

FILM NEWS

Major Developments

Up to late September the reaction to Mr. Faulkner's proposals has been scattered if vocal. But now, after the press and various individual forces in the industry have had their say, it should be time for a united voice. So in late September the CFDC Advisory Committee, English division, met with Dina Hoyle from the Secretary of State's office and CFDC Executive Director Michael Spencer. Spencer and Hoyle were submitted to tough questioning, mainly along lines that seem like an echo now: how can this policy work when it hasn't before, how can we believe you now when you've misled us before, and so on. Spencer assured the group that the best interests of the film industry were taken into consideration, and that Faulkner had every intention of supporting a strong industry. The assembled multitude accepted the Official Word, and departed, somewhat skeptical.

At the same meeting, as an aside, the Council of Canadian Filmmakers was allowed to audit the proceedings, and, subject to official okay by Faulkner, will be given a seat. The CFDC Advisory Committee represents all facets of the industry, from the theatres to the cameramen; the CCFM's written research and radical viewpoint could be of use in the future.

Meanwhile the French division of the CFDC Advisory Committee met with Mr. Faulkner in Ottawa on Sept. 26. The purpose of the meeting was for the Minister to respond to the recommendations which had been submitted earlier in March and to give some indication of the measures which might be acceptable and included in the new law, which

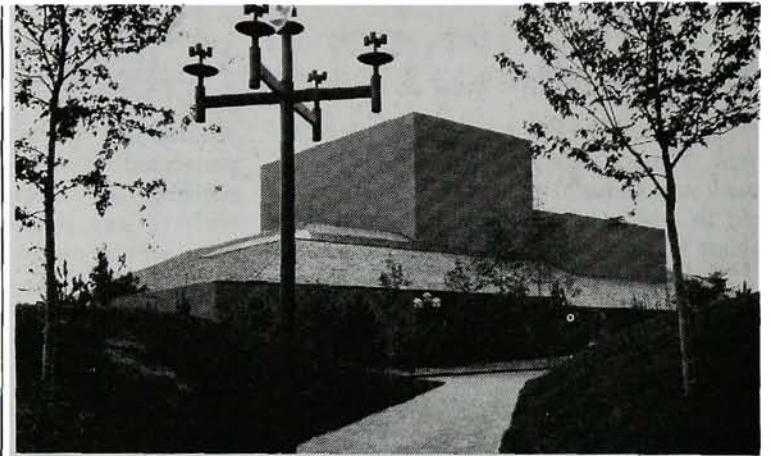
should be brought down sometime this next spring.

In the future, the CFDC may invest in short films and may be able to give financial support directly to certain companies. The programme of aid for the development of scenarios is already in effect. Although it is recognized that there are problems concerning the productions of the CBC and the National Film Board the CFDC does not yet foresee any concrete intervention.

Pierre Juneau's appointment as Minister of Communications, and his failure to gain a parliamentary seat and his subsequent resignation should be of more than passing interest to filmmakers. It had been thought by many that the film division of the Secretary of State's department would be shifted to Juneau's Communication ministry. It would have been an ideal time, with a new minister in Communications, a new film policy needed, and a new CFDC Act due. A nationalist voice in a ministry that allows nationalism to exist or that at least tolerates it would have been refreshing. The future is now uncertain.

Festivals

This fall has been full of festivals. The Stratford International Film Festival (see p. 44) and the Canadian Student Film Festival (see p. 35) both took place in late September. October brought with it two more festivals, and two additional awards ceremonies. The long awaited 26th Canadian Film Awards (see p.24) took place in Niagara-on-the-Lake. Late in the month the International 16mm Film Festival was on in Montreal. Meanwhile, in Edmonton, the Canadian Film and Television Association gave out



The Shaw Festival Theatre, site of the Canadian Film Awards 1975.

its awards for sponsored films (see next page) while the Alberta Motion Picture Industry Association awarded its own honours (see Prairies' news).

In other award areas, Harry Rasky's CBC special **Travels Through Life with Leacock** has been nominated for an International Emmy. November 24 is the date for winners to be announced... The Canadian Society of Cinematographers are preparing their annual Craft Awards, with a late October deadline entry (see organizations p. 16).

Film People/ Random notes

Can/lit: The National Film Board Still Photography Division, centred in Ottawa and headed by Lorraine Monk, is well into producing a volume for the American Bicentennial. Titled **Between Friends/ Entre Amis**, it will be an all-colour edition with twenty thousand copies to be presented to libraries and institutions on both sides of the border, and another amount to be offered to the general public for sale by McClelland and Stewart. The theme is our common border, and thirty photographers have been set loose to interpret it as they wish. Out of 60,000 photos

submitted, 246 are being used. It's due out late next Spring...

And to help resolve that ever-present problem of telling the public about the people in show biz, New Morning Communications have come up with the Canadian Arts Publicity Directory. It contains listings for all personnel in all media who are involved in arts and entertainment, down to specific areas of interest, for example rock or opera in music. The purpose is to help artists to publicize themselves. Cost is \$35., and corrections will be done every four months with an annual total revision. Write New Morning Communications, Suite 2100, Tower A, Place de Ville, Ottawa K1R 5A3.

CTV Television network is fully into A-V and related fields. They've appointed Fred Melsted, who had his own firm producing industrial films, as director of Client Production Services... Sandra Birkenmayer has been appointed general manager, Corporate Division, for OECA. Her responsibilities will be as a liaison with government agencies, advisory groups, unions, and other broadcasting and communications authorities at both national and international levels.

Stephen Chesley

the canadian film and television association awards



Bruno Gerussi hands certificates to Roy Hayter of Vancouver who walked away with *Best Film* and five other prizes.

The Canadian Film and Television Association awards for sponsored films were presented on Thursday evening, Sept. 25, in Edmonton. The Master of Ceremonies was Mr. Bruno Gerussi and the CFTA Awards Chairman, Mr. Dale Phillips of Edmonton. **Challenge of Ayeska**, sponsored by ATCO Industries Ltd., and produced by Roy Hayter Productions Ltd., Vancouver, stole the show. It won the award for the best film and it was best film in the Sales Promotion Category. In addition, the film took most of the craft awards: best director, which it shared with **Trans Canada Highway**; best cinematography, which it shared with **The Gift of Water**; best editing and best music. The winners in the other categories and the winners of the craft awards are listed at the end of this column.

The jury that judged the entries for awards in the different categories was fairly happy with most of the films that were entered. However, the crafts' jury was not quite so pleased with what it saw. In particular the jury felt that the quality of the sound work in the films was, at best, adequate.

The other highlight of the convention was the general forum that was held on Wednesday afternoon. The delegates were addressed by Mr. F.R. Crawley of Crawley Films Ltd., and Mr. S. Newman, Film Advisor to the Secretary of State, among others. Mr. Crawley outlined some proposals that he had made to the Government concerning the proper role of the National Film Board of Canada and Mr. Newman attempted to get away with merely describing his new job.

He was not allowed however, to escape quite so easily and was pressed from the floor on the problem of the decentralization of the film industry, with particular reference to feature film. He replied to this mild harassment by claiming that Alberta, for example, did not have an adequate population base to support a viable feature film industry. It was not clear that all the delegates were entirely convinced by this theory of "critical mass."

Overall, the convention was a complete success thanks to Mr. R. Brown of Century 11 Motion Pictures Ltd., Edmonton, who was Convention Chairman, and Mr. L. Stahl, Alberta Motion Pictures Industry Association Executive Secretary.

Peter Haynes

Best Sales Promotion Film:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., produced by Roy Hayter Productions Ltd., Vancouver.

Best Public Relations Film (three-way tie):

To Serve Our City, sponsored by City of Edmonton, produced by CFTV Ltd., Edmonton.

The Ultimate Forest, sponsored by Proctor & Gamble Cellulose, produced by JEM Film Productions Ltd., Edmonton.

Following the Plough, sponsored by Agriculture Canada, produced by Film-west Associates Ltd., Edmonton.

Best Travel & Recreation Film:

Ottawa - Canada's Capital, sponsored by Ontario Ministry of Industry & Tourism, Produced by Crawley Films Limited, Ottawa, Toronto and Montreal.

Best TV Information & Public Affairs Film:

An Ark for Our Time, sponsored by Nielsen-Ferns Ltd., Toronto, produced by Pat Ferns.

Best Sports Film:

Hockey vs. Xokken, sponsored and produced by Canadian Visual & Audio Productions, Toronto.

Best Educational & Instructional Film:

Water, sponsored by the Ev Centre, Board of Education, London, Ontario, produced by Don Gray, London, Ontario.

Best Nature & Wildlife Film:

The Gift of Water, sponsored by New Horizon Films, Vancouver, produced by Mike Collier and Bob Rodvik.

Best Sponsored Theatrical Short:

The Understudy, sponsored by Ronson Products of Canada, produced by Day-break Film Productions, Toronto.

The winners of the various craft awards were announced as follows:

Best Direction (two-way tie):

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., directed by Roy Hayter.

Trans Canada Highway, sponsored by CTV Television Network Ltd., directed by Paul Lang.

Best Cinematography (two-way tie):

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., cinematographer Roy Orioux.

The Gift of Water, sponsored by New Horizon Films, Vancouver; cinematographers Mike Collier and Bob Rodvik.

Best Script:

Trans Canada Highway, sponsored by CTV Television Network Ltd.; script by Paul Lang.

Best Editing:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., edited by Roy Hayter and Yana Fritsch.

Best Sound:

An Ark for Our Time, sponsored by Nielsen-Ferns Ltd., Toronto, sound recording by Peter Shewchuk.

Best Music:

Challenge of Ayeska, sponsored by ATCO Industries, Ltd., music by David Hoole, Terry Brewer and Roy Hayter.

A special recognition for cinematography was also awarded to **An Ark for Our Time**, shot by John Griffin.

ONTARIO

Productions

More information about Don Owen's current feature has become available since the last issue of Cinema Canada. **Partners** is a medium-budget feature now shooting in Toronto. Owen directs, Chalmers Adams and Owen are producing, and the cast includes Denholm Elliot, Michael Margotta, Hollis McLaren, Lorraine Forman, Cec Linder, and Lee Broker.

The script is by Owen and Norman Snider, from an idea that Snider first had about three years ago. It's about an American who falls in love with a wealthy Toronto girl, and finds himself to be an instrument in a plot by a multi-national corporation to usurp the family's power.

Marc Champion is director of photography, Bob Lennell is production manager, Shamus Flannery is production designer, Tony Thatcher is First A.D., Patti Younger handles wardrobe, and casting is by Patti Payne. Investors include Famous Players, Clearwater Films, Astral Films and the CFDC, and a Spring 1976 release is planned, with Astral distributing.

Adams makes an interesting point about this production. Since his last feature, **Between Friends**, inflation has gone rampant. Yet his budget is the same for this film, indicating a much greater degree of planning sophistication on Adams' part now. He feels that the entire industry can operate this way now, and emphasizes that such knowledge has been gained over time.

On Oct. 27 Bill Fruet started to shoot his new feature, working title: **Death Weekend**. Cinepix is

on location in Toronto for the shoot with Ivan Reitman producing, Bob Saad on the camera and Brenda Vaccaro starring. The film has a budget of \$500,000. Reitman has entered into association with Cinepix for the production of several features.

Screenings: Claude Jutra's **Pour le meilleur et pour le pire** opened in Toronto October 10... The Art Gallery of Ontario plans extensive film programming this Fall, with four series set to run; one examines music, including a jazz film and Astaire/Rogers efforts; women from Hollywood to the Avant Garde; theatre circles examining the relationship between film and theatre; and a series on photography to complement a current exhibit... the first casualty of the new t.v. season has occurred. William Ronald's **The Ronald Connection** was cancelled by the OECA, because, according to programming head Jim Hanley, it just wasn't working out the way the station had hoped it would. Instead, OECA will show **Disappearing World**, a Granada TV series about cultures verging upon extinction.

The Toronto Film Co-op has begun another extensive season of courses in film-making. And they've also added a new aspect to their daily endeavors: a job placement centre (see Organizations p.17). Canada Council Arts Grants, worth up to \$6000 for beginning artists, have been awarded to filmmakers Jean-Pierre Boyer of Montreal, Terence McGlade of Toronto, Boon Collins of Vancouver, and Lawrence Russell of Victoria.

Stephen Chesley

QUEBEC

Production

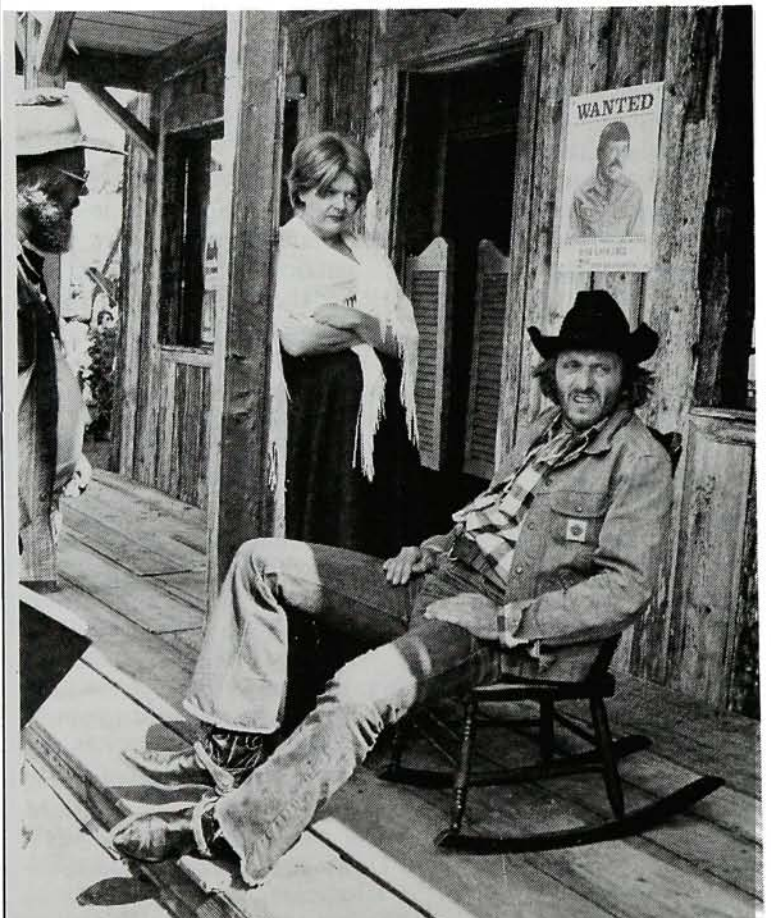
Frank Vitale is winding up the shoot on his new film **Cindy** which he wrote with Allan Bozo Moyle who also stars. The cinematography is by Ivar Rushevik and the sound by Julian Olsen. Andrée Pelletier, Anne-Marie Provencher and Miquel Fernandez are cast in this story about high-time prostitutes and gangsters. Produced in 35mm by President Films, the film is still without CFDC backing.

Brigitte Sauriol began shooting during the week of Oct. 20 on her film **L'Absence**. Produced in 16mm by the Association Coopérative de Productions Audio-Visuelles, the film stars Frédérique Collin, Guy Thauvette, Isabel Lajeunesse, Jean Gascon, Monique Mercure, Louise Dussault,

Jocelyn Bérubé and Roger Lebel.

At Radio-Canada, Jean Letarte directed an hour-long documentary on Quebecois cinema and the film industry entitled **Silence, on ne tourne plus**. The documentary, with Pierre Nadeau, was seen Sunday evening Oct. 12, and has raised the ire of the entire industry from producers to technicians. Petitions are circulating accusing Letarte and Nadeau of unfairness, dishonesty and of making a deliberate attempt to confuse the public about the issues at hand. Efforts are being made to force Radio-Canada to withdraw the film from circulation; France had already shown interest in buying it before the first screening.

The Publicity Club of Montreal has just finished a



Marcel Lefebvre, Luce Guilbeault and Albert Millaire during the shoot of *Mustang*.

study for which it received a \$15,000 grant from the provincial Ministry of Communications. Whereas 89% of the production of English language commercials are produced on film, only 59% of French language commercials are filmed. The study found that only 27% of the commercials in national television campaigns are created by francophone companies in Quebec. Of the 73% of commercials created by the English sector, 42% are produced in double version: the commercial is shot in English and redone in the same decor with French speaking actors. This practice negates the cultural specificity of the Quebecois and is ardently opposed by the Publicity Club.

Distribution

Five features opened in Quebec during October: Mar-

cel Lefebvre's **Mustang**, Claude Jutra's **Pour le meilleur et pour le pire**, Clément Perron's **Partis pour la gloire**, Gilles Carle's **La Tête de Normande St-Onge**; Jean-Pierre Lefebvre's **L'Amour Blessé** was shown one evening at the Outremont Theatre in the contexte of the Quebecois Film Evenings organized by the Conseil Québécois pour la Diffusion du Cinéma.

Mustang was released with the usual Films Mutuels panache - multiple openings, full-page ads - and went nowhere. In its third week it is already playing a double bill. Jutra's film was opened in small theatres in Montreal and Quebec City. The first week attendance of 5500 fell to 4000 the second week, according to Cinepix.

Connie Tadros

ATLANTIC PROVINCES

Newfoundland Co-op

Atlantic Canada now harbors two filmmaking co-ops with the addition of the newly-formed Newfoundland Independent Filmmakers Co-Op. The idea of starting a co-op in Nfld has been circulating for about a year or more and a group met during the summer to consolidate the organisation. The co-op is working out of St. John's and appears to be setting up along the lines of the Atlantic Filmmakers Co-Op in Halifax with whom they have been in contact. The group is getting support from the National Film Board, the CBC, and the Canada Council through a grant administered by the Extension Services Department of Memorial University. Two of the filmmakers

behind the organization of the new co-op are Mike Jones, who is working on contract with NFB doing work with a theatre group named Codco, and Bill Doyle, who recently finished **Pure Silver**, a short satirical look at Nfld's 25th anniversary celebration of their entry into Confederation. This film is one that the Atlantic Filmmakers Co-Op funded to completion during this past summer.

Atlantic Co-Op

John Brett of Halifax recently completed a film through the Atlantic Co-Op called **Voices From the Landscape**. The film is a subjective impression of an aging man and the erosion

of the homestead life in an Acadian village on the South Shore of Nova Scotia.

Neal Livingston, another Halifax Co-Op member, is

photo: Terry Pulliam



Untitled by Neal Livingston

starting to edit his as-yet-untitled drama shot with a Co-Op crew in various locations around Nova Scotia during the last three weeks of August. The film is involved with the esoteric journey of a young couple into a lush summer landscape and the myriad conflicts of the quest for their own directions.

Shelagh McNab of Halifax is also in the initial editing stages with her Co-Op funded film called **Phenomenon**. The film deals with a place called Peggy's Cove, the people who visit there and the people who live in its idyllic surroundings.

Harold Pearse of Halifax is also in the process of doing a Co-Op funded documentary called **Joe Sleep**. The film is a brief portrait of a man who started painting after a life as a carnival man and sailor, and is now gaining widespread recognition for his primitive, almost child-like canvases as well as his colourful and irrepressible personality.



Phaedra by Paul Mitcheltree

Also in the documentary vein is **Phaedra**, a film about sky-divers being shot by Paul Mitcheltree of Halifax. Working with a helmet camera he built himself, Paul is gathering air-to-air footage to rework it in an optical printer.

Lionel Simmons of Halifax is also shooting a documentary on a dance group called Le Groupe de la Place Royale as they perform and do workshops with dancers in Halifax. The Co-Op is receiving aid from the NFB in the form of stock and processing to produce this film.

NFB Atlantic

In its own productions, the Atlantic Unit of the NFB is shooting a film about the history of the labour strife in the Cape Breton coal-mining industry since the 1920's. Martin Duckworth is the director-cameraman on the shoot which will end up as two twenty-minute films.

Ken Martin of Charlottetown is directing another NFB production entitled **Moses Coady**, which is a biography of the radical priest from St. Francis Xavier University who started the Co-Operative movement back in the 1930's and 40's. The film is now in the editing stages with Brian Pollard doing the cutting.

Gulf Stream, directed by Bruce MacKay through the NFB Atlantic Unit is back into production after initial lab problems. Richard Leiterman and Kent Nason are combining on camera for that film, which is being shot from a yacht sailing from Halifax to Cape Cod.

Blind Mechanic, another NFB Atlantic production by Mike Mahoney and Ted Haley, is almost ready for final mixing. The film is a glimpse of a man working as a mechanic and rebuilder of antique autos, even though he was blinded in the Halifax explosion of 1917.



The Blind Mechanic

photo by Mike Mahoney

Other NFB productions underway are **Citizen Sailor**, co-directed by Whit Tre-cartin and Sam Grana; **Gardening**, by John Pederson of Hampton, N.B.; and **Historic Sites**, which is a CBC-NFB production. The Atlantic Unit also recently did an hour-long video drama shot film-style with 3/4 inch colour cameras. The drama, called **Sister Thekla's Choice**, was directed by Mike Boyle and shot on location in a convent in Antigonish, N.S.

Also in video, the Halifax CBC is gearing up for a 30-minute shoot called **Chappell's Diary** based on the actual diary of one of the first settlers on Prince Edward Island back in 1750. Ken Stetson from P.E.I. is writing the screenplay.

'Paramount Law'

In other news, Gerald McNeil, the newspaperman from Dartmouth, seems to be progressing well in his fight against the N.S. Board of Censors, and it now seems that another group is forming to lobby against the Nova Scotia Theatres and Amusements Act. Certain regulations in the act (sometimes referred to as 'The Paramount Law') forbid the operation of a 16mm commercial theatre within a five-mile radius of a 35mm outlet. This law successfully prevents any independent

Revue-type 16mm theatre from 'competing' with the large commercial theatre chains, and was lobbied for by the theatres a number of years ago. Nova Scotia is the only province to have such a law, and the movement to have it repealed appears to be gaining momentum. More news as it happens...

Charles Lapp

THE PRAIRIES

Manitoba

With the fall season clearly in evidence in Manitoba, much activity is either in progress or being prepared, prior to the fierce onslaught of winter. Local amateurs are busying themselves with segments of Sesame Street and a collaborative film encompassing the theme of, "the joys of urban living". This later project is the brain-child of members of the Winnipeg Film Group and will involve both group and outside group talent. Among the WFG members contributing segments are Leon Johnson, Willi Ahrens, Brad Caslor, Nancy "Mustang" Edell, Al Pakarnyk and Betsy Thorsteinson.

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The set-ups were explained and crew members explained their positions in the productions.

The National Film Board recently completed shooting **Fire Drill**, the second in a series of films by young directors. The series is under the supervision of Vladimir Valenta and allows Board film makers an opportunity to work in fiction film. Michael Scott, a former Winnipegger, was at the helm. The script was by local playwright, David King, who found his first screenwriting experience quite exhilarating. **Fire Drill** used a basic. Film Board crew supplemented by Winnipeg technicians including WFG members Ian Elkin, Leon Johnson and Howard Gurbich.

Canadian Film Symposium IV is now in the initial stages of contacting films and filmmakers for this February event. Apparently, some interesting changes

After the filming, there was a special screening of **Why Rock the Boat?** Director John Howe was present and also acted as a key resource person for the entire event. Other resource people included John Wright, whose film **The Visitor** was screened Saturday night, Vladimir Valenta, noted writer and actor Eddie Gilbert, former artistic director of the Manitoba Theatre Centre.

On Saturday things really began to cook. From 10 am to 5 pm workshops were organized with emphasis on film language and dramatic principles. The concept was to familiarize theatre people with film and vice versa. Then in the evening, the short film that had been shot on Friday was put on a flat bed editor and projected on a screen. The various takes were examined, matched and edited down before the entire group.

Sunday, the final day, moved into applications. Group were formed and given excerpts to recreate on video-tape. These films were then examined by the groups and analysed for possible improvements. That evening the film which had played an important part in the framework of the evening was projected in a rough-cut form.

The entire event was highly successful and hopefully next month we will be able to give you exact details of what occurred. In the meantime, the organizers have set up a continuing workshop for this area to run 25 weeks, in which a short film will be produced and much knowledge bestowed on the participants.

Finally, the Winnipeg Film Group is planning its first dramatic production. The film, still untitled, will be directed by David Cherniak. It centres on a working class neighbourhood of the city and particularly on one individual who has recently lost his job. His situation

manifests itself in a disintegrating relationship with his wife and an aimlessness about the future. The film will probably shoot in November and will be crewed by WFG members and star members of the Manitoba Theatre Workshop.

Len Klady

King in Saskatchewan

Jean Oser, a film professor at the University of Regina organised a Film Workshop in August. A group of twenty-five people gathered together for ten days for an opportunity to view the works of Allan King and to meet the person behind them all.

King talked of his beginnings with the CBC in Vancouver and we see **Skidrow**. He noted the importance of co-operative effort in filmmaking, something we see more of in his later films. His stories about the primitive devices he used to develop film and the adaptations of cameras and sound recorders that were pioneered, were fascinating for those with some knowledge of the complexity of film now. King left Canada and spent a period of self-exile in England and Ibiza. During this period, he produced several films of which we see **Rickshaw** and **Running Away Backwards** or **Coming of Age on Ibiza**. He says he left Canada with an inability to deal with values of middle class life and came back with ideas and techniques to explore these perennial problems. Or maybe the time was ripe for the Allan King style! We see **Warrendale**, **A Married Couple** and more recent productions such as **Baptizing** and **Six War Years**.

The afternoon sessions of the Workshop consisted of three groups working with three sets of VTR equipment producing short sketches. And this is where we learned about the real

Allan King. The helpful hints he passed on with his soft spoken manner of only stressing the positive made everyone near him feel comfortable. And of course our daily productions got progressively better. One of the high points of the Workshop was a trip to the Qu'Appelle Valley to film a group of Ukranian dancers at the Saskatchewan Summer School of the Arts. Filming dancers is definitely an exercise in camera work and the results were surprising good.

One drunken evening, King kept stressing Saskatchewan is the center of Canada, accusing us of being lazy. He pointed out that we have the ability here to do anything we want and to stop believing our own excuses. Although, we allow isolation to defeat us and are continually fighting the problem of cultural imperialism from the States and the East, we know we have a bundle of feelings and experiences to express to the rest of Canada. Does positive thinking about our ability to express them stem only from believing we can do it? King is right; we have to believe in ourselves, but it isn't the only solution. Funding, availability of equipment and lab services, are real problems which need very specific solutions. We need to talk with more people who have made it, to share some of their experiences and problems in the hope we can bypass some of the mistakes and overcome some of the obstacles.

Jarol Lee Boan

Second Annual Alberta Films Festival

The fourth week of September, September 21 to 27, was a very busy week for the Alberta Motion Picture Industries Association. On Monday evening AMPIA held its annual meeting; on Wednesday the winners of

the second annual AMPIA film festival were announced at the awards luncheon at the Chateau Lacombe in Edmonton; and then on Wednesday evening and Thursday AMPIA hosted the 1975 National Convention and Film Awards Presentation of the Canadian Film and Television Association (see p. 9).

The AMPIA Awards Luncheon was highly successful. The entry which won the award for best film of the festival was **Alberta Sunshine**, produced by Ranson Photographers Ltd., Edmonton. The trophy for this, a facsimile of a sculpture by Roy Leadbeater, was presented by Culture Minister Horst Schmidt. The details of the other award winning films will be found at the end of this column.

In addition, Mr. F. Fraser of Fraser Productions Ltd. announced to the assembled delegates that he had finalized a deal with CTV Television to produce two feature films in Alberta. We shall be dealing with this important event in more detail at a later date.

Finally, the AMPIA had its general meeting on Monday, September 22, 1975, at which it elected as Chairman Mr. W. Marsden of William Marsden and Associates Ltd., Edmonton. Mr. Marsden takes over as Chairman from Mr. N. Zubko of Cine Audio Ltd., Edmonton.

Otherwise, the most important item on the agenda concerned the stance that AMPIA should take in facing the threat presented to the independent producers by the rapidly expanding Alberta Education Communications Corporation, ACCESS. Generally, the feelings towards ACCESS of the members of AMPIA who attended the meeting were somewhat less than favorable. This matter, which is currently being discussed with two members of the Alberta Government, Mr. Hobol and Mr.

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Koziak, will be the subject of a more detailed report in the near future.

Other Alberta producers who won awards in various categories were as follows:

Best Documentary Films: **Following the Plough and Chant du Tracteur**, Filmwest Associates Limited, Edmonton.

Best Educational: **The Magic of Water**, Century II Motion Pictures Ltd., Edmonton.

Best Nature and Wildlife: **Year's at the Spring**, Cymar Productions Ltd.,

Edmonton.

Best TV Commercial: **Beau Jangles**, Jim Tustian Film Productions

Best Industrial: **To Serve Our City**, CITV Ltd.

Six crafts awards were presented, as follows:

Best Director: Tom Radford in **Sakaw Pimmajihowen** (Man Who Chooses the Bush), produced by Peter Jones of the National Film Board.

Best Editing: G.K. Wilson in **Food in School**, produced by Century II Motion Pictures Ltd.

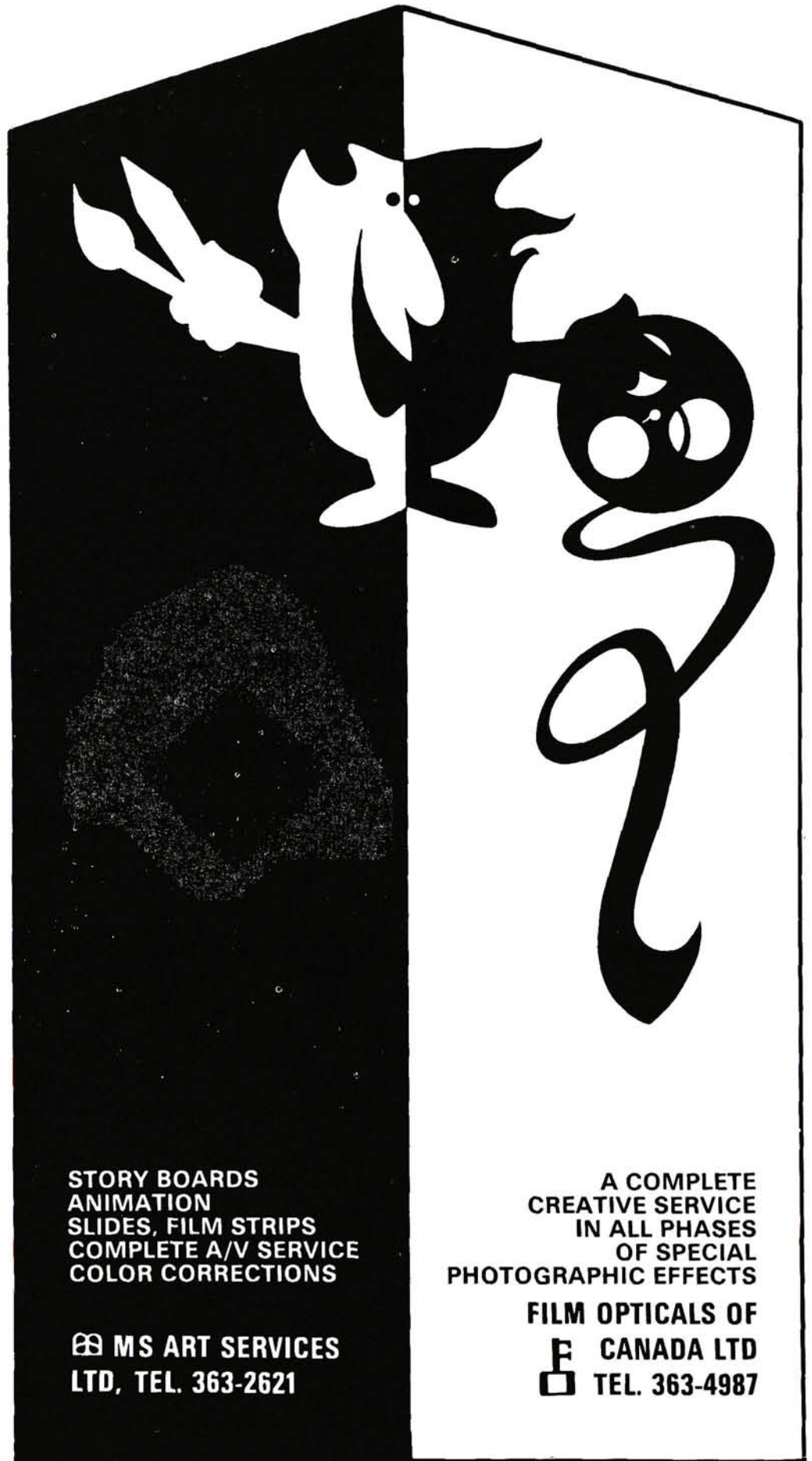
Best Music: Paul Tivadar in a Black Sheep Boutiques commercial entitled **Let It Show**, produced by Tinsel & Sham Productions Ltd., Edmonton.

Best Script: Robert Conway of Edmonton, in a quarter-hour production of his own entitled **Celebration**.

Best Cinematography: Tony Westman in **Man Who Chooses The Bush**.

Best Sound: Dale Marshall in **Year's at the Spring**, produced by Cy and Mary Hampson.

Peter Haynes



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