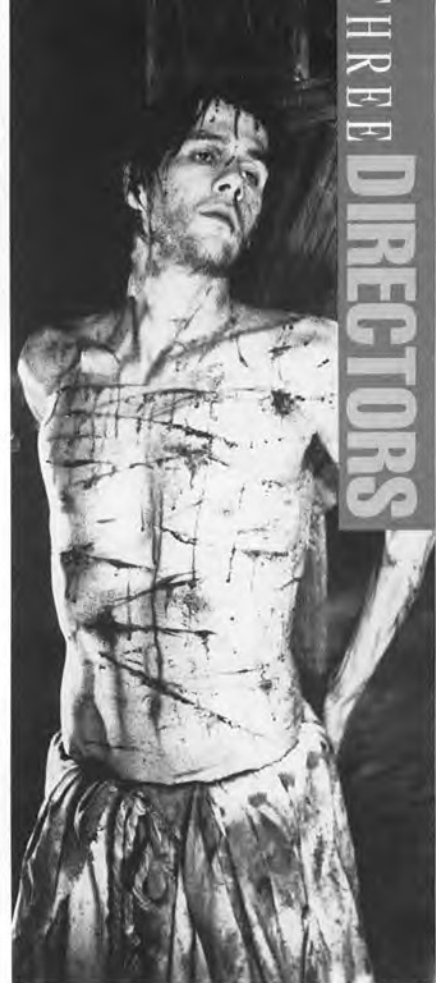


Denys Arcand



THREE DIRECTORS



Director and writer. Born, Deschambault, Quebec, 1941. While Arcand is now firmly positioned as one of Canada's handful of "star" directors, it wasn't long ago that he worried about ending up in the Sally Ann visible from the room where he was writing *Le déclin de l'empire américain*. Before the huge success of this breakthrough film, Arcand had been labelled as an unbankable trouble-

maker, the kind of filmmaker who made politically explosive documentaries like *On est au coton*. In the mid-1980s, although he had won acclaim for a string of irreverent fiction features and a couple of mainstream hits-in-Quebec, this so-called *agent provocateur* was finding it hard to make a living in the movie business.

Arcand's films portray a world so irredeemably corrupt, he has been accused of being a cynic and a nihilist. However, his movies also convey inherent values, expressed with wit and insight. "I can't bear people who don't want to see what appears to me to be reality," Arcand once told *Cinema Canada*. "I don't know why. I've always been that way...it seems to me that the first attribute of humanity is intelligence."

Having spent his childhood in a riverside village, Arcand moved to Montreal and attended Jesuit school. In 1962, after spending time in the University of Montreal's theatre groups, he and some of his friends (Denis Héroux and Stéphane Venne, with the assistance of established NFBers Michel Brault, Gilles Groulx and Bernard Gosselin) made a film about student life, *Seul ou avec d'autres*. Then, like most budding filmmakers, Arcand went to work for the NFB, shooting commissioned documentaries that didn't cause much of a stir until the Board refused to release *On est au coton*, his gritty, angry exposé of Quebec's textile industry. Although copies were circulated clandestinely, the ban lasted six years.

When Arcand turned to fiction, his work began to modulate outrage with the amused disdain of a sophisticated observer. In *Réjeanne Padovani*, a sleazy construction mogul has his unfaithful wife murdered during a party and entombs her under the asphalt of a just-completed highway. Arcand expresses shock at the depravity of his characters, but he is aware of the layer of comedy they provide.

By the time he directed *Le déclin*, which picked up the International Film Critics' Prize at Cannes, nine Genies, an Oscar nomination, and remains one of the most profitable Canadian movies ever made, Arcand admitted that he felt affection, as well as amusement toward his self-deceptive, philandering characters. In fact, his biting humour can turn on a dime into passionate intensity. 1989's *Jésus de Montréal* is perhaps Arcand's richest, most rewarding creation. In it he orchestrates perfectly timed mood swings between irreverence and reverence, detached irony and dark tragedy.

In *Le déclin* and *Jésus*, Arcand mastered the unobtrusive visual style and rapid pacing he admires in classic American moviemaking. His approach to filmmaking is straightforward, understated and laconic, no matter how bizarre the content. In this, Arcand resembles another cool, witty minimalist who swam through powerful currents, the Spanish master, Luis Buñuel.

■ Maurie Alioff

LOVE AND HUMAN REMAINS



TimeLines

1918 Events:

- The federal government follows Ontario's lead and establishes the Canadian Government Motion Picture Bureau (CGMPB).
- The Allens own the largest and most modern chain of theatres in Canada. They have exclusive rights to distribute Goldwyn and Famous Players-Lasky films in Canada.

1919 Events:

- Nell Shipman, from Victoria, B.C., writes and stars in *Back to God's Country*, produced by her husband, Ernest Shipman. Nell appears in the first nude scene in Canadian cinema, and the film becomes the most successful silent Canadian film. Ernest would produce six more features in Canada, while Nell heads for Hollywood to produce her own films.
- Zukor sets his sights on Canada and won't renegotiate his distribution agreement with the Allens unless they take him into partnership. The Allens refuse.
- Toronto-born Mary Pickford, "America's Sweetheart" and the highest-paid actress in America, forms United Artists with Charles Chaplin, D.W. Griffith and Douglas Fairbanks as partners.

FILMS

Back to God's Country (David Hartford)

1920 Events:

- The Canadian Pacific Railways, which has been active in producing films since 1897, incorporates Associated Screen News of Canada (ASN) in Montreal and appoints Ben Norrish, formerly of the CGMPB, as its head. ASN becomes the main Canadian producer of newsreels, shorts and industrials for the next 38 years.
- Zukor buys a substantial part of Paramount Theatres, the rival

Canadian chain operated by Nathanson, and incorporates Famous Players Canadian Corporation (FPCC). The Allens, however, continue to grow and expand into the U. S.

1921 Events:

- The Canadian Motion Picture Distributors Association (CMPDA) is formed. 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).
- American Robert Flaherty films *Nanook of the North* in the Canadian Arctic, arguably the most famous film ever shot in Canada.

1922 Events:

- The Allen brothers go bankrupt after an intense bidding war with FPCC.

1923 Events:

- FPCC buys all 53 of the Allen theatres at a bargain-basement price.
- Zukor is named in a complaint issued by the U.S. Federal Trade Commission: "Famous Players-Lasky Corp. now possesses and exercises a dominating control over the motion picture industry [and] is the largest theatre owner in the world."

1924 Events:

- The OMPB purchases the Trenton studios in an effort to produce films "for the purpose of preserving Canadian traditions." In an opening speech, the provincial treasurer notes: "Not one per cent of the pictures shown in Canada are made in Great Britain and not one per cent are Canadian made."

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Jack Carson



Actor. Born, C a r m e n , Manitoba, 1910. Died, 1963. A versatile character and support actor, Carson appeared in 80 films from 1935 to 1961.

The tall, beefy and rugged Manitoban was usually cast as the wise guy who wound up decking the likes of James Cagney and James Mason. Carson was a key player in Warner Brothers' excellent stock company of character actors. He is best remembered for his malevolent performances in *Mildred Pierce*, opposite Joan Crawford, as the studio press flak in Judy Garland's musical version of *A Star is Born*, and as Paul Newman's older brother in *Cat on a Hot Tin Roof*.

Maury Chaykin

Actor. Born, Brooklyn, New York, 1950. Lauded as "Canada's top character actor of his generation," Chaykin studied acting at State University in Buffalo and founded a theatre group which toured Toronto in the late 1960s. Since then, Chaykin has been blazing a trail

across stage and screen as a masterful portrayer of eccentric and melancholic loners. He has also shown considerable range in his performances, moving from the American labour-boss bully in Donald Brittain's *Canada's Sweetheart: The Saga of Hal C. Banks* through the spaced-out rock star in *Whale Music* to the sex-obsessed games player in Atom Egoyan's *The Adjuster*, perhaps his finest role. Internationally, Chaykin is best known as the suicidal cavalry officer in Kevin Costner's *Dances With Wolves*.

Tommy and Rae Dawn Chong

Tommy: Actor, director and writer. Born, Edmonton, 1938. Rae Dawn: Actor. Born, Vancouver, 1962. Tommy Chong perfected his lunatic hippy persona with partner Cheech Marin, performing improvisational theatre in late 1960's Vancouver. Their very successful real-life version of the Fabulous Furrry Freak Brothers led to several best-selling comedy albums. They moved smoothly into film, and *Cheech & Chong's Up in Smoke* became one of the box office success stories of the late 1970s. Chong went on to write and direct four sequels before the duo broke up in 1985. His daughter, Rae Dawn won a Genie for her performance in *Quest for Fire*, which required her to act in the nude and speak a special language devised by novelist Anthony Burgess. She has since appeared in *Choose Me*, *The Color Purple* and *Tales From the Dark Side*.

Maury Chaykin in
*Canada's Sweetheart:
The Saga of Hal C. Banks,*
directed by
Donald Brittain.



From Canadian pioneering stock, Cronyn adapted two screenplays for Alfred Hitchcock.

Bob Clark

Director. Born, New Orleans, La., 1939. Turning down bids to play pro football, Clark completed a drama major at the University of Miami. With the success of his low-budget horror classic, *Children Shouldn't Play with Dead Things*, Clark moved to Montreal in 1973 and came to dominate Canadian commercial filmmaking for a decade. He followed *Children with Dead of Night* and *Black Christmas*, a box office hit starring Margot Kidder. From 1978 to 1981, Clark directed *Murder By Decree*, *Tribute* and *Porky's*, three of the most successful films produced in Canada during the "tax shelter" years. Sad to say, the sophomoric *Porky's* remains the box office champ of Canadian cinema. Clark returned to the States in 1984; his career, like his locale, has gone south since then.

Judith and Budge Crawley

Judith: Director, editor and writer. Born, Ottawa, 1914. Died, 1986. Budge: Producer and director. Born, Ottawa, 1911. Died, 1987. Judith is a pioneering presence in Canadian film history. Co-founding Crawley Films, she was the script supervisor for the company's many sponsored films. As the company grew, she became a director, cinematographer, and even the lab technician on many Crawley films. After 1961, she stopped directing and concentrated on script develop-

ment, writing the narration for Crawley's Oscar-winning documentary feature, *The Man Who Skied Down Everest* in 1976. Her husband, the indefatigable Frank Radford "Budge" Crawley, was Canada's first movie mogul. Under his stewardship, Crawley Films produced over 4,000 short films and industrials, Canada's first animated television series and several feature films, including *The Luck of Ginger Coffey*, *The Rowdyman* and *Janis*.

Hume Cronyn

Actor and writer. Born Hume Blake, London, Ontario, 1911. From a family with strong Canadian heritage links to early settlers, politicians and the founder of Labatt's breweries, Hume Cronyn turned away from his McGill law studies to pursue a stage career. He hit the boards in New York in 1932, and was tempted by Alfred Hitchcock in 1943 to ply his talents in cinema with *Shadow of a Doubt*. He also adapted the screenplays for Hitchcock's *Rope* and *Under Capricorn*. Cronyn worked mainly on the stage, often with his celebrated wife Jessica Tandy, but regularly made forays onto the screen to play flamboyant and idiosyncratic character roles, as in his abrasive attorney in *The Postman Always Rings Twice* and his Oscar-nominated performance in Fred Zinnemann's *The Seventh Cross*, opposite Spencer Tracy. Tandy and Cronyn were a

remarkable couple whose creative and personal partnership was eulogized in Deepa Mehta's *Camilla*.

Tom Daly



Producer and director. Born, Toronto, 1918. Perhaps the ultimate example of the Grierson ideal of the filmmaker as civil servant,

Daly spent his entire career, from 1940 until his retirement in 1984, at the NFB. Employed initially as a researcher, Daly set up the stock shot library for the Board, which was the major source of material for the *Canada Carries On* and *World in Action* series. In 1950, he was chosen to head the Board's Unit B, responsible for films on arts, science and animation. In the following 15 years, Daly's unit helped to launch the socially relevant and stylistically revolutionary direct cinema movement through the *Candid Eye* series. He encouraged the development of such talents as Roman Kroitor, Colin Low, Wolf Koenig, Gerald Potterton, Don Owen and Arthur Lipsett. It was his abilities as leader and teacher which made him such an exemplary talent and one of the most significant creative forces at the NFB.



Richard Day

Art Director. Born, Victoria, B.C. 1896. Died, 1972. An illustrator and former Captain in the Canadian army during WWI, Day decided to try his luck in 1920s Hollywood. A chance meeting with Erich von Stroheim led him to work on *Foolish Wives* and *Greed*, films which set a new standard for realistic art direction. He was with MGM from 1923 to 1930; later he headed the art department at 20th Century-Fox, from 1939 to 1943. Day was nominated for an Oscar 20 times, the most ever for an Art Director, winning for: *The Dark Angel* (35), *Dodsworth* (36), *How Green Was My Valley* (41), *My Gal Sal* (42, for B&W), *This Above All* (42, for colour), *A Streetcar Named Desire* (51) and *On The Waterfront* (54).

Rock Demers

Producer. Born, Ste-Cécile-de-Levrard, Quebec, 1933. Demers is the only Canadian producer whose public persona audiences can identify with in his movies. In 1980, after a career as a distributor, exhibitor and supporter of movie culture, Demers launched a series of children's films he dubbed *Tales for All*. Shot in French or English, this remarkable series projects a humanistic outlook, entertaining kids around the world without resorting to mutant kick-boxers tearing heads off aliens. Fifteen

The Tadpole and the Whale was a genuine box office success story in Canada.





Winnipeg's Deanna Durbin brought to the silver screen "the spirit and personification of youth."

Tales have been shot so far, and both *The Dog Who Stopped the War* and *The Tadpole and the Whale* were genuine box office success stories in Canada.

Colleen Dewhurst

Actor. Born, Montreal, 1926. Died, 1991. The daughter of a professional hockey player, Dewhurst made her Broadway debut in 1952. Often critically acclaimed for her performances on stage and in television, she is best known to Canadian audiences as Aunt Marilla in the 1985 CBC-TV production of *Anne of Green Gables* and as the alcoholic mother in Allan King's *Termini Station*. She was also memorable in two Oscar-winning films, as Diane Keaton's mother in Woody Allen's *Annie Hall* and in Fred Zinnemann's *The Nun's Story*. Twice married to American actor George C. Scott, their tempestuous relationship made for some intriguing performances when the two appeared together on stage and screen.

Garth Drabinsky

Producer and exhibitor. Born, Toronto, 1948. The "boy wonder" of Canadian cinema, Drabinsky, a lawyer by training, produced his first feature, *The Silent Partner*, in 1977. He joined forces with pioneering exhibitor, Nat Taylor, and formed Pan Canadian Distributors the next

year. In 1979, the pair built their first Cineplex cinemas, an 18-movie complex in Toronto's Eaton Centre. Drabinsky went on to buy out the Odeon chain of theatres, and between 1984 and 1989 (when he eventually lost control of his company to MCA), he built the second largest chain in North America. He left the world of Canadian cinema forever changed at age 41 for a very lucrative career producing mega-musicals.

Marie Dressler

Actor. Born Leila Marie Koerber in Coburg, Ont., 1869. Died, 1934. A light opera singer and star on the vaudeville stage before moving into pictures, Dressler made her film debut in Mack Sennett's 1914 screen version of her popular stage hit *Tillie's Punctured Romance*, co-starring Charlie Chaplin. With the advent of sound, this large, ferociously genial actress became one of Hollywood's most popular stars, delivering several commanding performances in the early 1930s. She played with Greta Garbo in *Anna Christie* and Jean Harlow in *Dinner at Eight*. In 1931, Dressler won the Best Actress Oscar for her role opposite Wallace Beery in *Min and Bill*, but she is perhaps best remembered as the irrepressible Tugboat Annie, in her last film, of the same name.

George Dunning

Animator. Born, Toronto, 1920. Died, 1979. As a young man, Dunning worked for Norman McLaren at the NFB. In 1949, he created one of Toronto's first animation studios, Graphic Associates, with fellow NFB-grad Jim McKay. There he gave Michael Snow his first job in film. Moving to England in the mid-1950s, Dunning did a multitude of commercial work, eventually making a cartoon series based on The Beatles for BBC-TV. This led to the film that Dunning will always be associated with, *Yellow Submarine*, the Peter Max-influenced Pop-Art-meets-Rock-'n'-Roll feature, which became an instantly recognizable pop hit of the 1960s.

Deanna Durbin

Actor. Born Edna Mae Durbin, Winnipeg, 1921. As a teen-ager, Deanna Durbin was an instant singing star of global proportions when her first feature rescued Universal from the brink of bankruptcy in 1937. With her first four films, *One Hundred Men and A Girl* with Leopold Stokowski, *Three Smart Girls*, *Mad About Music* and *That Certain Age*, Durbin's stardom rivaled that of 20th Century-Fox's Shirley Temple. Durbin shared a Special

Academy Award with Mickey Rooney in 1938 "for bringing to the screen the spirit and personification of youth." After another decade in the limelight, she retired to the south of France in secluded goddess-like fashion. There are still Deanna Durbin fan clubs world-wide.

Atom Egoyan

Director and writer. Born, Cairo, Egypt, 1960. Egoyan's major films—*Exotica*, *Speaking Parts*, *The Adjuster*, *Family Viewing*—deal with sexual repression, the impermanence of memory, and the difficulty in establishing an identity within real or extended familial structures. A graduate of U. of T., where he crafted four short films of increasing complexity, Egoyan directed his first feature, *Next of Kin*, at the age of 24. His intricately plotted, sardonically witty and technically innovative features won him international acclaim early in his career before he won the International Film Critics' Prize for *Exotica* at Cannes in 1994. A multi-disciplinary talent, Egoyan has turned to opera and an adaptation of Russell Banks's *The Sweet Hereafter* for his next projects.

Graeme Ferguson

Cinematographer, director and producer. Born, Toronto, 1929. The co-founder and former president of IMAX Corp. While still a political science student at U. of T., Ferguson found his

Atom Egoyan won the International Film Critics' Prize for *Exotica* at Cannes in 1994.



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