

# CANADIAN NEWSREEL

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Ottawa, 2

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----- EDITORIAL -----

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CANADIAN NEWSREEL is to be a monthly, non-official publication designed for the information of all Film Societies in Canada. It will be published in English and, if sufficient numbers of Quebec cine-clubs are interested, in French. CANADIAN NEWSREEL is edited purely on a voluntary basis and printed through the courtesy of the Canadian Film Institute. The opinions expressed are the sole responsibility of the authors; indeed CANADIAN NEWSREEL, as yet unshackled by the dignity of an official Federation, will prefer the strongly personal opinion - provided it is free of the Canadian Film Institute. The opinions expressed are the sole responsibility of the authors; indeed CANADIAN NEWSREEL, as yet unshackled by the dignity of an official Federation, will prefer the strongly personal opinion - provided it is free from political bias - to the cagey sitting-on-the-fence attitude of the unconvinced. CANADIAN NEWSREEL, and its French counterpart, PRISES DE VUE, is your bulletin, and the editors hereby sound the bugle for your collaboration: we need articles about your Film Society's past season, your successes and your difficulties, your method of organisation and your plans for the future. We will print all correspondence, favourable or otherwise. Please help to make our venture a success.



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----- 16mm FEATURES RELEASED TO FILM SOCIETIES SINCE JUNE -----

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xxxx THE VILLAGE TEACHER (World Films), Mark Donskoi, 1947

The life of a teacher in a remote Siberian village, and one of Donskoi's, and indeed Russia's, great films. It concerns itself almost entirely with average people and reveals in them the extraordinary human warmth which was a characteristic of the earlier Gorki trilogy. (1)

xxx MY DARLING CLEMENTINE (General Films), John Ford, 1946

One of Ford's most charming and least pretentious films. It is without a doubt the best and most poetic "Western" ever made. (2)

xxx NANOOK OF THE NORTH (C.F.I.), Robert Flaherty, 1920

Although over 30 years old, NANOOK still packs them in the specialised cinemas. All addicts eventually see it and few regret the experience.

xx BOOMERANG (General Films), Elia Kazan, 1947

One of the early American "films with a conscience", its novelty accounted for most of its réclame, but even to-day it pulls no punches and is streets ahead of the ordinary thriller. For the more advanced Society that has already ploughed through Griffith, Eisenstein and the Marx Brothers. (2)

xx THE BEACHCOMBER (General Films), Eric Pommer, 1937

RUGGLES OF REDGAP (General Films), Leo McCarey, 1935

Very entertaining, if slightly antiquated, American comedies, with Charles Laughton. Also old reliables Zazu Pitts and Charles Ruggles, (Redgap), Elsa Lanchester, Tyrone Guthrie and Robert Newton, (Beachcomber). Good summer counterpoint to the winter's sometimes stodgy fare.

x MEET ME IN ST. LOUIS (M.G.M.), Vincente Minnelli, 1944

Minor Minelli with a few good dancing sequences.

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x The star system, obviously an imperfect approximation of relative merit, is included here merely to give some indication of whether we think a film is Film Society fare or not.

Next month a selected list of French films obtainable from the French Embassy will be given, including short appreciations.



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----- SOME COMMENTS ON THE NEW FILMS -----

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It is important for Film Societies to realize that distributors may have to restrict the availability of some recent films on account of their commercial release, but close touch is being kept with distributors both in and outside Canada to enable Societies to see new films which may not get a commercial release. Societies will be notified through CANADIAN NEWSREEL when new titles become available.

Groups in the "Curtain at 8.30" circuit should study the list of films published in the April issue of Canadian Film News on p. 17 and also refer to the article on p.12. (Copies available on request). Many films listed in the International Catalogue are included. Societies may also write direct to distributors for a complete list of their films likely to be of interest to Societies. "France Films" in Montreal has some additional titles, but only a few have been listed since they have no English subtitles and are subject to censorship.

FILM REVIEWS - a directory of shorts recommended for Film Society use - will be added to from time to time until all the C.F.I. films suitable for Societies have been described. Now in 35mm commercial release are RASHOMON, LA RONDE, MISS JULIE, LOS OLVIDADOS (The Young and the Damned) and THE EMPEROR AND THE NIGHTINGALE. Societies can help by supporting these films when shown commercially or may even be instrumental in encouraging a theatre manager to bring the films to his theatre.

Dorothy Burritt.

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----- NOTES OF THE MONTH -----

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New Films for Old

We dont like to have to say this, but most Film Societies have shown appalling reluctance to co-operate among themselves for their own betterment. There are literally hundreds of Societies and cine-clubs now in existence in Canada, but when someone tries to get a pledge from about a dozen of them to show a film during a particular season, (and thus induce the distributor to release it non-commercially) next to no one bothers to reply. Mrs. Dorothy Burritt, 233 Grenadier Road, Toronto 3, sent most of you information about certain films, such as DAY OF WRATH and LOUISIANA STORY, and asked reluctance to co-operate among themselves for their own betterment. There are literally hundreds of Societies and cine-clubs now in existence in Canada, but when someone tries to get a pledge from about a dozen of them to show a film during a particular season, (and thus induce the distributor to release it non-commercially) next to no one bothers to reply. Mrs. Dorothy Burritt, 233 Grenadier Road, Toronto 3, sent most of you information about certain films, such as DAY OF WRATH and LOUISIANA STORY, and asked if you would like to show them this year. So what happens? She's still waiting for the replies.....

With the drought of new films, the old established Society is faced with the dilemma either of reviving POTEKIN (again !) for the seventh time, or unearthing an obscure American thriller said to be noted for "a certain interest in the style". Mrs. Burritt, who champions your cause with the distributors, will keep you informed of likely prospects through the pages of NEWSREEL. So give her a chance and return those pledge forms as soon as possible if you have not already done so.

Our Heading



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----- REPORT FROM TORONTO -----

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The Toronto Film Society could easily claim to be the most active and wide awake Film Society in Canada. This report, based on its annual report for the season 1951-52, should encourage the secretaries of those smaller societies who despair of raising any enthusiasm among their members other than their mute presence at each film show.

"In arriving at the decision not to increase membership fees for the season just past, while still maintaining the standard of the Society's programmes, a strict budget for operating costs has had to be set up. The Society's Reserve Fund still stands at \$500 and it is felt that the increase in fees of 50¢ a member for the next season will take care of higher theatre rentals.

"The membership, limited by the seating capacity of the Museum Theatre, now stands at 470, including the Society's eleven Directors. As in the past seasons committees have carried on the work of planning and presenting programmes, synchronising music for silent films, house duties at Exhibition Meetings, mimeographing service, book service and mailing to members. Twenty of the Society's members were involved in these particular Committees.

"The Programme Research Committee, which now has 30 members and has grown into an important part of the Society's activities, screens films for programme use and collects and records pertinent film information. The Discussion Group has also had two highly successful meetings, and on one occasion Mr. Norman McLaren spoke about his work, using his films as illustrations. His explanations regarding the technique of drawing visuals and sound directly on film were a fascinating and stimulating experience.

"Realising that the Society's interest must extend beyond its particular group, contacts have been continued with other Film Societies in Canada, England and Ireland. During the past season material was also exchanged with a cine-club in Spain. Music cue sheets have been sent to the Federation of English Film Societies and will be included in an Index of cue sheets which they are preparing.

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"The Society's representatives continued to participate actively in the work of the Toronto and District Film Council in programme planning and in the choice of films to be purchased. Contacts with the city's specialised commercial theatres have been maintained, and suggestions by members of our programme Committee with regard to worthwhile films have been acted upon."



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----- B O O K F O R U M -----

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Each month, under this heading, we will list a selection of new books and periodicals on the cinema.

A SEAT AT THE CINEMA by Roger Manvell,  
published by Evans, London, price 12/6

Dr. Manvell's second "go" at a film primer. He tries to describe the background to film-making in a manner which explains the problems which the artist has to face, but his first book, FILM, is much more vivid and enlightening. (See below)

THE FILM OF MURDER IN THE CATHEDRAL by T.S. Eliot and George Hoellering,  
published by Harcourt, price \$6.00  
also by Faber, London, price 25/-

The dramatic poem "adapted" (we use the word loosely) into a film script. An interesting memento of a film in which the reverence for Eliot's beautiful words smothers any cinematographic possibilities which the drama might have had. Illustrated.

SIGHT AND SOUND published by the British Film Institute, 164 Shaftesbury Avenue, London, W.C.2., quarterly, price 3/6

The most consistently perceptive and non-compromising periodical on the cinema now published in the English language. Contains detailed analyses of the quarter's most important films, articles on individual film-makers, and the scripts of specially interesting films. Profusely illustrated. The best way to keep informed of what is coming from Europe.

MONTHLY FILM BULLETIN published by the British Film Institute, monthly, 2/-

Reviews films released in England, both features and shorts. For Canadian film-goers this means most of the American films seen here and all European ones, including many that are only distributed in specialised cinemas and Film Societies. The better films are reviewed at length, while routine pictures are often cruelly castigated in a few well-chosen words. Complete screen credits and a synopsis of each film are included. The criticism is of the highest standards. The M.F.B. has not got the popular, glossy-magazine appeal

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NOTE: Publishers' prices given are those which prevail in English bookshops. Most of these books, if ordered through Canadian booksellers, are quoted at about twice these amounts.

For annual subscriptions to SIGHT AND SOUND and MONTHLY FILM BULLETIN, please apply to the British



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----- FOR YOUR FILM LIBRARY -----

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I - The bare essentials

These four books refer, if only briefly, to almost every film about which one is likely to want information. In the succeeding months we will list what we think are the worthwhile books of a more specialised appeal: books about theory, books about technique, books by the critics, books about the critics and the history of the film. Any suggestions for this feature would be most welcome.

FILM by Roger Manvell

Pelican Book, No. A 126, price 2/6 or 85¢ through Canadian booksellers.

A primer of the cinema, this inexpensive little book has been read by thousands. It combines both the factual accuracy and the semi-inspiration of the school text-book. All the essentials of film art are briefly treated and the influence of the film on present day society is developed at length. For the novice it presents the story in a very digestible form, if slightly lacking in spice. Recommended as an inexpensive Christmas gift.

THE ART OF THE FILM by Ernest Lindgren

published by George Allen & Unwin, Ltd., London,  
1948, price 16/-

This book is a more sensitive introduction to film appreciation than Dr. Manvell's Pelican. It concentrates less on sociology and more on art, and the great importance and beauty of the contributions made by the cinema's pioneers.

THE FILM TILL NOW by Paul Rotha and Richard Griffith

published by Vision Press Ltd., price 42/-

This book is in two sections, the first written in 1929, the second in 1949. It is a consistently enlightened and selective survey of world cinema; as a history it is sketchy, but its lack of completeness is more than made up by its balanced judgement. Though the second section has a bias towards American films, the book is a welcome oasis of good taste, especially in view of the potted "general surveys" now flooding the market.

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MOVIE PARADE by Roger Manvell and Paul Rotha

Studio Publications, 1950, price 30/-

This pictorial survey of the cinema contains almost 700 film stills - which naturally make one long to see the films. The stills, chosen with great care, are grouped according to subject, and it is fascinating to see how artists of various countries have penetrated into the worlds of comedy, drama or phantasy with such different results.