

# PreserVision



NEWSLETTER OF THE AUDIO-VISUAL PRESERVATION TRUST OF CANADA

NO.16

WINTER 2010

## Farewell to the AV Trust

The end is nigh, but a new beginning, full of opportunity, is on its way.

As many of you know, the Audio-Visual Preservation Trust has had a very difficult 15 months, since the bulk of our funding dried up; the Federal Government's decision to eliminate the Canadian Feature Film and Access Program and the Canadian Musical Memories Program proved fatal to our two most important programs, the



FFEAP and Music Memories, which provided assistance to dozens of organizations across Canada working in the archive and media sectors, and put the future of our organization at risk.

It is a very difficult time fiscally for arts and heritage funding nationwide and, as such, and despite

We would like to thank our partners (from the beginning) Library and Archives Canada, Telefilm Canada, the Canadian Broadcasting Corporation, and the National Film Board, as well as Astral Media and Universal Music Canada, for their commitment to the AV Trust over the years.

I would also like to personally thank our Board members, past and present, the organizations and individuals who kept the faith over the years, and the public servants who worked so tirelessly to help us. In particular, I would like to thank Paul McCormick, who as Vice-President of the Board for the last several years, who has committed so much time and effort in finding new solutions for the Trust's future, and to our former Executive Director Kelly Friesen, and our Acting Executive Director Louise Rochon for their devotion over the last difficult months.

In this last issue of PreserVision, our readers can read about the last MasterWorks ceremony held last spring; thank you again to Stephen Ellis and the MasterWorks

AV Trust President David Novek. Photo by Lois Siegel.

the tireless efforts of our board, staff, and volunteers, we were unable to secure funding to keep most of our programs afloat, nor finding funding for new projects.

Knowing that without funding that our days advocating for the protection of Canada's precious film, television, musical, and radio history would come to an end, the AV Trust's board, as well as our staff, have been in discussions with a number of organizations with similar goals to ours to start taking over the advocacy work we have been doing for thirteen years. After months of deliberations and collaboration, the AV Trust has surrendered its charter to the Academy of Canadian Cinema and Television, a decision made at the Trust's final Annual General Meeting in Ottawa on November 30. The Academy shares the Trust's belief that advocacy to protect Canada's audiovisual heritage is needed; as their organization is made up of the creators of many of the television and film works that Canadians so cherish, their drive is also personal.

committee for coming together to make the ceremony happen despite the trying circumstances. Thank you as well to Tom McSorley and his team at the Canadian Film Institute for planning the ceremony on a very tight budget.

Finally, we'd like to thank all of our members for your support over the last 13 years; without it, the Trust would not ever have been able to completed even a small fraction of our achievements.

There is still much work to be done and we are confident that the Academy will work very hard to keep the flame alive in continuing our mission to preserve, protect, and celebrate Canada's rich audiovisual history. We wish them the best in their endeavours to do so.

David Novek, President

For the reaction from the Academy and highlights from the Trust's history, please see page 4-5.



# MASTERWORKS 2009

The AV Trust's final MasterWorks ceremony was held on April 27, 2009 in Ottawa, after two years on the road in Toronto and Montréal.

Fittingly held at Library and Archives Canada, MasterWorks celebrates important Canadian audiovisual works in four categories: Film, Television, Radio, and Sound Recording. These works are judged by a panel of eminent experts in the archive and media communities as being worthy of preserving for all time.

This is not to say that other works aren't 'worthy' of preservation; indeed, the AV Trust has worked for more than a decade to ensure that all works by Canadian producers of audiovisual programs remains available either in archival or facilities, for public distribution, or both. However, the works honoured at MasterWorks are of key significance in Canada's audiovisual past and are deserving of special recognition.

## Television

The 26-part documentary series **"Vietnam: The Ten Thousand Day War"** originally aired in the early 1980s on CBC Television. Widely praised for its balanced analysis of events (written by Pulitzer-winning journalist Peter Arnett and produced by Canadian journalist Michael Maclear), it is considered one of the definitive accounts of the war.

**"La Boîte à surprise"** aired on Radio-Canada for almost 30 years, from the end of the Duplessis years through the Quiet Revolution until the first Quebec referendum of 1980, and remains a firm fan favourite. Regularly featuring some of Quebec's most famous figures (including a hosting gig by previous MW honouree Guy Maufette), the show was a huge inspiration to modern performers in Quebec as it was an early forerunner in television comic improvisation.

**"Flight Into Danger"** was one of the first big hits for CBC Television, helping to secure its reputation as a producer of quality programming. Broadcast live to an audience of two million in 1956 on 'General Electric Theatre' (and filmed for future broadcast in Canada and overseas), and requiring minimal sets, the story was inspired by Arthur Hailey, an ex-RAF pilot, musing on what would happen if the people on a flight, including the pilots, were struck by food poisoning and whether he would be able to land the plane himself.

## Radio

**"Souverains anonyms"** is an amazing endeavour which has been produced by Mohamed Lotfi since 1990. The show is presented and written by the prisoners of the Bordeaux Detention Centre in Montréal and provides a creative way for them to communicate with

(From L-R, top row) Monique and Éric Lelièvre, wife and son of MasterWorks honoree Sylvain Lelièvre; Yvan Clouthier of Radio-Canada accepting the MW certificate for "La Boîte à surprise"; John Pastor, Kathy Drainie Paster (daughter of honoree John Drainie), and Matt Rosen of the Canadian Film Institute; Azarin Sohrbkhani of the Ottawa International Animation Festival, Steve Moore, Film and Broadcasting Archivist, Library and Archives Canada, and Penny McCann, Director of SAW Video; Tom Perlmutter, Government Film Commissioner and Chairperson, National Film Board of Canada, Claude Joli-Coeur, Assistant Commissioner, National Film Board of Canada, Paul Gratton, Chair, Board of Directors, Canadian Television Fund;



## Library and Archives Canada, Ottawa

Among those collecting awards were Brian Thomas, longtime CHUM News Director, for his radio documentary interview 'The Steven Truscott Story', Monique and Eric Lelièvre, widow and son of prolific singer-songwriter Sylvain Lelièvre, and Yvan Clouthier, accepting on behalf of Radio-Canada for TV favourite 'La Boîte à surprise'.

The ceremony was followed by a screening of two of this year's film honorees, *Lonely Boy* and *Les Ordres*, which was attended by grateful Ottawa film fans. Local film critic Rémi-Serge Gratton said the ceremony was 'very moving' and that getting to see *Les Ordres* on the big screen was a 'real treat'.

Many thanks to Tom McSorley, Matt Rosen, and the team at the Canadian Film Institute for organising this year's event. Here's the complete list of this year's winners:

the public. More than 15000 prisoners have participated, creating 3000 hours of recorded material, a third of which have hit the airways.

**Brian Thomas's** four decade-long career, largely as News Director at CHUM-FM in Toronto, has included work on over 8000 interviews, but perhaps the most remarkable was his exclusive in-depth interview with convicted murder Steven Truscott. Conducted in the late 1970s, this was the first time Truscott, who was initially sentenced to death at the age of 14 and, ultimately, acquitted in 2007, agreed to talk to the media until the 2000s.

Vancouver-born actor and broadcaster **John Drainie's** radio career spanned for more than 30 years and his reputation was such that Orson Welles called him the 'greatest radio actor of all time'. One of the leaders

in the "Golden Age of Radio" at the CBC, his work ranged from W.O. Mitchell's "Jake and the Kid" to "The Investigators" (an episode of CBC Stage), a scathing look at the American Red Scare. In addition, Drainie was a voice and acting teacher, a stage actor, and towards the end of his life, a co-host on "This Hour Has Seven Days."

### Sound Recording

**Sylvain Lelièvre** was not only a remarkable singer-songwriter in his own right, but his masterful fusions of traditional French music with jazz have influenced some of the biggest names in music in Quebec, including Céline Dion, Daniel Lavoie, and Michel Tremblay. Lelièvre won an international songwriter contest in his early 20s and built an enormous, storied career over the following decades. Monique Lilièvre, widow of the

*(continued on page 9)*

(second row) Jean-Pierre Sévigny, Gala Records; Ron Cohen, Chair, and Sara Morton, President, of the Academy of Canadian Cinema and Television; David Novek, President, and Louise Rochon, Acting Executive Director, of the AV Trust; Jennifer Noseworthy, Director of Outreach and Administration, and Tom McSorley, Executive Director, of the Canadian Film Institute; Peter Levick, Director General Communications, Library and Archives; Donna Sianchuk, Director General Program Branch, Library and Archives; Sam Kula, AV Trust Founding Member; Brian Thomas, MasterWorks recipient and longtime News Director CHUM Radio. All photos by Lois Siegel.

# As one chapter ends....

Longtime supporters, and readers of PreserVision, will know that the Audio-Visual Preservation Trust has been going through a very serious, and thorough, transition over the last year, hence the long hiatus between issues.

As outlined on page 1, the AV Trust, as we know it, is disappearing. Through an agreement with the Academy of Canadian Cinema and Television, our advocacy work in securing the safety and availability of Canada's audiovisual past has gained a new and vibrant team of allies.

This is the beginning of a new chapter, but let us not forget the amazing accomplishments that the AV Trust has achieved. Here is a summary of the Trust's history and highlights of some of its amazing work.

The Task Force for the Preservation and Enhanced Use of Canada's Audiovisual Heritage, made up of experts from the then-National Archives of Canada, as well as other archival expert across the country, publishes the report "Fading Away: Strategic Options to Ensure the Protection and Access to Our Audio-Visual Memory" (1994). Among its recommendations are the founding of a 'A Consortium of stakeholders, as a charitable and non-profit corporation, should be established to co-ordinate the implementation of the national strategy, and to undertake projects and programs with respect to the preservation and enhanced use of the audio-visual heritage.' As a result, the **Alliance for the Preservation of Canada's Audio-Visual Heritage**, later renamed the **Audio-Visual Preservation Trust**, is created in 1996 to create action plans, advocate, manage projects, administer funding, and develop standards for the archivists and audiovisual producers..

Universal Studios Canada and Universal Music Canada make five year funding commitments to programs to support heritage feature films and the preservation of heritage sound recordings, including screenings of MasterWorks films and supporting archival institutions in their projects to restore and make available endangered sound recordings.

## 1994-96

2000 was a huge year for the Trust, with the introduction of three of its most important programs: **MasterWorks**, the **Astral Restoration Program**, and the **Feature Film Education and Access Program**.

The FFEAP was one of the cornerstones of the AV Trust's work in preservation and restoration. For nine years, it provided funding to non-profit organizations across Canada to not only help protect Canada's cinematographical heritage, but to educate students, academics, and the general public about these films and about it. Created and funded by the Feature Film Policy of the Department of Canadian Heritage, it:

- enabled the re-release of dozens of movies, both on film and DVD, often with accompanying educational materials for use in schools and universities - such as the works of Larry Kent by the Mel Hoppenheim School of Cinema at Concordia University and the re-release of *Life Classes* by the Nova Scotia School of Art and Design
- helped local film societies to put together screenings of locally made films, like Flash Frame's project to restore the films of the 1929-30 Port Arthur Cinema Society, and produce monographs about those works
- funded numerous film festival events, from "Open Vault" screenings of *Entre la mer et l'eau douce* and *The Grey Fox* at the Toronto International Film Festival, to spectacular multimedia celebrations like U'Mista's *In the Land of the Head Hunters*, to series on Bandits and sports at Rendez-vous du cinéma québécois

## 2000

## 2001

Poster for premiere of *In the Land of the Head-hunters* re-issue. Photo courtesy of the U'Mista Cultural Centre



Two years after the first FFEAP projects were developed, the Trust introduced the **Music Memories** program, again through a new Canadian Heritage Sound Recording Policy initiative. For seven years, it helped non-profit organizations digitize recordings from outmoded media, create educational materials, and re-issue out-of-print music. More specifically, it:

- helped universities, like Laval and Memorial, and museums digitize ethnological recordings of interviews, music, and stories to facilitate access for researchers
- funded the acquisition of new equipment for digitisation/accessibility programs for the Canada Music Fund and for the transfer of collections to new formats for public distribution
- enabled the re-release, through organisations like Carleton University (Gala Records) and Progression, the re-release of music that was previously hard-to-find or completely unavailable, such as older recordings from the early days of Montréal jazz and the music of rock bands Maneige and Beau Dommage

The Department of Canadian Heritage ends the AV Trust's two Education and Access Programs, the FFEAP and Music Memories, putting the Trust in jeopardy.

The **Astral Restoration Program**, which has worked with the Cinémathèque québécoise and the Toronto International Film Festival Group to restore and re-release films, announces plans to create High-Definition digital versions of 12 classic films, including MasterWorks honorees *Les bon débarras* and *32 Short Films about Glenn Gould*.



After more than a year of grant proposals, discussions, and other unsuccessful attempts to secure new funding for our activities, the AV Trust agrees to a merger with the **Academy of Canadian Cinema and Television...**



*Les Bons débarras*  
Yves Saine-Marie/Collection Cinémathèque québécoise. With thanks to Filmoption International for rights of use.

2002

In celebration of the Trust's tenth anniversary, our **MasterWorks** event was expanded to include a symposium by some of the leading experts and archival technology and digital media.

2006

## Another begins...

Ronald I. Cohen, Chair of the Board of the Academy of Canadian Cinema and Television and previously acted as Secretary for the AV Trust's Executive, spoke on behalf of the Academy, enthusiastic about this 'marriage' of the two organizations.

He said that "...while the Academy has always celebrated the importance of talent, artistry, and creativity, their focus has largely been on the present. By taking up the cause of preservation and restoration of Canadian's audiovisual past, the Academy is able to "extend (their) reach back in time".

Adds Cohen, "We don't know where we are today if we don't know where we've been."

The Academy itself agreed with his assessment and; although discussions about how to proceed with the amalgamation took place over several, the decision to pick up where the Trust left off came quite easily.

With over thirty years of solid work, as well as a high-profile across Canada's entertainment industry, Cohen sees this as an "excellent fit" for the Trust as well, an opportunity to bring the message of the importance of protecting our heritage to an even larger audience nationwide.

2009-2010

MasterWorks was best of Canada's audiovisual past. In honouring both the well-known ('La Famille Plouffe', Rush's 2112), the less well-known (*Wavelength*, Marius Barbeau's extensive radio work on ethnological subjects), and everything in between, MasterWorks was the AV Trust's 'voice' in raising awareness of the very real danger of losing some of our precious history and in highlighting the importance of ensuring their availability for future generations

At each of the eight MasterWorks, attended by honorees, dignitaries, numerous representatives from the media and archival communities, as well as members of the public, recipients have expressed their gratitude for the advocacy the Trust has done, as well as for specific restoration programs, such as the FFEAP, Music Memories, and the Astral Restoration Fund. The Trust is also deeply indebted to the Canadian Film Institute, Cinémathèque québécoise, Toronto International Film Festival Group, and Gala Records for their work on MasterWorks restoration projects and ceremonies.



MasterWorks/10th Anniversary compilation created by Gala Records

# HAVE • YOU • SEEN *EVANGELINE?*

CANADA'S FIRST FEATURE FILM

## Sadly, the answer is almost certainly no. One of the inspirations for the AV Trust's creation was the loss of this, Canada's first feature film.

Evangeline is one of our most enduring and widely-known stories. The account of the Acadian couple separated at their betrothal feast, being forcibly removed from their land, and spending the rest of their lives looking for each other, has resonated with generations. It has contributed to the shaping of the Acadian people; stimulated a tourist industry for Nova Scotia; been adapted for hundreds of print, stage, music, and visual arts incarnations; and leant its name to everything from chocolates to taverns, funeral homes and car dealerships in the Annapolis Valley and Louisiana.

Evangeline did not begin as our story. Evangeline was not even an Acadian name in 18th century Acadia, though it certainly became one since. The story was created as an epic poem by Henry Wadsworth Longfellow in 1847 and was an instant success. Over the next 100 years over 300 editions and some 130 translations were published of "Evangeline". The attraction of the story for Longfellow was not originally, or primarily, the story of the Acadian expulsion in 1755, but rather the image of Christian virtue that he created. Acadian historian, Naomi Griffiths explained his "inadvertent" achievement as: "the presentation of the drama of the Acadian deportation, in which the personal tragedy of the lovers became the summary of a people's suffering. Evangeline personifies the innocence of the Acadians. Less the yearning heart desperate for its own beloved partner she stands clothed with the moral authority of the innocent sufferer, an Eve from Paradise lost through no proven original sin. Her story both gives and gains strengths from being recounted in the contest of Acadian life." ("Longfellow's Evangeline: The Birth and Acceptance of a Legend" in *Acadiensus* 11:2, 1982. See also Barbara LeBlanc's "Postcards from Acadie: Grande-Pré, Evangeline and the Acadian identity", Gaspereau Press, 2003)

The story was thus a natural for the fledg-

ling movie industry of the early 20th century and short one-reel versions of the story were filmed in 1908 by the Kalem Company, in 1910 by Edison and in 1911 by the Selig Polyscope Company. Evidence suggests that the 1910 version may have been shot, in part in Nova Scotia, but we know nothing about it beyond its listing in an Edison catalogue. In 1919 the Fox Film Corporation made a version starring Miriam Cooper and in 1929 United Artists made the best-known version starring Delores Del Rio. The 1929 version was certainly the most ambitious, running a length of 9 reels, and was an early "sound" film with musical accompaniment recorded on discs to be played back together with the projection of the film.

But Evangeline also became a Canadian story. The French-language newspaper founded in 1887 in Digby, Nova Scotia was named "Evangeline" and travel to the Annapolis Valley from the 1880's was promoted through association with this story. In 1907 an Acadian descendant, John Frederick Herbin purchased the land at Grand Pré which has become a shrine for Acadians, and anyone else wanting to connect with this story. By the 1920's dozens of festivals celebrating Gabriel and



Segment of flyer advertising Evangeline and the two movie stills are courtesy of Ernest J. Dick.

Evangeline had arisen in Atlantic Canada and though these diminished after the 1950's the power of this story continues. For the 150th anniversary of the writing of the poem, the National Film Board did a wonderful documentary exploring all the faces of Evangeline, "In Quest of Evangeline" and a traveling exhibit, "Evangeline's Odyssey" revisited the legacy left behind by this fictional invention.

The Canadian Bioscope Company, incorporated in Halifax in 1912, for the purpose of making a full-length feature film based on the epic poem. Captain H. H. B. Holland, previously from the Anglo-American Film Company of London, England was the President and founder of the company and H. T. Oliver, an Ameri-

## by Ernest J. Dick, Historian of Sound and the Moving Image

can who had worked for the Edison company was the cinematographer.

They brought in Marguerite Marquis to write the scenario and to act in the film, Laura Lyman (Evangeline), John T. Carleton (Garbiel), E. P. Sullivan (Father Felician), Michael Hannafy (Evangeline's father, Benedict Bellefontaine), W. A. Cavanagh (as the notary), Arthur Morrison (as Basil the blacksmith, William J. Johnson Francis Purcell and Glad Gillan from the United States. They did make use of some local talent, notably R. J. Leary, portraying Michael the fiddler and Rhea Rafuse, portraying an Acadian maiden.

Their project was an ambitious one with filming at Grand Pre, Annapolis Royal, Halifax and Dartmouth in Nova Scotia and a cast of over 100 people. It was a five-reeler lasting over an hour and cost \$30,000, a substantial budget for its day. It was both tinted and toned with particular scenes coloured by a chemical process to give a blue, green, or orange hue to selected scenes. They made much of their filming on the actual locations where the original events occurred and sought out authentication since audiences were becoming skeptical about such claims. Local authorities in Annapolis Royal, for example, were happy to provide the following authentication: "To whom it may concern: that the scenes of Longfellow's 'Evangeline' were taken in the Annapolis Valley, the Land of Evangeline, described by the poet, I can certify having witnessed the churchyard scene, played and filmed in an old graveyard there, being moved almost to tears by the acting of women and children in the scene."

Shooting was completed in late 1913 and the Ca-



nadian Bioscope Company's *Evangeline* opened to a packed house at the Empire Theatre in Halifax on February 2, 1914. It was so successful that continuous showings were offered daily from 2:00pm in the afternoon until 11:00 at night with no shortage of potential customers. There may well have only been one projection print made, given its schedule of consecutive screenings in New York City; Amherst, New Glasgow, Windsor, and Sydney in Nova Scotia; Moncton; and Montreal, with the last known screening in Regina in May of 1914.

It was well received, according to the press notices of the time. *Variety* magazine wrote: "the subject is purely lyrical romance. everything known to the art of stage direction and the mechanics of photographic skill was employed and a strict adherence to historical details is also manifested." The Canadian newspapers equally praised the production and in Halifax looked forward to a promising future for the company. "The Canadian Bioscope Company having scored a tremendous success with *Evangeline*, not only in Halifax, but in New York City and elsewhere on this continent. Nothing but the kindest words have been said about the picture play by those who have seen it, and Captain Holland, the untiring head of the Bioscope company, is to be heartily congratulated on the results of his enterprise." (Halifax Herald, 3rd February, 1914)

However, it was not to be and both the film and the company did not survive long. The Canadian Bioscope

# Norman McLaren - a UNESCO Treasure:

This past summer, UNESCO (the United Nations Educational, Scientific and Cultural Organization) delivered the news that the AV Trust, the National Film Board, and animation aficionados the world over had been waiting for; the work of master animator Norman McLaren, producer of dozens of films, including international sensation *Neighbours*, has been named to



the UNESCO Memory of the World Register.

Started in 1992, the Memory of the World Program is an initiative to prevent 'collective amnesia' by calling for the preservation of key pieces of the world's documentary heritage, from archival, library, and private collections, for posterity and to ensure continued accessibility. Its register is a list of written documents, audiovisual materials,

and other archival holdings. Because of UNESCO's global network of leading educators, archivists, scientists, and other leaders in the field, the Memory of the World enables a massive team experts to exchange information and develop new technologies to not only preserve these works, but to facilitate access to them to a global audience.

UNESCO names new Memory of the World entries every two years; any organization or individual is permitted to nominate an item. The AV Trust, under the leadership of founding member Sam Kula, initially submitted its application for the works of Norman McLaren in 2006 after the release of a substantial and beautifully restored, collection of his entire oeuvre on DVD. Although the application

was initially rejected, the UNESCO Committee in Canada encouraged the Trust to try again, agreeing that the works could definitely be proved worthy.

British-born Norman McLaren was hired by the National Film Board to create and train its new Animation Department in 1941. His global influence, one of the key criteria UNESCO looks for in Register entries, extended well beyond the NFB studios; not only did his unique style, including scratching or drawing directly on the film, modern soundtracks (often by jazz greats like Oscar Peterson), and socially-driven themes entertain and delight audiences, McLaren was invited, in the 1960s and 70s, by UNESCO to teach animation in India and China.

Other criteria are covered uniquely by McLaren's film *Neighbours*, released in 1952. This short, vibrant, dialogue-free, stop-motion film is a humorous and satirical look at the problems of violence and war through a rapidly escalating dispute between two *Neighbours*. McLaren created the soundtrack by making variously shaped scratches in the edges of the film stock. *Neighbours* won multiple film festival prizes, as well as an Academy Award for Best Documentary - Short Subject film. In 2000, the MasterWorks Committee, a panel of experts from across Canada, named it a MasterWork the very first year the honours were given out. Through its commentary on key issues during a critical time in



# Years of hard work pay off for the AV Trust and the National Film Board of Canada

history (the early years of the Cold War), its innovative visual and musical style, and its putting Canadian/NFB animation on the map, *Neighbours*' influence on the world is indisputable. After reading a second, more thoroughly researched nomination form was submitted, UNESCO's Canadian Delegation agreed, forwarded it to the Global committee, who ultimately approved it at their July meeting.

The significance of this achievement is amazing -- other items included this year including the archives of the League of Nations and the *Magna Carta* -- as films are not terribly frequently included on their own (excep-

tions include *The Wizard of Oz* and *Metropolis*), but only as part of a collection of documentary items. As well, Canada has only two other entries on the 192-strong list, the archival records of the Hudson's Bay Company and the Quebec Seminary Collection of documents from the 17th to 19th century; this makes *Neighbours* on par with some of the most important national collections Canada has.

Many thanks to the National Film Board, Sam Kula, Kelly Friesen, the MasterWorks Committee, and all of the AV Trust's supporters in this endeavour.

(continued from page 3)

songwriter, and Radio-Canada archivist Elizabeth Gagnon have recently released an extensive double-album anthology of rare, restored tracks from his career called *Les Chansons retrouvées*.

Hank Snow's musical influence extends beyond Canada's borders (inspiring other legends like Elvis Presley and Bob Dylan). From humble beginnings (leaving home at age 12) on radio in the 1930s, Snow went on to sell more than 70 million records, entertained audiences around the world and was voted Canada's top country performer ten times. Because of his ongoing popularity, Hank Snow's work, some of which was restored last year with an AV Trust Music Memories grant, is widely available. As well, the country music superstar is honoured by the Hank Snow Country Music Centre in Liverpool, Nova Scotia.

Possibly Canada's first international pop music starlet, Anne Murray's amazing career has made her a musical legend in both the pop and country genres. Starting with "Snowbird", her first gold record, Murray has never been in the public eye, recording over 30 albums, producing specials for television, and winning countless honours, including an induction into the Juno Hall of Fame in 1993. Anne Murray is still recording music, most recently a collection of duets, including one with her daughter, Dawn Langstroth. Her autobiography, *All of Me* was released last fall.

## Film

One of the most acclaimed and popular Canadian films of all time, it's hardly a surprise that *Thirty-Two Short Films About Glenn Gould* has been honoured by

MasterWorks during its very first year of eligibility. Starring Colm Feore as the tortured and mysterious musical genius, this film is original, daring, and controversial. Restored with the help of the AV Trust's Astral Restoration Program and is now available on the Toronto International Film Festival's Film Circuit.

Though only 27 minutes long, *Lonely Boy* has proved itself to be one of the most influential and important documentaries from the National Film Board. Directors Roman Kroitor and Wolf Koenig followed newly minted Canadian pop star Paul Anka, his manager, and his screaming fans forming at once a psychological profile and journalistic impression of how a star is made rather than simply born. Made in the 'direct cinema' style, and often considered the first rock documentary, *Lonely Boy* can be watched on the National Film Board's website ([www.nfb.ca](http://www.nfb.ca)) and is also available on DVD.

Michael Brault's 1974 *Les Ordres* masterfully combines fiction with reality to create an amazing and insightful look at the October Crisis of 1970. Under the War Measures Act, 500 Canadians were held without charge; the testimonies of some of those prisoners became the basis for the film, which won Brault the Best Director Award at Cannes in 1975. Work from the six decades of the legendary Canadian filmmaker and cinematographer Michel Brault's career have been restored and re-released in a remarkable DVD box set released with the assistance of the National Film Board.

# Our Sponsors and Programming Partners



Canadian  
Heritage

Patrimoine  
canadien



Library and Archives  
Canada

Bibliothèque et Archives  
Canada



## Board of Directors

**Patron:** Her Excellency the Right Honourable  
Michaëlle Jean, C.C., C.M.M., C.O.M., C.D.,  
Governor General of Canada

### President

David Novek  
President  
Novek Communications

### Treasurer

Tom McSorley  
Executive Director  
Canadian Film Institute

### Vice-President

Paul McCormick  
President  
Partners in Access

### Secretary

Ronald Cohen  
National Chair  
Canadian Broadcast  
Standards Council

Wayne Clarkson  
Executive Director  
Telefilm Canada

Daniel J. Caron  
Librarian & Archivist of  
Canada  
Library and Archives  
Canada

Tom Perlmutter  
Government Film  
Commissioner &  
Chairperson  
National Film Board of  
Canada

Deborah Wilson  
Vice-President of  
Communications  
Astral Television Networks

*PreserVision* is the newsletter of the  
Audio-Visual Preservation Trust of Canada.  
The Trust is a charitable, non-profit organization dedi-  
cated to promoting the preservation of Canada's audio-  
visual heritage.

For more information, contact  
the Trust (before March 31, 2010) :  
(phone/fax) (613) 564-3232  
(email) [info@avtrust.ca](mailto:info@avtrust.ca)  
(web) [www.avtrust.ca](http://www.avtrust.ca)

Editor: Louise Rochon  
Acting Managing Director, AV Preservation Trust

Produced & Written by: Megan McLeod

Additional writing by: Ernest J. Dick

All contents are copyright © 2008-10

AV Preservation Trust.ca

All rights are reserved.

This newsletter is for general information  
purposes only. The views expressed in this  
newsletter are not necessarily those of the AV  
Trust. We have taken all reasonable measures  
to ensure that the material contained in this  
newsletter is correct. However, the AV Trust  
gives no warranty and accepts no responsibility  
for the accuracy or the completeness of the  
material.