

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

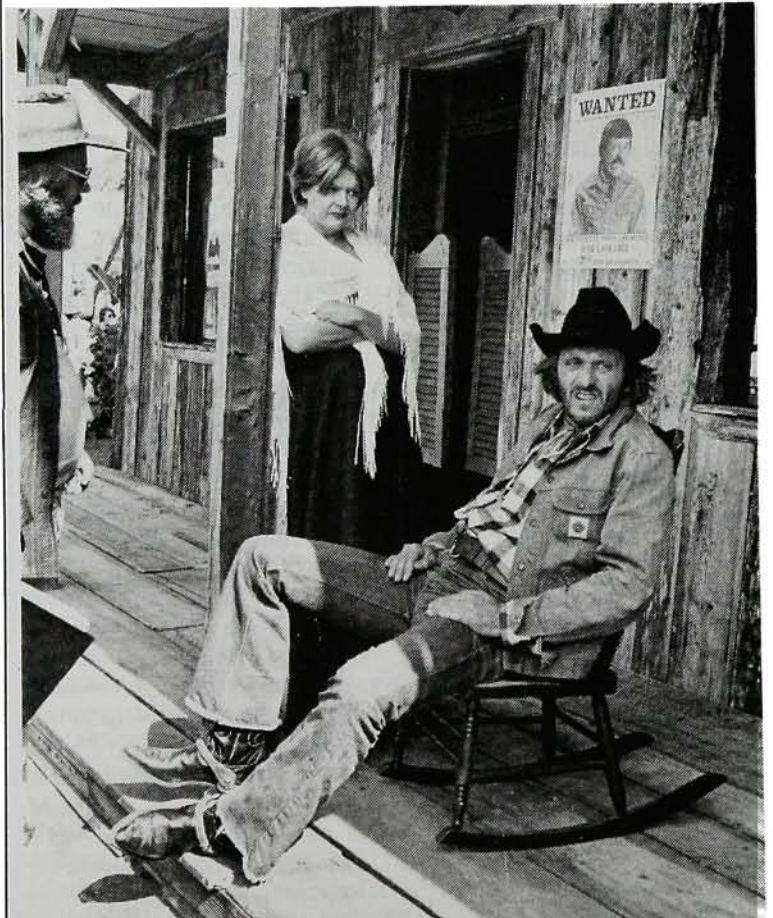
Frank Vitale is winding up the shoot on his new film **Cindy** which he wrote with Allan Bozo Moyle who also stars. The cinematography is by Ivar Rushevik and the sound by Julian Olsen. Andrée Pelletier, Anne-Marie Provencher and Miquel Fernandez are cast in this story about high-time prostitutes and 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 context 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.