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This year's harvest of home-growns

FESTIVAL
OF FESTIVALS

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By PETER HARCOURT
Special to The Sun

Strung out as it is between the dictates of commerce and the need for artistry, personal filmmaking in this country remains an endangered species.

While the new structures within the recently re-named Telefilm Canada seem at last to guarantee financial stability in the industry, there are still no structures that guarantee the integrity of the cultural product. In fact, recent developments question the very meaning of that phrase.

What is the cultural product?

Can it simply be defined by WASP, male or central Canadian, to be accepted by the rest of Canada as Westerners have had to accept the symbolic significance of the maple leaf, even though there are no maple trees on the prairies?

Does it always have to imply the low budget, "little" film, just because in the '60s, this type of film did seem to be the most characteristically Canadian?

Is the interest nowadays in half-hour dramas (which, if well crafted, might just receive an Oscar) still part of this self-diminishing syndrome?

While many worthwhile films have been excluded — certainly, a good many shorts — we have tried in our selections in *Perspective Canada* to convey at least a sense of the range of material that has been produced this year.

Jean Pierre Lefebvre is on hand once again with yet another feature, *Le Jours*; and we are pleased to welcome the return of Don Owen with *Unfinished Business* — both a sequel to and a remake of his *Nobody Waved Goodbye* (1964).

Ron Mann and Tom Shandell are also back again, but this time not with documentaries but with fiction features — *Listen To The City* and *The Walls*. In fact, with its strong narrative line and tough topicality, *The*

Walls really has to stand for another couple of films as well, films possibly made specifically for television.

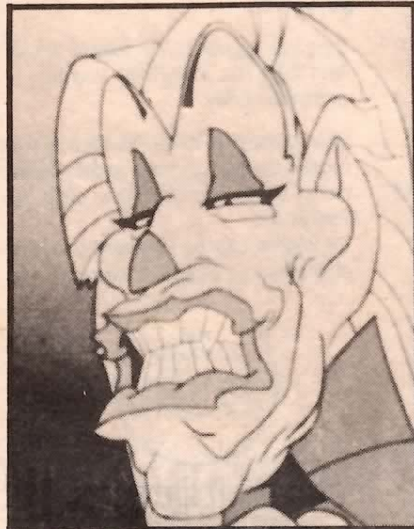
Most ambitious in scope are Jean-Claude Labrecque's *Les Annees De Reves* and Jean Beaudin's *Mario*; and most surprising — because so delicate — is Jean Marc Lariviere's *Revolution*, surely the first francophone feature ever to be made in Ontario.

While old-fashioned in sensibility, Yolaine Rouleau's *Le Futur Interieur* is a most poetic presentation of women in flight from the aggressive world of men. Patricia Gruben, whose short narratives are well known to festival audiences, now presents her first feature, *Low Visibility*; and Micheline Lanctot, whose *L'Homme A Tout Faire* gained such acclaim a couple of years ago, with *Sonatine*.

Finally there is Lea Pool's first feature, *La Femme De L'Hotel* — a film of such beauty and inventiveness that it might prove to be the surprise of the entire Festival.

There are other titles that I haven't mentioned — big films and little films, straight films and kinky films. But if this mixture can continue in succeeding years, if this range of product may endure, then perhaps this endangered species — the personal feature film — will survive.

● Peter Harcourt programmed the *Perspectives* series for the Festival of Festivals.



PERSPECTIVE CANADA —
Nelvana's *Ring of Power*.