

CONTINUITY

volume 29, number 4 (fall 2005)



In this issue...
Updates from Across the Country,
the Return of Nick Nguyen,
and more

FILM STUDIES ASSOCIATION OF CANADA
ASSOCIATION CANADIENNE D'ÉTUDES CINÉMATOGRAPHIQUES

CONTINUITY

The FSAC/ACÉC newsletter

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Articles are accepted in English and French and should conform to the MLA style guide. Des articles sont acceptés en anglais et français et doivent être conformes aux règles de l'Association des Langues Modernes. Manuscripts written on Microsoft Word or WordPerfect or any compatible word processor are welcome.

Wanted:

- Review of events
 - Topics for debate
 - Member news & announcements
 - Regional & departmental reports
 - Photographs
 - Internet sites of interest
 - Letters to the Editors
- (Other suggestions welcome)

Submit material to:

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Letter from the Editors

Peter Lester and Brenda McDermott

Welcome once again to another issue of *Continuity*! Although the calendar and the weather outside may say differently, its still fall in the world of FSAC/ACÉC, at least as far as this newsletter is concerned...

This issue is primarily dedicated to keeping all of you members out there abreast of various developments in the film studies community across the country. We've got special announcements from two separate journals, based out of Vancouver and Montreal respectively. Included also are various departmental announcements from universities across the country. Gerda Cammaer brings us a report on the recent ongoings at the Cinémathèque Québécoise, and former *Continuity* editor Nick

Nguyen returns with some tales from the DVD world. Finally, you'll find at the end of the newsletter the official Call for Papers for this year's annual FSAC/ACÉC conference to be held, as usual, in conjunction with the Congress of the Humanities and Social Sciences.

Happy holidays....

Peter and Brenda

And now a word from our President, Michael Zryd

ps. Remember to keep those submissions coming.....





President's Message

Michael Zryd

The FSAC/ACÉC has begun its work for the year in earnest as we prepare for the 2006 Conference at York 28-30 May 2006. The Call for Papers is out, and all FSAC members are both urged to apply and to spread the word about what looks to be an exciting conference. My thanks in advance to the York Conference Planning Committee: Seth Feldman, Janine Marchessault, and John McCullough.

This year's Congress theme is "The City: A Festival of Knowledge." Investigations of urban space, media, and culture have been a fertile sub-field in Film Studies in the last few years, so we look forward to a host of paper and panels on the conference theme. In addition, the theme of the "festival" has obvious connections to Film Studies, where film festivals have become one of the most important de facto exhibition and publicity institutions for mainstream and independent film alike.

Meanwhile, preparations are underway for the Graduate Colloquium in Halifax 9-11 March 2006 being hosted by NSCAD University; at its waterfront location, it is one of the most beautiful campuses in Canada. The traditional warmth and collegial intimacy of the colloquium, combined with the famous hospitality of Nova Scotians and Haligonians, promises to make this an excellent forum for intellectual exchange.

Please contact any of us in the FSAC Executive if you have suggestions or concerns about the association or conference.

Best regards and Happy Holidays

Mike Zryd
President, FSAC/ACÉC



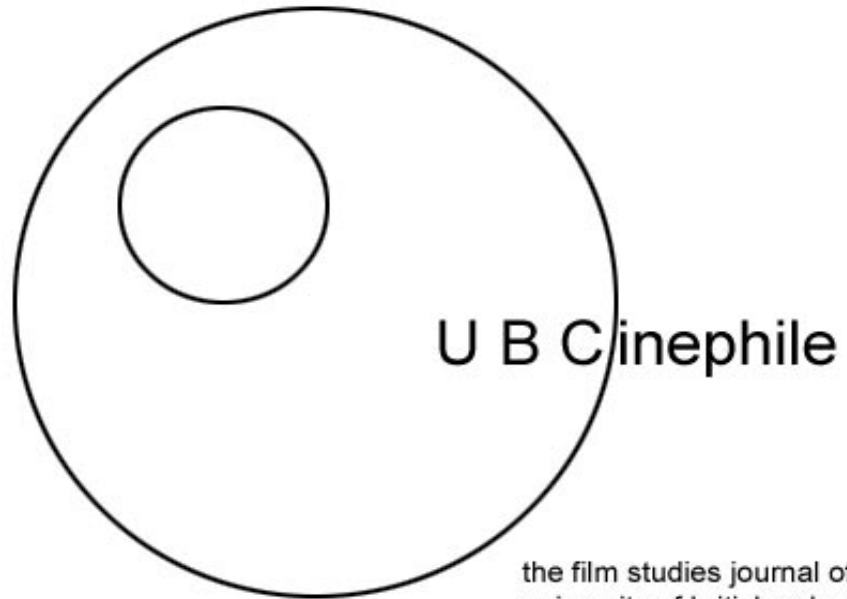


News from UBC....

Christine Evans

UBCinephile is a free journal of film studies edited by graduate students in the Film Studies program at the University of British Columbia. The journal aims to provide a forum to discuss aspects of film theory, history, and criticism, and is intended to provide a platform to share research papers, book reviews, and reports that engage with debates appropriate to film, media, and cultural studies. As a board-reviewed journal, *UBCinephile* endeavors to promote Film Studies at the University of British Columbia as an inclusive but discriminating environment which is dedicated to publishing graduate-level and alumni work of the highest scholarly quality and appeal. UBC's Film Studies program is committed to the academic investigation of critical theory in visual culture, and aims to place its student body and faculty at the forefront of advancing cinema and visual studies as a rigorous academic discipline – particularly as an interdisciplinary phenomenon which explores cinema from varied perspectives.

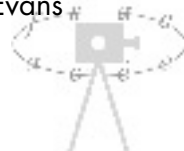
UBCinephile published its inaugural issue in April 2005 under the theme of "Gender and Violence." This year's issue, forthcoming in March 2006, takes "Theology and the Political" as its theme. The issue will consist of scholarly essays by graduate students exploring the philosophical underpinnings of theology, its expression in film, and its political



the film studies journal of the
university of british columbia

ramifications; in addition, the issue will feature academic reviews by undergraduate students discussing recent and thematically-relevant films, book reviews, and interviews. *UBCinephile's* "Theology and the Political" issue will be available at this year's SCMS conference in Vancouver, and institutions and organizations are invited to e-mail the editor at ubc.cinephile@ubc.ca to request issues for their collections. Please also visit our website at <http://www.film.ubc.ca/ubcinephile/> to view our previous issue and keep up-to-date with developments.

Christine Evans





...and from York University

Michael Zryd

York has seen many changes in the last two years.

The Department of Film & Video has been returned to its original name, the Department of Film. No, we have not become celluloid purists—rather, we are removing the anachronistic “& Video” to keep things simple. We had debated changing the name to “Department of Film & Video & Laserdisc & DVD” but it seemed too long.... Just as the Film Studies Association of Canada encompasses multiple media (video art, television, new media, etc) under the shorthand term “Film,” so York’s Department Film embraces a similar plurality of texts, methodologies, and approaches.

Two new full-time hires have enriched the department. Last year, Film gained its second Canada Research Chair, Caitlin Fisher, whose specialty is digital culture and who will be establishing an augmented reality laboratory in 2006. (Our first Canada Research Chair, in Art, Digital Media and Globalization, is FSAC past-President Janine Marchessault.) This year, we welcomed renowned filmmaker and activist John Greyson to our Production faculty.

As visitors this year to the 2006 Congress and FSAC conference will see, a building boom has made York more than a monument to brutalist



architecture and wind tunnels. Two new buildings in the Fine Arts complex will add new cinema/classrooms.

York has enjoyed a number of Canadian and international guests in the last two years. Srinivas Krishna kicked off last year’s Independents screening series, followed by experimental filmmaker and performer Alex MacKenzie (introduced by Images Festival Artistic Director Jeremy Rigsby), documentary filmmaker Jennifer Baichwal (introduced by TIFF Canadian programmer Liz Czach), Guy Maddin (who needs no introduction), and documentary filmmakers and activists Ali Kazimi and Avi Lewis (introduced by Seth Feldman). The series concluded with a stunning lecture by Kaja Silverman (eloquently introduced by Kay Armatage). Silverman had earlier appeared in a symposium organized by Janine Marchessault on the “Visible City,” which included W.J.T. Mitchell and George Yudice.



This year the Independents series, which usually focuses on Canadian artists, made a notable exception when we had the opportunity to host Cameroonian director, Jean-Marie Teno, who was visiting Toronto in conjunction with the Toronto International Film Festival. Subsequent guests included the legendary cinematographer and director Michel Brault (introduced by Gillian Helfield), and John Greyson (introduced by Kass Banning).

Other guest artists and lecturers this year include the American experimental filmmaker, David Gatten (Ithica College); Cuban film scholar and programmer, Maria Caridad Cumana; Prof. Melinda Barlow (University of Colorado, Boulder) presenting on her forthcoming book on experimental filmmaker and artist Janie Geiser; documentary filmmaker Elle Flanders; and experimental filmmaker Steve Sanguedolce. Peter Mettler presented a master class for the graduate production students.

See you all at the Congress 28-30 May 2006.

Michael Zryd
Graduate Program Director
Graduate Program in Film
York University



From Montréal....

Bruno Cornellier

Nouvelles « vues » sur le cinéma québécois
Numéro 4 : "L'Église, l'État et le cinéma au Québec"
Automne 2005
www.cinema-quebecois.net

C'est avec grand plaisir que nous annonçons le lancement du quatrième numéro de Nouvelles "vues" sur le cinéma québécois (www.cinema-quebecois.net), ayant pour thème "L'Église, l'État et le cinéma au Québec". Préparée et dirigée par Erin Manning (www.thesenselab.com), cette édition de la revue présente une collection de textes originaux, suggérant des réflexions diverses articulées autour des relations entre religion, politique et cinéma au Québec.

Ont collaboré à ce numéro : Ian Lockerbie (University of Stirling), Martin Picard (Université de Montréal), Patrick Bossé (Université Concordia), Étienne Beaulieu (CRI) et Erin Manning (Université Concordia); en plus des comptes rendus de lecture de François-Xavier Tremblay (collectif Rizomer) et de Jerry White (University of Alberta).

En plus des auteurs, des membres du comité éditorial, de l'équipe de relecture et de tous ceux nous ayant cordialement offert leur aide dans la préparation de cette nouvelle édition de la revue, je tiens aussi à remercier et à souhaiter

la bienvenue à Adam Rosadiuk (www.synoptique.ca), webmestre extraordinaire, et, encore une fois, à Tom Waugh et l'École de cinéma Mel Hoppenheim (Concordia), ainsi qu'à Alexandre Tylski et la revue Cadrage (www.cadrage.net) pour leur soutien à la fois financier, moral, intellectuel et institutionnel.

It is with utmost pleasure that we announce the release of the fourth issue of Nouvelles "vues" sur le cinéma québécois (www.cinema-quebecois.net) on the theme of "The Church, the State and Québec cinema". Edited by Erin Manning (www.thesenselab.com), this issue of the journal presents a collection of original essays suggesting various reflections articulated around the relationships between religion, politics and Québec cinema.

Have contributed to this issue: Ian Lockerbie (University of Stirling), Martin Picard (Université de Montréal), Patrick Bossé (Concordia University), Étienne Beaulieu (CRI) and Erin Manning (Concordia University); in addition to book reviews by François-Xavier Tremblay (collectif Rizomer) and Jerry White (University of Alberta).

Besides the authors, members of the editorial committee, of the revision team and all those having cordially offered their help in the preparation of this new edition of the journal, I also wish to thank and to welcome Adam Rosadiuk (www.synoptique.ca), webmaster extraordinaire, and, once again, Tom Waugh and the Mel Hoppenheim School of Cinema (Concordia), as well as Alexandre Tylski and Cadrage (www.cadrage.net) for their financial, moral, intellectual and institutional support.

Bruno Cornellier

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Cinémathèque Québécoise

Gerda Johanna Cammaer

The revival of the Cinémathèque Québécoise, or how appearances are deceptive

The fall season at the Cinémathèque Québécoise was interesting, exciting and above all a big success with the public. Besides their regular programming with classics and lesser known treasures of film and TV history, the Cinémathèque offered us a couple of special presentations that were a real treat not just for film scholars, but obviously also for a wider audience.

They started in September with a complete retrospective of Agnès Varda's work. Agnès Varda was present to introduce the series and the first two screenings: the well known *Cléo de 5 à 7* (1961) and her very first two films which are not in distribution, *La Pointe Courte* (1954) preceded by *L'opéra Mouffe* (1958). The theatre was sold out twice, and Varda herself was heavily solicited by film students, journalists and others interested in meeting this living and very lively legend. Varda's irony is disarming, and her films - all of them well attended, even when she was no longer there to present them - show the creative search of a cinéaste who takes nothing for

granted or overly serious, especially not herself.

In collaboration with the Festival International du Nouveau Cinéma the Cinémathèque also presented the complete oeuvre of the Russian director Alexandre Sokourov, a film legend of a completely different order. Late Pier Paolo Pasolini was honored with both a retrospective of his films and an exhibition about his life. In the mean time the Cinémathèque also made place for film festivals such as the Rencontres Internationales du Documentaire (November 10 - 20). Among the many discoveries of this year's edition, there was the pleasure to see the work of the Belgian/Italian Claudio Paziienza and to learn more in a splendid master class.

Immediately after the documentary film festival, a very different master of cinema made his entry and for four consecutive days the Cinémathèque offered the occasion to dwell in the imaginary world of Zbig Rybczynski. Time, space, dreams, Kafka and music: none are the same anymore after seeing his films and videos,

what he calls his 'experiments'. Although not always as productive in content, it is encouraging to see how he successfully transformed the techniques from classic animation film for electronic media, with for example inventive studio set ups and a moving camera that has the potential to completely trick our perception of space and time. Maybe it was because of his work in the 1980s as producer of famous music videos for Rickie Lee Jones, Jimmy Cliff, Simple Minds, Lou Reed, Supertramp, Yoko Ono and Mick Jagger, but once again the Salle Claude Jutra was well filled for all four screenings.

In between all the above programs the Cinémathèque also paid homage to the Institut National de l'Audio Visuel (INA) in Paris, which is, just as the Cinémathèque Québécoise, responsible for the legal depot of films, videos and TV-programs. And this brings me to the deception in all this. Two years after its desperate struggle for survival, the Cinémathèque fares really well in terms of audiences and ticket sale, thanks to excellent programming on their part and a renewed interest on the public's part.





Cinémathèque Québécoise

cont...

But the Cinémathèque is not out of the slum. In the 40 years of its existence the government has hardly increased their subsidies, but it keeps asking more services from the Cinémathèque and giving it more responsibilities, which with the advancement of technology, exponentially increases in costs. This almost floored the Cinémathèque in 2003 and it still is the main reason for its uncertain future today. In a city with four universities that offer well renowned programs in film studies, cultural studies, communication sciences and fine arts this is a stain on its reputation as a cultural metropolis. This beacon of international audiovisual culture in North America deserves the same respect from its patron as it justly gets from its cinéphile clientèle.

From Winnipeg

Gene Walz

Grant Munro returned to Winnipeg, his old hometown, at the end of October for a special screening of many of his classic NFB films at The Winnipeg Film Group's cinémathèque. Munro, a well-known raconteur and long-time collaborator with Norman McLaren and other Film Board luminaries, had anecdote-honed introductions for each of the films shown. Many of the films were the ones included on the DVD *Cut-Up: The Films of Grant Munro*, recently released by Milestone Films, but a couple of early sing-along animation films were surprising additions. A packed house was charmed by such old favorites as *Toys*, *The Animal Movie*, *Boo Hoo*, and, of course, *Neighbors*.

Gene Walz is teaching a course on Manitoba Films this term at the University of Manitoba, beginning with newsreels and

industrial films from 1897 and covering many of the shorts and features of the Winnipeg Film Group and the NFB Prairie Production Office. With the help of his students he has made some marvelous discoveries about film culture in Manitoba when Winnipeg felt it was destined to be the second most important city in all of North America (1912 - 1930). A book on Manitoba film culture is planned.





From the CFMDC...

The Canadian Filmmakers Distribution Centre Launches New Series of Seminal Canadian Works on DVD with Accompanying Study Guides

Toronto, Ont.– Oct. 7, 2005–. The Canadian Filmmakers Distribution Centre, a leading not-for-profit distributor of independent film in Toronto, today announced the October 7, 2005 release of five historically significant Canadian films on DVD with accompanying study guides.

The Seminal Works Project examines key works from the CFMDC collection including a package comprised of four social issue documentaries dedicated to specific regional, community and cultural concerns: *Moose Jaw (There's a Future in Our Past)* by Rick Hancox, *Hookers on Davie* by Janis Cole and *Holly Dale, In the Gutter and Other Good Places* by Cristine Richy and *The Inquiry Film* by Jesse Nishihata. These films were chosen for their capacity to raise issues and questions relevant in a variety of educational settings and across disciplines in the humanities and social sciences. In addition is *Winter Kept Us Warm*, English Canada's first gay feature. The story of a campus friendship between two young men that grows into something more, the release of this film played to festival acclaim around the world in 1965. "Winter . . . still looks good today.

It is sad but strong, rough edged but movingly tender and honest. To see it is to rediscover not only an unjustly neglected Canadian film, but also a poignant moment in gay history- an image from those winters in Toronto that we must never forget." Tom Waugh, *The Body Politic*

As a group, these films all challenge previous cinematic theory and practice - formally, aesthetically and conceptually. They use filmic and narrative devices unusual for their time: surveillance technology, first-person perspectives, personal memory, a multi-level excavation of subjects, as well as forbidden themes and contentious political history.

This is the first project of it's kind for the CFMDC and was generously funded by The Audio Visual Preservation Trust and the Department of Canadian Heritage. The Seminal Works Project inaugurates an essential process of rejuvenation for Canadian films and given their cultural significance, this series will both engage educational audiences as well as generate renewed interest in the CFMDC's notable collection.

About The Canadian Filmmakers Distribution Centre:

The CFMDC is Canada's foremost non-commercial distributor and resource for independently produced film. We represent more than 550 filmmakers worldwide and 2,600 film titles, including some of Canada's most original and well-respected works of art. The CFMDC's collection is diverse, ranging from the 1950s to the present, and continues to grow steadily.

Further information: for an interview, please contact Deirdre Logue, Executive Director at (416) 588-0725. For film stills, please contact Lukas Blakk at members@cfmdc.org. For more information about the CFMDC please visit www.cfmdc.org.

The CFMDC gratefully acknowledges the financial support of The Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, The Ontario Trillium Foundation and the continued support of it's membership.





DVD Corner

Nick Nguyen

I guess I should re-introduce myself seeing as there's a high probability that recent FSAC members may not be familiar with me (not to mention the even greater probability that there are those FSAC members who recognize my name and who deliberately choose to remain unfamiliar with me). At any rate, I am a former *Continuity* editor who once wrote a regular jobber column for this newsletter that highlighted DVD releases of note for the membership. I remember thinking to myself at the time that "this stuff is so clearly filler that I'll be exposed for using the newsletter to get free screeners!" (For the record, I never received a single screener, despite my shameless begging to companies like Criterion and Kino.)

But I received no outraged complaints from FSAC which led me to believe that no one bothered to read the damn column. So I continued on my merry way, abusing my editorial powers to print my own vainglorious shopping list for all the membership to see. Imagine my surprise one night when I met Peter Harcourt at a party and he says to me "Oh yeah, you're the DVD guy in *Continuity*." (Not the editor. The DVD guy.) I was flattered, mainly because of all people, it was Peter Harcourt who would ultimately take the bait on the Jean-Luc Godard DVD news that I nonchalantly

peddled. It goes to show that you just need to dangle the right carrot sometimes.

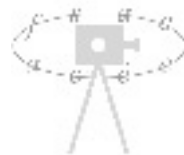
Now I find myself back within the pages of *Continuity*, not as an editor but as the aforementioned "DVD guy". I see there have been some changes since my editorial stint/farce. A column such as the one that I wrote seems redundant in the newly revamped online *Continuity* (one could argue that it was never in vogue in the first place.) The DVD landscape has expanded – there are so many films being released on DVD around the world, especially those marginalized films that many of us here in FSAC would love to use in the classroom. The DVDphile must now separate the wheat from the chaff in a dual fashion: extracting worthwhile films from the studio dreck in the weekly release calendar, and the dizzying struggle of distinguishing between duplicate regional releases. To help in this task, I'm exposing my online sources of information in the spirit of helping FSAC members to find the dangling carrots that best suit their tastes.

The best place to start your inquiries is the Masters of Cinema homepage (www.mastersofcinema.org), a great information resource that provides a worldwide DVD release calendar alongside news on the art cinema front, and a treasure trove of hyperlinks to related articles, directors, forums, film institutes, international DVD labels and other websites of note.

A worthwhile link within this collection is the online version of CinemaScope magazine (www.cinemascope.com), the excellent Canadian publication that houses Jonathan Rosenbaum's "Global Discoveries on DVD" column. Love or hate him, it is hard to deny Rosenbaum's place in English language film culture, and his column is rife with informative observations on international DVDs that come within his world cinema radar. (I'm sure he gets free screeners...)

If you're looking for reviews of international DVDs, the Danish website DVD Basen (www.dvd-basen.dk) boasts "the world's largest DVD review database with links to 159,414 reviews of 71,336 DVD releases." Reviews are organized by region, which certainly helps in the long run to know which Amazon affiliate to order from should you locate a DVD that is unavailable in your part of the world as carved up by Jack Valenti.

Selecting which DVD version of a particular film that has been released in different editions across





DVD Corner

Cont..

different regions can be a time-consuming endeavour, so the good people at DVDBeaver (www.dvd-beaver.com) have taken up the task to offer DVD comparisons of these various editions. Useful information is given for each regional release, detailing average bit rate readings, aspect ratios, supplemental features, and subtitle options. Screenshots from the film in question are posted alongside one another for comparative analysis so that concerned consumers can judge for themselves the differences in digital transfer through colour levels, contrast, and artifacting between each release. With their focused attention given to foreign, independent, and classic cinema, the Canadian operated DVDBeaver site is a fabulous resource for men, women, and children of all ages.

Finally, for the techno-cinephile there's always the tried and true Home Theater Forum (<http://www.hometheaterforum.com>), a gathering of enthusiasts and geeks of home cinema technology. The level of discourse here tends to lean more towards the techno/audio-ophile rather than the cinephile, and so you're more likely to encounter technical jargon and DVD reviews

of the *Golden Girls* sets instead of news on the latest Bela Tarr release. That said, the reviews of the hardware and software aspects of DVD technology are particularly useful for those of us who take pride in relegating the social experience of cinema to the confines of our basements.

Whether buying DVDs for yourself, a loved one, or on behalf of your institution's collection (whichever the case, we all know that the DVDs will eventually land in your possession), I hope this column has served a useful purpose in helping FSAC members to locate the fix that they need. Three cheers for informed consumption!

Your DVD skill,

-Nick Nguyen





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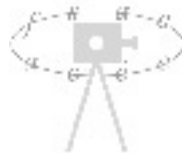
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We Challenge You...

The FSAC/ACÉC executives propose a challenge to **all FSAC/ACÉC members** to support the advancement of Canadian film studies by **donating** to the **Gerald Pratley Award**.

Make your tax deductible donation by filling out the form available at filmstudies.ca

Support the Film Studies Association of Canada





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The Gerald Pratley Award

Donation Form

The Gerald Pratley Award is an FSAC tradition, offered in tribute to Mr. Pratley's contribution to the advancement of Canadian film studies. Its objective is to encourage and support the study of Canadian cinema amongst the next generation of film scholars. However, due to funding cutbacks, in order to keep this award alive, we need the generous support of FSAC members.

Please fill out this form and mail with your tax deductible donation to the Gerald Pratley Award fund today.

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Paper Proposal Form

FSAC / ACÉC ANNUAL CONFERENCE 2006

Open Call _____ Part of pre-constituted panel _____

Paper title: _____

Name: _____

Organization/Affiliation: _____

Mailing Address: _____

City: _____

Province: _____

Postal Code: _____

Country: _____

Phone (day): _____

Phone (night): _____

E-mail address: _____

Audio-Visual Needs. All conference presentation rooms will include computer and video date projectors to screen VHS tapes and DVDs. Please indicate if you require other audio-visual aids: Overhead Projector _____ Other: _____

For paper proposals: Please include, on a separate sheet of paper, a maximum 250 word abstract, a short bibliography, and a maximum 100-word bio.

If you are not already a current member of FSAC / ACEC, please join:

http://www.filmstudies.ca/FSAC_memberappEN.htm

Send proposals by email only to: zryd@yorku.ca

Deadline: Monday 16 January, 2006





Panel Proposal Form

FSAC / ACÉC ANNUAL CONFERENCE 2006

Panel title: _____

Panel convener (may be Chair of panel): _____

Organization/Affiliation: _____

Mailing Address: _____

City: _____

Province: _____

Postal Code: _____

Country: _____

Phone (day): _____

Phone (night): _____

E-mail address: _____

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For panel proposals: Please include, on a separate sheet of paper, a maximum 250 word abstract for the panel in addition to, for each individual paper, a maximum 250 word abstract, a short bibliography, and a maximum 100-word bio. Each panelist must also complete a Paper Proposal form.

Please list names and email addresses for all presenters, and indicate the name of panel chair (if not the panel convener):

If you are not already a current member of FSAC / ACEC, please join:
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