accomplishing this is to establish a quota system for theatres."

1973 The Council of Canadian Filmmakers (CCFM) is formed as an ad hoc lobby group representing ACTRA, the Directors Guild, IATSE locals, NABET, and the Toronto Filmmakers Co-op. They issue their "Winnipeg Manifesto" and demand a quota on Canadian films in theatres. Their mandate, published in **Cinema Canada** magazine, calls for "radical and creative solutions." The CFDC is broke and Canadian feature production drops drastically. The films that are made are not being seen in theatres or on CBC-TV.

1974 Frustrated by rising unemployment in their ranks, a lack of $$$, and the inability of Quebec films to play on Quebec screens, an organization of Quebec filmmakers stage a protest. Since all films have to pass through the censor board before being shown in the province, they occuppy the Board's office a month before Christmas, stopping the flow of Xmas releases. They are there a week. Telegrams and editorials of support poured in. The Quebec culture minister orders them removed by the police and does nothing to meet their demands. Nothing changes.

1975 The federal Secretary of State, Hugh Faulkner, is under increasing pressure to do something for Canada's faltering film industry. But the Hollywood majors are also meeting with the Secretary, to make sure that nothing will change. The result? Canada's two major theatre chains agree to a voluntary quota of four weeks per theatre per year screen time for Canadian films and invest a minimum of $1.7 million in their production. At the same time the Minister of Finance, John Turner, announces new income tax regulations which allows investors to deduct, in one year, 100 per cent of their investment in certified Canadian feature films. It is a classic example of the federal government's compromise on arts policy. In response to such cultural nationalist as the CCFM, the Secretary of State introduces a watered-down system of voluntary quotas, which prove to be unenforcable, while the Minister of Finance increases tax subsidies which lead to the creation of an over-heated branch plant industry, producing films for the "international" (i.e. American) market.

1976 The new Secretary of State, John Roberts, says he's going to do something about Canadian films and Canadian culture. He proposes a 10 per cent tax on U.S. film revenues in Canada. This time the Hollywood lobby puts the screws on finance minister Jean Chretien. Threats are made about U.S. economic retaliation. The tax proposal is dropped. Everything remains the same.

1977 The federal government releases the **Tompkins Report**, which had been commissioned by the Arts and Cultural Branch of the Secretary of State to study the film industry in Canada. It concludes: "The production of Canadian feature films will continue to be constrained until something is done to break the hold of the foreign-owned distribution chains that prevents Canadian film from being seen by larger audiences in Canada and abroad." The Odeon Theatres chain is sold to a Canadian company. Odeon owns or operates 160 theatres.

1979 Nat Taylor and producer Garth Drabinsky form Cineplex, a chain of multi-screen theatres. Their theatres are small and play specialty films, "art" films, and Hollywood second-runs. Cineplex gobbles up theatres at a frantic pace and in three years own 146 theatres across North America. They are making a killing in the U.S. but not in Canada because they can't get first-run

American movies. These are reserved for the two big chains. This is the year in which tax shelter production peaks and more feature films are made in Canada than at any other time (or since). Second-rate American stars are often used to sell the film. American writers are brought in with a Canadian name attached to comply with regulations. Budgets soar and the films are generally awful. Dentists, lawyers, doctors and all sorts of professionals give money to fast-buck producers to reduce their tax rates. Many of these films are never released. This is a mixed blessing. The aim is to make films in the "international style" for mass markets abroad. There is very little that is Canadian about them. They could have been made anywhere, which leads some to argue that the Canadian government is subsidizing Hollywood films.

1981 The tax shelter "boom" is over. Ian MacLaren, Director of Cultural Industries for the federal Department of Communications, sums it up this way: "What the film industry has gone through in the last two years has been disastrous and the state of the industry now is unbelievable...I feel the producers brought it on themselves. I also think that the government did not have the capacity to administer the Capital Cost Allowance as tightly as it should have been administer."

1982 Cineplex decides to "go public" to pay for its expansion but raise only a few million bucks ($3.8 m). It is way overextended. Drabinsky is pouring money into making and distributing films as well as running theatres. Cineplex is on the verge of bankruptcy.

1983 Drabinsky goes to the Canadian government and says that Hollywood owns and monopolizes film distribution in Canada. What he is asking for is the right to obtain first-run American films just like Odeon and Famous Players. He receives a hearing before the Restrictive Trade Practices Commission, but before a formal inquiry is called, the Hollywood distribution majors issue a joint statement saying that they will change their practices and "ensure significant competition in the distribution and exhibition of motion pictures in Canada." The tax shelter laws are changed to reflect a 100 per cent write-off over two years instead of one.

1984 Cineplex buys the Odeon chain and once again the competition is reduced to two major chains. Drabinsky, with the backing of Bronfman money, goes on a buying spree and Cineplex Odeon increases in size and importance. Francis Fox, the federal Minister of Communications, issues his **National Film and Video Policy**. The CFDC becomes Telefilm Canada and a $35 million Broadcast Fund is created which shifts the focus to made-for-TV-productions and away from feature films, a tacit acknowledgement of the theatrical distribution blockage.

1986 Cineplex Odeon sells half its stock to MCA, a huge U.S. entertainment conglomerate. Cineplex is now a major exhibition circuit for American films, the second largest in North America. Drabinsky speaks out against any attempts to control the American film industry in Canada. Meet the new boss. Same as the old boss.

1987 The Minister of Culture and Communications is Flora MacDonald who writes: "No fewer than seven ministers since World War II have attempted, in the best Canadian tradition, to reach a negotiated agreement that would assure a Canadian presence on Canadian screens. None have succeeded." But Flora is determined - those other lot were spineless Liberals after all; she is a "progressive" conservative. MacDonald tables her **Film Importation Act** which would give Canadian distributors some measure of access to films not produced by the Hollywood majors by introducing a licensing system for all film distributors operating in Canada. Jack Valenti, head of the MPAA and named by **Time** magazine as the most effective lobbyist in Washington, calls up old buddy Ronald Reagan about Flora's new bill and when Ron meets with Brian Mulroney, he badmouths the whole project. Ronnie always liked the pictures. Then Valenti goes into the U.S. Senate and gets 54 Senators to sign a letter stating their "strongest objections" to the bill. They say if they are going to get screwed by Canadians over film distribution, then Free Trade is out the window. They will kill the deal in the Senate. The result? Mulroney shuts down the **Film Importation Act** so Canada can have "free" trade with the U.S.

1991 What kind of an image do Canadians have of Canadians? What are we absorbing in our books, plays, television, films and magazines? Seventy-seven per cent of magazines bought in Canada are foreign; 95 per cent of the television drama aired in Canada is foreign; 85 per cent of the records and tapes sold is foreign; 80 per cent of the books bought are foreign; 97 per cent of the films and videos watched are foreign. Australians see 27 per cent Australian films in their theatres; the English see 26 per cent English films; the Italians 44 per cent of their own cinema; the French 48 per cent; and Canadians 3 per cent. Ninety per cent of $1 billion annual revenues from films distributed in this country is controlled by the Hollywood majors. Seventy-eight per cent of Canada's oil, gas, chemical, auto and electrical products, and industries are U.S. owned. Direct U.S. investment in Canada is $40 billion.

FRANK STANTON IS THE FORMER HEAD OF CBS. HE TALKED ABOUT THE IMPORTANCE OF AMERICAN MEDIA THIS WAY:

"While the United States retains considerable, perhaps predominant power in international affairs, the capacity of America to dictate the course of international events has diminished. This means that the United States will have to count more than ever on explanation and persuasion. The new premium on persuasion makes cultural diplomacy essential to the achievement of foreign policy goals."

THE LATE NORTHROP FRYE WROTE ON THE DIFFICULTIES OF CANADIAN CULTURE:

"Cultural history has its own rhythms. It is possible that one of those rhythms is very like an organic rhythm: that there must be a period in which a social imagination can take root and establish a tradition. American literature had this period, in the north-eastern part of the country, between the Revolution and the Civil War. Canada has never had it. English Canada was first a part of the wilderness, then a part of North America and the British Empire, then a part of the United States."

SOURCES CONSULTED

"Canada's Theatrical Wars," Kirwan Cox (**Cinema Canada**, June/July 1979).

Canadian Dreams & American Control: The Political Economy of the Canadian Film Industry, Manjunath Pendakur (Toronto: Garamond Press in cooperation with Wayne State University Press, 1990).

Canadian Feature Film Index: 1913-1985, D.J. Turner (Ottawa: Public Archives of Canada, 1987).

The Colonized Eye: Rethinking the Grierson Legend, Joyce Nelson (Toronto: Between the Lines, 1988).

Embattled Shadows: A History of Canadian Cinema 1895-1939, Peter Morris (Montreal: McGill-Queen's University Press, 1978).

"Hollywood's Empire in Canada," Kirwan Cox (**Cinema Canada**, October 1975).

"A Short, Critical History of Canadian Film Policy," Sandra Gathercole (**Cinema Canada**, March 1983).

Mike Hoolboom is an experimental filmmaker currently living in Vancouver and former editor of the Independent Eye.

P · A · S · O · L · I · N · I

PROLOGUE

The desert.
The whining of the sand
Mixed with the voices of the children
Squealing in the blaze of the sun.

The film.
Extras and cables baking in the sun,
The cameras and mikes silhouetted against the clouds

And the misery
In peoples' minds
Trapped in the tenements,
In the narrow streets
Accidents and carrion.

The camera unfolds the mutations of life,
Faithfully recording the lusting eyes and raised fist,
The grimace and the laugh.

Survival.
And Pasolini puts his arm around me, draws me away from the flying dust
Into the open
Quietly murmuring the next scene.

This scene is among the olive groves
Casting their shadows.
Out there are the cliffs and their denizens
And you watch through the night
For the lover
To come and clasp your belly
And drive you crazy with his mouth
Draining kisses.

Pasolini stares into my dilated eyes.
You are upset, he murmurs.
His eyes crawl over the flies
Hovering over the figs and melons.
He hands me an apple,
Then turns and strides into the ranks
Of the actors and the crew
Leaving my body erect in the heat.
The moon descends in a derrick,
The wind rustles behind the mud wall
Freshly built and slicked with silver in the sun.
The cameras roll.

Call the lover!
Go!

I bite into the apple
Grown in the valleys where the land is wet.
It squirts down my throat watering my tongue.
I spit into the cameras as it zooms into my face:
I was born
To love you
Only you!
Then draw back and hide in the shadow of the tree.

Finito!

Good good he murmurs leading me under the director's
Umbrella, stripes of red and blue crisscrossing
The wrinkled whiteness of his skin.
Here, sit here. This is the lesson.
Sex is the word that creates you,
The man's cock and the sweat of his pores
Are the sacrament of the body.
The orgasm belongs to all of us
To use as the sun
Sucks up our inner fire.

His hands arrange the utensils and the bowls of fruit.
He is eloquent in his description of the lover,
His guile in choosing the rendezvous.
How the camera will peer straight down upon the naked body
Zooming into the genitals,
You will stroke your erect cock
The camera holding on, holding on.
Then the lover
Will step out of the shadows
And turn you over
And enter your ass
So that you will cry aloud the name of a god
The camera zooming past into the darkness of the open window
To scan the stars.
A cool wind rises.
The lover leaves.
Yes you will go crazy with grief,
Deafen the world with lamentation,
Blown away on all the petty promises,
The fashionable theories, the chains of slavery.
You will escape into the caves and heave your flesh into a dark well.
Then. Beware! Beware!

I don't understand, I whisper.
Can a man, any woman, initiate the gods.
Why then they only deify their sorrows
And lovers slide like wraiths through their fingers.

I don't understand.
No, I can't understand.

EPILOGUE

A camera has jammed.
The actors and crew are sprawled over the field
Hitting out at the flies, drinking coffee from the canteen, bored.

The technicians buzz around the innards of the machine
The machine that records
And condenses
Those conclusions
That one man has clinched
In the intricacies of the mind.

Enough!

You must simplify he mutters into my ear.
Those drugs you're on, you must cut down the dosage.
You will become irritable.
Your body will age too quickly.
Remember Artaud, that beautiful man
Crumpled into an old man
In less than ten years.

Pasolini turns and stares perplexed across the field.
Then turns back shading his eyes from the sun.

In the next scene
You will parade the nakedness of your body
Here
In the courtyard, surrounded by taunting soldiers
A prisoner of your enemy, the former lover,
He hates your land and your freedom and your body.

You will be made to leap a burning pit of coals
Again and again.
The pit is widened gradually,
More and more wood piled on
Until your feet and arms blister,
Your face festering from the flames,
Your eyes burned from smoke,
Your lungs seared.

You stagger and fall.
Incoherent and exhausted.
They drag you away
Before you realize
You must kill yourself.
The soldiers rape you
One by one.
They leave
You to die,
In the manure
By the stable.

The camera's fixed! We can roll!

Pasolini brushes a hand across my chest from nipple to nipple.
Then wheels away and gestures to a man and woman who are make-up.
Here's where you excel!
He meets and consults.
The actors rise and take their places.
The crew readies.

I wipe my hands on my thighs.

Of course it's simple, Pasolini.
I love you.
Why wasn't it me
You wanted
When you needed an ass.

Ha! I'm not crazy.
Artaud went crazy.
I won't go crazy.

Pasolini's hand falls.
Through the megaphone a man bellows Go!

I begin my first run
And leap
Over the pit.

JAMES MACSWAIN was born and raised in Amherst, Nova Scotia, escaped to Mount Allison University and University of Alberta, and settled in Halifax as an arts administrator and artist. He was the artistic director of the Gargoyle Puppet Troupe before extending his theatrical talents into one-man performances at various galleries in Halifax. He began his film career at the Atlantic Filmmakers' Co-operative in 1980 as the Distribution Co-ordinator and filmmaker. Since then he has held numerous arts administrative jobs with various artist-run centres in Halifax, the latest as the Education Film Officer with the Canadian Filmmakers' Distribution Centre in Toronto. Having just received a B Grant in Film from the Canada Council he will be returning to Halifax to write scripts.

FILMOGRAPHY/VIDEOGRAPHY

ATOMIC DRAGONS
16mm animation
1981 col. 5 min.

MONUMENTS
16mm experimental
1982 col. 11 min.

AMHERST
Video (shot on Super 8) documentary
1983 col. 10 min.

MEDEA
1960-70
Italy

director:
PIER PAOLO PASOLINI

PICNIC
Video (shot on Super 8) documentary
1984 col. 8 min.

FLOWER
16mm animation
1985 col. 6 min.

THREE SONGS
Video (shot on Super 8) experimental
1986 col. 9 min.

GAY GENERATIONS
Video documentary
1987 col. 52 min.

BATTERIES
16mm documentary
1989 col. 15 min.

AMOEBA CULTURE
Video (computer processed) experimental
1989 col. 4 min.

THE MEDICINE SHOW
Video documentary
1990 col. 30 min.

PSYCHIC FAIR
Video (computer processed) experimental
1991 col. 4 min.

SOMNAMBULIST
Video (shot on Super 8) experimental
1991 col. 12 min.

Elements is an open forum for creative work by filmmakers. Send material to: Editorial Committee, Independent Eye, Canadian Filmmakers Distribution Centre.

re: BARBARA STERNBERG'S OPEN LETTER TO LEILA SUJIR

Well, I'm happy that Barbara is happy to have finally seen Marie Menken's films. But I'm not so happy at some of the remarks this happy events prompted in Barbara and that she included in her letter to Leila Sujir about the venue, the Innis Film Society.

First of all, the film society has shown Menken's films before and will likely do so again. In fact, this screening developed in a typical fashion of sampling the filmmaker, then mounting a whole program when the money and prints become available. Also, Barbara should recall that she had seen some Menken before, at her own organization actually, the Pleasure Dome. Menken was part of the program that Sandra Davis brought to Toronto and presented the same week she showed her own extraordinary films at Innis. I'm told Barbara and Sandra had an animated discussion after that show about Menken.

So, it is a bit silly to imply, as Barbara does, that the screening we put on was the big chance to see Menken's films, though I agree it was not an opportunity lightly to be missed. Until recently, prints of Menken's films have not been easily available to show in Canada. But then this is true of many of the films that the Innis Film Society shows. We sometimes go through considerable time and expense to import films from U.S. experimental film distributors.

I would like to point out that Menken has not received as much attention from feminist film critics as one might expect. Barbara praises Lauren Rabinowitz's book, but it also misses Menken, probably because Menken's main contribution to experimental film was in developing the lyrical film, a "genre" not given pride of place by feminist critics. (This may explain why Sandra Davis, an exception as a critic in this respect, is not much written about. She has continued features of the lyrical film in her own work.) Menken's films form a crucial link between the "trance" mode Deren originated and the films Wieland was making 20 years later in the '60s. For these reasons, too, the appreciations of Menken have been written by artists like Brakhage and critics like Sitney, for whom the highly personalized form of lyrical film is a privileged one in avant garde cinema. Of course, to see Menken's films again is to confirm all this once more, and also affords the pleasure of rediscovery. And *Hurry Hurry*, Menken's deliciously impish city film that struck Barbara so, is a prime example.

Barbara wrote "The screening at Innis did not give Marie Menken her due." What could this mean? We turned the lights off first and showed the films in focus. But to Barbara it means that the films were not elaborately introduced. There was no guest speaker. The screening notes were inadequate. The turnout was not large. Well, none of the Innis screenings are elaborately introduced. We do not entertain pedagogical pretences. These are movie shows, not illustrated lectures. Our notes are just brief descriptions printed on our programs, published for the three "seasons" of fall, winter and summer that we try to run weekly. Our guest speakers are almost inevitably filmmakers showing their films. Once, at most twice a year, we invite a critic to give a lecture, usually with a screening. The Menken show was no different. As for the turnout...don't blame us. We start on time and show what we advertise. The audience is interested and is there because they want to watch the films. We don't count the professors, critics or film students present and really don't care.

Perhaps Barbara would like the Innis Film Society to change the way we do things. Okay, but that is different from implying that we slighted Marie Menken when we showed her films. We showed the films, which no one else does much, if at all. If we were to have guest speakers, elaborate notes and all the para-pedagogical stuff Barbara would like, we would not be able to run screenings weekly. Barbara should know all this, being involved with Pleasure Dome.

The Innis Film Society is run by volunteers on a tiny budget only a small fraction of which comes from government agencies. The rest comes from donations, memberships, box office. Our programming policy is simple. We show what we feel like showing when and how we can. We don't make a big fuss about it. We invite guests on the same basis, and prefer to spend money on film artists rather than experts — and that means we actually give what money we have to the artists. If all this matches someone's critical agenda, great. If not, there are people who want to see the films as much as we do. If seems to work well and I'm happy that Barbara had her little epiphany at an Innis screening of Marie Menken's films. But this is no reason for her to turn around and complain that we neglected to turn that epiphany into a cathedral for everyone in Toronto. We do not have the clout to do that and we have long since stopped letting that bother us. I wish it would stop bothering Barbara to the degree that she becomes spiteful because she has seen films she actually likes

BART TESTA
Member, the Innis Film Society.

BARBARA STERNBERG RESPONDS:

It was not my intent to attack Innis Film Society. I do indeed know and appreciate the labour (of love), mostly volunteer, that the exhibition of experimental film seems always to require and which is given by the people at Innis — it was, after all, at Innis that I saw Menken's films!

The purpose of the letter was rather to draw attention to Menken as a filmmaker and to specific characteristics of her filmmaking, and to indicate that the significance of her work (and that of other women filmmakers, artists, writers, scientists, inventors, etc. — the issue here is really a lot bigger than one specific screening at one specific venue, and I thought the "letter", though recounting specifics, intimated the larger problem), the significance and effects of her films, have not been sufficiently established. Marie Menken, one of many women, has not been given her due.

BARBARA STERNBERG

(PS: It is gratifying that my happiness in viewing Marie's films could cause Bart such pleasure. Good to spread joy — we each do what we can.)

Announcements

ADMINISTRATOR'S AGM REPORT

I wish I could report that in the past year we had solved the distribution problems facing independent Canadian film productions. I wish I could report that your films were finally getting the profile and recognition they deserve, that audiences were clamouring to see the work the CFMDC distributes, that tv stations were beating down our doors to get it on the air, that commercial theatres were prepared to make any deal to get the work on their screens. I wish I could report that you were all getting rich, rich rich, and you'd never have to worry about the financing of your next film again. Unfortunately, these are only wishes, and if anything, it would appear that the opportunities to get your work seen and to get paid for it are worsening.

The recession, the GST, the threat of "free trade" to our cultural industries, the cutbacks in government support, the seeming collapse of our sense of ourselves as a nation, the continuing consolidation of economic and political power in the hands of larger and larger multinational corporations — well, as the curse promises, we live in "interesting" times.

Not that I want to give you the impression that we are rolling over and playing dead. In fact, we've been very busy over the past year looking at how we can improve the way the office is run, how we can lobby more effectively, how we can make the Centre more stable and secure, how we can improve the lot of independent filmmakers and their films.

In addition to our regular distribution and exhibition activities, which the film officers will comment on in their reports, the CFMDC continues to involve itself in a number of special initiatives. The purchase of a fax machine has increased the services available to our membership as well as making our job as a distributor a little bit easier. A Section 25 project last year enabled us to make our paper archives more accessible by getting them out of boxes and into catalogues filing cabinets. A considerable amount of time and money has been spent developing a computerized booking system, which we hope will be operational by the end of the summer. In consultation with our membership, a new pricing policy was developed for film sales, which was reported to the membership in the same package that included your AGM announcement.

Some of you are familiar with the media literacy workshop program which Krista Grevstad was involved with through the Centre last year. As part of the program, Krista attempted to develop a teachers' manual for using independent media in the schools, and also to produce a series of videotapes teaching key concepts of media literacy using excerpts from Centre films. While these projects could not be successfully completed by Krista before the end of her term, they have led to a new initiative, whereby several Centre filmmakers are developing a new teachers' guide that will focus on practical exercises showing teachers how to use independent films in the classroom.

One of the most significant investments of CFMDC money and resources over the past year has been on the Independ-

ent Eye. The Eye is the only English-language magazine in Canada focusing on the work of independent filmmakers, and the feedback I have been getting suggests that it is considered an essential and vital project by a wide cross-section of filmmakers. In the last year we produced a special all-review issue, an issue focusing on distribution, and an issue looking at feminist perspectives of independent film practice. Each of these issues was guest edited by individuals chosen through the Eye's editorial board. The next issue, guest edited by Marc Glassman and Wyndham Wise and devoted to exhibition, is perhaps our most ambitious project yet. The magazine run will be increased from 1200 to 2000, and copies will be distributed through the delegate kits of the Toronto Festival of Festivals. This strategy is indicative of the growth the Eye has undergone in the past three years, a growth that has culminated in its current position of receiving financial support as a publication from both the Ontario Arts Council and the Canada Council.

There are several major funding changes over the past year that should be noted in this report. One is the development of written policy guidelines for support to film and video distribution by the Canada Council. The CFMDC has been one of many distributors across the country involved in the extensive discussions that led to the current document, which is in its final draft stages and will become set policy by this fall. This effort on the part of the Canada Council is a very positive step, significant both for the extensive consultation process undertaken by David Poole, the distribution officer, and for the fact that there are now concrete policy guidelines for distributors seeking Council support.

On a provincial level, the Ministry of Culture and Communications has been studying its program of operational support for Arts Service Organizations, which is a key funder of the CFMDC. The consultants' report recommends that the funding of CFMDC operations be transferred from the MCC's ASO program to the Ontario Arts Council. The narrow definition of Arts Service Organizations developed by the study would mean that the CFMDC will no longer fit the Ministry's picture of what an ASO is. The terms of this transfer have not yet been worked out, but it is understood that it would also involve a direct transfer of the funds currently being awarded to the CFMDC under the ASO program. I believe the Ministry recognizes the importance of the CFMDC and does not intend to jeopardize our funding, but the broader implications of this suggested transfer are troubling. The CFMDC is currently the only recognized ASO in the field of media arts. Who will the Ministry recognize as speaking for the media arts if the CFMDC is transferred? Currently, media arts organizations share the responsibilities normally considered to be within the mandate of ASOs — professional development, lobbying, audience development, research, communication... These efforts, while not necessarily our primary activities, are as essential for the media arts as any other discipline, and it is vital that we have a voice on issues that concern us, from Status of the Artist to the OFDC. The CFMDC is currently working with other media arts organizations to ensure that the concerns of media artists and our need for the kinds of services provided by ASOs are not ignored.

The CFMDC continues to be involved in a variety of lobbying activities. I am pleased to report that the level of co-operation among independent distributors across Canada has been vastly improved over the past year, due largely to the efforts of the Independent Film and Video Alliance to set up a special distribution caucus meeting, held in Montreal last November, and the ongoing activities of the caucus on a variety of issues ranging from the NFB's demand of distribution rights for co-productions to the cancellation of the DSS Non-Theatrical Film Fund. The CFMDC is also a key support member of the Coalition Against Censorship, proactively lobbying to change the province's censorship laws. And, we are thinking about the future. With a year and a half left on our lease in the current location, we have been actively working as part of a collective of media arts groups called TIME (Toronto Independent Media Entity) to purchase a building and ensure the long-term stability of the organization.

The coming year will be a challenging one for CFMDC. The next AGM will mark our 25th Anniversary, a significant event that we hope will be marked by a variety of special activities, including the publication of a new catalogue. One of the first duties of the new Board, however, will be setting up a hiring committee to interview candidates to replace Jim and I, who are leaving after fulfilling the 2-year commitment we made when we were hired. It is critical that these positions be filled as quickly as possible to allow for an overlap of staff, since there is a great deal of information to be passed on. Twenty-five years is a lot of history, and I think perhaps the organization has reached a critical crossroads in considering distribution strategies and approaches for the next 5, 10 — dare we dream — 25 years. My two years here have been really quite wonderful. It's been a privilege, and I hope that what my stepping down from CFMDC will mean is not the loss of an administrator, but the gaining of a diplomat. In my "afterlife" I plan to focus on my work as an artist, programmer and writer, dragging some of these cans off the shelves and onto the screens where they belong. I hope we all get richer.

EDUCATION FILM OFFICER'S AGM REPORT

MEETINGS

I was responsible for attending the meetings of three groups over the last year: EMPDAC (The Educational Media Producers and Distributors Association of Canada), the Arts and Education Coalition and the Distribution Caucus Meeting held in Montreal in November. After EMPDAC passed a motion this year eliminating its associate member category (thus raising the membership fee to a hefty $650) the CFMDC decided to pull out of EMPDAC. We did join the Independent Media Distributors Alliance (IMDA) based in St. Paul, Minneapolis, whose mission is to support alternative film and video distribution outlets and their creative integrity and economic

survival. Their membership fee was only $50. The Arts and Education Coalition is a coalition composed of non-profit groups that include dance, theatre, writers, opera, ballet and, after much lobbying on my part, media. This coalition is very important for it is the first of its kind in Ontario and promises with its size and relative clout to actually have the ear of the Department of Education with the possibility of widening the arts curriculum in the public school system. The Distribution Caucus meeting held in Montreal was basically to give feedback on the first draft of a Canada Council distribution policy that David Poole of the Canada Council had composed. This policy is now in the process of being implemented by the council.

DISTRIBUTION PANELS

I represented the CFMDC at two distribution workshop/panels for both LIFT and Trinity Square Video. The LIFT panel was held at the Euclid and included heavyweights such as Telefilm and TV Ontario. Thus the emphasis fell on the distribution of features which did not give me that much room to manoeuvre. The Trinity Square Video workshop was more intimate and the emphasis was on independent small production and therefore more conducive to the CFMDC's mandate.

NON-THEATRICAL FILM FUND

As you all probably know the Federal Department of Communications has wiped out the Non-Theatrical Fund of the Department of Supplies and Services after assurances that only a small portion of it would be cut. I had written one letter of protest when the cut was minimal but recommended that the board itself protest the recent total cut of the program.

PROGRAMMING

Once again this year with the help of the Ontario Arts Council's promotional grant, the CFMDC sponsored a tour of our films to the Atlantic region. Daria Stermac and myself put together this program from both our sections. I wrote the program notes and arranged the dates. We have also put together a program for a Western tour which will occur in the fall.

I have been meeting with Marc Glassman, the programmer for the John Spotton Cinema, and have exchanged many ideas for both past and future programming. This has been a very creative endeavour. Marc's commitment to the independent sector from within the bastion of the NFB is very strong. Our rentals for the summer would not be as high without this commitment.

I have had several meetings with Ellen Besen, the curator of the next New Waves In Cinema, an animation screening, and Laura McGough, the new publicity coordinator at LIFT, regarding new animation titles for this exhibition.

SHOWCASES

This year (1990/91) we sent 14 titles to the November Western Showcase in Banff under our exchange program with the Canadian Filmmakers' Distribution West. We in return represent the CFDW at the Eastern Showcase at the Talisman Inn in Ontario. This year we took 14 of their films and 38 of ours for a grand total of 52. Susan Oxtoby, our Special Projects Coordinator, was with me in our booth with our three VCR stations and one projector. Our projector was one of two that could be found this year at the Showcase. Susan and I made a splendid team and charmed the 40 buyers who made their way to our booth. Although the number of visitors to our booth seemed higher than last year, there were still the same complaints as last year, that the overall number of buyers was down from a number of years ago. Our sales are down this year by about $4000 and this reflects the fewer buyers at last year's Showcase, the recession and the budgetary restraints that have occurred within the Department of Education as a whole. However the trend over the last three years have seen a steady drop in sales figures for the educational section and this trend will probably continue unless the CFMDC decides that it must take a more persuasive market orientation.

MARKET STRATEGIES

Since there is very little that the CFMDC can do with the external realities of the recession and budget cuts and the switch of the non-theatrical market to the cheaper video format, the emphasis on changing our situation will have to be internal.

At the moment we have a non-exclusive contract with our filmmakers which means that they can do their own distribution as well as go with other distributors either in Canada, the USA or abroad. Where we lose out in this equation is with Television sales which if we were responsible for would quickly bring our sales figures within the figures of former years. We have a very potent bargaining point with the letter of intent to distribute which the filmmakers must have in order to release monies from the Ontario Development Film Corporation's Non-Theatrical Fund. Much of my time this year was spent in writing these letters and giving advice to filmmakers on letters from end users to satisfy the conditions of the OFDC. I recommend that the new board with the input of the new Educational Film Officer seriously consider policy that the Educational Officer at his/her discretion be empowered to sign exclusive contracts, including Television sales, with those filmmakers whose potential within the non-theatrical and television markets is great. In return we could offer a more outgoing distribution market strategy of direct mailings to the customer base and follow up phone calls. This means that the Education Officer's time would be spent on those films with a profit potential and less time on the collection as a whole. However all the new films, exclusive or non-exclusive, should still be taken to Showcase for surprises do occur and every film has some potential to be used by a more imaginative educational buyer. As the CFMDC weaves its way between the necessity of commercial survival and the non-profit independent artistic mandate of its founding, we will have to be quick on our toes to satisfy both these demanding realities.

EXPERIMENTAL FILM OFFICER'S AGM REPORT

EQUALIZING REPRESENTATION

Hallelujah and another year gone by. I am most proud to say the experimental film section now boasts 53 spectacular new

arrivals — 26 films made by men and 25 made by women!!! Yes. The remaining two are twins, female/male collaborations. I find this very exciting, as the experimental film section has been notoriously unrepresented by women's visions. Times they are a-changin'.

PROGRAMMING

For myself and Jim MacSwain, the year has been full of curating and advising curators. I curated the Ontario artist-run centre tour "Nice Girls Don't Do It," which was received successfully at several destinations in Ontario. The tour will continue in the fall and then is expected to proceed to the US. Jim Mac Swain and I co-curated the East Coast tour — "I'm Dancing As Fast..." which again was very successful. As well, we curated a "Latest Releases" tour for the West coast to begin in late fall. In October, the Euclid will screen "The Autobiographical Voice, Female Representation of Self in Experimental Cinema" a program I curated which will introduce an international festival of feminist avant garde cinema curated by Marion McMahon and Susan Lorde. As well, the experimental film section committed a small amount to the Pacific Cinematheque to marry our shorts with their features.

EXPERIMENTAL CATALOGUE SUPPLEMENT

The "Experimental Catalogue/Supplement" which I initiated as a marketing tool was brought to completion in December containing all the experimental films acquired since the last supplement. This promotional tool was distributed to 200 of our top clients in Canada and abroad.

INTERNATIONAL EXPOSURE

One of my major commitments over the past year has been the international coproduction of "The Visual Aspect," a program curated by Rose Lowder in France. This tour of 29 of CFMDC's experimental films will travel through at least 4 and possibly 8 venues in France, Germany, Switzerland and Belgium through October and November of 1991. Thus far I have succeeded in raising $15, 200. from the MCC for this event with more money to come from External Affairs. From the 25 writers I contacted for the accompanying catalogue/book, 24 articles were submitted. The edited version will be printed in French and English. I encouraged Rose to invite two additional filmmakers who were happy to accept — Ann Marie Fleming and Mike Hoolboom. They will accompany the 3 filmmakers invited originally — Carl Brown, Barbara Sternberg and Chris Gallagher. This will be a major exposure of our experimental cinema and I hope will reap benefits for many of the filmmakers in our collection in the years to come.

FESTIVALS

Experimental films were submitted for consideration by the Toronto Festival of Festivals, The Vancouver International Film Festival, Insight Women's Film Festival, Images '91, 5 Jours du Cinema, Yukon Women's Film Festival and Edinborough International Film Festival. This past year I assisted numerous international curators and tours who visited or wrote. Among the many were the prestigious Madrid Biennial which hosted several of our filmmakers, Phil Hoffman's Finland tour, Viper in Switzerland and others. Locally the venues of the Cinematheque, Harbourfront, and television's Much Music have been explored. The program for Yugoslavia, my native country which has just broken apart as I write this, was postponed for next year due primarily to the unsettling political climate there.

This year I represented the Centre at numerous functions such as the Festival of Festivals in Toronto, The Art Gallery of Hamilton, which hosted a symposium on Distribution, the Distribution Caucus in Montreal, Images 91, various MCC and OAC cultural events and of course varied screenings held throughout the year. Beyond all this, daily activities included support and advice on everything from a-z of bringing film visions into reality of production and distribution.

NEW VENUES

This year Toronto generated two new exciting film venues. The successful "Independent Eye" cable program hosted by two of our members, John Gagné and Bob Cowan, placed experimental films prime time Sunday evenings on mainstream television ! What a thrill to flip between 60 Minutes and the Independent Eye. The John Spotton Cinema, at the new NFB, has already screened several experimental film programs with other programs planned for the fall. Marc Glassman, wearing one of his many hats, is the programmer of the Spotton Cinema and has welcomed all our programming suggestions enthusiastically.

THE FUTURE IN A CRYSTAL BALL

MARKETING

In the area of marketing and selling films these are some of my observations and recommendations. My firm conclusion is that supplements are essential marketing tools. I speak primarily for the Experimental section which does not have the benefit of a selling venue such Showcase. I suggest that simple, economical supplement versions come out tri-annually — May, September and January. This should happen regardless of the status of the major CFMDC catalogue. The supplements will be oriented toward the experimental film clients and will be cost-effective, target-oriented marketing tools which I project will be financially remunerative. The Second Experimental Film Supplement is coming out this summer.

SELLING

It appeared to me that I sold many films in the Experimental section this year. Comparatively, the figures matched my predecessor's second year at the CFMDC; his third year was higher. This year, the experimental film sales were slightly handicapped because our pricing policy was in discussion for about 7 months and lost us several sales to the AGO. I see selling films as part of a much larger issue that will need strategic, collective planning placed into the context of all other responsibilities and duties of the officers. This should involve projecting what the market might buy and striving to achieve and surpass that. Both the Experimental and the Educational Film Sections need to be evaluated as to how much potential saleable film product they contain. Appropriate goals can be developed from that. And in this context we will need to consider how to aggressively push some films while at the same time

New Board of Directors
Staff changes
External Affairs grant

be mandated to democratically and collectively represent hundreds of filmmakers in each of our sections?

CHANGES

There will be many changes within the CFMDC within the coming year. With Paul and Jim leaving next month the staff will undergo yet another transformation. Internally the structure will change as well. We will need to work toward a smooth transitions as we embrace our 25th anniversary. CFMDC's 25th anniversary marks a quarter of a century of our existence. This is a major and celebratory achievement. We will need to publish our 25th Anniversary Catalogue and can create numerous festive and marketing events around the anniversary theme. The next year and a half will be an exciting and certainly labour intensive time. So I am appealing to the future board. We will definitely need your your enthusiastic participation and efforts. Please form and join the various committees which will ensure we can realize our many objectives. We can certainly benefit from all efforts you will undertake in fundraising for our organization. Other non-profit film boards in Toronto such as TWIFT (Toronto Women in Film and Television) continually produce spectacular results. We can certainly learn from their achievements. Let us also generate this kind of enthusiasm and commitment. I believe we can certainly match it if not surpass it. Let it be a productive and rewarding year for all.

NEW BOARD OF DIRECTORS

A new Board of Directors was formed at the CFMDC's annual general meeting in June. Robert Cowan, Anna Gronau, Philip Hoffman and Keith Lock will continue for another year under their current term. New Board members include Heather Cook, Gail Mentlik, Michelle Mohabeer, Gita Saxena, Wyndham Wise and bh Yael.

STAFF CHANGES

With the end of the summer, the CFMDC bids a fond farewell to two staff members, Paul Couillard, Administrator, and James MacSwain, Education Film Officer. Both have left the CFMDC to spend more time doing their own work. The CFMDC wishes them well with their projects.

Paul is off to Japan to perform and tour a program of experimental films from the CFMDC's collection.

Jim, meanwhile, will be working on a variety of film scripts and productions with a B Grant in Film from the Canada Council and a production grant from the Ontario Arts Council.

Good luck to both.

The CFMDC is pleased to welcome John Ide as its new Administrator. John has been involved in a variety of project with various artist-run centres, including Open Studio, Gallery 44 and Toronto Photographers' Workshop. In addition to his administrative background, John is an artist who does installation works using slide projections. John will begin work at the Centre in early September.

The CFMDC is also pleased to announce that Susan Oxtoby will be taking over the position of Educational Film Officer. Susan has been working for the Centre for the past year under a one-year Arts Management Training program. The knowledge of the CFMDC she has gained over the past year will help ensure a smooth transition.

In addition to her work at the Centre, Susan is a core member of the Innis Film Society and also a dedicated filmmaker whose work is included in the Experimental section of the CFMDC's collection.

EXERNAL AFFAIRS GRANT

The Canadian Filmmakers Distribution Centre is pleased to acknowledge receipt of a grant of $5,500 from the International Cultural Relations Program of the Ministry of External Affairs and International Trade. This grant will go toward the international travel costs of several experimental filmmakers who will be attending THE VISUAL ASPECT, an extensive program of CFMDC films curated by

Arts Management training position
Experimental film soundtracks sought

ROSE LOWDER in France slated for screening in several European venues this fall.

ARTS MANAGEMENT TRAINING POSITION

The Canadian Filmmakers Distribution Centre is pleased to acknowledge the receipt of funds from the Ontario Ministry of Culture and Communications toward an Arts Management Training Position. The successful trainee will work on a one-year contract, helping to coordinate celebrations related to the Centre's 25th Anniversary in 1992. Interested candidates should contact the Centre for details.

EXPERIMENTAL FILM SOUNDTRACKS SOUGHT

Frameline, a weekly film and video show on CKLN-FM, is seeking experimental film soundtracks to play on-air. Filmmakers interested in having their soundtracks heard by radio listeners should drop off copies of their audio tracks to CKLN c/o Barbara Goslawski at the CFMDC.

CANADIAN CENTRE FOR ADVANCED FILM STUDIES

LE CENTRE CANADIEN DES HAUTES ÉTUDES CINÉMATOGRAPHIQUES

Thank you to all the international and Canadian film artists and technicians who have participated in the Resident Programme during our first three years.

With appreciation from the Centre's filmmaker Residents:

1988	1989	1990
Brigitte Berman	Carol Bolt	Lorne Brass
Holly Dale	Stuart Clarfield	Paul Brown
Mary Jane Gomes	Layne Coleman	Leonard Farlinger
John Gunn	Jeanne Crépeau	John Greyson
Robert Hunter	Edwina Follows	T. H. Hatte
Gerald L'Ecuyer	Jim Garrard	John Hellike
Lael McCall	Gail Harvey	Christina Jennings
Ann Medina	David Holiff	Michael Ondaatje
Ann Petrie	Margot Kidder	Richard Rose
Peter Raymont	Raymond Massey	Lori Spring
Aiken Scherberger	Joan Schafer	Sugith Varughese
Terry Williams	Stephen Surjik	David Wellington
		David Young

Windfields, 2489 Bayview Ave., North York, Ontario M2L 1A8 Tel: (416) 445-1446 Fax: (416) 445-9481

ONTARIO ARTS COUNCIL

ARTS

CONSEIL DES ARTS DE L'ONTARIO

The Ontario Arts Council offers grants to professional artists who are residents of Ontario, working in the following media:

■ PHOTOGRAPHY & HOLOGRAPHY

- assistance for new projects or work-in-progress.

Deadlines: February 1, August 15

■ PHOTOGRAPHY

- exhibition assistance towards the cost of an upcoming exhibition.

Deadlines: February 15, April 15, June 15, August 15, October 15, December 15

■ VIDEO

- to assist with the production of original video art.

Deadlines: February 1, August 15

■ ELECTRONIC MEDIA

- to facilitate creation of works of art using electronic media; to facilitate research of potential significant benefit to the arts community into the creative possibilities of electronic media.

Deadlines: May 1, December 1

■ FILM

- to assist with the production of documentary, dramatic, animated or experimental films.

Deadlines: April 1, November 1

For more information and application forms, contact:

Film, Photography and Video Office
ONTARIO ARTS COUNCIL
151 Bloor Street West, Suite 500
Toronto, Ontario M5S 1T6

(416) 961-1660 • Toll-free 1-800-387-0058 (Ontario only)

Join the National Film Board at the Festival of Festivals for an eclectic selection of Drama, Documentary & Animation

12 NFB Films and Co-productions selected for Perspective Canada

The National Film Board films scheduled for this year's Festival of Festivals are:

Le diable d'Amérique

Do you believe in the Devil? You may have even seen him skulking around in the dark! In this feature-length documentary, acclaimed Québec filmmaker Gilles Carle takes a disconcerting look at this fiendish and infamous figure.

A co-production of the NFB, des Productions d'Amérique française inc. and l'Institut national de l'audiovisuel (France).

Diplomatic Immunity

This political thriller follows Kim Dades, a Canadian diplomat, as she becomes emotionally entangled in the complex political problems of El Salvador and is finally forced to do one thing a diplomat is trained never to do – choose sides. From Sturla Gunnarsson, the award-winning director of *After the Axe* and *Final Offer*.

Produced by Metropolis Motion Pictures/NFB Ontario Centre/Telefilm Canada/OFDC/Channel 4 and CBC.

The Events Leading Up To My Death

Bill Robertson's wonderful, satiric film in which members of a suburban, middle-class family learn to dance while liberating themselves emotionally and, at the same time, learning to cope with the sudden and unexplained death of the family dog. With a brilliant performance by Mary Margaret O'Hara.

A Flat Rock Films production in association with the OFDC/NFB Ontario Centre/Telefilm Canada.

Le Fabuleux Voyage de l'ange

Jean-Pierre Lefebvre's twenty-second feature film is the story of Francis, a comic-book writer who works nights as a cab driver to make ends meet and lives alone in an imaginary world which deepens when an order from an enigmatic Japanese publisher prompts him to write a science-fiction book.

An ACPAV production in association with the NFB's Studio C, French Program.

The Falls

This compelling documentary, directed by Kevin McMahon, uncovers and explores the environmental horror show which lies behind the carnival atmosphere of the amusement park and honeymoon capital otherwise known as Niagara Falls. This film is an elegy, a complex many-textured hymn to a compromised national symbol.

Produced by Primitive Features/NFB Ontario Centre/OFDC and Channel 4.

L'heure revée

A man puts out his lamp and falls asleep. The unique and universal language of dreams carries the viewer to the most secret regions of his being. Pierre Veilleux's remarkable animation invites us to draw from a wealth of symbols to echo our own dreams.

A NFB French Animation Studio Production.

Krzysztof Wodiczko: Projections

Picture the image of a homeless person as it materializes on a Boston was monument or skeletal hands as they play a tuneless dirge on a war museum in Pittsburgh. One of Canada's most innovative and experimental filmmakers, Derek May focuses his camera on Polish artist Krzysztof Wodiczko, who transforms everyday buildings and structures into political, public art with his projections.

Produced by the NFB's Studio C in Montreal.

The Learning Path

In her feature-length documentary, Métis filmmaker Loretta Todd profiles three remarkable native educators - Ann Anderson, Eva Cardinal and Olive Dickason - who strive to create a system of independent education for today's native communities.

Produced by Tamarack Productions in association with Telefilm Canada, the NFB, the OFDC, TV Ontario and in collaboration with TVS.

Sisters In The Struggle

Dionne Brand's documentary features Black women, who are active in community organizing, electoral politics, labour and feminist organizing - Their insights on Canada's legacy of racism and sexism. Their analysis links these struggles with the ongoing battle against the pervasive racism and systematic violence against women and people of colour in Canada.

A National Film Board Studio D production.

Talk 16

Filmmakers Adriane Mitchell and Janis Lundman intimately follow the unpredictable and turbulent lives of five teenage girls over a one-year period. Sometimes shocking, sometimes sobering, this documentary provides an unprecedented look at Canada's young female generation.

A Back Alley Film Productions Ltd./NFB Ontario Centre/OFDC production.

Tikinagan

Gil Cardinal's powerful documentary examines the difficulties along the path to native self-government as he follows the employees of Tikinagan, a native-run child and family care agency in Sioux Lookout. The welfare of children on reserves is in peril and much healing is needed within native communities before the distrust of the past can be overcome.

A co-production of Tamarack Productions and the NFB.

Wisecracks

This witty feature-length documentary, directed by Gail Singer, explores the world of female comedians on stage and beyond. A racy, revealing cocktail of American, British and Canadian comics "performing" their best lines to live audiences and a daring interviewer. With a mix of seasoned performers (Phyllis Diller, Whoopi Goldberg and many others), rare archival footage and stunning newcomers.

Produced by Zinger Films in association with the National Film Board's Studio D.

The first Perspective Canada Suite, hosted by the NFB, will be a place for Canadian filmmakers to meet with journalists and industry members from around the world.

The National Film Board Award for Best Short Film, now in its third year, provides the winner with a cash prize of $2000 along with $2000 of film processing from the NFB for the director's next film project. All short films in Perspective Canada are eligible for the award.

The NFB Studio C and Ontario Centre are sponsoring a Trade Forum panel on documentary filmmaking which will be moderated by Dennis Murphy, Director of the NFB Ontario Centre and Executive Producer of Studio C, English Program.

National Film Board of Canada

Office national du film du Canada