

CANADIAN FILM NEWS

CFDC going ahead with low-budget programme

Several new projects were announced by the Corporation following the March 8th meeting. *Me?*, a play written by Martin Kinch, has been turned into a screenplay by Kinch and Barry Pearson. The film version is to be directed by John Palmer, who also did the stage play at Factory Theatre Lab in Toronto. The production company involved is Muddy York Motion Pictures Ltd., set up two years ago by Chris Dalton, Peter O'Brian and Steven Stone. Pre-production should begin in April, and principal photography is slated to commence sometime in May. No cast or crew credits are as yet available.

The CFDC puts up 60 per cent of the production cost for these low-budgeters, with total expenses not to exceed \$115,000. Ted Rouse, the Corporation's Toronto representative, emphasized that this programme is continuing, despite some rumours to the contrary. Peter Bryant's *The Supreme Kid* is still going ahead on the west coast, although Leonard Yakir's *The Mourners* has hit some snags in Winnipeg, and it looks like that film won't be made for quite a while.

Two other projects approved recently in this programme are David Cronenberg's *Orgy of the Blood Parasites* and Brian Damude's *The Fury Plot*. Cronenberg's is to be produced out of Montreal by DAL Productions, with Ivan Reitman as producer. Cinépix will distribute this "straightforward horror film," as the director describes it.

It took a bit of convincing on Cronenberg's part to get the CFDC to invest in *Orgy of the Blood Parasites*. He even flew down to Los Angeles to study the Roger Corman organisation first hand and found that Corman is turning out genre movies like *Orgy* almost on a weekly basis, for a lot less than \$115,000 (more like \$50,000) ... and they're making money with them. In fact, genre films have been and still are the mainstay of Hollywood's production community. Cronenberg thinks that we should definitely get into this kind of filmmaking in Canada on a large scale, to enable our young directors to practice their art and learn the tricks of their craft. (*We have: Pleasure Palace, Diary of a Sinner, Dream on the Run, Cannibal Girls, Proud Rider, Race Home to Die, and now Feast of the Cannibal*

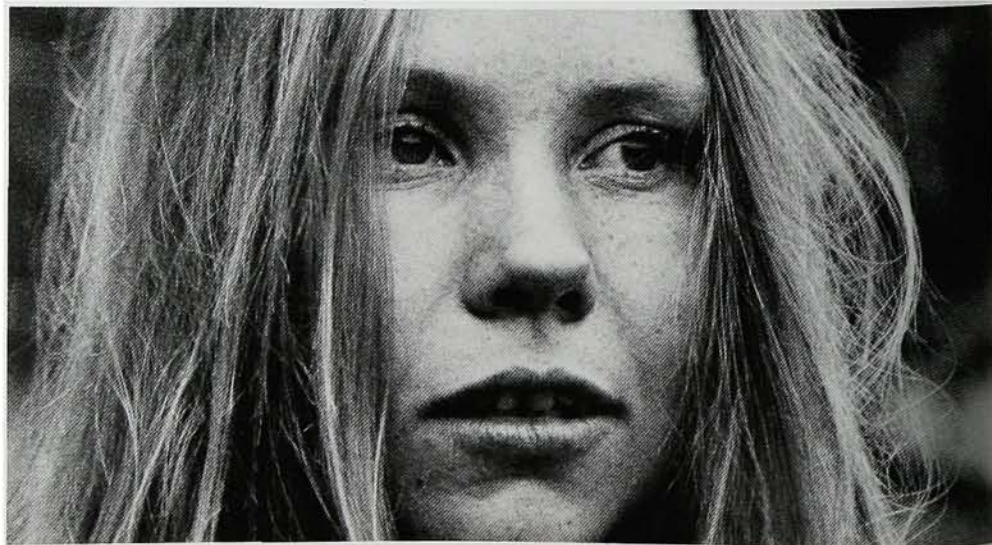
Ghouls, have all been produced in English Canada. — ed.)

Cronenberg himself hasn't shot a feature since *Crimes of the Future* (1970), a weird, rambling, narrative film, peppered with esoteric voice-over talk, about a bunch of freaky futuristic folk oozing black blood in a locale of York University-type architecture. He feels that Canadian directors just don't have enough films with which to hone their directorial senses. It is well and good now for some of our best feature directors to be doing a few Collaborators episodes for CBC, but it is not enough, says Cronenberg.

The Fury Plot is being produced by Ben Casa, who teaches at Ryerson Polytechnical Institute. Neither Casa, nor director Brian Damude, who has worked on films for the CBC, have done a feature before; nor has Ryersonian Jim Kelly, who is slated as cameraperson. The plot of the film concerns an automobile accident, which turns out to be the murder of an unfaithful wife by her husband. Before long a seemingly innocent passerby is involved, and other crimes are perpetrated. Casa is confident about having raised the 'other 40 per cent' in private funds, and the production is planned for June in Ontario.

In Québec, two low-budget features were given the green light: *Jos Carbone*, to be directed by Hughes Tremblay and produced by Les Productions Prisma, and Alain Chartrand's *La Piastre*, to be produced by l'Association coopérative des productions audiovisuelles (ACPAV). More about the latter in Pierre Latour's Québec produc-

Canadian Hollis McLaren makes her impressive feature debut in Quadrant's Sunday in the Country, directed by John Trent



tion news in this very issue. The former will be covered as soon as details are available.

Ted Rouse went on to defend the continuation of the low-budget programme by saying, "frankly, they're the most active of our filmmaking ventures right now. As you can tell, we're announcing more and more of them all the time. We have no reason to stop this programme. John Wright's *The Visitor*, which wasn't specifically part of this programme but was produced as a low-budget film, has opened in Vancouver to very good reviews and ran for two or three weeks. Followed immediately by *Wolf Pen Principle*, which is going to run for at least two weeks. *Montreal Main* is going to open in the Vancouver City Lights, a 16mm house out there. *The Hard Part Beings* has a 35mm, major distribution arrangement with Cinépix. *Killing Time (Saviours Are Hard to Find)* looks very good, it's going to be a very interesting movie and we know we're going to get significant distribution on that. There were some disappointments (*Moss Tarts and Peep*), but if you consider that most of these films are first efforts by young directors, it's not a bad ratio to have so many of them reach the public. Why should we want to stop the programme?"

We agree that the CFDC's low-budget productions are very important and hope that rumours of their discontinuation were unfounded. What about major features? Rouse could name only two definite over half-a-million productions: *Black Christmas*, a thriller presently being directed in Toronto by American

George Csaba Koller

Bob Clark (see later item for details) and **Les Beaux Dimanches**, a script based on a Québec television series, to be produced in the summer or late fall by Montreal's Les Productions Mutuelles. No other details are as yet available, since this project is still in the planning stage.

With only two major pictures in sight (Rouse said that Harold Greenberg hasn't yet approached the CFDC for money on his previously announced projects for this year) one would expect the Corporation to be pessimistic about 1974's prospects. "I'm not one to admit that everything is rosy, but on the other hand I think we have to look at it from an arm's length point of view, and find that there are some possibilities for the right kinds of pictures. Not everybody's going to make a movie this year, but I think we'll make a few," concluded Ted Rouse.

Production news is hard to come by

At press time, only two major-budget features are actually being photographed in Canada: **Black Christmas**, directed by Bob Clark (who has reportedly acquired landed immigrant status here) and **Gina**, being shot in Québec by director Denys Arcand (Réjeanne Padovani). For full details on the latter, please turn to the Québec production news later in this issue. As for Roy Moore's script *Stop Me*, it is now being turned into a feature movie called **Black Christmas**, mainly at two Toronto loca-

tions.

Dick Shouten of Vision IV Productions, the picture's co-producers with August Films, said that at first they thought no CFDC money was going to be required for the \$600,000 feature, but then they changed their minds. Now \$200,000 is definitely coming from the Corporation, with the rest from private sources (August Films is a group of investors headed by Findlay Quinn and Gerry Arbeid). Clark is directing, Arbeid producing, and Shouten is associate producer.

Black Christmas is described as "a suspense thriller à la early Hitchcock, a very tight, beautiful script," according to Shouten. The story takes place at a university during the Christmas break, and University of Toronto locations will be utilised, as well as a private house in the city, where most of the interiors will be shot during the six week production. An all-star cast includes Edmond O'Brien, Olivia Hussey (*Zeffirelli's Romeo and Juliet*), Keir Dullea (*Paperback Hero, 2001*), and Canadians Margot Kidder and Marian Waldman.

Altogether, nearly sixty actors and technicians are working on this one, an ACTRA cast and an IATSE crew. Reginald Morris CSC is director of photography. He worked on "Paper Chase" and "Class of '44" most recently, as well as many other features. Tony Thatcher is first assistant director, John Eckert is second AD, Dave Robertson is Production Manager, Bob Milligan is head gaffer, Bill Morgan is doing make-up, and Debbie Walden the wardrobe.

Art director on **Black Christmas** is

Karen Bromley, and Carl Zittler is composing the music for this, the first major English-language feature shot here in 1974.

Here means Toronto of course, and 'major' somehow always means the private sector. At the National Film Board, William Weintraub is producing his own critically-acclaimed comic novel, **Why Rock The Boat?**, into a motion picture, with John Howe (**A Star Is Lost**) directing. Cameras started to roll February 19th on this picture, which is about the adventures and romances of a young newspaperman, set against the background of Montréal during the mid-forties. Hero Harry Barnes is played by Stuart Gillard (**Neptune Factor, The Rowdyman**), and his foils are Henry Beckman (**Between Friends**) as the Fourth Estate's most vicious managing editor and Tiu Leek (**A Star Is Lost**) as a beautiful activist who's more interested in fighting for the underdog than becoming personally involved with the love-struck young reporter. Ken James, who also starred in the NFB's **A Star Is Lost**, a musical comedy now being edited, plays the staff photographer who guides Harry along his confusing path. James de B. Domville is the executive producer on **Why Rock The Boat?**, which was adapted for the screen by author/producer Weintraub. Malca Gillson is associate producer, Ashley Murray is assistant director, Savas Kalogeras is director of photography; Earl Preston, production designer; Jean Savard, business manager; and Philippa Wingfield, costume designer.

Internationally renowned Canadian artist Michael Snow is still shooting his second feature in Toronto, having done segments of it in New York previously. The title is **Rameau's Nephew** by Diderot (Thanx to Dennis Young) by Wilma Schoen, although it might still be changed somewhat. Snow once described this particular project as a "musical comedy." When asked recently whether that description is still apt, he replied, "I don't know. There isn't too much music and it isn't very funny either." Experimentation is the keynote, including such thespian tricks as memorizing lines backwards, reciting them that way in front of the camera, then reversing the sound tape to see how much of it is coherent. Wouldn't like to sync rushes on that one, but don't be surprised to see yours truly as

Ernest Borgnine teaching Michael J. Pollard a lesson in revenge in *Sunday in the Country*, due to be released this May.



well as our brisk ad man doing a cameo as ventriloquist and dummy in the final version. Other famed filmfolk that will appear in Rameau's Nephew include Jackie Burroughs (fresh from winning ACTRA's best actress award for Vicky), Jonas Mekas, Jim Murphy, Annette Michelson, Keith Lock, Kathrynne Wing, Bob Cowan, Jim Anderson and Eugene Buia. The credits might be the longest in history: 130 names.

Aside from these features and the ones mentioned in the previous item, no other projects are certain yet of financing, which is the biggest hurdle in motion picture production. Peter Pearson, President of the 6,000-member Council of Canadian Filmmakers, blames the government for procrastinating and not caring if our fragile feature industry survives. The Winnipeg manifesto (see elsewhere in this issue) makes it precisely clear that action is needed *now*, and not when Ottawa and the provinces choose to move at their usual snail's pace. We join in the outcry against wasting any more time and urge each segment of the industry as well as each level of government to come to grips with the very obvious issues that have kept the wheels of feature production unwillingly idle since the big boom of pre-tax-loophole-closing days.

Some tentative projects look better than others, though. George Kaczender's *Micro Blues*, from a script he wrote with Doug Bowie, is well into pre-production and looks very promising indeed for the summer, provided the CFDC gives it a chunk of the \$3.2 million that Michael Spencer says they'll have to invest after April 1st. Harold Greenberg has forecast *A Devil's Rain*, a multi-million dollar western, for June production in western Canada. Amuse-

Scene from Il Etait Un Fois Dans L'Est



ment *Season in Red*, Patrick Loubert's script and direction, being produced by Don Haig, might start at the end of April (hinging on CFDC money), with local personality Pascal in the leading role. Henri Fiks on camera, Jock Brandeis to do lighting, and Deanne Judson is associate producer on the proposed five week shoot.

Ms Judson is also to produce artist Joyce Wieland's next feature film, entitled *The Far Shore*, in association with Judy Steed. An August shoot is planned on this \$150,000 feature, to be shot in 35mm colour, possibly by Richard Leiterman. Based on historical data concerning artist Tom Thompson, the story takes place in 1919 on a north Ontario lake, and is a tale of love involving three major characters. Stuart Gillard is cast as one of them and Doug Pringle, formerly of *Syrinx*, is writing the musical score. A distribution deal stipulated by the CFDC is being negotiated right now. Ms Wieland, director of *Reason Over Passion* and *Pierre Vallières*, will be collaborating mainly with other women filmmakers on this project.

In Québec, Claude Jutra's *Pour le meilleur ou pour le pire* ("for better or worse") has been postponed indefinitely. More financing is being sought by Carle-Lamy. That company is also producing Gilles Carle's *Nothing*, which has been postponed as well. It seems that their co-production deal with Société Nouvelle de Cinématographie (Richard Hellman and Michael Costom's company, along with Mojack Films, and Ciné-Art, which is their distribution outlet) has hit some snags. Richard Hellman explained his side of the story, when contacted by telephone shortly before press time: "We decided that Mr. Jutra

wanted too much money for the risk involved. As far as I know that film is not being done. We asked that he should not direct, write and play the leading role. We suggested that he should replace himself in the leading role with somebody else. With a Québec actor, somebody else almost of his free choice, but not him. We thought that it was just too much for the same man to handle, Chaplin had a hard time sometimes, and we didn't think the Jutra is box-office enough to warrant that kind of an investment, especially as he had to do everything himself."

Claude Jutra did a tremendous job on *Mon Oncle Antoine* and *A tout prendre* doing exactly that, being in front of as well as behind the camera. When this was pointed out to Mr. Hellman, he replied, "I'm sorry to say, we like films, but we're in the business of making money with them. Even *Mon Oncle Antoine*, which was very well received and which was what you might call a success, did not pay back its investment. So that's why we were not too hot to invest that kind of money just to have the honor of having another film. You never know about the risks, but you can certainly try to stack the cards in such a way as to have the best chances on your side. We thought that the amount involved in the production of the film, the amount requested from us, was too high for its box-office potential. Especially as Mr. Carle, whom we had also let do more or less what he wanted, had just done *Les Corps Célestes*, and it laid a great big ostrich egg for us. So we were much more careful with *Il Était Une Fois Dans L'Est* (Once upon a time in the East), and as it turned out it was a very wise move, because that film is doing extremely good."

Hellman's company had let the option expire on Seymour Blicker's *Schmucks*, Topol, the leading actor, having to rush off to the Israeli front was cited as the reason. For more production news from Québec, please turn to Pierre Latour's column later on in this issue.

Martyn Burke's *Coup d'État*, being co-produced by the CBC's Public Affairs Department and Quadrant Films, will probably go ahead in the second half of April, the CFDC still trying to broaden its mandate to include films for television. If Ottawa agrees, then Ron Kelly's TV features might proceed at CTV as well. Harry Makin CSC, who did such a tremendous job on CBC's *The National Dream*, is slated to be cinematographer on *Coup d'État*, which will combine documentary footage of South American governments being overthrown with a live-action drama, depicting one

specific incident.

The Lady of the Meadow, written by Bill Boyle and Don Ward, is a project in the pre-production stage to be shot in Saskatchewan. Intermediary, a group headed by Irving Abrams and Norman Levine, is presently seeking financing for it, initially in the Prairie provinces. Casting has been done and a crew has been assembled by talented energetic Boyle, who's shepherding the film to its hopeful completion. Graham Parker is to direct, Jock Brandeis should be director of photography with Aerlyn Weissman recording sound. Brian McKinnon and Pat Close to assist. **The Lady of the Meadow** is the story of a young girl growing up in a northern lumber town, who witnesses the destruction of the forests by the profiteering woodcutting concerns. This parallels her own awakening on all levels, moving to the city, then later searching in vain for her home and finding only 'progress.' Lynne Griffin, Trudy Young, Chris Wiggins and Ken Gordon are cast in the leading roles.

G. Chalmers Adams, producer of Don Shebib's **Between Friends**, is trying to get financing for a film based on W.O. Mitchell's **Who Has Seen the Wind**, with Allan King directing. Adams is also busy expounding his philosophy about Canadian feature film production in such forums as the Winnipeg Symposium and the pages of *That's Showbusiness* and *Canadian Film Digest*. He seems to be against the "narrow chauvinistic path" when it comes to putting together feature packages and to favour a better, more ambitious marketing system as well as a star system for this country. "The industry should develop a business acumen and gumption to pull itself up by its own bootstraps," is how one article summarized his feelings, and he is actively trying to find workable alternatives to the subsidy game. Adams is an active representative of the Canadian Association of Motion Picture Producers (CAMPP), a group formed last year composed of a dozen feature film producers to further their own ends. **Between Friends** might be retitled once again for "better marketing," we presume.

John F. Bassett is back in film production news, as well as still appearing regularly on the sports pages. Only silence about the Louis Riel project, though, which was announced with so much fanfare a year ago. Instead, Bassett is trying to get investors interested in a film called **Martin's Day**, with Donald Sutherland and James Coburn as possible co-stars. He's also planning a \$1 million feature based on Orlo Miller's book on the murder of the Black Donnelly's. Two other motion pictures are

planned on the same topic, a \$3 million production by a U.S. studio, and Sam Roy of Saroy Film Productions in Toronto has acquired both the movie and publishing rights to the Thomas P. Kelley books on the subject. Bassett's film would have a new twist, however. He would have a baseball game written into the script, since Lucan, Ontario supposedly had a great team at the time of the Donnelly's.

Other possible features this year include Werner Aellen's production of Boon Collins' **Sally Fieldgood & Co.**, a supposedly hilarious script to be done out of Vancouver. Aellen is the producer of **Wolf Pen Principle**, Jack Darcus' gem of a film, which Faroun Films of Montréal is taking to Japan, Hong Kong, Australia and New Zealand, and which will definitely be at the Cannes Film Festival in May; Boon Collins directed a CFDC short called **Kettle of Fish** last year. Julius Kohanyi's long-delayed feature project, **Phenorite**, might be finally shot this year. As might a film based on Earle Birney's narrative poem, **David**, to be produced and directed by Ralph Willsey, who wrote the screenplay for submission as a CFDC low-budget project. Shooting is planned for Banff National Park in August. Knowlton Nash, head of the CBC's Public Affairs Department, has a six-month option on Richard Rohmer's best-seller, **Ultimatum**. If Nash can pull off two features in a single year, it might be a real coup!

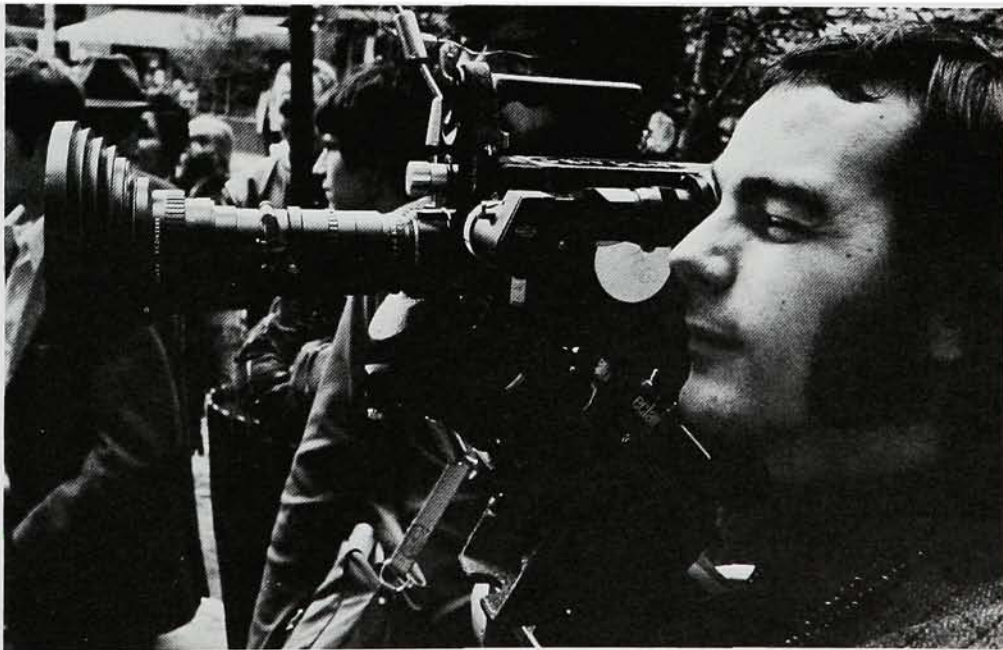
Speaking of property rights, Margaret Atwood might have sold **Surfacing** to a New York producer, but Cliff Jones' musical version of **Hamlet** was picked up by Montréal's Champlain productions, possibly for a feature movie. Bronfman money is behind that com-

pany. If it ever happens, it will be the second Canadian version of **Hamlet**, the other being Crawley Films' release of René Bonnière's capturing of a Toronto experimental stage production, with more than a little help from the superb camerawork of Richard Leiterman.

And while we're at ghosts and such things, not only is David Cronenberg making a horror film in Montréal this year, but up in Sudbury, Ontario, a previously announced flick of that genre is going ahead as scheduled. Produced by drive-in manager Larry Zazalenchuk, directed and photographed by Klaus Vetter, and to be edited by John Gaisford, **The Feast of the Cannibal Ghouls** is finally being made! Starring local radio commentator Mike Hopkins as an undertaker, the production will involve Quinn Labs and Janet Good's Canadian Motion Picture Equipment Rental Company. They might even change the title before it's finished ... to **The Corpse Eaters!**

And D. Fredericks, from an outfit called Frog Productions in North Vancouver, sent us a notice about a "very commercial horror spoof complete with a dark and dingy dungeon, monsters and pretty girls. It even has a good old chase sequence." The promised complete story breakdown and photographs never came, but he claims they have the film in the can, featuring all Canadian talent. And another long awaited epic is rumoured to be on the horizon: local "mighty mole" mogul Jock Brandeis, who is a very talented cinematographer and ingenious lighting man, might actually make his mark with **The Vampire Nuns**, slated to be shot (with a silver bullet?) in the fall (starring the fatal Sister Suck, maybe?). Previously Mr. Brandeis' projects have included **Gay Bikers** and **Gay Gaffers**.

Director André Brassard



The Apprenticeship of Duddy Kravitz



Richard Dreyfuss as Duddy Kravitz in cadet uniform



Director Ted Kotcheff, behind the camera



Oscar nominee, Randy Quaid as Virgil, with Dreyfuss



Michelin Lanctôt as Yvette with Duddy



John Kemény, producer, with Gerald Schneider, executive producer



Author Mordecai Richler talking to Jack Warden and Richard Dreyfuss on location on St. Urbain Street.

CAST

Duddy	Richard Dreyfuss
Yvette	Micheline Lanctôt
Max	Jack Warden
Virgil	Randy Quaid
Uncle Benjy	Joseph Wiseman
Friar	Denholm Elliott
Dingleman	Henry Ramer
Farber	Joe Silver
Grandfather	Zvee Scooler

CREDITS

Produced by	John Kemeny
Directed by	Ted Kotcheff
Screenplay by	Mordecai Richler
(based on his novel)	
Adaptation by	Lionel Chetwynd
Executive producer	Gerald Schneider
Director of Photography	Brian West, B.S.C.
Casting	Lynn Stalmaster
Production Designer	Anne Pritchard
Film Editor	Thom Noble
Music Supervision	Stanley Myers
	Standard Music Ltd.

CREDITS

Associate Producer	Don Duprey
Production Manager	Don Buchsbaum
First Assistant Director	Timothy Rowse
Second Assistant Directors	Charles Braive
	Robert Malenfant
Continuity	Mireille Goulet
Location Managers	Claude Léger
	Lyse Venne
Antique Cars	Larry Duprey
	Peter John Bruton
First Assistant Cameraman	Paul Guest
Second Assistant Cameraman	Andrzej Chmura
Assistant Picture Editor	Ian Ferguson
Sound Editing	Marcel Pothier
	Interloc Film
Location Soundman	Patrick Rousseau
Boom Man	Denis Dupont
Re-recording	Stephen Dalby
Production Assistants	Cliff Rothman
	Brian Turner
	Liz Morgan
Costumes	François Laplante
	Louise Jobin
	Luc Leflaguais
Prop-Men	Ronald Fauteux
	Jacques Chamberland
	Michel Proulx
Prop-Buyer	Maureen Kennedy
Make-Up	Michèle Dion
Hairdresser	Robert Pritchett
Stills Photographer	Jean-Yves Bruel
Unit Administrator	Susan A. Lewis
Assistant to the Producer	Angela Heald
Production Secretary	Wendy Greenspoon
Gaffer	Robert Milligan
Electricians	Robert Renaud
	Jim Gray
Grips	Serge Grenier
	Norman Guy
Carpenter	André Brochu
Publicist	Linda Shapiro

Filmed with Panavision Equipment
 Colour by Bellevue-Pathé
 Studiobiles Inc.
 Syndicat National Du Cinéma

Produced by International Cinemedia Centre Ltd.
 in co-operation with
 The Canadian Film Development Corporation
 Welco United Canada Ltd.
 Famous Players Ltd.
 Astral Bellevue-Pathé Ltd.

DISCOUNT

16MM ANIMATION STAND TIME



WE WILL SHOOT STILLS, TITLES, HI-CONS, CEL ANIMATION, PHOTOS, TRANSPARENCIES, etc.

••• YOU LOOK AFTER YOUR OWN PROCESSING! •••



18 TEMPERANCE STREET, TORONTO, ONT., M5H 1Y4

360-1456

Encounter Canada — York University's film symposium

— by Warren Clements

When York University's Vanier College decided to turn its traditionally literature-oriented Encounter Canada symposium over to a celebration of Canadian film, it figured it had found a sure-fire hit.

Three nights of films, rare and recent, film-makers, French and English-speaking, and displays of old Associated Screen movie posters. Who could resist such a deal, all for free?

Well, the York students could; the average nightly attendance was 75.

"Looking at it the morning after, I find I broke my ass, put on a good show, and nobody showed up," complained student organizer Vince Dorval. "Even volunteers were hard to find. Seventy per cent worked for an hourly rate."

The first night, Tuesday Feb. 26, was particularly embarrassing. Students Michie Mitchell and Chris Syed had scoured the Canadian Film Institute vaults in Ottawa to find the rare 1919 *Back to God's Country*, and invited pianist Horace Lapp to accompany the silent films on tap.

But when Lapp, regular pianist for the silents at the Ontario Science Centre, arrived in the Vanier lounge, he found the organizers outnumbering the guests. Recruits were quietly dispatched to press-gang a larger crowd.

Back to God's Country, adapted from a *Good Housekeeping* serial, offered a romantic triangle between an author, a trapper's daughter and a "lawless trading vessel master". Lapp's piano pyrotechnics trailed the action from despair to romance, with themes varying from "Stout Hearted Men" to "The Bear Came Over the Mountain".

The hero of the film was Wapi the Killer Dog, whose role consisted primarily of straining at his leash. The heroine, played by Nell Shipman (her husband Ernest was "Canada's first movie mogul"), spent the film cuddling bears, porcupines and the itinerant author. The trading vessel master lusted after her until the last reel, when Wapi chewed up his dog sled at Nell's command. ("Sic 'em," read the gentle title. "Wipe 'em out.")

As the audience recovered from the excitement, Lapp mentioned that he had played briefly with the silents in 1925, but had become orchestra conductor in production shows at the old Uptown and Imperial theatres in Toronto.

"We used to put on a half-hour musical show three times a day between films, with a 24-girl chorus and a 35-man orchestra. These days I find myself playing organ at Maple Leaf Gardens for the hockey games."

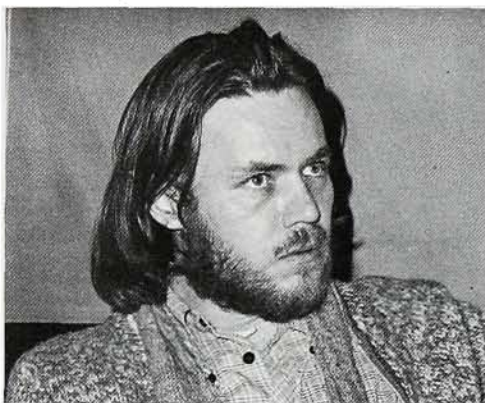
He managed four years ago to record music for 37 Laurel and Hardy films under a CBC commission, and is still amazed that they've been distributed as far away as Czechoslovakia and Yugoslavia.

"I thought silent films were dead, but my gosh, they're all coming back."

After the break, Lapp accompanied two 1930s Canadian cameos made in the thousands by Associated Screen: *Back in '23* (about famous non-Canadians like Valentino and Baden-Powell who deigned to visit Canada) and *Rhapsody in Two Languages*, an unintentionally amusing guide through Montreal.

"I say, mate," asks a man on a street corner, "Have you the time?"

"Oui, monsieur, c'est une heure moins le quart."



Jacques Leduc

York professor Stan Fox, on a subsequent discussion panel with Gerald Pratley and Richard Leiterman, commented that one slick montage in *Rhapsody*, in which a girl pulls on a stocking and puts milk out for the cat while alarm clocks ring, was re-staged almost shot for shot in the *Lullaby of Broadway* sequence of *Golddiggers of 1935*.

"Warner Brothers had a contract with Associated Screen to distribute in the States whichever cameos they liked," revealed Fox. "So what does this tell us? It tells us Busby Berkeley was copying Canadian films."

Wednesday night showcased Don Shebib's *Between Friends* and Gilles Carle's *Death of a Lumberjack* in York's Curtis lecture hall. In the intermission, G. Chalmers Adams, producer of *Between Friends*, reported that Shebib's film, previously called "Good Times Gone By", "Get Back", "Surf's Up" (for two days) and "Winter Sun", might be in for yet another title change, and a new publicity campaign.

"The public may have been given the impression that *Between Friends* was an artier film than most," he said. "The ads gave short shrift to the more commercial aspects in the film, like nostalgia, a sense of longing and special kind of relationship between pairs of characters."

In the States, in fact, it may be played up as a surfing film, (despite the

fact that aside from the surfing background of the two main characters, there is only a Beach Boys' song and five minutes of stock surfing footage to build the campaign on.)

Thursday evening offered Quebec filmmaker Gilles Groulx's *Les Raquetteurs* (1958, with Michel Brault), an energetic documentary following a snowshoers' convention from the opening martial parade to the choosing of the festival queen; and *Entre Tu et Vous* (1969), a political essay showing, in Groulx's words, that "man tends to impose upon women what the leaders of this society impose upon our society."

"It is only half of what it should have been," said Groulx. "I spent two months selecting shots of political speeches from the CBC, which I wanted to put parallel to material I shot myself."

"But the CBC told me it would take them a year to have each shot approved by a Radio-Canada lawyer. I call that very technical censorship. It was a new style to me; I always thought censorship was done with scissors."

Entre Tu et Vous, shown without subtitles, was often tediously didactic (and confusing; a girl at a sewing machine says, "I'd rather be mute than blind"), but made the point that "neutrality = illusion".

"After years at the film board," said Groulx, "you learn not to be specific, but you are led to a dead end if you keep practicing symbolism. Your film can't be seen outside without explanation."

Jacques Leduc (*On est loin du soleil*) and Bill Fruet were also on the discussion panel with Gilles Groulx.

Later that night, the audience was subjected to Murray Markowitz's *August and July*, a chronicle of two girls in love, romping and talking in the woods.

"I mean, do you understand what it means to be me?"

"No."

"Well it's awful."

Next came Flick (*Dr. Frankenstein on Campus*), a slick, ridiculous feature with Robin Ward as exchange student Victor Frankenstein and Austin Willis as the principal of the University of Toronto. Vic invents a box to control the human brain which will "make the H-bomb seem like a child's firecracker."

Protest marchers carry signs like "stamp out physical fitness" (no kidding), and Vic pumps an electrode into a dog with his air gun. "Oh," moaned a girl in the audience. "I'm not watching any more of this."

Encounter Canada will return next year; whether or not it will be devoted to film depends on whether Vanier's student council, which footed the \$2,000 tab, remembers the entertainment factor or the poor attendance figures.

Jim Omura

An optimistic look at the CRTC hearings

Ibrányi-Kiss

The most important aspect of the Canadian Radio and Television Commission's hearings regarding the CBC license renewals was this: A lot of Canadians really believe in a public broadcasting network and are willing to help improve it. It's a sign of the times. People are becoming aware and increasingly ready to work for change.

Of the 351 briefs presented to the CRTC, 29 were invited to appear during the week in Ottawa. Of these, this is a sampling of six which were especially interesting and relevant.

produce the creative shows they also would like to see on television.

Wally Firth (MP from Northwest Territories) and Sam Raddi (President of the Committee for Original People and Entitlement) represented four large groups of Native People of the North in their presentation. One of their basic complaints was the lack of TV and Radio for many communities. They also pointed out certain racist policies. Some examples: an Imperial Oil town with a population of 250 to 300 mainly white people is already being served by television, although countless Inuit communities over ten times as large have still not received CBC service. The

porters in Yellowknife are not allowed to travel and can do so only when they get a lift from the Commissioner. Northern Service executives all live in Toronto or Ottawa, not in the North. The list of outrageous practices seemed to be endless, until Wally Firth said, "I could go on and on but we don't want this to get too embarrassing, do we?" The group also strongly requested relevant programming — their people are tired of receiving news broadcasts of Toronto traffic jams!

Women for Political Action had a very simple brief — the image of women on television is still ridiculous and very harmful years after the Royal Commission's Report filled with recommendations. Again, there was reason for embarrassment on the part of the CBC...

The British Columbia Committee on the CBC arrived with hundreds of brightly colored helium balloons proclaiming "Chinook Day" with the other side recommending, "Blow Up Your TV". The group consisted of Robert Harlow, Vivianne Lyman, Wendy O'Flaherty, Tom Shandel and Marianne West. They brought with them over 300 letters from B.C. which summed up the majority of complaints on the part of many groups appearing that week. They called for the banning of commercials, service for communities still not receiving CBC television, and a drastic increase in regional programming.

The results of the hearings are still not known. No doubt, all the licenses will be renewed. However, this year the hearings had to be moved from the Skyline Hotel to the Talisman to accommodate the enormous turnout. Unless the CRTC makes strong and detailed recommendations, and the CBC in turn executes major changes — it may be necessary to hold the hearings in a football field next time the renewals come up.

Northwest Territories receives French TV although only 5 per cent of the population has French as their basic language; yet there is still no programming done in the language of two-thirds of the population. People in many areas get only Alaskan and Russian programs on their shortwave radios. The two re-

Part of the Committee on Television — Abe Rotstein, Robert Fulford, Patrick Watson and Allan King during the hearings



The Canadian Radio and Television Commission, as seen from the intervenors' table

Most interesting for filmmakers was the Council of Canadian Filmmakers' presentation. It was one of the most effective and (hopefully) fruitful briefs. For a detailed discussion, please refer to the CCFM's pages in this issue.

The Committee On Television prepared an intervention that was by far the most serious and in-depth look at the CBC. However, it seemed to be potentially so radical, that it scared the Commission, which quickly rejected its basic thesis — that of separating programming from broadcasting.

From Inside came a presentation by the Association of Television Producers and Directors (Roy Hazzan, President and producer of Children's Programmes; Louise Lore, Vice-President, producer of Religious Programmes; Robert Allen, Drama producer; Vincent Tovell, Arts & Sciences producer; Ralph Thomas, producer of Current Affairs; Jim Murray, *The National Dream's* producer; and award-winning producer of musical specials, Norm Campbell). The producers appealed for money for a centralized CBC plant in Toronto to improve on the numerous space-limitations. They also discussed the problem of CBC's bureaucracy making it difficult to



Mark Irwin