

# CANADIAN FILM NEWS

## CFDC Annual Report optimistic but cautious

The Canadian Film Development Corporation released its Annual Report for 1972/73 recently. It is characterized by the same ambiguity that envelops the entire Canadian feature film scene. On the one hand, the Corporation officially declares that it has good reason to be optimistic for the continuing development of the industry in 1973/74, on the other it talks about analyzing the generally poor results of the low-budget feature films in which it had invested to date, for instance.

The total of the budgets of the 31 feature films in which the CFDC invested during the year was \$10,815,574, the Corporation's investment being \$4,035,963 or 37 per cent of these budgets. 13 more projects received advance assistance, and at the close of the year the CFDC was committed to invest over half a million, and conditionally committed for another million and a half dollars. The year covered by the report saw the largest sum being pumped into the motion picture industry from Corporation coffers during the CFDC's five years of existence.

Films in distribution, however, returned only \$339,745, and the CFDC report shows a whopping loss of \$2,078,974 on previous investments written off during this year. Putting that into the context of over ten and a half million invested in Canadian films over a five year period (110 films in all), makes one realize that the CFDC can only function on a continual statutory appropriation basis, i.e. being handed ten million dollars periodically by the government. To be fair, total monies recovered and listed in this document are over one million dollars.

1972/73 was the year that the Corporation decided to drop its prior distribution agreement requirement for its Special Investment Programme, or the \$100,000 (presently one-fifteen) low-budget feature category. It was also the first year that Canadian chartered banks invested in bigger budget features. *The Pyx*, *Lies My Father Told Me*, and *Between Friends* benefitted from these investments. The total amount of this bank money is still peanuts compared to the \$150,000,000 sum floating around the States that was put up by 10 bank chains there to spur feature production, but it's a good start in Canadian terms.

14 of the films produced here with CFDC assistance exceeded their original budgets in some cases by quite substantial amounts, and the Corporation in the future will take into account the producer's ability to stay within budget. The participation of private investors in 71/72 represented approximately 18 per cent of monies invested, and the CFDC warns in its report that the Department of National Revenue's questioning of tax loopholes will cause some investors to think twice in subsequent years. (Those loopholes have now been permanently shut.)

At the end of the fiscal year in question, 81 films produced with the assistance of the Corporation were in distribution, some of the other 29 probably doomed never to see a theatre screen. The short list of films that have fully recovered their CFDC investment gained two additions during the year, Gilles Carle's *Les Mâles*, and Jean Bissonnette's *Tiens-toi biens...* They are now making a profit. The Corporation expects that this increase in receipts will continue in 1973/74, especially as the number of feature films in distribution should increase considerably, continues the Annual Report for the year ending March 31, 1973.

19 new CFDC backed films were released during the twelve months prior to that date, 12 in French, 7 in English. The highest English language box-office return in Canada was registered by *The Rowdyman* (\$350,000) compared to *J'ai Mon Voyage* (Enuff is Enuff) which grossed \$800,000 in Quebec alone. "Whether the quality of the product, the reticence of theatre owners to accept Canadian films, or the apathy of certain distributors is responsible, the consequences remain: English Canadian feature films have great difficulty in finding their public."

While late 1973 brought somewhat of an improvement on this point, the only real commercial successes the CFDC could point to in 72/73 were those of Quebec films, *Les Colombes*, *La Mort d'un Bûcheron*, and *J'ai Mon Voyage* racked up nice grosses in Montreal and the rest of French Canada, just as *Paperback Hero*, *The Pyx*, and *Kamouraska* have done recently in English Canada. The report points to *Wedding in White's* critical success and laments the failure of *A Fan's Notes* to draw audiences.

Internationally, the CFDC report claims that our films fared successfully in festivals and special showings, as well as commercially in certain cases (Gilles Carle's films in Paris, Peter Carter's and Bill Fruet's films in Boston and New York). The latter two were mostly critical triumphs capped by short runs, but Carle's films have been running in the French capital continuously since *Bernadette*. To encourage Canadian participation in international as well as national film fests, the Secretary of State Department set up the Festivals Office in the summer of '72.

Before turning over all grant giving chores to the Canada Council, the Corporation disbursed circa fifty thousand to five West Coast filmmakers, the same amount to the Montreal production co-op, five thousand to the Film Awards, and two thousand dollars to Cinema/Québec magazine. At the same time, it expressed the hope that the work of the Secretary of State's Advisory Committee (created July, 1972) would be of major assistance in the CFDC's own task of developing a feature film industry in Canada. The committee, composed of representatives from the CFDC, the CBC, the NFB, the Canada Council, and the Public Archives, as well as five people from the private sector (including George Destounis) set out to review the whole area of federal assistance to the Canadian film industry, including the question of capital cost allowance. Canadian content of television commercials, distribution and exhibition of Canadian feature films, etc. One must suppose that it was at their advice that the 60 per cent tax loophole was wiped out, that the CRTC came out very forcefully on Canadian content in commercials, and that the voluntary quota was established. Whether all this will help or hurt remains to be seen.

The CFDC's annual report uses Gallup Poll statistics to validate its increasing involvement with the whole area of films made especially for television. Since movies are losing their audiences in theatres, it argues, they're sure to find them on television. Yet the qualitative difference between a motion picture made for the screen and a film shot for TV never enters into the discussion. Show me the figures of the viewing audience in millions (based on a few hundred queries, one might add) and I'll forget about the ones who fell



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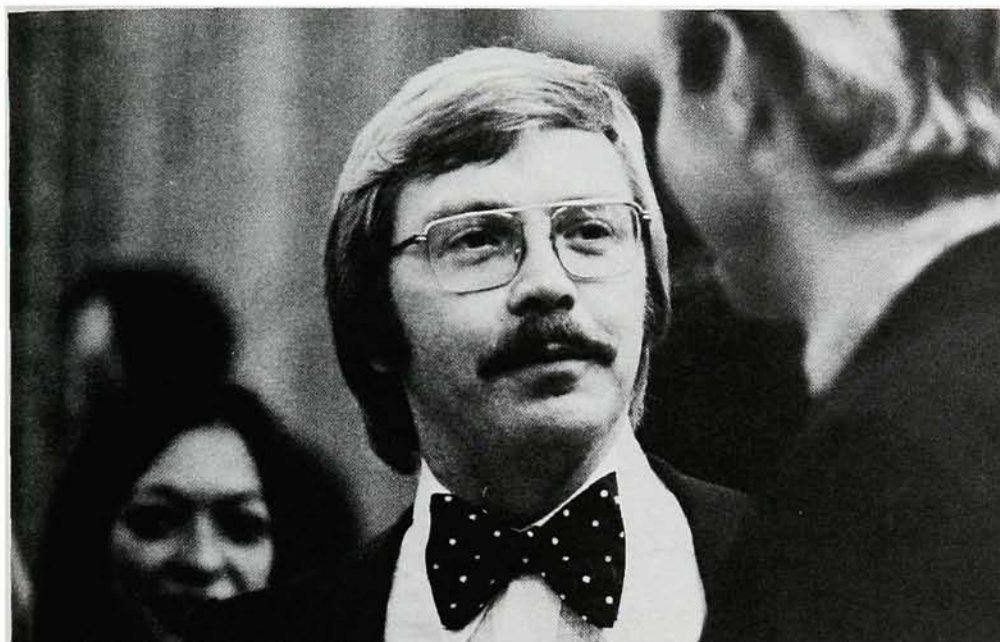
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## George Csaba Koller



Ted Rouse, the Corporation's man in Toronto.

asleep in front of the set, went to the kitchen during the most crucial scene, or had only the picture on while listening to their stereos and smoking grass. Or the ones so bleary eyed from hours of being hooked to the boob tube that even a fuzzy test pattern would elicit a sigh of relief from the tedium of "double your pleasure" and "brighter than bright".

Recently, the Toronto Star ran an interview with a U.S. director who has directed over 40 movies-made-for-TV for the ABC television network. His comments should be made required reading for all those who would rush us indiscriminately into flicks for the tube. He admits that television just about emasculates all his scripts, he has long lists of controversial topics and taboo vocabulary which he has to avoid like the plague, and that all the movies for which he was paid handsomely were just plain terrible! A director with absolutely no pride in his work, seemingly nostalgic for the days when he could work for the screen. Couple that with the strong arguments of Canadian professionals, such as Richard Leiterman, who argue that even from a technical standpoint these productions are bound to be sloppier and assembled with less care and money, most of the budget going for a star's salary, and one must hesitate before plunging into what is

rumoured to be a five million dollar CFDC involvement. That figure is NOT in any official CFDC publication.

There is nothing wrong with showing Canadian films on television. We're all for it. Global's purchase of 36 locally produced features and its involvement in the production of *The Apprenticeship of Duddy Kravitz* is an excellent example for the other two English networks to follow. But to establish television as the primary outlet for motion pictures is limiting in quality and forgetting the fact that while theatrical attendance may be dropping, box office grosses are constantly rising (up to \$150 million this year throughout Canada) and there is no reason why Canadian features should not be playing constantly in Canada's theatres. As the report does in fact note, "20 per cent of the gross box-office in Quebec cinemas came from feature films produced in the province," and Gallup found that 73 per cent of Quebec residents were in favour of a law to provide for the screening of Canadian films in Canadian theatres. In 1970, over \$31 million was spent by Quebecers on movies, therefore over \$6 million or 20 per cent might have been earned by Quebec films. Now if only the rest of Canada could attain that percentage . . . (20 per cent of \$150 million is thirty million dollars!)

To make that kind of money on TV sales alone you'd have to sell 750

features at present rates. And if the CFDC is sincerely interested in reaching a mass audience with its films via television, why doesn't it pressure the CBC to show more Canadian features, especially in the wake of the Global purchase? The recent tussle between CTV and the CBC over *The Rowdyman* (which ended up being the fourth English Canadian feature to be shown on the public broadcasting network out of at least 100 made in the past five years) should be followed up with those two taking Global's challenge and starting to buy more and more at-home-made movies.

The report concludes with a witty Noel Coward quote aimed at filmmakers about relating to the audience ("never bore the living hell out of it") and the expressed wish that more "entertaining" movies come out of the industry here in the coming years. One would hope that in their eagerness to press for commercially successful films, the officers of the Corporation do not lose sight of artistic quality, the sensitivities of the filmmaker as a person expressing himself, the importance of politically significant filmic statements, and the rightful desire of certain visionaires among us to make features which today are termed experimental, but might become tomorrow's texts for students of film as well as valid works of art in themselves. Would Picasso have been any less of a painter had his art not "sold" as well? And can the mass audience truly appreciate that master's work just by seeing some of it on television without going to a museum to view the life size, full colour, real thing? Something to think about, certainly.

Amidst rumours that the CFDC is in trouble and its whole existence is being called into question by Ottawa, the 72/73 Annual Report seems out of date and irrelevant. But Ted Rouse of the Toronto office claims that these rumours are without foundation, that Treasury is merely giving the once-every-five-years check up to the CFDC's activities called for by the Corporation's charter, and that they're going to be around for considerably longer than many doomsayers predict. One thing is for sure: without the CFDC there wouldn't be any Canadian feature industry worth mentioning, nor probably this magazine for you to read. That's worth a second thought as well.



## Astral Bellevue Pathé to make big-budget co-productions

Soon after the merger of Astral and Bellevue Pathé became official, Harold Greenberg and Edward Bronfman flew to Hollywood to announce the new ABP Ltd.'s plans to co-produce three big-budget features with Sandy (The Neptune Factor) Howard Productions.

Greenberg was quoted in the trade press as saying: "We want to win acceptance of Canada as a viable place to make movies and the best place to start is in partnership with Hollywood. Since Canada provides some 10 per cent of the domestic market for U.S.A. films, we feel that it is only natural that our country should be actively involved in at least 8-10 per cent of features made for global distribution."

The three films are *The Devil's Rain*, scheduled for a June start in western Canada, *Magna One*, a three million dollar science fiction epic, and *RRRomppp!*, a musical. Canadian shooting is apparently implicit in the deals, at least on a partial basis. But time will tell.

Some element of confusion was added to these announcements by the presence of David Perlmutter of Quadrant in Hollywood. Even though Quadrant co-produced "Neptune" with Sandy Howard, Perlmutter denied his company's involvement in the three upcoming films, when contacted at his Toronto offices. It seems that a party celebrating Neptune's grosses (reportedly in excess of \$10 million) and thrown by Howard was responsible for Perlmutter being in Hollywood at the time of the Astral Bellevue Pathé announcement.

## 53 Canadian features . . . any trends?

Doug Jackson's *Heatwave*, the first feature completed in the NFB's new Language Drama series, is about a TV news cameraman who becomes involved with the Montreal underworld. Gordon Pinsent, Alexandra Stewart, and Larry Dane star. Also at the Board, Jacques Godbout is post-producing *La Gammick*, the story of small-time Montreal gunman Chico Tremblay, who was used by the American Mafia to kill the head of Murder Incorporated in the late fifties. Marc Legault, Pierre Gobeil, Serge Theriault and Dorothy Berriman have the leading roles, and Columbia put up some of the money for this picture. In Toronto, Larry Dane's Canart Films is presently editing *Only God Knows*, Peter Pearson's direction of a story concerning three men of God who decide to relieve the Mafia of some

of its illegally acquired loot. Again, Gordon Pinsent heads the cast, Paul Hecht and John Beck co-star.

Before we jump to conclusions about these recent films trying to cash in on the success of that over \$100,000,000 earner about a well-known crime syndicate, let's look at some more recently shot films. Michel Brault's *Les Ordres* went before the cameras in December, it being the first québécois-made film touching on 1970's October crisis. Les Films Prisma producing. The Vision IV production of *A Quiet Day in Belfast*, directed by Milad Bessada and starring Barry Foster, Margot Kidder and Sean McCann, obviously focuses on the political troubles in that tragically torn part of the world. Back in Quebec, Jean-Pierre Lefebvre's *On n'engraisse pas les cochons à l'eau claire*, Denys Arcand's *Réjeanne Padovani*, and the collectively-made *On a raison de se révolter* all deal with that culture's political realities. Lefebvre's story concerns a student police spy, Arcand's an usurious developer and his political cronies, and the last one examines the newly emerging phenomena of worker's media. Jean-Claude Lord's *Bingo* is being edited right now and deals with college students who get involved with politics and violence. And coming up is *Coup d'État*, to be produced in the spring by the CBC's News and Public Affairs Department, in conjunction with Quadrant Films, Martyn Burke directing. The plot? Obviously the overthrow of the government in a South American country, probably in movies-for-television staccato style (with built in breaks for commercials?). Are we to conclude then that gangster films and political dramas or documentaries predominate Canadian production today?

Well, not exactly. Mort Ransen is finishing *Conflict Comedy* and John

Howe is wrapping *A Star is Lost* at the Film Board, both musical comedies. The first stars Jackie Burroughs, David Balsler, Gerald Parks and Sandy Webster, while the second — another language drama film — affords Montrealer Tiïu Leek her motion picture debut as blonde starlet Gloria Glyde, in addition to featuring Don Arioli (as co-star and co-author with Howe), Les Nirenberg, Eric House, Michael Mammoth Jr. and Jack Creley. Also at the NFB, Michael Scott is completing the editing on *Albie the Frog*, still another language-drama comedy. Ciné-Capitale is distributing the Cinévideo-produced screen farce, *Y a toujours moyen de moyenner*, directed by Denis Héroux and starring a whole list of Quebec showbiz personalities, including Jean-Guy Moreau, Yvan Ducharme, Willie Lamôthe, Danielle Ouimet and Paolo Noël. Then there's the musical *RRRomppp!*, as announced above. Marcel Carrière's *OK . . . Laliberté* is a comedy in a more serious vein, injected by our best actor for '73, Jacques Godin, and his highly talented and prolific co-star, Luce Guilbeault. At the Montreal co-op, Michel Bouchard is putting the final touches on his *Noël et Juliette*, a serio-comic story of a young eccentric and his lady, originally entitled *Blanc Noël*, then *Rue St. André*. Roger Frappier's *L'infonie inachevée* is a foot stomping, lively look at how Québec folk art and contemporary poetry can and do mix. And Dusan Makavejev shot for twenty days in Montreal studios, then moved on to do further location work in France and Amsterdam, for his Quebec-France co-production, *Sweet Movie*, starring Carole Laure and John Vernon. Gilles Carle's next one is entitled *Nothing*, but he's not in a rush to start rolling on it yet. Spring is more likely (if at all?) for what seems to be a bitter-sweet comedy about changes.



Richard Dreyfuss, star of *The Apprenticeship of Duddy Kravitz*



Now we're totally confused. Musicals, comedies, gangster pictures or politics? Which style represents the current output best? Probably all of the above, plus more. Minotaur's **The Apprenticeship of Duddy Kravitz**, Ted Kotcheff's direction of Richler's own screenplay, and Carle's **Les Corps Célestes** are both period dramas, while **Les Oranges d'Israel** by Fernand Rivard is a tale of a *ménage à trois*, embracing a man, his wife and his mistress. Also for sex buffs: from the same folks (at least some of them) who brought you **Pleasure Palace** and **Diary of a Sinner** earlier this year, a new one entitled **Dream on the Run** about an ex-con and his troubles. George Bloomfield's **Child Under a Leaf**, produced by Potterton, to be released later this year by Mutual Films, is — on the contrary — about two lovers engulfed in a nightmare. Science fiction? Take **L'État Solide**, scheduled to go before the cameras in February in Montreal, produced by Don Buschbaum and directed by newcomer Luc-Michel Hannaux. Or that other Greenberg/Sandy Howard production, **Magna One**, an announced \$3 million budget science-fiction thriller.

Are westerns your genre? **The Devil's Rain** is another Greenberg/Howard co-production slated to be shot in western Canada for \$1.5 million. **John Ware**, the story of the legendary Alberta rancher who was black, is being shaped into a film by Maxine Samuels' Montreal-based production company. Meanwhile in today's west, George McGowan's **The Inbreaker**, is a tale of white/Indian conflict set against a background of Halibut fishing, and Jack Darcus' **The Wolf Pen Principle** is about a young Indian boy who frequents a zoo, since he's connected to the wolves through the spirit of his grandmother. Canadian director Darryl Duke also shot an Indian story in B.C. recently. Shown on U.S. network television, "I Heard an Owl Call My Name" received a good reception from the critics. Duke's excellent American-made feature, **Payday**, stars one of the world's best actors, Rip Tom, and superbly handles the demise of a pill-popping, whiskey-guzzling, women-chasing country and western singer. It has been re-released in the wake of high critical acclaim. The Derret Lee, Paul Lynch low-budget Canadian effort, **The Hard Part Begins**, attempts to deal with the same topic, with less artistic success. Claude Fournier's **Alien Thunder**, starring Donald Sutherland and Chief Dan George, will probably be released in 1974 and treat audiences to a story culled from actual Mounted Police files, dealing with a clash between Indian and white values. From Calgary comes John Wright's **The Visitor**, to give us Pia Shandel as a girl whose obsession with the past leads her

into a new and terrifying existence. Eskimos are treated in Paramount's **The White Dawn**, shot last year at Frobisher Bay and based on the Canadian best-seller, as well as in the Norman Jewison/Don Harron collaboration, Richler's **The Incredible Atuk**, which might be filmed this spring. And I suppose we should mention **Across This Land With Stompin' Tom Connors**, John Saxton's Cinépix distributed documentary feature on that Luncheon Date groom. **Slipstream** and **Paperback Hero** were adequately covered in our last issue.

Mention should be made here of the NFB's new "West" series, currently being aired on the CBC-network. Producer John N. Smith and associate Cynthia Scott have put together 13 half-hour films using the best of film talent available in a very successful attempt to present a cross-section of Canadians inhabiting our western provinces. From a young French-Canadian in Saskatchewan who lives the slow life of the small town of his choice and makes miniature clay sculptures of its inhabitants, to Bob "Catskinner" Keen, a rough living, big-time millionaire developer who owns a ranch, an airline, a fleet of tugboats and tons of forest-clearing heavy machinery, this new series affords the viewer a revealing look at the real living west.

And while we're at the Film Board, Arthur Hammond's series **Corporation** did not fit into the CBC's schedule this year, but is ready and available for distribution. A fascinating study of a small, Montreal family business that grew into the multinational corporation Steinberg's Ltd. (among its holdings: Miracle Mart Supermarkets), this series of six half-hour films (an hour long update is also being assembled) can be used in any combination by students of the corporate world, whether in the business, academic, or the political arena. The lively pacing of the segments and the reams of fascinating information contained in each episode (Growth, Bilingualism, Motivation, The Market, Real Estate, and International Operations are available so far) make these films easily palatable for a general audience, as well as special interest groups. By the time the update is ready, Hammond (and his editor Pierre Lassry) will have spent four years of their lives on **Corporation**. Only at the Film Board do filmmakers have the luxury to devote as much time as is needed to turn out quality programs such as these: it's great to have the NFB after all!

That leaves Jean-Pierre Lefebvre's **Les Dernières Fiancailles**, a tender, touching story of two innocent old people and how they get to heaven after caring for a plot of land in virtual isolation through the years; Martyn Burke's **Carnivals**, originally a TV feature documentary

now ready for theatrical release, on carnies across the U.S. and Canada; Jean Chabot's **Une Nuit en Amérique**, produced by ACPAV, the Montreal co-op, about a Hungarian doctor stuffed into a trunk and the mystery surrounding his murder, which seems like the perfect crime; André Forcier's **Bar Salon**, about the emotional and economic breakdown of a fifty-year old bar owner; Pierre Duceppe's **Je t'aime**, just released in Montreal by Mutual Films, produced by Cinévideo, and starring Jeanne Moreau (yes, the great actress), who plays a self-exiled French woman in a small Quebec village; **U-Turn** director George Kaczender's **Micro Blues**, about corruption in kids, is already casting and will probably roll in the spring; CTV producer Ron Kelly's movies-for-television, the first of which will be filmed in the spring as well; Peter Bryant's **The Supreme Kid** and Leonard Yakir's **The Mourners**, both CFDC low-budgeters subject to final script approval, but likely to proceed in a matter of months; and of course Frank Vitale's **Montreal Main** about the Montreal English homosexual subculture, René Bonnière's **Hamlet** with the experimental theatre group THOG, plus **The Pyx**, **Between Friends**, and **Quadrant's Sunday in the Country**, which were also covered in issue No. 10/11.

That's 53 Canadian feature films to choose from, Mr. Exhibitor, in various stages of preparation, production, or release. Certainly, there's enough variety in styles and themes to please even the most eclectic of tastes.

## Current québécois production

by Pierre Latour

Yves Dion, a young filmmaker who directed **Sur Vivre** for the National Film Board, is currently editing Michel Brault's political drama set in October, 1970, entitled **Les Ordres**. The feature, Brault's third, is being produced by Les Productions Prisma, in association with Les Ordres Inc. Jean Lapointe (*O.K. Laliberté*), Hélène Loiseau (*Mon Oncle Antoine*, *Réjeanne Padovani*), Claude Gauthier (*Entre la mer et l'eau douce*), and Guy Provost lead the cast.

André Corriveau completed the final cutting of **Il était une fois dans l'est**, ("once upon a time in the east"), André Brassard's first feature from a script by Québec playwright, Michel Tremblay. Produced by Les Productions Carle-Lamy, the film will be distributed by Société Nouvelle de Cinématographie.

Claude Jutra will begin shooting **Pour le meilleur ou pour le pire** ("for better or worse") at the end of January. From a script of his own, the film is set in northern Québec. Roger Frappier (*Le grand film ordinaire*, *l'infonie inache-*



vée) is assistant director on this Carle-Lamy produced feature.

France Pilon finished the editing on *Une Nuit en Amérique*, Jean Chabot's second feature produced at ACPAV (l'association co-opérative de productions audio-visuelles) and distributed by Cinépix Inc. Commercial release is planned for spring. Underneath an intricate plot from a detective story, the film deals with life in an urban centre and non-communication in our society.

Pierre Harel is completing *Bulldozer*, a feature that was shot in 1970 and whose production was held up due to financial problems. With a post-production investment from Les Films Mutuels — who will be distributing the film — Harel was able to resume work on it. The film was shot in a northern Québec mining town with Pauline Julien, Raymond Levesque, and the music of *Offenbach*, a progressive rock group. Commercial release is expected for February.

Pierre Rose directed *Y'en fera jamais d'autre* (working title only) for SMR productions. This comedy stars Claude Michaud and Louise Portal (*Taureau*). Distribution agreements have been signed with Les Films Mutuels.

Jean-Claude Lord (*Délivrez-nous du mal, Les Colombes*) is currently editing his third feature, *Bingo*. Co-produced by Les Productions Mutuelles and Les Films Jean-Claude Lord, it was backed by an investment from the CFDC. Two young Québec actors are in the leading roles: Anne-Marie Provencher and Réjean Guénette. Also starring Jean Duceppe, Denise Pelletier, Yoland Guérard, Gilles Pelletier, Willie Lamôthe, Alexandra Stewart and Louise Dussault.

Luc-Michel Hannaux, a young filmmaker who directed a few dramatic shorts, is starting on his first feature entitled *L'État Solide* ("solid state"). The script is from Michel Garneau, Luc-Michel Hannaux, and Jean-Pierre Lefebvre. Foreseen in the leading roles are Michelle Rossignol (*La Conquête*), Francine Racette (*Alien Thunder*), and the one and only Daniel Pilon. Director of Photography: Peter Hartmann, producer: Don Buschbaum. The science fiction feature should be shot on location in northern Québec and Montreal.

Werner Nold, the NFB's best known editor, is working on *La Gammick*, a feature directed by Jacques Godbout (*IXE-13*). The story follows a part-time québécois killer who is used by the American Mafia to kill Frank Anastasia, the head of Murder Incorporated. The producer is Marc Beaudet (*Mon Oncle Antoine, O.K. Liberté*) the director of photography, Jean-Pierre Lachapelle and the sound engineer: Richard Besse. The cast includes Marc Legault, Dorothy Berriman, Pierre Gobeil and Serge Thériault.

## Festivals, awards and other wholesome trivia

*Garson, Ontario's* own Black Fly Film Festival mid-November featured such luminaries of the local silver screen as Peter Rowe with *Neon Palace*, Keith Lock and Jim Anderson with *Scream of a Butterfly*, Base Tranquility, *Work, Bike & Eat*, Arnold, and *Works in Progress*, and Clarke Mackey with *The Only Thing You Know*. Insight Productions' *Thoroughbred* won in the subsequent competition. The festival's Canadian and experimental slant was assured by the participation of the Can. Filmmakers Distribution Centre.

Four CBC-TV programs won a total of five awards at the Yorkton International Film Festival, an annual affair held in *Yorkton, Saskatchewan*. Graham Parker's *The Veteran and The Lady* won for best direction as well as for best screenplay to Charles Israel. The award for best TV film feature went to *Grey Owl* produced and directed by Nancy Ryley; Herbert Helbig won the Yorkton award for best music (background score for the documentary series on Lester Pearson); and the award for best animation went to a CBC French network children's film, *La Création des Oiseaux*. The festival was adjudicated by the CBC's Betty Zimmerman, Les Wedman of the Vancouver Sun, and Terry Marner, head of the motion picture department, University of Regina.

The Independent Filmmakers' Cooperative of Montreal participated in the International Film Festivals of *Bordeaux* and *Toulouse* with a five hour programme of independently made, non-narrative Canadian films. Works by Vincent Grenier, Morley Markson, Jorge Guerra, Mike Collier, David Rimmer, Lois Siegel and Bob Cowan were chosen as examples of this contemporary genre. Similar Canadian film retrospectives have been presented by the Cooperative in the past four years at the Locarno, Mannheim, Grenoble, Berlin, Edinburgh, Bilbao, San Sebastian, Hamburg, Oberhausen, Rotterdam and Philadelphia festivals, under the sponsorship of the Department of External Affairs.

The French Federation of Cine-Clubs, in collaboration with the Conseil québécois pour la Diffusion du Cinéma, organized a week-end of Québec cinema in *Valence, France* late November. Director Jacques Leduc accompanied his two features *On est loin du soleil* and *Tendresse Ordinaire*, and went on to preside over a week of québécois cinema at Lyons. Other filmmakers represented at these events were Jean-Pierre Lefebvre, Jean-Guy Noël, Gilles Groulx, Michel Moreau, Roger Frappier and Denys Arcand.

The National Film Board of Canada picked up four more awards at Columbus, Ohio (*A Question of Television*

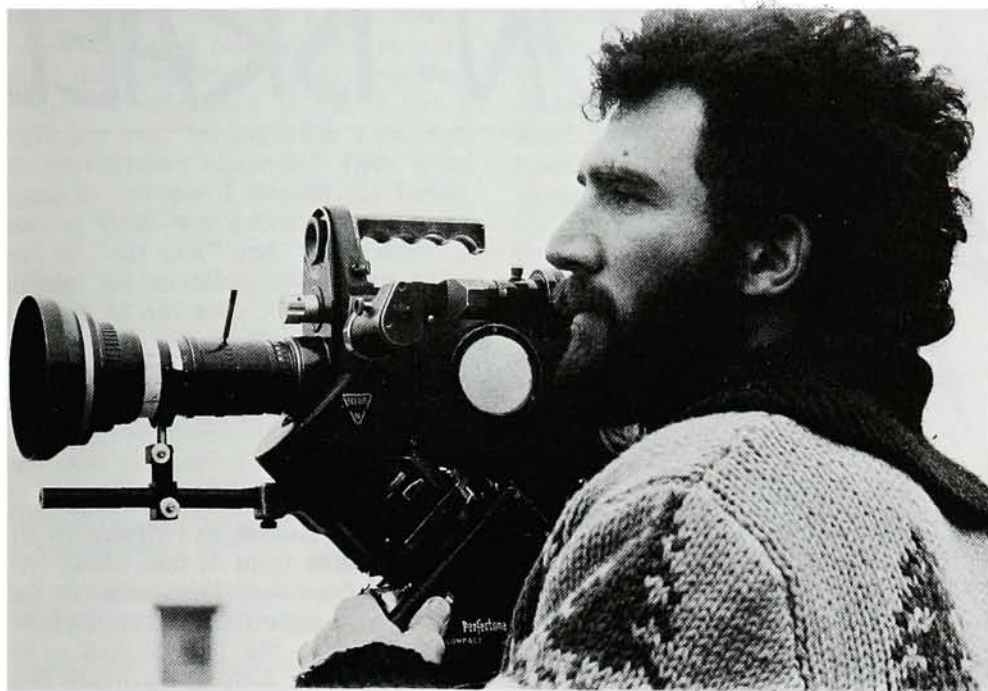
*Violence, Ballet Adagio, Street Musique and Citizen Harold*) and Crawley Films of Ottawa received three more U.S. awards, this time from the Industrial Management Society for some training films they produced for our friends in Washington. In its 35 years of operation, Crawley has produced 2,200 motion pictures (500 of them in French), 650 TV commercials and public service promos, and is increasing this output at a rate of 40 to 50 films per year. 200 awards have been won by 117 of its productions at national and international film competitions. Canada's biggest private producer is also increasingly involved with producing and distributing Canadian features.

And at the Ninth Annual Chicago Film Festival a *Golden Hugo* award in the documentary category went to CTV's Canada: Five Portraits, *The Prairies*, while Don Shebib's *Between Friends* represented us in the feature category. *Silve Hugos* went to the NFB's *The Family That Dwelt Apart* and *Street Musique*, Insight Productions' *Life Times Nine*, an OECA's *Hinduism*. Mark Sobel and Robin Lee of Willowdale, Ontario won a special award in the high school filmmakers category, with their film *Hello Friend*.

Coming up in April is the Ontario Film Association's fifth annual *Film Showcase* to be held from April 3 to 7, 1974 at Geneva Park, Ontario. During the four day affair, fourteen of Canada's leading film distributors will be on hand to preview the latest and most relevant 16mm films available in this country today. Approximately 250 persons attended last year's event, and this year organizers are expecting an even larger turnout. Film librarians, public librarians, audio-visual coordinators, media consultants, educators and representatives of private, public and governmental agencies who are responsible for the purchase and rental of 16mm films are welcome. For further information please contact the Ontario Film Association, Box 521, Barrie, Ontario.

And filmmakers should be preparing to enter the festivals of their choice from the list too long to print here, including the 5th International Experimental Film Competition to be held in Knokke-Heist, Belgium, in late December. Why mention it so early? The deadline for applications is October 1st, that leaves eight months to think up, start, and finish a film, allowing for monetary and other difficulties. For further information on this and every other festival please contact the Festivals Office set up to assist you in choosing festivals to enter, pre-select entries to more important fests, etc. (Write: Film Festival Bureau, Department of the Secretary of State, 66 Slater Street, Suite 1816, Ottawa, Ontario K1A 0M5.)





Frank Vitale, director of *Montreal Main* which is to be premiered in Winnipeg during the Canadian Film Symposium.

## Canadian Film Symposium in Winnipeg

The University of Manitoba is sponsoring its second annual symposium on the Canadian Film Industry on February 6th, 7th and 8th. The emphasis of the three day event will be the current state of filmmaking in this country, and organizer Len Klady has lined up an impressive list of films and film-people to be on hand for the screenings and discussions.

As a complement to the panels held during the day, screenings of current Canadian films will be held each night. Among the many included in the program are "The Inbreaker," "Rejeanne Padovanni," "Kamouraska," "Taureau," "Les Dernieres Fiancailler," "La Mort d'une Bucheron," "Slipstream," "Between Friends," and "La Maudite Galette." Three new features will have their World Premieres at the symposium: Jack Darcus' *The Wolf Pen Principle*, Milad Bessada's *A Quiet Day in Belfast*, and Frank Vitale's *Montreal Main*. Wherever possible, the filmmakers themselves will be present.

An impressive list of panelists will discuss a whole range of topics during the Wednesday to Friday conference. **Film Financing** is the first topic with producer Chalmers Adams, Ottawa's Robert Desjardins, Sandra Gathercole of the Toronto Filmmakers Co-op, Penni Jaques of the Canada Council, director Peter Pearson, and the CFDC's Michael Spencer.

**Survival** is the ominous title of the second panel, with director Denys Arcand, independent distributor Linda Beath, and Committee on Television's

Kirwan Cox, director Donald Shebib, and Vancouver Sun critic Les Wedman. **Distribution & Exhibition** come under the scrutiny of Adams, Beath, Cox, Spencer, the newly elected president of the Motion Picture Theatre Associations of Canada, Winnipeg exhibitor Paul Morton, and André Paquet, distributor and advocate of alternate cinema.

**Canadian Content** will be defined and debated by director David Acoma and Frank Vitale, Shebib, Pearson, Gathercole, and producer Dick Shouten. **Filmmaking in Manitoba** will probably have a local group, and the **Publicity & Promotion** panel will include commentator Gerald Pratley, publicist Marcia Couëlle, as well as Beath and Desjardins.

An hour of contemporary experimental Canadian shorts will be screened to round out the program, which must have been a gargantuan effort to organize and a minor miracle to wind up successfully. Hopefully the discussions will be recorded, transcribed, and eventually published, in order to enable those who could not attend to participate. We're anxious to learn what conclusions, if any, are reached by the panelists.

## Mutual discontinues Toronto operations

In the wake of a luncheon to announce their affiliation with Len Herberman's Ambassador Film Distributors, Mutual Films of Montreal have shut their Toronto office, which was opened less than a year ago. Manager Gordon Lightstone, originally intended to stay on, revealed his plans to resign in February, leaving Ambassador as Mutual's sole representative in English Canada.

Lightstone, who has worked in the film business for 23 years, is going into real estate. Mutual has suffered some losses in English Canada, notably with *The Rainbow Boys*, and Pierre David, the company's energetic young director, has decided to confine their direct involvement to the French market, with offices in Montreal and Paris. Along with France Film and Cinepix, Mutual is still a major distributor in Quebec.

They're also involved with production. Pierre Duceppe's *Je t'aime*, starring Jeanne Moreau, has just opened in Montreal. In conjunction with Cinepix, they're helping to produce a skin flic, as well as preparing *A Child Under a Leaf* for its opening later this year, with Potterton Productions. Dyan Cannon stars in that one.

The reverse part of the agreement with Ambassador entails Mutual's handling of that company's product in the French speaking market.

## Alberta's Film Industry holds elections

Following the formation of the Alberta Motion Picture Industries Association, the new organization had its inaugural meeting in November. Cine Audio President Nick Zubko was elected President by representatives of nine film companies that operate in the province.

Edmonton's Century II Motion Pictures Ltd. provided its screening room for the meeting. That company's President, Ron Brown, was elected vice-president of the new group. He served for the past year as chairman of the interim board set up by a group of local producers, on an ad hoc basis, to get the association under way. Brown was nominated for the position of President, but he declined to accept the nomination.

Other members of the executive are Eric Jensen, Chinook Film Productions Ltd., Calgary; Harold Tichenor from Lethbridge's Cinetel Nine; and from Cymar Productions Ltd. of Edmonton, Cy Hampson.

In addition to the five man board of directors, the other charter members are Bill Marsden (William Marsden & Associates Ltd.), Don Macyk (Agravoice Productions Ltd.), Jim Tustian (J. Tustian Film Productions), Sam Koplowitz (Filmwest Associates Ltd.), and Gerald Wilson (Able Editing & Services Ltd.).

While the association is primarily a group of film producers and laboratories, associate and affiliate membership categories for persons in related activities (suppliers, technicians and camerapeople) are being set up. For further information please contact Len Stahl, Executive Secretary, Alberta Motion Picture Industries Association, 347 Birks Building, Edmonton T5J 1A1 Alberta, (424-4692).