

# FILM IN CANADA

Continuing with the Gateway's ever-vigilant task of fostering your sensitive awareness, we present the revised, regenerated, and generally mutated calendar for the upcoming "Film in Canada" program.

This special event, which lasts from today to the end of the month, is being presented in the SUB Art Gallery and the theatre.

The Art Gallery presentation includes screening sessions for new NFB releases, collections of still photography, a program of local films, and assorted film paraphernalia.

The NFB Noon Hour Series lasts from 12:30 to 1:30 p.m. Here are the titles!

- Tuesday, February 8:
  - Matrioska
  - Game in 21 Points
  - Multiple Man
- Thursday, February 10:
  - Paradise Lost
  - Atonement
- Tuesday, February 15:
  - Family House
  - Charley Squash Goes To Town
  - Doodle Film
- Thursday, February 17:
  - Sad Song Of Yellow Skin
  - Half Masted Schooner
- Tuesday, February 22:
  - Hoarder
  - November
  - Search Into Space
- Thursday, February 24:
  - Big Horn
  - The Eye Hears - The Ear Sees
- Tuesday, February 29:
  - What On Earth
  - Little Fellow From Gumbo



His presentation includes film clips and a display of one of his publications.

A selection of 1971 Canadian Film Award winners and student films from SFU will be shown Monday, the 21st at 8 p.m.

On the following Tuesday at 8 p.m., Gerald Prattey will lecture on "The Canadian Film Scene." He is a film critic for CBC and Chairman of the Jury for Canadian Film Awards. He is also many other things.

Monday, the 28th, - 8 p.m. - Address by G. C. Adams, Executive Director of the Canadian Film Development

Corporation, on the role of the Corporation in creating a uniquely Canadian Film industry.

Films directed by Bill Mason for the NFB will be screened the following Tuesday at 8 p.m. His excellent films include "Blake", "Paddle To The Sea", "Rise and Fall of the Great Lakes", and the recent "Death of a Legend."

Date to be announced: "Cinema: The Quebec Scene" will be a study of the Quebec experience towards the creation of a Canadian feature film industry.

stories by  
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## There are four major agencies for films in Canada

Two collections of still photography now showing in the Gallery are "Photography in Canada", by various people, and "Les Motards" (The Motorcycles) by Ronald Labelle.

Also showing is a complete set of the Image series (arresting photographs of unsurpassed quality).

A special program of locally made films occurs Wednesday, February 16th at 8 o'clock. Should interested individuals or groups wish to submit films to the screening committee, contact Lesly Dreworth at 432-4779.

And here is a list of the theatre's contributions:

Sunday, February 13, 8 p.m. - The premiere of the film "Jablonski" with subject Marek Jablonski, well known concert pianist. Both Mr. Jablonski and Reevan Dolgoy, the film's director, will be present (!?)

Monday, February 14, 8 p.m. - Norman McLaren Petrospective with 1 hour and 39 minutes of film running time (7 films).

Tuesday, the 15th, 7 p.m. - a screening of Dr. Ross', dean of science, Bucranium-winning film "Passengers or Partners." 8 p.m. - "A Married Couple" and "Rickshaw Boy" by Allan King.

Wednesday, the 16th, 7 p.m. - the premiere showing of "Empathy in Police Training" followed by a discussion with the producer, the director, and a police constable. 8 p.m. - Films by Allan King with "Warrendale" and "Skid Row".

A public forum with Peter Morris is on Thursday, February 17th, at 8 p.m. Morris is the Curator of the Canadian Film Archives and maintains the most complete films anywhere in Canada on native film makers.

As a further witness to Gateway's desire to nurture your growth, devour the following information on the film organizations in Canada.

The most obvious is the National Film Board, an agency of the Government. It was created in 1939 to coordinate film activities of government departments and to meet a growing interest in motion pictures by Canadians. Its purpose is to initiate and promote the production and distribution of films in the national interest and, in particular, films designed to interpret Canada to Canadians and to other countries.

About 100 new films of various lengths, as well as almost 90 versions and revisions of existing films, are produced each year. Results of technical research are made available to all engaged in the motion picture industry. Beside production and research, it is involved in still photography and distribution. In Canada, the NFB has distribution offices in all major cities, and abroad, in London, Paris, Tokyo, New York, Chicago, San Francisco, Buenos Aires, and New Delhi.

The Canadian Film Institute was founded in 1935 to encourage and promote the study, appreciation and use of motion pictures and television. It is a non-profit, non-government organization which receives no direct state support. Its revenues come from membership fees, contracts for specific services, grants and donations.

The Institute runs the National Film Library containing over 10,000 films, selected from around the world. The National Film Information

and Study Centre, also in the CFI, has over 120,000 film titles indexed and 5,000 books on the cinema. There are 13,000 films available from the Library, and the CFI also concerns itself with film sales and Canadiana. The



National Film Theatre (Edmonton) is under the auspices of a division of the Institute.

Another group, Filmwest Associates, brings together 7 professional film production personnel from across Canada, combining experience in directing, cinematography, sound, editing, writing, research

and graphic design in both dramatic and documentary cinema. Their press release contains mostly personal credentials which are irrelevant to you except Reevan Dolgoy's, who will be at SUB Theatre next

Sunday at 8 p.m.

The self-professed objects of the Canadian Film Development Corporation are to foster and promote the development of a feature film industry in Canada. A \$12 million feature film industry has come into existence with the Corporation itself committing \$4 million in 44 films. It is yet a young

organization which must create and adapt its own rules in the light of an increasing static film market (straight from the promo). With theatre attendance steadily dropping and the cinema becoming less a form of

mass entertainment, the Corporation is turning its attention towards television where feature films now form the bulk of prime time programming. The CFDC has involved itself in all aspects of cinema, including production, distribution and exhibition, and grants to aspiring artists. Well?