

CANADIAN FILM NEWS

Major Developments

By the time you read this issue, it will be the season to be jolly in full swing, but as I write, just two days after the Liberal budget and Hugh Faulkner's, et al, show of interest in campaign pledges, the film industry, etc., things are obviously not all smiles and chuckles. Back in July, during the time of Margaret's debut, Faulkner let slip at a candidates meeting that, if re-elected, the tax write-off allowance for film investment would be increased to 115 per cent. In other words, a few more people would be encouraged to invest in Canadian features.

cost, that's all. Not to sound too elitist in demanding more, I would still submit that something more is needed. Not necessarily from John Turner's department which has (probably correctly) stated that film support is not the responsibility of the Finance department — but from the Secretary of State. Surely someone will say something sometime? Or is it better to appoint committees and advisory groups and so on and so on, leaving any commitment to remain non-existent? Use the money to pay for films instead of Air Canada tickets to Ottawa for committees to waste voice and time. If it sounds bitter and frustrated, it is.

Other developments have occurred since last issue, one from a revitalised

directors, and technical personnel will reap untold benefits. Given her vivacity and enthusiasm and respect for John Hirsch and Canadian talent, a gambler would have a very secure bet that she'll make it. As head of the Casting Department, she has proposed a talent bank using the CBC computer, keeping names, addresses and current projects of first actors, then the rest of the crew, constantly at hand, up to date, and available to CBC personnel. It's a large undertaking, and she knows what she's up against. But she says, "I know the talent and I'd like it to be used. I've lived in the isolation of East and West. I'm a missionary. I want to bring to the directors' attention that the talent is there. And I believe in decentralisation; the difference between East and West is enormous."

All these ideas and goals out of literally nothing, because the CBC has not had a casting department before. And since organising it, Sherrin has begun more modest programs, designed to improve information flow as well as gather it. She feels that variety and drama are interchangeable in Canadian actors' potential work area, as are TV, film and stage. Instead of waiting for you to visit, she's going out to see for herself, attending plays, films and so on. She hired Lynn Dickson specifically to travel and find out where information about talent exists, and bring it in, and she herself has just returned from a trip out West. "We have expanded the Toronto staff from three to ten, and it's still not enough. We get all the reviews, press releases. We see the shows and even go officially backstage — the actors are very pleased. We use *Equity's* computer bank and *Face to Face with Talent* from ACTRA. But we need more. The CBC should have the biggest talent bank in the world. And Hirsch is adamant about directors and producers knowing about everyone. He will ask for a list of those considered as well as those accepted. Our mandate is to bring the best quality, but you have to know where it is."

Two new programmes support her statements. One is to interview actors by people in the department, and another is videotape auditions. Eight hours a week are devoted to the former, and the latter takes place whenever facilities become available. Casting officers are Claire Emery, Diane Polley, Dorothy Gardner and their assistants. They have met with managers and told them to come in and read scripts. It's all



Hugh Faulkner

Not that many more people of course, and especially with inflation running at double figures. But maybe a few more. But all the Government has done is juggle numbers. Before, it was 60 per cent the first year and forty per cent the second year. Now it's 100 per cent the first year. A straight business

CBC Drama department, another from a union bastion, and a call for participation in Jean Drapeau's latest construction project.

Last September Muriel Sherrin joined the drama department of the CBC, and if this lady can achieve half the goals she has set, actors, and eventually writers,

part of a goal of training people to use assistance and opportunities properly. And to train people. "I want to bring young people in as casting assistants to train them to know how to judge talent and know talent. My job is not to cast, it's to set up and run the department. I really believe in delegation and communication."

In an effort to provide work for Canadian filmmakers, Jean Drapeau has brought the 1976 Olympics to Montreal. Of course, in true Canadian fashion, the official Olympic film was almost made by foreigners. Enter Jacques Bobet, NFB producer, who, on the day the site of Montreal was announced, began to push for Canadians making the official Olympic film. Enter indifference and foreigners. "I spent the last four years blocking foreigners. And I knew that we needed training films, i.e. films to learn how to make the Olympic film. I pushed for them and got no reaction anywhere."

But eventually Good won out and Canada is to make the film. It is to be a ninety minute documentary with a budget of \$1.2 million. Three thousand events in seventeen days comprise the action. All information is to go through Bobet at the NFB, as they have immediate knowledge of cameras, crews etc. But about half of the project will be done by people hired outside the NFB. What Bobet is looking for at this time is a central idea, a new and different one. He emphasises that time is running out, and in fact has set a deadline of December (now) for the final decision on approach. If you've got the answer, send it to him, copyrighting it on the way to protect yourself. The film must take into account that events are covered by TV and must display the Olympic spirit. Past Olympic films can be obtained at some NFB offices, and group showings can be arranged.

It has finally been determined that film has a lasting value, according to our federal government. The material of the Canadian Film Archives, now a division of the Canadian Film Institute in Ottawa, under Jean Clavel, will be deposited in the Public Archives of Canada under Dominion Archivist Dr. Wilfred Smith. A new division called National Film Archives will be formed under director Sam Kula. Five thousand films, seven thousand books, 800 periodicals, 110,000 stills, and eighty thousand files comprise the collection. Goals of the new division are support for the Insti-

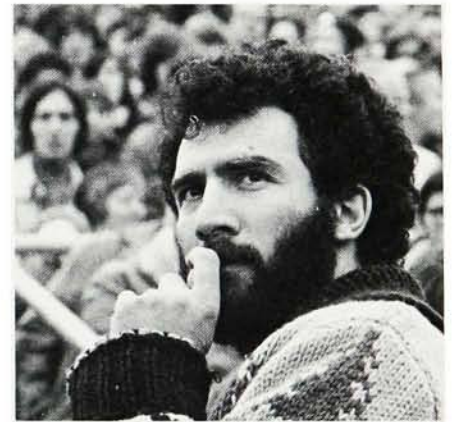
tute's programs in distribution and exhibition and publication, making the Institute's study collection more widely available on a regional basis and increasing the amount of French material.

On a more financially happy note, we learned recently that the amount paid for the Héroux brothers' co-production of *Jacques Brel is Alive and Well . . .* by the American Film Theatre was one million dollars, the largest amount in Canadian filmdom's history. Ely Landau has Film Theatre rights for one year and will then release the films commercially. (The CFDC turned down an original investment.)

Another move to bring Canadian filmmaking to Canadian control has taken place in NABET, the National Association of Broadcast Engineers and Technicians. As the annual convention was held in Georgia this fall, Canadian delegates attended. But at the convention, after much heated debate, a separation of the American and Canadian contingents was agreed upon. Local autonomy no less. After this gathering there is a separate executive and council for each country, with a multinational council advising, but not controlling the two bodies. Each has its own constitution and amendment ability. Ronald Pambrum of Winnipeg was elected Interim President of the Canadian section until official elections are held in December. A small step only on the surface, since unless we control our own house, we won't have any bargaining strength at home or when we want to visit elsewhere.

The Canada Council has published a brochure outlining aid to filmmakers and those who work in video. Called appropriately *Aid to Film and Video*, it is available by writing to the council at P.O. Box 1047 Ottawa K1P 5V8. This program is only a year old, but already \$663,000 of the \$931,000 overall budget for 1974 has been awarded. It went to 1) Production of shorts, 2) Workshops and Co-operatives including \$10,000 to the Atlantic Filmmakers' Co-op in Halifax to hire a technical consultant and \$17,000 to Memorial University in St. John's to establish a Filmmakers' Advisory Centre and for services for a Filmmaker-in-residence; 3) Film archives and distribution centres including \$90,000 to the Canadian Film Institute; \$20,000 to the Canadian Filmmakers Distribution Centre in Toronto; \$70,000 to La cinémathèque

québécoise; \$10,000 to La Coopérative des cinéastes indépendents; \$30,000 to the Pacific Cinematheque Pacifique and \$7,000 to Le Conseil québécoise pour la diffusion du cinema; 4) Travel and exchanges, including \$500 to Bob Elliott Productions for promotion of *Wolfpen Principle*, \$20,000 to Faroun Films for distribution of twenty films in South-east Asia, and \$1,000 to New Cinema Enterprises for Frank Vitale's travel to promote *Montreal Main*.



Frank Vitale

Productions: Recent/Current/ Imminent

The feature industry is not exactly booming, but thanks in large part to D. John Turner, keeping a watchful eye on proceedings from his Ottawa heights, we can report a small bit of activity in English Canada, and a greater amount, as usual, in Québec. (See feature article in this issue.—ed.)

Currently editing are Murray Markowitz' *The Steven Truscott Story*, *Les Vautours* by Jean Claude Labrecque, *Jos Carbone* by Hughes Tremblay, Leonard Yakir's *The Mourning Suit*, an NFB series of six one-hour films under the title of *Chronique de la vie quotidien* by Jacques Leduc, *Ti-cul Tougas* by Jean-Guy Noël, *Salut Philibert* by Victor Lallouz (four days left of shooting had to be postponed because of financial difficulties), *M'en Revenant Parles Epinettes* by François Brault, *Tout Feu tout femme* by Gilles Richer.

Some shooting remains on *Viellir avec* by Georges Dufaux, *La Fleur aux Dents* a Montreal NFB 16mm project by Tomas Vámos, *L'espoir* by Anne Claire Poirier, *La Nes des fous* by Pierre Maheu for the NFB, and five days

shooting remain on *La Tête de Normande Sainte-Onge* and will be shot in winter.

Harold Greenberg's Bellevue Pathé/Astral has joined with Sandy Howard and Richard Harris to make *The Last Castle* in Nova Scotia, a comedy drama. As Greenberg emphasised on TV recently in Toronto, he makes pictures in Canada, not necessarily Canadian pictures. And this production fits the bill. It stems from a joining of forces by Howard and Harris, and is one of a series. Another previously announced film by Greenberg/Howard is *The Devil's Rain*, which will now be made in Mexico, probably without Greenberg. Another Bellevue project, *Embryo*, is scheduled for next March, but it seems that the start date is being moved up to January, depending upon whether Daniel Petrie is available to direct. Story concerns test tube babies, and will be shot in Montreal.

Walter Baczynsky's Canukr Films is readying *Marichka*, the first feature made in Canadian with Ukrainian as the main language. John Sweeney and Paul Aspland are editing *Franz*, a feature turned down by the CFDC. Robbie Malenfant is editing *Moss Tarts*. And Burg Productions of Toronto, after completing Martin Lager's *Trick, Count Stroganoff and Me*, have announced a slew of features for the future: John Craig's *In Council Rooms Apart*, Martin Lager's *Centennial Express*, and *Banting*, as well as several TV projects. *Trick* was shot in Ontario with actors Jan Rubes, Jim Henshaw, Danny Forbes, Susan Petrie, Paul Bradley. T.A. Kramreither produced, Bill Davidson directed, Sam Jephcott was production manager. Bob Brooks was director of photography, John Eckert handled first A.D., editor is Tony Lower, and the story concerns a trio who set out for adventure and good times.

Journey into Fear has wrapped in Vancouver, and currently shooting in that city is *Kosygin is Coming*, a British film based on Canadian Tom Ardies' novel. Star is George Segal. The film is being made under the Eady plan by producer Elliot Kastner and financier/TV magnate Sir Lew Grade. Another Vancouver project, though not a feature, is Michael Asti-Rose's *Silent Movie*, made on a \$3000 grant from the Ontario Arts Council. Rose is attempting to make a facsimile of Twenties films, complete with stutter and high contrast. A scion of a wealthy family makes a pact with the devil. Rose says it's a Faust/Keaton tragicomedy. (See Vancouver production in this issue for other developments.—ed.)

Two features are currently beginning photographed in Toronto as I write. One

is Joyce Weiland's *The Far Shore*, based on the Group of Seven member Tom Thomson and is set prior to World War One. Executive Producer is Chalmers Adams and associate producer is Judy Steed. Richard Leiterman is cinematographer, Anne Pritchard is Art Director, Marilyn Stonehouse is production manager, Tony Lucibello is first A.D., and sound is by Rod Haykin. Cast includes Céline Lomez, Frank Moore, and Sean McCann. Script is by director Weiland and Bryan Barney.

And Quadrant Films has announced a caper comedy for a six week shoot in Toronto. Called *It Seemed Like a Good Idea at the Time*, it features Anthony Newley, Stephanie Powers, Lloyd Bochner, Henry Ramer, Yvonne de Carlo, Moya Fenwick, John Candy and Isaac Hayes. Director is John Trent, producer is David Perlmutter, and cinematographer is Harry Makin. Quadrant also plans to shoot a British-style comedy in December in Germany starring Leslie Philips. And *Sunday in the Country*, the last Perlmutter/Trent feature, will premier in twenty-five theatres in the Tampa-St. Petersburg area in November. Canadian openings are planned for Christmas.

Future projects include *Ultimatum*, based on Richard Rohmer's novel. A first draft screenplay by Lionel Chetwynd has been given to the co-producers, the CBC and Vision IV. A winter shoot is planned in Toronto and the Arctic. Budget is \$700,000. Ted Kotcheff and Mordecai Richler are developing the Richler novel *Cocksure* for feature treatment. Denys and Claude Héroux are now discussing filming Roch Carrier's *La Guerre Yes Sir*. Norman McLaren plans a feature about animation.



Ted Kotcheff

Producer Maxine Samuels is developing two half-hour dramas for the CBC that are by and about women. One is *The Ottawa Valley*, based on a story by Alice Munro, adapted by Anna Reiser,

directed by Janine Manatis, and starring Madelaine Sherwood. The other is *Summer Mornings '59* by Beth Haver adapted by Nika Rylski, directed by Danièle J. Suissa and starring Elizabeth Shepherd. And Vision IV is looking for Chinese actors and actresses of all ages for a TV pilot. The CBC is looking for an actress to play a sixty-five year old Middle European immigrant woman in a sitcom being developed by Perry Rosemond called *The King of Kensington*. Paul Hecht and a female lead have already been cast and one pilot shot.

If all the previous information confuses you, and you still can't resist the glamour of showbiz, a conference to be held January 17 and 18 at York University may help. Topic is *The Business of Film*, and co-sponsors are York, the Canadian Filmmakers' Distribution Centre and Ryerson's Photo Arts department. Panels are still to be set at our press time, but some topics to be discussed will probably include Marketing, Legal (contracts, rights, unions, distribution agreements), raising money, and so on. The CBC will participate as well as the NFB. A shorts program is also planned, to include commercially successful works. The conference is free but pre-registration is required. Contact Marie Waisberg at the Distribution Centre or send in the card elsewhere in this issue. Types of shorts that fit the conference are educational, TV, commercial, and features too. No sponsored or industrial films. (406 Jarvis St. Toronto.)

FESTIVALS Festivals, Awards, Honours

A partial version of the Canadian Film Awards was held this year on November 15th at Toronto's Four Seasons Sheraton Hotel. Sponsored by the Canadian Film and Television Association (formerly the AMPPLC), awards were presented for sponsored films made by the private sector. Seventy-three entries competed and the following were presented with awards at a well-attended gathering: Best Public Relations film: *Today's Firefighters* (Crawley Films); Sales Promotion; *Terex 33-15* (Editcomm); Travel and Recreation: *Toronto* (Drege Audio); Nature and Wildlife: *Land of the Big Ice* (Keg Productions); Sports: *With Flying Colours* (Insight Productions); Educational: *Edge of Evolution* (Gordon Hinch); Instructional: *Goodnight Little Foal* (Moreland-Latchford); TV Information and Public Affairs: *The Perlmutter Story* (Sunrise Films and Media Labs); Theatrical Short: *Along these Lines* (Immedia);



Shooting "The Perlmutar Story"

Special Jury Award: *Life Times Nine* (Insight Productions). Craft Awards were presented to Paul Saltzman for directing *The Perlmutar Story*; Bob Brooks, Peter Allies, Jack Long, Doug McKay for cinematography for *Stampepe in Scarlet*; Flo McHugh for the script of *Goodnight Little Foal*; Ron Wisman for editing of *Along These Lines*; Paddy Cunningham for sound on *Along These Lines*; Maurice Solway for music in *The Violin*. Best Film was *The Perlmutar Story*.

Crawley Films' thirty-nine years in business was the subject of a special salute by the Canadian Film Institute in Ottawa during November and December. Janis had its Canadian premier on December 1st, and other features shown included *The Luck of Ginger Coffey*, *The Annanacks*, and *Amanita Pestilens*. Shorts shown included their first commercial effort *Canadian Power*, as well as *Canadian Landscape*, 1941, an episode of the 1959 TV series *R.C.M.P.*, *Portage*, 1941, *Newfoundland Scene*, 1951, *Beaver Dam*, 1954, *Legend of the Raven*, 1957, *Motion*, 1967, *Today's Firefighters*, 1973.

Along These Lines, the Peter Pearson-directed short made to celebrate Bell Canada's centennial, is the only Canadian film to be accepted at the New York Film Festival. . . . The NFB computer film *Hunger* won a Gold Hugo for best animated short at the Chicago Festival, and a gold medal at the Barcelona International Week of Cinema in Colour. Artist Péter Földes did the work. . . . Arthur Lamôthe's *La Chasse aux Montagnais* has been accepted for competition at the Leipzig International Festival, marking the first time a film representing Québec has been shown in competition. . . . Morley Markson's *Monkeys in the Attic* was judged Best Foreign Film at Toulon's International Festival of Young Cinema. . . . In October at the Bucharest festival, seven Québec programs were presented in cooperation with the Cinémathèque

québécoise. . . .

The Eleventh Annual Wilderness Awards were presented recently. Best TV film of 1973 was *Nain (People of Torngots)*, produced for the CBC's Newfoundland series *Land and Sea*. Also honoured were *Norman*, a film for CBLT's *Of All People*; Harry Rasky; producer Jean La Letarte, cameramen Bill Brayne, Ian Matheson; composer Louis Applebaum; actress Jackie Burroughs; soundman Stan Sellen and Bill McClelland. . . . The Sixth Canadian Student Film Festival was held at Concordia University in Montreal and was sponsored by Famous Players. The Norman McLaren prize was won by Christopher Windsor of Simon Fraser University for a silent movie serial spoof called *Trapper Dan*. Montreal filmmakers Joyce Borenstein and Veronika Soul also won prizes. (See feature article in this issue.—ed.) . . . The Centennial Planetarium in Calgary held a Canadian Film Night on October 23. NFB shorts were shown. . . . At the Sitges Fantastic and Terror Film Festival in October the Best Photography Award was presented to Jean Beaudin for *The Possession of Virginia*. . . .

Filmexpo in Ottawa was held through only one week this year, in early November (because of lack of funds) but many features, including a great number of Canadian and North American premieres, were shown. Programming was begun by Alex Grant, who moved to Archives, and continued by Wayne Clarkson. . . . More news about Sorrento Festival, this year starring Canada. The Canadian delegation flew to the Milan airport only to find it on strike. Nine of the eleven features had Italian subtitles. *Paperback Hero* was the most popular feature with the locals, who jammed the theatre and mobbed the participants. Italian movie industry people came and went during the fest. Every Italian newspaper gave a half-page coverage daily, and 118 journalists from seven countries attended; none were from Canada's English press. Best actor was Chuck Shamata and best actress Geneviève Bujold. The showbiz paper *Variety* remarked on the "surprising freshness and variety of Canadian cinema," and added, "Sorrento's image of a purely cultural showcase with no commercial overtones may also be changing." And "Canadian cinema reveals itself to be strangely introspective, socially engaged, honest, often minutely scrutinizing."

The Chicago Festival in November saw *Why Rock the Boat?* and *Il était une fois dans l'est* representing Canadian features. . . . Videoscape opened at the Ontario Gallery of Art on November 20. Billed as "A survey of primarily Cana-

dian contemporary video art," it featured works by Richard Sierra, Lisa Steele, Colin Campbell, Marty Dunn, Vito Acconci. . . . Another AGO program was the running of four evenings of Canadian experimental films free to the public. Arrangements were by National Gallery and Canadian Filmmakers' Distribution Centre. . . . Moreland-Latchford has won two awards for educational films at the 22nd Columbus Film Festival in October. Three hundred entries competed. M-L's winners were *Teeth: People are Smarter than Germs* in the Health/Medicine category, and *Christmas in Pioneer Times* in the social studies category. . . . The Fourth International Festival in 16mm was held in Montreal from October 22-27, organised by the Independent Filmmakers' Coop. Twenty features and forty shorts from twelve countries were shown. Guests included Massimo Mingrone from Rome, Stéphane Tchalgadjieff and Adolfo Arrieta from Paris, Yves Yersin from Zurich and Mark Rappaport from the U.S.A. A selection of the films was shown in Vancouver from November 2-7. . . .

Famous Players, seriously considering pulling out of the Student Film Festival, has launched a financial aid program in York University's Film Department. The Famous Players Bursary Fund, awarded on the advice of the governors, is made up of the Maple Leaf Award, a \$100 prize to the top graduating student, and \$1400 divided as needed for students entering fourth year in need of financial aid. The Student Film Festival, billed at \$5000 annually, is causing Famous to have second thoughts. A closed competition where entries cannot be shown elsewhere, lack of publicity follow-up, Western resistance to Montreal, and other reasons mean that one more year will be tried, after which a decision will be made. Famous will continue to sponsor annual events at the CNE in Toronto. . . .

The CSC and CFE awards/dinner and dance was held November 23rd at Toronto's Four Season's Sheraton Hotel. Prize categories include drama feature, documentary, industrial, sound, commercials, and educational. Judging the editors' achievements will be Fletcher Markle, Grahame Woods, Grant McLean, Robin Chetwynd, Gerald Potterton, and others. Winners will be announced in our next issue, (See *CSC Assignments in this issue for a list of winners*. . . . ed.) . . . *Reel Feelings*, the second annual evening of Canadian films was held on October 25th at Toronto's St. Lawrence Centre. Shown were *Life X Nine*, *The Violin*, *The Perlmutar Story*, experimental works of Jim Anderson, Keith Lock, and Michael

Snow. The evening was sponsored by the Public Affairs Department of Toronto Arts Productions and the Toronto Filmmakers' Co-op. . . . (See *Co-op page* . . . ed.)

A Film Festival/Seminar will be held at the Banff Centre School of Fine Arts from January 23 to 26. Topic is contemporary Canadian cinematography, and co-chairmen are Richard Leiterman and John Katz. Goals are "To provide a professional calibre learning workshop/seminar to apprentice and journeyman cinematographers and production personnel within the Western Canadian Film community. To foster interaction and dialogue between various elements in the western film community. Also to initiate relationships between western and eastern filmmakers. To increase awareness of technical and equipment resources available in the market. To raise the profile of Canadian feature films to Alberta movie-attending audiences." Twenty-four to forty participants will examine, through showings of full and excerpted features, documentaries, journalism, and so on. Possibly attending will be Marc Champion, Doug McKay and Eddie Hunter. . . . St. Lawrence College in Cornwall, Ontario has run two Canadian filmmakers series from September to December as part of its evening program. One is a 'Canada: Film Pack,' consisting of historical and new features, and the other is 'Canada: Culture Pack,' which includes the National Gallery/Canadian Filmmakers series.

Filmpeople/Random notes

Carol Laure won a court injunction against Québec release of *Sweet Movie*. She wanted a scene cut wherein she holds a penis. . . . Donald Lautrec reached an agreement with director Claude Fournier over a scene from *La Pomme, la Queue, et les Pepins*, wherein Lautrec objected to use of a double's penis and substituted a stick under a blanket. . . . So much for sex, now dollars: *Paperback Hero* will open in New York January 19 and in the rest of the U.S. January 31. . . . *Duddy Kravitz* was listed at No.5 position in *Variety's* Top Grossers for October 16th week. Take to that date was \$1.5 million. Sales to Britain have arranged a January opening, and four other countries are negotiating. Producer John Kemény plans an American co-production, *The Captors*, a kidnap story with an international cast. . . . Crawley's feature, *Janis*, distributed by Universal in the U.S. grossed \$16,000 in its first two weeks at San Francisco's 342 seat *Vogue* theatre. . . .



Sylvia Spring

David Acomba



The August Films-Vision IV production *Black Christmas*, might be the first English Canadian film to have the American distribs come begging. In a short Toronto run, the pic has made \$350,000. Breakeven is expected to be reached in Canada. . . .

Director Sylvia Spring has been handling Ontario ETV's *Nightmusic* program. . . . Robert Charlebois is appearing in French filmmaker Gerard Piers' *Black Vacation* with Jean-Louis Trintignant. . . . Director David Acomba, due to response to a screening of his CBC Charlebois special, was asked to make the film of George Harrison's North American tour; Acomba will also pro-



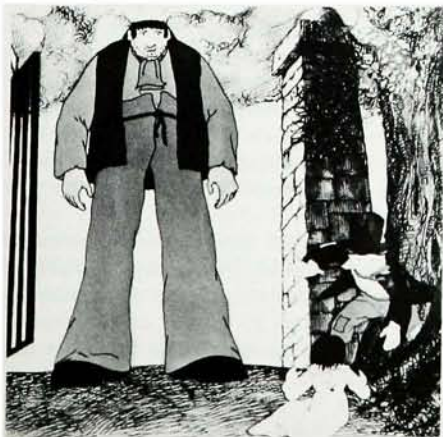
Gordon Sparling, Roy Tash, and Canada's *Loveliest Child* (1923)

duce several shows for Ontario ETV. . . . Odeon Theatres has had some executive changes. Chairman and president Chris Salmon retains his chairman's seat, but former Vice president H. Blumson now gets the big job. Will that make any difference to the Canadian film industry? . . . York University Film Program founder James Beveridge is on sabbatical, but he's busy. Completing a book on John Grierson, he's shot half of a documentary on master Japanese craftsmen and is preparing a series on the social history of India. . . .

Gordon Sparling, 74, was presented with the 1974 Canadian Film Institute Award for "continuing and creative con-

tributions to the development of Canadian cinema." Award was presented by CFI president Jean Clavel of Filmexpo's closing night. Sparling started as a title writer in 1925, went on to work on the feature *Carry on Sergeant*, produced theatrical shorts in the 30's, and worked for the NFB after the war. He's currently writing a book on early Canadian cinema. . . . Chalmers Adams has been appointed executive producer of CBC's *The Collaborators* for next year. Joining him will be John Saxon as associate script editor. . . . Eric Till is planning a series on Canadian historical personalities. . . . Zelda Heller, formerly a translator, has joined the script department. . . . Geoffrey Gilbert, a producer/writer for British series *Special Branch* and Van de Valk, has joined the *Collaborators* as story editor/script consultant. . . . George Bloomfield will be executive producer for thirteen half-hour video shows, out of his directors' workshops. . . . And literary manager David Helwig held a three week writers' workshop in October on popular or series TV. Participants included Don Bailey, Sara Bowser, Don Cameron, Joy Fielding, Larry Fineberg, Michael Mercer, Norman Snider, and Sharon Pollock. . . . And Donald Pilon officially left the *Collaborators* as of October 27. . . . Julius Kohányi is still looking for shorts for his Canadian filmmakers series. . . . *I.F. Stone's Weekly*, by Jerry Bruck, had its North American TV premier on CBC October 27. (See feature article in this issue. . . . ed.) . . . *Dreamland: A History of Canadian Movies, 1895 to 1939*, was shown on CBC October 9th. . . . CTV's heritage series showed Bill Fruet's program *Italy* on November 5th. Richard Leiterman was cinematographer and Arla Saare was editor for the effort. . . . And CTV will present four children's specials by Potterton, one an oscar nominee and the other three North American premiers. Titles are *The Selfish Giant*, *The Little Mer-*

"The Selfish Giant"



maid, The Happy Prince, The Christmas Messenger — all sponsored by Mattel with substantial monies from *Readers' Digest*.

Crawley Films has announced executive changes. Herbert Taylor CSC moves from Toronto to Ottawa as camera department head and producer-director. David McDougall, in production at Ottawa, becomes Toronto Sales Manager. McDougall recently wrote an interesting thesis for a university degree. Topic was the Canadian Film Industry, and next issue we'll present his recommendations and comments. . . . Canada Council Senior Arts Grants (up to \$15,000 to work freely) were won by Roger Frappier, Barry Pearson, Al Razutis, and Arden Rynew in the film categories. . . . Film music accompanist Horace Lapp has received a Canada Council grant to write his autobiography. Lapp started out as pianist for silent films. . . . John Bilney has directed a film on Toronto's Crippled Civilians for Rose-Magwood productions. . . .

York University will offer a limited enrollment program of Master of Fine Arts in Film starting next year. . . . The CRTC is considering fifty-eight briefs on Canadian content in commercials. . . . Toronto International Film Studios are for sale for almost two million dollars. NTA, which got them as part of the deal in acquiring International Film Distributors from Nat Taylor and his partners, has been losing money on the place. . . . Studio Centre has been losing money, too, but Bruce Raymond bought it, in a deal where he'll lease for two years then own. Company was plagued by bankruptcy and too many owners. . . . IMAX will be used for the American Bicentennial film *The American Centuries*, a \$2 million dollar epic to be shown in Philadelphia and featuring the American image superstars. . . . New Cinema Enterprises presented Jean-Pierre Gorin at Toronto's Revue Cinema in late November. Gorin is Jean-Luc Godard's co-director, and two efforts were shown: *Tout va bien* and *A letter to Jane*. . . . The Independent Filmmakers' Co-op has issued a supplement catalogue of 120 films available in addition to the 350 available in the main catalogue. Write them at 2026 Ontario East, Montreal H2K 1V3. . . . Michael Snow's latest feature had its world premier at Ottawa's National Gallery November 5th. Titled *Rameau's Nephew* by Diderot (Thanx to Dennis Young) by Wilma Shoen, it's almost five hours long, divided into twelve sections, each a "detailed exploration of the relationships between verbal and visual languages." . . . Alex McCallum has opened International Casting House to serve the west. He's been in showbiz for twenty-five years, and has temporary offices at 2555 W.

14th Ave. in Vancouver. He'll move to Panorama Film Studios soon. . . .

L'Association Québécoise des critiques de cinéma (AQCC) held its first annual meeting October 1st. President Gilles Marsolais was re-elected, v-p is Yves Lever (*Relations*); secretary-treasurer is André Roy (*Independent*); directors are Luc Perrault (*La Presse*), Claude Daigneault (*Le Soleil*). It was decided to continue committee actions to study technical conditions, and the use of the French language in technical houses, and to promote and defend Quebec cinema of all forms. The Prix de la critique québécoise was established, to be given annually to the director of a feature film. . . . André Melançon visited the Grenoble, France Region on behalf of Cinéma Québécoise to promote the distribution of French Canadian films in local communities. It's part of a joint government-filmmaker plan.

After several years of accumulated dust, Jack Christie and Michael Hirsh's epic *Voulez-vous coucher avec God?* has finally had the Censor Board's ban lifted. . . . Ronald Blumer (see *Review: The Lost Tribe*) will soon be teaching a workshop in Super-8 in Frobisher Bay to Inuit people. . . . Graduate of CBC's Director's Workshop Deborah Peaker will have a half-hour dramatic piece aired soon. She is best remembered as the producer/director/editor of the documentaries on the Ethiopian famine for which Adrienne Clarkson won her ACTRA Award last year. . . . Producer of Leonard Yakir's *Mourning Suit*, Len Klady, is reportedly casting for another feature. . . . Morley Markson recently gave a paper on Cinema and The Future at University of Toronto. . . . John Board has completed an exciting feature script and is working on getting it produced in the near future. . . . Guy Bergeron of Association coopérative des productions audio-visuelles is now teaching at Simon Fraser's Film Workshop. . . . Vincent Vaitiekunas is back in Toronto teaching at York University. . . . Vancouver Sun's Les Wedman recently interviewed Secretary of State Hugh Faulkner (should be an exciting article to wait for). . . . Manitoba Minister Leonard Evans seems to be shaking up that province's attitude towards filmmaking. The Winnipeg Co-op has received a sizable grant to produce films. . . . Ontario meanwhile is seemingly deaf/dumb/blind to what has been coined by Jack Grey as our Cultural Industries (à la Oil Industry, etc.) but there is hope on the horizon in the imminent future. . . .

The Canadian Association of Motion Picture Producers is reportedly interested in reviving the Canadian Film Awards next year. . . . George Csaba Koller (our Favourite Canadian Film

Magazine's Publisher) has used his vacation to shoot a half-hour experimental film tentatively called **Co-ordinated Universal Time**. . . . The Council of Canadian Filmmakers is planning a mammoth, *constructive* symposium scheduled for late March in Niagara-on-the-Lake (see CCFM page). . . . Suzanna Plowright is completing a documentary on a lady who was an intimate friend of several of the Group of Seven. . . . The National Film Board recently invited a group of active filmwomen to discuss the role of freelance sound recordists/cinematographers/et al in the Women's Production Unit. (Next year will be International Women's Year). . . . And last but not least, Shelby M. Gregory (stuntman/actor) and Paul Bradley (*Wedding in White*, etc.) among others, are planning to travel from Kleinburg Studios to Edmonton in covered wagons and film the entire journey! Scheduled departure date is April Fool's Day, 1975.

CBLT Preview

Watching television after the 11:00 p.m. news presents the viewer with two choices: movies that are badly cut or talk shows that are mindless. Neither offers much for someone who considers himself to be alive. Then you have CBLT, the Toronto CBC outlet and flagship station of the network. They've gone a step further, and offered superior movies according to a master plan. Now that's about to be scrapped. But the turn will be to anything but mindlessness, especially if Ross Maclean has anything to do with it.

And he does. He's been hired on a freelance contract to redesign local programming, and he's going to, as he puts it, "upend the schedule." Maclean, who reached notoriety unseen in Canadian broadcasting when he put one of the best shows on the air, *This Hour has Seven Days*, has revamped the local programming to reflect a wider audience, a wider responsibility and a larger physical region. All this in the most diverse TV market in North America, with anywhere from eleven to fifteen stations readily available to viewers, and seven serving the Toronto area alone.

"CBLT has to define itself," says Maclean. "The other stations are, and we must too. CBLT has to be more than just the flagship station. Of course we also have to do some of the jobs the others are doing, too, because it's part of our mandate. But mainly we can't get parochial about what CBLT covers. So many things are palpable to our aud-

ience. And we have an immediate responsibility to correct a balance. There are now so many media outlets in Toronto that a talk show guest can keep busy continuously between print, radio and TV. There are many groups and individuals, though, who don't get exposure or who deserve better treatment. There's so much talent and talented activity around that must be seen."

Maclean has very few slots in the schedule to work with — in fact there are shows he'd rather do at other times, but he hasn't got the slots. The revamping of the midnight period is most interesting, and his plans stem from a definite view of what his audience will respond to at that particular hour. "Humour can make a difference in audience sizes. I have some sympathy with the public as it gets to be midnight. I can excuse not being up for solemn. A traditional talk show format is better at ten to eleven p.m. in this country. We're not as much a stay-up people. We need entertainment that is more solid.

"At the same time it's important to realise one thing about television. We act as if TV is not one of the phenomenal aspects of our lives. TV should talk about TV more. It's more than a pastime, it's obsessive. It's replaced reality for many people."

Maclean calls himself a media consumer. "I'm a print freak, and, oh, everything. I expose myself to more sources than almost any of my colleagues." All of these influences and ideas, and especially what he sees as a commitment to the medium and the audience, have resulted in a schedule that shows much promise for those of us who don't turn off our brains when the clock strikes twelve or on Sunday, that Day of Rest.

Sunday midnight will feature *Such is Life*, a personal expression of former cameraman, director and producer Bob Gibbons. It's "splendidly free-form and full of surprises. It's not a late-night talk show. It won't resemble any existing format. Bob will be looking for the essence of this region, much as he did with *All about Toronto*. He'll have more scope in this one.

"Monday we'll show *Bony*, an Australian series about a black detective in Africa. And Wednesday will feature another import, the British series *Crimes of Passion*. Friday we'll have *Rock Concert*, followed by a movie, and Saturday we'll have a double feature.

"On Tuesday Barbara Frum will have a one hour show. The emphasis will be on her and her interests. It's a forum for the exercise and application of what I think is one of the most agile minds in journalism. Thursday we'll alternate entertainment specials, short clusters of features, sports specials with regional

emphasis, and a new show called *Testing One Two Three*, which will be used to develop pilots, program formats and talents that deserve to be looked at.

"The supper hour and late evening strips are going to be strengthened. The news shows are now called *Twenty Four Hours* and *Final Edition*. The old names were much too confining and local. *Twenty-four Hours* has all new people, and it's the best operation I've ever observed. The relationships developing are humanising the show.

"And on Sunday at noon we'll have *Time Out*, with Robin Christmas as producer. It's a guide to pleasure in Southern Ontario. It'll deal with the arts by observing and reviewing, and other experiences will be included too. It's about uses of leisure, as well as being a gathering place for people not usually seen on TV. There will be a definite priority given to those who are least publicised. It won't be elitist or snobbish. We want none of that."

In summarizing *Time Out*, Maclean returns again to what seems like his philosophy for his efforts: "It's a very important part of our program service." With the emphasis on the last word — service.

Vancouver Independent Filmmakers

Back in September, the National Film Theatre (a division of the Canadian Film Institute) devoted a portion of its monthly program to Vancouver's Independent Filmmakers. Over 30 short films by well-known (in West Coast film circles anyway) filmmakers such as Kirk Tougas, Tom Braidwood, Dave Rimmer, Peter Bryant and Bill Roxborough were presented.

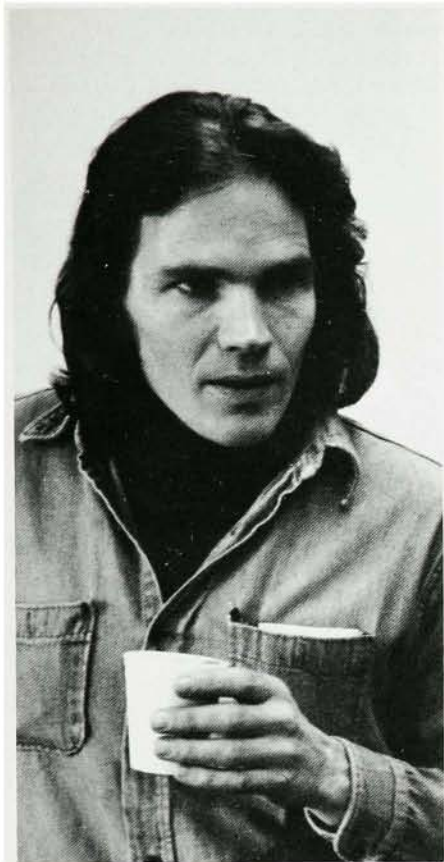
However, the mini-festival held at the National Library Auditorium, met with little reaction here in Ottawa.

The seven film nights were badly attended, according to Alex Grant, former director of the National Film Theatre. The general reaction from the people who did attend was mixed.

The festival was an ideal opportunity to expose West Coast filmmaking to Ottawans, but whether Ottawans were unsure of the quality of films or didn't care, the Festival was not entirely successful.

The Pacific Cinematheque selected the program of films and the National Film Theatre (who should be commended for trying to create an interest in these films) provided the brochure and the facilities.

Some of the more interesting films included Kirk Tougas' *The Politics of*



David Rimmer

Perception, a stimulating promotional film advertising a popular Hollywood thriller which repeats several sequences in the film until the image and sounds disintegrate with each repetition.

Bill Boxborough's **Imaged Dream** was a lyrical, beautiful film of images of faces and landscapes which communicated a certain reality to the audience.

Three short films by Tom Braidwood, **Backbone**, an experimental film utilizing repeating image loops, explored the relationship of war/death/mechanization to life and liberation; **Wind From The West** was a short film composed of lyric colour photographs which were animated to give a soft visual texture; and his third film, **Willow**, was a study of abstraction and a subtle, poetic exploration of the way we construct and see our world. These films were the main highlights of the series.

It is hoped in the future, more of Canada's unknown artists-filmmakers are given a chance to expose their films to the public (whether it be in Ottawa or the East Coast) but hopefully with better appreciation and interest.

-Tony Lofaro

CINEMA CANADA BACK ISSUES

Dear Readers,

First of all, we'd like to thank all of you for your support, which is responsible for Cinema Canada being in its third year of publishing!

Many subscribers write asking about back issues of Cinema Canada. All are available except for Issue No.3 (**Wedding in White**, Jean-Pierre Lefebvre, IATSE disputes, Cannes 1972)

The following is by no means a precise index, but it does list some of the highlights of each issue. Not listed, of course, are regular features such as Film News, Technical News, reports from all over Canada, and all the other goodies you've come to know and love. . . .

1 Norman C. Allin CSC, Harry Makin CSC, Richard Leiterman

2 **The Rowdyman, La Vraie Nature de Bernadette**, CBC/NABET dispute, major Federal Brief on Film Policy, **Anomie**.

4 **Vidéographe, Mirror Mirror, Journey, La Région Centrale, Rodin**, Filmexpo.

5 Canadian Film Awards, Stratford and Student Film Festivals, **La Vie Revée, Carnivals, N.Y.** Women's Film Festival, On Location: Southeast Asia.

6 **August & July, True North, P.E.I.** Films, Industry Panels, Film Policy Briefs, Montreal production Co-op.

7 **La mort d'un Bûcheron, IXE 13, Le Temps d'Une Chasse**, Kamouraska, Vancouver Independents, visiting Hungarian director Gaál.

8 Don Owen, **Rainbow Boys**, AMPPLC Conference, CCFM, Richard Hellman.

9 **L'Infonie Inachevée**, IMAX creator Graeme Ferguson, Norman McLaren, Cannes 1973, Women & Film Festival, Montreal Report.

10/11 (Special Double Issue) **The Pyx, Paperback Hero, U-Turn, Slipstream, Between Friends, Micheline Lanctôt, Sarah's War**, Canadian Film Awards.

12 Filmexpo, Art Form of 90's, Stratford Film Festival, CCFM Film Policy, **Shakespeare Murders**.

13 Film Schools, Insight Productions, Moving Art, **Montreal Main, Wolf Pen Principle**, Gilles Carle, Réjeanne Padovani, Winnipeg Symposium, Jodorowsky.

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