

CANADIAN FILM NEWS

Film Symposium

It's becoming the Annual Gathering of the Clan, this Canadian Film Symposium held in Winnipeg. Part of the University of Manitoba's Festival of Life and Learning, organised by Len Klady, and situated on University premises during the first week in February, it's an annual State of the Union summary for the Canadian Film industry. And while the Winnipeg thermometer struggled up to a high of ten below, discussions inside were heated, and at this year's event, much more focused than in the past. Morning and afternoon panel discussions centred on definite aspects of the industry rather than general talk which became repetitious. We've come forward since last year, and a greater industry sophistication in recognising problems more specifically proved to be the measure of whatever success the conference showed.

There were lapses and omissions, of course. Again, discussions were entirely political, and the one panel set up to examine aesthetic considerations of Canadian film was halted by a political gesture before it could really get underway. But perhaps, even though such aesthetic discussion is needed, the true area for art is the films themselves speaking for themselves, and each evening the two features shown spoke volumes. They also attracted the student body at large, which, again this year, the panels did not.

At the same time, the lack of student support is not a cause for concern; the main purpose of the gathering (and a very necessary one it is) is to bring together the industry in all its diversity, whether by job or ideology. And to pin down various people about policy or the lack of it. It's also fitting that the West should host the conference; filmmakers from Québec to Vancouver got together, and they did it outside of Toronto or Montreal.

Unlike last year's conference, where any political activities had an ad hoc impetus, this year's manoeuvres were planned well in advance, mainly by the Council of Canadian Filmmakers' contingent. Some political focusing is essential, mainly in order to elicit some

reaction from the government representatives who reveal themselves better in a confrontation situation, but at the same time, too few panels saw a wide range of views expressed. The CCFM does represent much of the industry, but in its zeal it sometimes can overpower, as in the aesthetic panel, which lay in ruins after their political deadline fell during the discussion.

I'll try to summarise each panel, although space limitations do prevent all voices from being heard. But the important points are here, and, taken as a whole, an idea of the state of affairs can be realised.

Provincial Responsibility. The Panel: Director Marcel Bulbulian, exhibitor Paul Morton, Manitoba government rep Allan Early, activist Sandra Gathercole, Québec government rep Jacques Parent, conspicuously absent were Ontario and B.C. government reps, who, as Len Klady explained, weren't in attendance because they had no policy. Basically the government reps present outlined official positions, with Manitoba emphasizing its support of quotas for features because access to theatrical exhibition is the key to developing an industry, even to the point of entertaining the idea of buying a major circuit, and Québec concentrating on shorts, specifically the problems involved in developing indigenous competence and output in the educational field, most of which now comes from France or the U.S., neither country providing materials suitable to the Québec culture or self-image. Parent said that legislation will be brought down in the Spring regarding a full A-V provincial policy and program. Paul Morton emphasized the commercial considerations involved in feature exhibition, and as usual was placed in the position of representing all exhibition and that segment of the industry's myriad sins. Thankfully, though, the discussion was more than a diatribe, as all admitted a need to work together rather than expending energy in attacking each other and rehashing old arguments. A definite step forward, Morton explained that no investment was Odeon policy, and even though he personally disagreed with it, he also cautioned against too much integration in the industry by any one segment or one

company. Marcel Bulbulian, representing the Québec directors' association, ARFQ, presented the association proposal for Québec cinema, highlighted by the provision for a combined government-filmmakers council overseeing Québec film activity.

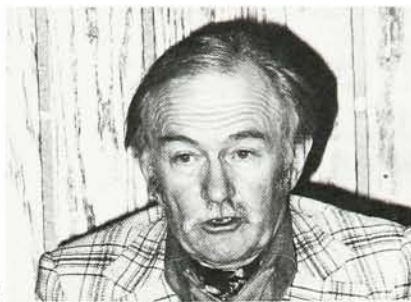
The Canadian Film Development Corporation. The Panel: CFDC Executive Director Michael Spencer, director Denys Héroux, activist André Paquet, producer Chalmers Adams. This panel obviously concentrated on the CFDC, but again the emphasis was correct: rather than complaining about past injustices, the discussion centred on the future of the CFDC. As Spencer emphasized, the CFDC has accomplished its main purpose, to build a base by getting features made. Now it's time to revise the Act and move the industry ahead. What Spencer wants (and the CFDC Act does come up in Parliament this Spring) is more financial support from other sources such as TV and the box office, quotas and/or levies, evolution into the role of a banker rather than a producer, more support for non-commercial as well as commercial movies, both features and shorts increasing investment to sixty or seventy per cent, more money and involvement in promotion, money for script development, provision of money for quality awards, ultimately attaining a position where producers come to the CFDC last, to complete a budget, rather than first. Héroux emphasized the need for expanded distribution, especially in English Canada via dubbing and subtitling fund support, while Adams cautioned against too much CFDC involvement, thus destroying incentive and giving rise to the possibility of censorship. At the same time, he said the CFDC should act as a lever to obtain more money for TV sales, and more from the box office, possibly via a royalty system. A motion was put forward and carried deploring the lack of representation by Ontario and B.C.

Television and Film. This panel was cancelled because the CBC, after promising local and national representatives, declined to send anyone.

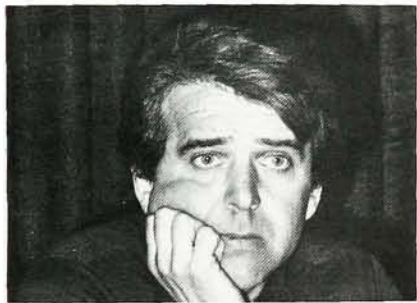
The National Film Board. The Panel: NFB Assistant Commissioner André Lamy, producer Werner Aellen, NFB filmmaker Robin Spry, NFB Win-



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nipeg regional head Jerry Krepakevich, independent short filmmaker Pen Densham. Lamy emphasized the regional activities of the Board, along the way disclaiming rumours that English production would be moved to Toronto; rather, a regional office similar to Vancouver, Winnipeg and Halifax would be set up in Toronto, with English production in Montreal being frozen at its present size. Lamy then announced that an agreement had been worked out, but not yet signed, between the NFB and CBC for the Board to distribute CBC product via its distribution network. Only material (basically documentary) that the CBC has rights to, would be in the package. Whereupon the Board was censured in two particular areas. Pen Densham accused the Board of destroying private producers by undercutting prices, and operating its outside dispensation of funds without tendering and with favouring too few companies or having too many bid on a project, thus destroying the private producer. Aellen brought up the waste and duplication, in equipment and personnel, of the regional centres. Lamy replied that his goal was the same impetus role for growth in other regions that the NFB had caused in Québec, and said that he would look into the bidding system. Nothing really was resolved regarding prices, but filmmaker Michel Brault, who has had his tough times with the NFB, added a thought and a bright note when he said that he wanted his films seen by as many people as possible, therefore as cheaply as possible, and that even though the Board is fat, some great films are still being made, and they couldn't be made anywhere else. The latter thought was echoed by all present, but, as Peter Pearson pointed out, private producers must be able to survive also.

1. Des Loftus
2. Michael Spencer
3. André Lamy
4. Allan Early
5. Bob Fothergill
6. Brassard, Tremblay
7. Joyce Weiland
8. Kathleen Shannon
9. Greenberg, Pearson, Destounis

Women and Film. The panel: NFB filmmakers Kathleen Shannon and Susan Gibbard, filmmakers Marie Waisberg, Nancy Edell, Joyce Wieland, actress Susan Petrie, journalist Ági Ibrányi-Kiss. Basically the discussion was not very illuminating to anyone aware of the vast problems for women filmmakers today, from being treated as dilettantes to typecasting, and few in the audience — made up mostly of students this time — were not already converts to the cause. But a selection of films was shown, and the quality and diversity of them spoke eloquently about all the nascent talent going to waste because of lack of opportunity, and that fact was more important than the discussion, which lumbered along because, as Ibrányi-Kiss put it, they were brought together on the stage only because of sex.

Federal Responsibility. The Panel: Secretary of State Media Officer Desmond Loftus, exhibitor George Destounis, producer Budge Crawley, producer Harold Greenberg, Archives Head Sam Kula, activist and director Peter Pearson. This panel was hopefully an education, not for the audience, who knew what was going to be said, but for Loftus, who arrived as possibly the least prepared member of officialdom anyone has ever seen. He lectured the panel and audience, viewing them as both ignorant of film history in Canada and as children, and he once again demonstrated that the Secretary of State's department seems to actively avoid coming to grips with forming a film policy. His job, he said, was to determine what has been done and what needs to be done, and as he has been in the position for only three months, he has a lot to find out, so here we go again. The panel was harsh on him, both conservative and radical elements. Greenberg stated bluntly that the Department had lied repeatedly to the film community, and offered the suggestion that if a policy had been formed three years ago when active lobbying began, we might have a stronger industry now; Pearson outlined the continual frustration in dealing with the Department since Faulkner's appointment. Loftus hadn't done his homework: Michael Spencer's report on quotas was obviously not in his material, although he could have read it in the kit provided at the conference. Perhaps he did. Emphasizing that handouts and being treated as cripples was not anyone's desire, but rather evolving into a solid industry contributing to the economy and culture of the country, both Greenberg and Pearson agreed upon a

basic premise. Another important aspect of the panel was the presence of George Destounis. Recently he has begun taking part in such gatherings, and that's good. He's articulate, doesn't mince words, and should have the opportunity to answer his critics. Again, a bright note was the emphasis that Famous Players has contributed to Canadian production, while Odeon has not. Destounis' own leadership in Famous involvement was noted, and he himself tried to set Loftus straight on several matters. But overall the panel was simply just another parade of government ineptitude and lack of interest.

Identity and Creativity. The Panel: Filmmaker and critic Robert Fothergill, filmmaker Michael Snow, media creator Byron Black, filmmaker Michel Brault. Described as the non-political panel, it actually was, until the discussion was severed by a political announcement. Some points were made, however, about Canadians as audiences, and what our films reveal about ourselves. Both Snow and Brault explained their viewpoints as filmmakers, and Bryon Black offered a brief resume of Vancouver filmmaking and how the struggle affects the films made. But most of the discussion centred on Fothergill's thesis that filmmaking is composed of working out the filmmakers' identity, working out his identification i.e. his relationship to the world around him, working out the destiny of those in the film, and audience reaction. English Canadian films are mostly about private destinies not working out well, says Fothergill, and unless our filmmakers can add a wider social context, our culture will not be defined and will die. French Canadian filmmakers have solved this problem, he said.

Low Budget Features. The panel: Producer Werner Aellen, directors Patrick Loubert and Allan Eastman, Producer John Hunter, distributor Linda Beath. The emphasis in this discussion was the dead-end the low budget program seems to lead to. There isn't enough money to hire marketable stars, or blow up to 35mm, or spend on promotion; most directors haven't worked after making one. Instead, says Aellen, the same money should be put into TV efforts, thereby allowing the director his need to learn and experiment, produce diverse films, allow a more ready market, and even see the CFDC occupy a position as a bank, rather than exercising such control over scripts and post-production. Loubert offered the idea of a film school as a better training ground. The current activity at the CBC Drama

department in training programs was also mentioned.

The films: Best received among the nine features shown were Crawley's *Janis*, which ended the Symposium with a roar as hundreds were turned away, Michel Brault's *Les Ordres* (which received a long standing ovation) and the André Brassard-Michel Tremblay effort *Il Était Une Fois Dans L'est*. Brault said that the audience, due partly to the excellent subtitles by Marcia Couëlle, responded better than most in Québec. Also shown were *The Farm Show*, Sally Fieldgood and Company by Boon Collins, Patrick Loubert's *125 Rooms of Comfort*, Robin Spry's *Action*, Paul Lynch's *The Hard Part Begins*, and Jean-Pierre Lefebvre's *Les Dernières Fiançailles*.

As a summary of the attitude prevailing among most, if not all the elements of the industry in attendance, a telegram was sent to Prime Minister Trudeau urging a meeting as soon as possible to discuss the state of the industry. No reply was in evidence at our press time.

Included in the survival kit given to those attending Canadian Film Symposium III was this fascinating letter. (Even more interesting when one considers who it was written to...)

It seems this letter was not supposed to be part of the package, but so few people noticed it, no-one worried too much. We thought we would spread the joy a little by reprinting it in entirety:

Re: Quotas for Canadian Films in Canadian Motion Picture Theatres

Note: (This memorandum is concerned with the problem of distribution and exhibition of English-language films in Canada. The Quebec French-language film industry found its audience from the start and although no figures exist, it is probable that the distribution of Canadian and Quebec produced films would exceed 20 per cent of available screen time in the province. A number of Quebec movies have been successful and the Quebec film industry has managed to achieve adequate distribution for its films. Furthermore, the Province of Quebec is expected to pass a law in the spring regulating its cinema industry and giving the province the necessary powers to expand the distribution of Quebec films presumably by means of quotas.)

The Cabinet memorandum which approved the establishment of the Canadian Film Development Corporation in 1966 recognized that the distribution of Canadian films in Canadian theatres might prove to be a problem because the means of distribution and exhibition were largely controlled from outside the country. However, the idea of seriously tackling this aspect of the film industry before proving our capacity of making good quality feature films did not make any sense to the inter-departmental

Committee which recommended the legislation to Cabinet. Thus, the only reference to distribution in the CFDC act is Section 101 (i) (e)

"advise and assist the producers of Canadian feature films in the distribution of such films and in administrative functions of feature film production."

Six years later and after the production of approximately 130 feature films in Canada, the time has come to tackle the distribution and exhibition of Canadian films in Canada and abroad on a systematic basis and by direct approach to the provinces which have jurisdiction in this area.

The production of English-language feature films which could reach audiences of some significance in Canadian theatres now appears to be feasible. Despite the fact that the industry has little experience in this kind of film when the Corporation began investing in them in 1968, Canadian producers have come up with quite a few good films. One need only mention such titles as U-TURN, THE PYX, FORTUNE & MEN'S EYES, ACT OF THE HEART, BLACK CHRISTMAS, WEDDING IN WHITE and THE APPRENTICESHIP OF DUDDY KRAVITZ. The road has been difficult and the number of failures considerable, but after six years, we are convinced that we have the talent and the potential and we are in a position to feel confident of an output of 24 feature films a year for theatrical distribution.

All countries of the world, except the United States, protect their national film industries by means of screentime quotas. The General Agreement of Tariffs and Trade prohibits interference with the free flow of information across the borders of member countries and motion picture films have been considered in this category. On the other hand, member countries have established quotas to make sure that their national product is shown on their screens. In the United Kingdom, France, Italy, Sweden and many other countries, quotas have existed from almost the beginning of the motion picture industry and certainly since American films began to make their mark internationally in the 1920's and 1930's. In the United Kingdom the quota calls for 30 per cent of the screening time in each theatre to consist of British films as defined in the United Kingdom Cinematograph Films Act. The definition of a British film does permit a small amount of foreign participation, mostly be stars and directors. To our knowledge, the system is the same in France and Italy though the percentages may vary.

The idea of protecting the national culture by means of control over the mass media is not new in Canada. The Canadian Radio and Television Commission, succeeding the Board of Broadcast Governors has the responsibility to make sure that Canadian radio and television stations broadcast a significant number of national programs.

The licensing of motion picture theatres is a provincial responsibility and there has never been any attempt to establish a quota of Canadian films in Canadian theatres. There is, however, a precedent in Ontario which passed an order in Council in 1930 to compel U.S. producers to include two Canadian stories in the Canadian newsreels

which were released in motion picture theatres up until the early sixties.

Without going into precise details at this stage, we recommend that each province agree to a basic quota requiring each motion picture theatre to run a Canadian film for two weeks in each quarter. This would mean eight weeks a year and not less than four Canadian films. The quota would cover only Canadian feature films i.e. those with a running time not less than 75 minutes, and could be drawn from current productions or from films produced earlier. This basic proposal would be subject to modification as follows:

(a) FIRST-RUN THEATRES

Our definition of a first-run theatre is any theatre which normally programs new films and to our knowledge almost all of them are located in the downtown areas of the large centres of Canada and are owned and programmed by a limited number of companies. These companies would have to program 24 new Canadian films per year for not less than two weeks each spread evenly over the four quarters of the year. The figure of 24 would appear to be a reasonable target for English-language Canadian feature films to be reached by 1977 and maintained thereafter. Some of them might have to be French originals dubbed into English. The companies owning the theatres would determine which theatres would be used to meet the quota but they could not put them all in one theatre and/or release them in one quarter of the year. For instance, Winnipeg has twelve first-run theatres but could meet the quota by using only six theatres. We would expect the provincial regulatory agency to inform the theatre chains in their province of the titles of the films, which meet the national or provincial definition of a Canadian film to be shown under this scheme.

(b) SMALL TOWNS

There are many situations in Canada in which one motion picture theatre serves one small town. Our recommendation here is that these theatres should be obliged to show one Canadian film per quarter for not less than two days. This would appear to be an onerous obligation, certainly not one which they could use as an excuse to go out of business.

(c) GENERAL

The scheme suggested above would apply to all theatres in the province including drive-ins and 16mm situations which are playing to paying audiences. However, there would perhaps have to be exemptions for Cine-Clubs and other organizations which use the subscription method as opposed to paying at the box office. The definition of a first-run theatre would have to be negotiated between the province and the exhibitors. There is also a problem of motion picture houses which are used exclusively for so-called "soft-core" pornographic movies. However we are advised that a number of these are owned by the major chains and could be classified as first-runs. There may also be Canadian-produced (but not CFDC assisted) films available. Similarly, the cities of Montreal and Toronto should be the subject of a special study since their theatres may not easily fall into the general classifi-

cation of first-run houses and all other houses which we have recommended above.

Levy

We have mentioned in the past that the imposition of a levy to be paid directly to the producer, based upon 5¢ and 10¢ per ticket sold in the province would be an excellent way of providing a better economic base for the feature film industry. We recognize that this may not be too acceptable to the provinces since some of them have either already given up imposing any kind of an entertainment tax on motion picture attendance or have passed on such taxes to the municipalities. The levy is not in fact a tax and could be included in any further increase in the cost of cinema tickets. In the United Kingdom, for example, an amount of 2 pence (5¢) is collected on every ticket sold and is shared in every quarter between the British films which are running in the same period. The sharing is done on an automatic basis depending on the certified distributors gross of the film. Each British film should get an additional 50 per cent of this amount. This system, known as the Eady plan, provides substantial sums of money to the producers of British films. In France and Italy a percentage of the gross box office of each national film is paid back to the producer without deduction by the theatre or distribution company.

So far as we are aware, no attempt has been made to block or restrict any of the money taken at Canadian box offices (except the existing 10 per cent withholding tax). In 1948 however, the Federal Government did consider freezing in Canada all or part of the royalties paid by Canadian theatre owners to American distribution companies in order to save dollars. The Motion Picture Association of America proposed instead that it set up the Canadian Co-operation project through which they would increase the number of short films about Canada being circulated in the United States, arrange location shooting of American films in Canada and mention Canada and Canadian cities as often as possible in the scripts of American movies.

This suggestion was accepted by the government of the day, presumably because there was no Canadian feature film industry which needed protection at the time, and the Americans continued to receive their royalty payments in U.S. dollars in full.

Alternatives

There are other ways which could be used to increase the showing of Canadian feature films but they all involve the expenditure of funds by governments, either provincial or federal in the form of buying or renting theatres and/or projection facilities. These methods have been rejected except for first feature films which usually have limited appeal and feature films of significant merit for artistic and cultural reasons for which the anticipated audience is extremely small.

Conclusion

Quotas, and if possible the imposition of a levy by the provinces, appear to be the next logical steps in the development of a Canadian film industry. The production facility

exists to fill a modest quota of Canadian films. The CFDC believes that the time has come for the Secretary of State to approach the provinces, starting with Manitoba which is already on the record as being in favour of the idea.

*Respectfully submitted,
Michael D. Spencer*

Major Developments

Spring is supposedly the season for rejuvenation and such activity, and judging by the rumours and stories spreading through the True North, it's possible the film industry may be slightly affected. Most of the potential developments are outlined in the article on the Canadian Film Symposium in Winnipeg, a Stirring Account of which I direct the Constant Reader to, but other relevations and actions occurred during the past few months, and deserve some mention too.

Montreal's *Le Devoir* divulged the content of the discussions held by the Secretary of State's advisory committee on film policy. Since the story broke in late November, Faulkner has appointed Desmond Loftus as his new media officer, so again everything is up in the air, at least until Loftus learns a little about Canadian film. At the same time, what the committee (not exactly your most radical body) considered is of some interest. Among ideas bandied about: quotas on non-Canadian movies, CFDC investment in shorts and documentaries, extra money for automatic subtitling, establishment of a filmmakers' training program through the NFB, special grants for film magazines, insistence on promotion funds in any feature budget, better contact between the CFDC and exhibitors, grants to distributors of non-commercial films, abolition of high postal rates for films, a federal-provincial plan to encourage and finance festivals, including inviting foreign producers to attend, an import tax on foreign films, more Canada Council film and video funds, content regulations to make TV show Canadian features, and establishment of a Canadian Film Commission.

Sort of a dreamland, even if only half of it happens. But note Michael Spencer's 'suggestions' at Winnipeg, and be advised that a joint CBC-NFB proposal regarding a \$3 million training program is now on Faulkner's desk, and perhaps my ripe but hard-won cynicism is about to be dealt a heavy blow.

A new front in the battle was opened up in Toronto, when a deputation from the film community, including Gordon Pinsent and Peter Pearson, managed to attract support from Toronto City Council; the municipal

CCFM with Toronto City Council



level can be used to exert pressure on provincial and federal elements. A working study group was set up and a motion was presented advocating specific CCFM proposals, including quotas and 15 per cent levies on the provincial level, and, on the federal level, increased investment incentive, a raise in the withholding tax to 15 per cent, the purchase of Famous Players, a script development program through the CFDC, and restructuring the CFDC to allow it to do more in the areas of theatrical features and shorts, as well as prohibiting its involvement in TV production.

In Montreal, filmmakers found a place to stand: the offices of the Bureau of Surveillance du Cinéma du Québec, the government body that grants visas to films shown in the province. While pamphlets were being handed out to theatre-goers, forty directors occupied the offices for two weeks, until they were evicted by provincial police. The ARFQ was protesting the lack of legislation regarding film, which had been promised and discussed for at least twelve years and most recently during the election last summer. The filmmakers want a Parliamentary Commission to study who should control the film industry. (See feature article "Beyond Words".)

The Canadian Film Awards committee have officially decided to abandon the format of the last few years and have two groups, one for each language grouping. Separate ceremonies will be established, with the English group retaining the title The Canadian Film Awards. The two bodies will co-operate in formulating plans to ensure that films from both sections obtain the widest distribution and exchange through Canada. Of course they're making their goal much more difficult to achieve by splitting, honours for any film at a joint ceremony insured interest and recognition and distribution in the other language.

A two-day conference held in Toronto in January on The Business of Film — a topic sorely needing in-depth and wide-spread discussion — saw seven hundred film people attend three well-planned and interesting panels on various aspects of the business

Marie Waisberg



side of this art form. It was organized by Marie Waisberg and Frederik Manter of the Canadian Filmmakers' Distribution Centre, and sponsored by the Centre, York University, Ryerson Polytechnical Institute, and the Ontario Arts Council. Three panels, composed of experts in the respective fields involved, talked about Money, the Law, and the Market, as a hypothetical feature, accompanied by auxiliary rights and other exploitation efforts, was pulled the process requiring expertise in these three areas.

In the next issue of this magazine, a booklet recounting the information delivered will be included. There's no doubt that such a conference has been required for some time, and the obvious success of this effort provokes the publication of the booklet. More conferences are being planned, too, and given the lack of knowledge about so many areas of this extremely complicated art/business, let's hope Manter and Waisberg receive the same support as they got this time. Everyone will benefit.

Productions: Recent/Current/Imminent

Recently a fully bedecked luncheon was held in Toronto, and, sumptuous as it was, it illustrated perfectly the tragedy and hope of the Canadian feature industry. There are very few people in this industry who not only sit on committees and advocate a strong Canadian industry, but also put their money on the line to do something about it; such a man is Harold Greenberg.

Here we are at the luncheon, and Greenberg is officially announcing a group of features that his new division of Astral-Bellevue-Pathé, called Intercontinental Leisure Industries, plans to co-finance and co-produce during the next year, and Greenberg is wincing.

Besides renewing his partnership with American producer Sandy Howard in some projects, and making new alliances with the CBC and American Frank Capra Junior, a writer-producer David Dortort is exclaiming (to what he must assume are captive ears) how beautiful our country is for locations, and what pretty creatures Canadian women are. It's the classic double standard sell-out. And no one is amused.

Dortort created **Bonanza** for U.S. TV, and here he'll develop a feature, with a possible TV series spinoff, called **Chinook**, about the settling of the Canadian West in the early 1900's. The CBC will have Canadian feature TV rights and series rights, pending script approval. The \$750,000 shoot will happen in Toronto and Calgary this year, with an all-Canadian cast.

Other I.C.L. projects are: **The Last Free Man**, about an Indian's attempts to teach a young white boy Indian ways. Capra will produce, John Sturges will direct, and an international and Canadian cast will assemble in Calgary this summer for the two million dollar effort. Sandy Howard's production of **Embryo**, a \$1.2 million effort with Claude Héroux producing, is planned for Montreal in early spring. H.G. Well's novel **Food of the Gods** will be written, directed and produced by Bert Gordon in Montreal this spring for \$900,000. Claude Héroux will produce and brother Denis direct a \$700,000 version of Roch Carrier's **La Guerre Yes Sir!** in Montreal in October. A Canadian Israeli co-production called the **Boojay Expatriots** is planned for shooting in Israel this summer. Sandy Howard will produce and a Canadian will direct an international cast in this \$1.2 million pic. Both **The Sky Riders** and **Magna I: Beyond the Barrier Reef** are Sandy Howard and Twentieth Century-Fox co-productions to be shot in late 1975 in Vancouver and world locations.

Director Joyce Wieland's **The Far Shore** will resume shooting in the spring. Quadrant films shot **It Seemed Like a Good Idea at the Time** in Toronto this winter. John Trent directed Anthony Newley, Stephanie

Powers, Yvonne de Carlo, Lloyd Bochner, Henry Ramer, Moya Fenwick, Larry Dane and John Candy in this comedy. The CBC will present six one-hour specials from the NFB this season, but actual projects have not been announced. The Corporation has announced that after presentation of a petition and meetings with ACTRA, programming budget cuts were restored from other areas. At the same time Drama head John Hirsch, whose department is buzzing with action, rightfully claims planning frustration because his budgets are approved yearly. No long term development of TV drama can occur based on such a system.

Canada Council grants under the Explorations program were given to H.B. Chandler of Prince Edward Island to study how organisations such as the CBC and NFB use film to promote Canada's image abroad, Jean-Auguste Poirel of Québec for a documentary film on the Nahanni River region, Barbara Stevenson of Québec for a film on covered bridges of the Eastern Townships, Robert Rogers and Gail Singer for a film on the people of South Indian Lake in Manitoba, and Kirwan Cox and Peter Morris for a book on the history of Canadian cinema 1895 to 1939. (See "Dreamland" in *Issue No. 17*.)

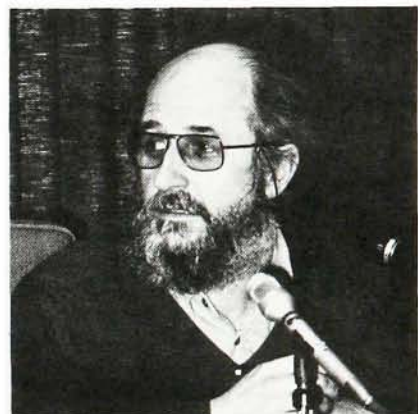
Charles Templeton is preparing a script based on his novel **The Kidnapping of the President**. He says it'll be expensive, so a co-production is probably necessary. **La Fleur aux dents**, directed by Thomas Vámos for the NFB, has completed studio work. Claude Jutra stars in this feature about the interior conflict in a forty year old man born twenty years too soon. Janine Manatis is looking for women writers to submit scripts. Contact her at 97 Bellefair Avenue, Toronto M4L 3T7. Insight Productions made **Bricklin** for CBC's *Gallery*, and Don Shebib contributed **Winning's the Only Thing**, about minor hockey in Manitoba, to the same series.

Other TV efforts have included much fiction by the CBC. A comedy pilot called **The King of Kensington** has been shot under producer-director Perry Rosemond. Executive producer Chalmers begins the first of two pilots for his police series with John Wright directing in late February. Terence Hefferman's **The Canary** was produced by Adams and directed by Shebib in January. Peter Carter directed **Going Down Slow**. Outside of TV, Al Guest's Rainbow Films will make **Inuk**, an animated twenty-six minute short. Manulife has bought Canadian rights to this effort requiring twenty to

twenty-five thousand drawings.

Festivals, Awards, Honours

In feature film recognition, **Mon Oncle Antoine**, released commercially in Chicago, made critic Roger Ebert's Ten Best List. The Association of Québec critics awarded Michel Brault their prize for best film in 1974 for **Les Ordres**. Brault was feted at a reception sponsored by *Le Soleil*, and received a plaque and \$1000. Young filmmaker receiving an honourable mention was André Forcier for



Michel Brault

Bar-Salon. On the human front, the Canadian Society of Cinematographers presented their annual awards to Harry Makin for the **National Dream** (drama), Fritz Spiess for **G.M. Firebird** (commercial), Norman Keziere for **Mirrors to the Sun** (documentary), and Teri Gulbert for a CBC story (Roy Tash News Award). **Why Rock the Boat?** won a Bronze Hugo at Chicago.

Jack McGaw and Tim Ralfe's CTV special **Hear No Evil**... continues to be honoured, and has been awarded The Golden Nymph, The Grand Prix of International TV of Monte Carlo; Roland Michener Award for Meritorious Journalism; Silver Medal at the Atlanta Festival; Silver Hugo at the Chicago Festival. Julius Kohányi's **Games** also won a Hugo; it'll be shown on his *Sprockets* series this season. And while not a tangible award, that



Kohányi with letters for "Sprockets"

Shooting "The Far Shore"



same *Sprockets* series has received incredible amounts of reader mail, all of it thanking the program for showing films that the viewers could see nowhere else: independent Canadian cinema.

OECA's Don Thompson won a Golden Hugo for *Avec Angèle* at the Chicago Fest, in the Educational Network category. Grattan Productions' *Behind the Broom in Berne* won a bronze Medal at the 17th annual International Film and TV Festival in New York. Maurice Solway's *The Violin* is one of eleven semi-finalists in the nominations for Academy Awards on shorts. And Don Shebib is among the nominees for the annual Toronto Civic Award of Merit. Moreland Latchford, now offering its entire library for rental, announces several awards: *Good Night Little Foal* adds a Silver medal from the International Film and TV Festival to its CFTA win; *Grandma and me* won a Bronze plaque at the Columbus Film Festival; and four films from the Family Relations series won Gold medals at the New York gathering.

And the Canada Council awarded \$868,114 to thirty-nine organisations for exhibitions and programs in visual arts.

AMTEC 75 will be held in Calgary June 15 to 18. It's the 5th Canadian Education Communications Conference of the Association for Media and Technology in Education. Sponsored by the University of Calgary, the theme is Partnerships in Learning. Discussions will focus on all possible interactions between instructional media personnel. Keynote speaker will be Knowlton Nash. An educational media competition will be held; the entry deadline is May 15. The Synapse Super 8 Festival will be held in Syracuse in April, and Canadian entries are especially welcome. Write Jim Morris or Adam Steg at 316 Waverly Avenue in Syracuse for details. Richard Leiterman's cinematography seminar/workshop in Banff was a great success, and the organisers have tentative plans for a similar Spring effort on script development and screenplay writing. (See elsewhere for an account.)

The Ontario Film Association plans two conferences back to back at Geneva Park near Orillia, Ontario. March 30 to April 2 is the first John Grierson Film Seminar, with Alan King moderating discussions among documentary filmmakers and observers. Then it's the annual OFA Film Showcase for libraries, educationalists, etc. from April 2-6. Write them at Box 521 Barrie L4M 4T7.

Filmpeople/Random Notes

Robert Fulford has published *Marshall Delaney at the Movies* and John Hofsess has published *Inner Views*, (See feature article elsewhere.) and it seems that Robert Fothergill is next in the Canadian Film Library... The Alberta Department of Education has published its third Multi-media Kit Guide for teacher use of material available... In other educational material, Peter Rowe's film on Hollywood's view of Canada (basically a great gob of snow to escape to) called *Backlot Canadiana* was shown on CBC's Prime-time...

Beryl Fox has returned to CBC as a producer, her first effort being a segment of *Primetime*... Frank McEachern is the new Chairman of the Ontario Arts Council... John Spaulding has been appointed Program Director of Global TV. He was formerly an executive producer with CBC sports... Eric Till will direct his first stage play this summer, *Pygmalion* at the Shaw Festival... Peter Morris will create a film archives at UCLA, now that he's left the Ottawa scene... Ann McRoberts, who handles Mutual Film openings in Toronto, has been appointed American Film Theatre Canadian Promotion head...

Screenings: Neilson-Fern's TV series *A Third Testament*, has been sold to the BBC. Series features Malcolm Muggeridge... The Ontario Film Theatre and suburban Toronto Hotel The Bristol Place, have joined to present a series of Hollywood classics. You can even get a film/dinner package... The NFB Corporation series has been running on CBC Sunday afternoons, and a feature-length sequel, *After Mr. Sam*, was previewed in Toronto at the St. Lawrence Centre. Director Arthur Hammond was present... Jan Kadar's *Lies My Father Told Me* has again been held up, this time for re-scoring... Maharaj Film Productions of La Salle Québec presented a show, song and dance evening on Indian Films. Success led to a second show... Robin Spry's film efforts were featured at the Canadian Film Institute in January... Crawley films produced forty productions last year, and Crawley/M-H produced twenty-one video tape productions as well as various film and slide presentations... Toronto CBC outlet CBLT will begin a series of Canadian features showing Saturday at midnight. First is Clark Mackey's *The Only Thing You Know*, followed by Jack Cunningham's *Peep*, and then Ted Kotcheff's *Outback*... *Sprockets* will have the world premiere of sculptor Sorel

Etrog's first film, *Spiral*, on March 13. It's a twenty-six minute abstract effort...

Denys Arcand's *Gina* opened in thirteen cinemas to great business... Roger Fournier's *Les Aventures d'une Jeune Veuve* grossed \$252,834 in nineteen cinemas in its first six days... French versions of Robin Spry's *Action* and Claude Fourier's *Alien Thunder* have been released... Jean-Claude Labrecque's *Les Vautours* will open in March. Story concerns a young man and his family in 1959 at the beginning of the Quiet Revolution... The Conseil québécois pour la diffusion du cinéma has obtained for release a series of Québec films up to thirty years old, all never released commercially before. Group is also publishing booklets, one being on Jacques Leduc... *Paperback Hero* was launched in New York to good opening notices, and the sub-distributor in Florida has ordered fifty prints...

Ontario TV educational station will receive funds to expand to a network via transmitter. Eighty-five per cent of the province will be covered by the additional thirteen stations... And Ontario's new Ministry of Arts and Recreation hopes to obtain money for projects via a lottery to begin this summer... The Association for Native Development in the Performing and Visual Arts is gathering a native talent inventory and clearing house. An arts conference is also planned for this summer. Address is 30 Bloor West, Suite 400, Toronto M4W 1A2... A video theatre has been opened in temporary quarters in Halifax's Sir John Tompson building. It's a joint project of the NFB Atlantic region and Canada Council and TELED Video Services Association. The aim is to set up a regional production/distribution system of half inch tape. A catalogue is available... An NFB delegation has been invited to Australia by the Australian Council for the Arts, because of the Challenge for Change Program. Seminars will be conducted by Len Chatwin, Dorothy Henault, Tony Ianzelo, and Norbert Prefontaine the assistant Deputy Minister in the Department of Health and Welfare, who is also going... The first School of Cinema Management has been set up at St. Lawrence College in Cornwall, Ontario. The year course will see two academic semesters studying everything from cinema management to graphic design and promotion. There will be one semester in the field, as well as travel to L.A. and London, and field trips to Ottawa and Montreal. It's backed by teacher Chris Wilson,

Famous' James Cameron, Odeon's Charles Mason, Famous' Maurice Phaneuf, and government's Gordon Noble. The latter group acts as an advisory committee.

Women and the NFB

When Mary Daemen, freelance artist and still photographer, applied to the National Film Board for a position as Assistant Cameraman, she filled in most of the spaces on the official application form. One question she didn't bother to answer was the usual, "Can you type?". After waiting a respectable amount of time with no response, she checked with the Personnel Department. They couldn't find her application at first, but it finally turned up — filed under "Typists"!

It was to discuss this sort of treatment that fifteen professional women from across Canada assembled with some Board officials in Montreal last fall. All of the women had years of experience as editors, camera and sound technicians. Production Unit D was responsible for getting us together and we were eager to dissect Film Board policy and aims.

Here's what we discovered: the Trudeau cabinet had issued a little-known but important document in December 1973 recommending that, "each department and agency in Federal Government be required to implement a special program for 1975 designed to promote equal opportunity for women, both within the departments' programs as they affect the public, and for the women employees of that department". But the NFB received no special monies for International Women's Year after all those heavy words. (That's this year, in case you've missed the radio ads). And the Board seems to be largely ignoring the friendly advice.

As yet, no definite projects are in the offing outside of Unit D. Unit D, formed last year, is in danger of evolving into a "dumping ground" for all film projects associated with women and for most women seeking work at the Board. The fact that noted filmmaker Kathleen Shannon is its executive producer may have something to do with this situation. After all, she's a woman. . . .

There was resounding agreement at that meeting that every NFB production unit and department has equal responsibility to train women, to profile Canadian women in films and to explore the female perspective by employing women filmmakers.

Bob Verrall, head of English Production, was present and expressed

concern that, "We can't just throw the doors open!". But he agreed it was reasonable to hope that the regional offices now being set up across Canada (Vancouver, Winnipeg, Toronto, Halifax) be particularly concerned with employing and/or training women; and that half of the new freelancers hired in the future be female — wherever possible.

It's this "wherever possible" that's the grabber every time. How many women are actually running around with camera, mike and megaphone out there in the wilderness? More than you think. Suzanne Roussos, Personnel Department; Claude Pelletier, Sound Department; Denis Gillson, Camera and Dorothy Courtois, Production Manager; were all made aware of the existence of a small but rapidly growing body of women already possessing sufficient expertise to qualify for NFB freelance work.

The Board has only one woman on the Programming Committee — representing half the population. This Programming Committee determines which film ideas get budgeted and which are shelved or just rejected outright. It was therefore concluded at the meeting that a fair balance between sexes should prevail as soon as possible on this vital committee.

The 1976 Olympics emerged in discussions as being an important testing ground for change at the Board. Half the freelance people hired could conceivably be female. There is still enough time to raise the technical levels of many women through training sessions. But even if this cannot be fully accomplished, fifty percent of the emphasis should be on *women athletes*. Women have contributed equally to this country and consequently to government institutions such as the Board — there is no justification for the films not reflecting this.

A beginning of sorts has been made — again under the auspices of Unit D. A whirlwind of workshops in December provided about twenty professional women from across Canada with advanced technical information. There were workshops on tricky lighting situations, equipment maintenance, cameras, film stocks, laboratories — all under the direction of Denis Gillson. This much has already been accomplished although Unit D was formed only halfway through the year and consequently had a minimal budget to work with.

It is hoped that other NFB Production Units and Departments will follow this example, and women will be equally represented within the next few years both in the camera pool and

the typing pool.

— Carol Betts

ALBERTA

Richard Leiterman at Banff

It was the *Man*, and he came down to give us the *Word*. But were we ready to receive *Him*?

So He sat there wearing media blue, staring at us staring back at Him, wondering where it all begins . . .

And we, the seventy-odd media flotsam and jetsam, all whirling around in our own movies, hoped that a message might come.

First, a few words about 'f' stops. Then a few more words. And a little bit more . . . so how's your movie now? A bit overexposed? . . . Just a bit.

All the news that fits . . . indeed the greatest news event to come along in life, and Leiterman started his career filming hard core human news, hand held and on the run, and became a master.

So how do you break into film? The same way you break into life.

So much for glory, how about the nitty gritty of money making movies?

. . . And the silver screen comes alive with Robert Stanfield, vintage 1968, give or take a hundred years, and a victim of Leiterman's humanized cinema. He tells it straight and in doing so cries out for some illusion to please hide this all too real person, he is too painful to watch. Leiterman is indeed a part of his work, job or no job. A rose is still a rose even though it has wilted.

And the little voice in the back asks what right does he have to editorialize with the selectivity of the camera? What right does he have to commit himself in front of so large an audience? Indeed, what right does any man have to use bluff, bullshit, common sense and compassion as his tools of trade, and witness the desolation of a married couple, faithfully rendered in lurid colour, so that we can see ourselves looking back?

Let us pause for a moment so that we do not forget who we are, and look at the new Arri BL with the four speed zoom, and matching Nagra IS-D for perfect home movies.