

# FILM NEWS

## Major Developments

One of the great bones of contention, voiced most loudly at film seminars or wherever André Lamy may be, is the National Film Board's supposed callous treatment of independent filmmakers, whether by undercutting them in the marketplace, monopolising government film work, or refusing them access to the great NFB distribution network. Now there is a new co-operative program to promote and sell independent filmmakers' work. The NFB and the Canadian Film Institute are joining forces to arrange opportunities for independents to make U.S. sales. Every two months the CFI will host screenings at the NFB New York Office. Twenty distributors will be invited to sample the wares. The CFI won't act as a sales agent; the distributor and the filmmaker will make their own deals. There will be no charge to the filmmaker. Prints will be tied up for six to twelve weeks, and the CFI and NFB will handle shipping and so on. Jarvis Stoddard of the NFB Montreal distribution division, and Jim Bragg of the NFB New York office are involved in the program, but the person to contact is Harris Kirshenbaum at the CFI. Write 75 Albert Street, Suite 1105, Ottawa K1P 5E7, or call (613) 238 7865. They're ready to go.

The CFI also reports that a new screen is being built in the National Arts Centre in Ottawa, and that the CFI will have an important announcement to make in the middle of February.

The NFB has been expanding the film drama

workshop program across the country. Roman Kroiter heads the program, and forty people total are studying in Halifax, Montreal, and Edmonton, with the most promising to move to Montreal for further study... In other development projects, the CFDC and Ontario Arts Council are running a script workshop over a five month period. Under American Stanley Colbert, the participants include Roy Moore, Martin Lavut, Carol Bolt, John Hunter, Ian Sutherland, Brian Damude, Tim Bond, John Board, Allan Simmonds, and Peter Pearson.

On the Arts front in general, though, things aren't rosy. The Canada Council has been limited to a ten per cent increase in grants this year, and the Ontario Arts Council to five per cent. That's with inflation running at over ten per cent. Metropolitan Toronto arts program head David Silcox says that the overall lack of support on all these government levels may mean a collapse in three years. Only the CBC thrives, right? Wrong. Its budget has been cut back by \$15 million, and you can be sure that the day-to-day cuts won't be made in bureaucracy - or in Olympic coverage.

Jeanne Sauvé has been sworn in as Communications Minister in the Trudeau cabinet... Michael Goldberg is the new Canada Council officer responsible for the aid to video program. Word is that there's a movement afoot to separate film and video entirely with the Visual Arts section of the Council.

## Educational Films

More than half the films available in Canadian educational libraries come from the United States, but it is the Canadian-made product that is used most often in classrooms across the country, according to a nation-wide survey on educational film use completed recently by the National Film Board.

During the one-year study, an NFB research team surveyed teachers across Canada at all levels, from elementary schools to universities. They found in a one-month sample period, that 65 per cent of the films used in the classroom were Canadian.

But when the team checked on the libraries and media resource centres, they found that 66 per cent of their 16mm film holdings came from abroad, mostly from the U.S. The researchers point out, however, that the films have accumulated over the years and the ratio of Canadian to foreign films is expected to change to correspond more closely with actual usage.

The NFB survey was done with the endorsement of the Council of Ministers of Education Statistics committee and with collaboration from the Special Survey Coordination Branch of Statistics Canada.

The report shows that the NFB produces 41 per cent of the films Canadian teachers use. Other Canadian producers account for 24 per cent of the films, U.S. companies produce 29 per cent, while the rest, some six per cent, come from other countries.

It also shows that 61 per cent of the teachers who have used foreign-produced

films, found points of view that might be considered unsuitable for Canadian curricula.

Educators obtain 63 per cent of their films from libraries supported by provincial, regional or local education systems. Only 15 per cent come from the Film Board's free loan libraries, although this percentage varies from region to region across the country.

The purpose of the NFB study, according to André Lamy, Government Film Commissioner, was to establish some national data on how educational media are used in Canadian institutions, from elementary school to adult education classes. It is the first national look at the situation, although other studies have been done on city-wide and regional levels.

This study is a prelude to increased NFB activity in the educational field, said Lamy.

The study was done by the Media Research Division of the NFB and was directed by Lyle R. Cruickshank, Ph.D. It comprises six volumes.

## Production

Harold Greenberg has released more details about upcoming production plans, and significantly, most of them are co-productions under various international agreements. Producers have been waiting, especially for the recently signed British arrangement, with bated breath, because in both French and English industries it has become evident that the European method of multi-national film deals promises more security to investors. At



any rate, Greenberg seems to be bringing these projects to fruition. To be filmed in Victoria, B.C., is a \$3 million version in musical format of *David Copperfield*. It's an Anglo-Canadian effort, and music will be by that team known for the theme music of **The Poseidon Adventure**. With Carlo Ponti, Greenberg will make **The Wolves**, a \$2.5 million Franco-Canadian Production. Another Anglo-Canadian effort, **Shameful**, to be made with Rank, is a \$2.3 million western with Peter Collinson (**Up the Junction**, **The Italian Job**) as director. Sandy Howard will co-produce **Mad Dog Vachon** with Bo Svenson as the wrestler in Montreal in early Spring; Marcello Mastroianni will star in **The Outcry**, a \$1.2 million revenge story to be co-produced with Cinevideo in Montreal in early Spring; and set for Toronto in the spring is an untitled film to be co-produced with Twentieth Century-Fox.

Other features in the final pre-production stages are **Why Shoot the Teacher**, to be produced by Phil Fraser in Edmonton in early spring with Bud Cort and Samantha Eggar in lead roles... Also set is **Short Wave Radio**, described by its makers as a 'lightweight feature', and set for a May Toronto start. To be shot in 16 mm, it's by writer Keith Lock and producer Patrick Lee, in collaboration with experimental filmmakers David Anderson, James Anderson, and Charles Bagnall... Cinevideo is making **Aphrodite in the Middle East**, with Richard Chamberlain starring... John F. Bassett, out of direct feature action for a while, says he plans to make a feature based on the life of U.S. Tennis Star Bill Tilden. Bassett himself was on a Davis Cup team at age twenty... Another Greenberg effort in vague

scripting stages is an adaptation of *St. Urbain's Horseman*; working on it are Ted Kotcheff and Mordecai Richler.

Jean-Claude Labrecque has definitely been assigned the director's chair for the Official Olympic film; producing is Jacques Bobet for the NFB. Labrecque has not set the form of the film yet, but he is required to cover the twenty-one competitions and showcase the winners of each. The film must be ready six months after the event. CTV and Bert Greenspan, along with Twentieth Century-Fox TV, will show a series of eleven one-hour specials on the Olympics, focusing on its history and people... CBC producer Fletcher Markle starred Christopher Plummer in a similar series, with one show per month to be shown.

Global TV's request to lower its Canadian content level was turned down by the CRTC, and so the network has begun to surface new Canadian efforts. The first is three hours of Bingo per week... CBC's sitcom **King of Kensington**, enjoying good ratings, has been extended five shows this season and handed a regular weekly slot next year... And the other Canadian sitcom, **Excuse my French**, on CTV, continues to pull larger audiences... All this comedy may be too much for the country, after the Olympics and Trudeau's year-end comments.

Insight productions, with producers John Watson and Julius Kohanyi, are making **The Morning Line**, a half hour TV drama with Pen Densham writing and directing. It's a CBC co-production about a decision whether to save a mare or colt, and stars Jackie Burroughs, Hugh Webster, and Gary Reineke. CBC production is bursting, as the dash to finish ahead of Olympic camera

requisition moves up. Claude Jutra is making **Ada**; Ron Weyman is looking for a lead for **Stacey**, to be based on the Margaret Laurence creation, and shot in Vancouver; Allan King has finished **Maria**, about a garment centre immigrant worker in Toronto; Stephen Katz will direct a ninety-minute Victorian melodrama, **Ladies in Retirement**; Robertson Davies' early play, **Overlaid**, will be adapted for a half-hour slot; David Giles will direct Pirandello's **Six Characters in Search of an Author**; and George Bloomfield is shooting **Saturday, Sunday, Monday**, an Italian comedy by Eduardo Filipo, with Eli Wallach, Anne Jackson, and Jean Gascon.

**A Matter of Choice: Nuclear Energy Ontario**, is a twenty-eight minute short made by Tetra Media. It concerns the impact of nuclear energy on lives of Ontario residents. The people themselves describe their reactions to and experiences with nuclear power and express their views on the future it should take.

The CFDC has announced future meetings and deadlines: February 29 for mid-April judging, April 30 for mid-June judging, and May 22 for mid-July judging.

## Festivals

The accolades are coming in fast and furious, as Canadian features, shorts, and TV efforts capture prizes hither and thither, and, for what seems like the first time, the list isn't dominated by NFB efforts.

Back to October and over to Spain, where David Cronenberg's **Parasite Murders** was awarded the Grand Prize at the 8th International Festival of Fantastic and Horror Films at Sitges. On to Chicago in November where partici-

pants, with directors present, included **Action, Recommendation for Mercy, Lies My Father Told Me** and **The Mourning Suit**; Robin Spry's **Action** won the Silver Plaque for Best Documentary. On the TV front, CTV received a Gold Plaque for producer Ken Lefoli's **Window on the World: The Oil Weapon**, a Silver Plaque for producer Ron Thom's **Window on the World: The Grains of Conflict**, and Certificates of Merit for producer Ron Kelly's **Heritage: Ireland**, and producer Don McQueen's **Maclear: Guns Across the Border**.

CTV also did well at the Virgin Islands (formerly Atlanta) Fest: a Gold Medal for Jack McGaw's **The High Way to Die**, Silver Medals for Jerry Lawton's **Human Journey! Leadership** and Kelly's **Heritage: Ireland** and Peter Backhaus' **Untamed World: Antarctica**, as well as a Bronze Medal for **The Grains of Conflict**. OECA fared well too: a Gold Medal for **Chemistry: Elements of Change** and a Special Jury Gold Medal for Exceptional Merit for producers Gladys Richards' and Philip Nixon's **Portrait of the Artist**. In the Venus categories, Canada glowed: **Private Slovic**, the Universal-Vision IV TV feature won a Silver Venus, **Lies My Father Told Me** won the Golden Venus as best of the festival, and **Eliza's Horoscope** was awarded a Special Jury Prize and received the honor of being the final evening's screening.

At the Teheran children's festival, **The Owl Who Married a Goose** received an Honourable Mention. **Eliza's Horoscope** and **Lies My Father Told Me** were also shown, with Gordon Sheppard and Elizabeth Moorman there from the former and Yossi Yadin from the latter, along with Fest Bureau rep Jacqueline Brodie. At the



Festival Dei Popoli in Florence, Teri McLuhan's **The Shadow Catcher** was screened... CTV grabbed awards at the International Film and TV Festival in New York in late Fall: a Gold Medal for **Kidstuff**; Silver Medals for Paul Lang's **Trans Canada Highway** and for Bill Hartley's **Inquiry: Immigration**; and two Heritage shows on Italy and Ireland won New York City's Special Award Certificate...

The Teenage Movie Awards, sponsored by the University Film Foundation, the University Film Association, and the Council on Nontheatrical Events, a U.S. competition, was won by a Canadian: Robert Bergman of Toronto won the Grand Prize and the first place in the Senior Category for **The Romance of Irving**, and so receives a film study scholarship. He made the film in Super 8 sound. Third Prize in the 16 mm category went to Robin Miller of Willowdale, Ontario, for **A Sometimes Life**, and Honourable Mentions in the Senior Category were given to Marizio Belli of Sudbury and John Bertram of Toronto.

**Lies My Father Told Me** has been declared the Best Foreign Film by the Golden awards, held in Hollywood in January.

Coming up are more and more festivals, and most want entries.

An all-day short film festival will be held again this year, sponsored by the Toronto Filmmakers' Co-op, the Ontario Arts Council, and Toronto Arts Productions. Date is February 14, site is the Town Hall, and the fest will run from 9:30 am to midnight. In the morning will be films by and for kids, with Super 8 added in the lobby. Afternoon will present student films and, later, adult amateur efforts. In the evening, independent works will be shown.

The U.S. Industrial Film Festival, 9th edition, has announced an entry deadline but no festival dates. Send them anyway, before March 1st, to 1008 Bellwood Avenue, Bellwood, Illinois 60104, where they'll accept 16mm independent films, 35 mm filmstrips and slide programs, in 26 categories... The 18th Annual American Film Festival, sponsored by the Educational Film Library Association at the Hilton Hotel in New York, will be held May 31 to June 5. Films must be in by mid-February, to 17 West 60th Street, New York 10023... Filmex in Los Angeles, March 21 to April 4, will premiere a new event: a feature film market, three countries at a time, and Canada is tentatively scheduled for this year. Three days of screenings will be held for buyers and distributors, and the Festival Bureau would pay the costs, with the CFDC providing a video room for further screenings. Only English or subtitled films will be considered.

The Ontario Film Association is again having its two-part program at the YMCA Conference Centre, Geneva Park, near Orillia, Ontario this spring. The Second Annual Grierson Seminars will be held April 3-7, with only ninety guests accepted and to be led by Allan King with Paul Rotha as key speaker. Theme will be documentary film and propaganda. And then the 7th Annual Film Showcase will be held from the 7th to 11th. A buyer-seller gathering for new 16 mm efforts to be screened for anyone who may purchase them, this event has been highly successful in the past. More information on both from Box 521, Barrie Ontario L4M 4T7.

And the National Gallery has announced the Second Canadian Filmmakers Series, a complete program that tours the country, of 12 independent films.

Included are Veronika Soul's **Tales from the Vienna Woods**; David Rimmer's **Canadian Pacific, Fracture**, and **Watching for the Queen**; **Surreal** by Kim Cross; **Seeds** by John R. Gava; Al Razutis' **Le Voyage** and **Visual Alchemy**; **Boardinghouse** by Neil McInnes and Ken Stammnick; **Ice** and **Surface** by Nicholas Kendall; and Lorne Marin's **Second Impressions**.

For details on Toronto's Super 8 Festival, see Special Events in this issue.

André Link, producer-distributor and filmmakers William Fruet, Claude Jutra and Martin Defalco were all in the URSS at the end of January for a Week of Canadian Film to be held in Moscow, Leningrad and Riga. Seven features and six shorts were chosen by the soviet authorities. They are **Kamouraska** by Claude Jutra; **Cold Journey** by Martin Defalco; **The Hard Part Begins** by Paul Lynch; **The Mystery of the Million Dollar Hockey Puck** by Jean Lafleur and Peter Swatek; **Wedding in White** by William Fruet; **Why Rock the Boat** by John Howe; **Les Vautours** by Jean-Claude Labrecque, and **Pas de Deux** by Norman McLaren; **Le mariage du hibou** by Caroline Leaf; **Who Are We** by Zlatko Grgic; **Thoroughbred** by Pen Densham and John Watson; **The Violin** by George Pastic; **Hunger** by Peter Foldes.

**Le grand film ordinaire**, Roger Frappier's feature documentary made with Le grand cirque ordinaire, the Quebec theatre company, was shown at the International Student Festival of Open Theatre (Oct. 19-26) in Wroclaw, Poland. The film was well received and praised for its use of theatre to examine contemporary social problems.

## Random notes

### ACTRA

The Association of Radio and Television Artists (ACTRA) has a new national board of directors elected for a two year term; Grace Butt from Newfoundland/Labrador, William Fulton from the Maritimes, Victor Knight and Gordon Atkinson from Montreal, Bob Gardner from Ottawa, Neil Leroy from Winnipeg, Walter Mills from Saskatchewan, Jack Goth from Calgary, Douglas Paulson from Edmonton, Roy Brinson and Bruce MacLeod from B.C., and, from Toronto, Lorraine Thomson, Barbara Franklin, Don Parrish, Charles Templeton, Ben Wicks, Bernard Cowan, Vernon Chapman, Jack Gray, and Joyce Gordon. The executive was to be chosen by this group in late January...

### Toronto Co-op

Another group gathering took place November 30 when the Toronto Filmmakers' Co-op held its annual meeting. A new executive was elected: Pen Densham, Alan Goldstein, Tony Hall, Kit Hood, Ruth Hope, Mark Irwin, David Leach, Patrick Lee, Clarke Mackey and Keith Lock. Guest Ron Evans of the Ontario Arts Council outlined the Council's view of filmmakers - technical level high but too little hustling and maturity - and said he felt the Co-op was moving along very strongly. He outlined Council assistance to filmmakers, as well as the thinking behind the programs: talent and creativity are to be developed, but the public must benefit too, i.e., the films must be shown. He said that Council grants to film and photography were \$340,000 in 1975, with



\$250,000 going to individuals and \$100,000 to organisations. Bill Boyle spoke next, and explained that the focus this past year had been on developing programs to make the Co-op a group activity centre rather than a service. Workshops had been started and the results were disappointing statistically, although participants felt they were definitely useful. The job placement service was going well, and he wanted to further the National Film School idea. The members voted down this last goal. Working groups to program various aspects of the Co-op were organised, with areas outlined including script library, darkroom, public relations, rushes, workshops and administering the production fund grant of \$3000 recently received from the Arts Council.

And now to the legislators; The CCFM sent a special Christmas card to all Ontario MPPs. On the outside was written, "All we want for Christmas is" and on the inside was added "a film quota and levy", along with wishes for a merry Christmas.

## CFTA

Another couple of meetings were held in early winter, and this time it was the Canadian Film and Television Association (CFTA). First with Hugh Faulkner and Aides, where the CFTA requested open tenders on government jobs, the transformation of the CFDC into a bank-type operation, and an extension of the tax write-off provisions to shorts and TV films. Faulkner said there is no unanimous voice in the industry. The CFTA also met newly-installed CBC president A.W. Johnson in December. The CFTA proposal for a special fund for developing co-productions will be studied, and the meeting was summed up as

"all in all a good start toward re-establishing relations with the current top echelon of the CBC."

## Miscellaneous

You may have heard rumours circulating, and, not being one to fan the flames, I hereby divulge a rumour as fact, and a rumour as pretty certainly fact. First, the fact. Quinn Labs has been rumoured to be in financial trouble. Well, although Mirrophonic Labs isn't doing spectacularly, Quinn is perfectly solvent. It was

the company, a holding conglomerate, that owned all of Quinn's shares that was in trouble, so much trouble that its assets, i.e., Quinn, were put up for tender. Holding Company, called Vencap, went bye bye, and Quinn's shares, as Findlay yelled in a Globe and Mail Business Section ad, were acquired in total by a multinational company. Quinn is now among the hundred subsidiaries of Tozer, Kemsley and Millbourn (Canada) Ltd.

*(continued on p. 11)*

# THE PRAIRIES

## AMPIA vs. ACCESS

During the past year forces have been gathering under the banners AMPIA (Alberta Motion Pictures Industry Association) and ACCESS (Alberta Education and Communications Corp). Confrontation and conflict there has been; total war seems imminent. The issues of the day are moral and prudential matters, guided in the latter case by equal weightings of enlightened and unenlightened self-interest and in the former case by piously invoked principles of altruism. Of course, the AMPIA front is less unified than the ACCESS front, some of its members forming a shadowy underground dedicated to the sinister and myopic practices of self-destruction.

The central contention of AMPIA is that ACCESS, a crown corporation founded on October 17th, 1973 and funded by the government is buying men and materials so that it can compete with the private sector. The evidence for this intention to compete, as we shall see,

is the present existence of competition. What better evidence could there be? What is wrong with this—howls of "government intervention", sighs of "private enterprise" notwithstanding — is that it is an unnecessary and silly waste of public money, another example of the profligacy of bureaucracy.

Unfortunately the replies to this contention made by Mr. Larry Shorter, President of ACCESS, do not even have the merit of being straightforwardly false: they are, alas, a mélange of the muddled, the misleading, the misinformed, the evasive, and the false. Let us start with the most reasonable denial by ACCESS to the charge of trespass. When confronted by AMPIA about its acquisition of flatbed editing equipment early in the year, Mr. Shorter claimed that this was necessary because the private sector was already flooded with work. In the light of the fact ACCESS has also added a new film crew to its personnel and engaged in

the production of various films, this argument ought to be extended to cover all the capabilities of the private sector.

The justification for the burgeoning equipment and manpower, then, is this: the private sector is unable to supply the necessary facilities to ACCESS because it is already working at full capacity; and so ACCESS has to expand its 'in-house' production capabilities. This might be a good argument if its premises were true, but that is not the case. It is simply false that all, or indeed most, of the private production companies in Alberta are carrying a full work load.

Consequently the increase in equipment and personnel, the production of training films for Grant McEwan Community College and Southern Alberta Institute of Technology, the production of the series, "Man and His Environment", all of this represents work and equipment that could have been provided by the private sector. Hence the claim that ACCESS is in competition with the private sector and in the business of squandering public funds.

And this is no small time operation: we are not dealing with a two-man set up working out of a disused garage. ACCESS employs about 200 people — a healthy number this, after only two years of operation — and has an estimated annual budget in excess of six million dollars. It is impossible at the moment to get an exact breakdown of the financial and interior structure of the ACCESS war machine, but here is an educated guess. Suppose that in the year 1975-1976 ACCESS spent \$1,000,000 on the radio station CKUA that it runs. (This estimate is very high, but it takes into account some recent capital expenditure.) Now we know that ACCESS purchases about \$2,000,000



of equipment, services and personnel a year from the private sector, so that leaves about \$3,000,000 unaccounted for. This means that *at least* as much production work is done in-house as is contracted out and it almost certainly means that much more is done. For the figure of \$2,000,000 includes film stock and processing, graphics and all television program acquisitions and co-productions. If ACCESS is engaged in as much production as the figure of \$3,000,000 suggests then it is clearly duplicating work that the private sector could handle; if it is not engaged in this much production, then what, one may well ask, is it doing with three million dollars of public money?

The argument for the expansion of ACCESS based on the claim that the private sector is unable to handle any more work, although unsound, at least has the merit of clarity. Still, this clarity is somewhat obscured by other pronouncements that have emanated from ACCESS. The obscurity is caused by the implications of these remarks, which tend to undermine the rationale for the argument: the claim that the private sector is flooded with work. In particular, it has been claimed that ACCESS in-house production costs are cheaper than those of the private sector. This, of course, is not true, the figures upon which it is based not taking into account indirect costs of men and materials. In addition, it has been claimed that ACCESS is equipping itself to handle a "minimum consistent volume". Whatever minimum consistent volume may be, it clearly is volume in excess of mere rush material. I do not think that one could fault ACCESS for wishing to provide against the eventuality that the private sector was unable to supply an

equipped crew at immediate notice on all occasions; but the extent of its equipping far exceeds any such reasonable requirements. One can only conclude that its intention is to produce material that the private sector could produce and that it believes this to be a legitimate function regardless of the capabilities of the private sector. Again, it is illegitimate because it is wasteful.

There are other problems that the private sector has had, and is continuing to have, with ACCESS. These problems revolve around the issues of rights and royalties. Suffice it to say that ACCESS seems to think that it should have complete distribution rights in Canada for all of its material, including material co-produced with companies in the private sector. On top of this it seems to think that the demand for royalties by the private companies that produced some of ACCESS' very low budget productions amounts to a demand by the private producer that ACCESS subsidize the private sector. In reality, all it amounts to is a demand for a reasonable return on one's invested capital.

So much, then, for the causes for the recent skirmishes between our two hosts. What strategy has AMPIA evolved to deal with this threat to membership? After the ineffectiveness of the various meetings and bits of correspondence that AMPIA has had with ACCESS president, AMPIA's executive decided to approach the Ministers of Education and Advanced Education, Messrs. Koziak and Hohol respectively. Needless to say, the Ministers were very attentive, they appeared thoughtful and disturbed by what AMPIA had to say, but in the end they have done nothing. In the legislature, under the questioning of Mr. Clark, the Social Credit leader, Mr. Hohol

attempted to evade the pertinent issues by claiming impotence in the face of ACCESS wheelings and dealings; and, recently, on being questioned by AMPIA president, William Marsden, Mr. Hohol prevaricated and played for time. The government, it seems, is unable to face its responsibility for the ill-begotten issue of its philandering with the public purse.

There is a moral in all this, one that independent producers throughout the country not yet plagued by the self-propagating mammoths conceived by the bureaucratic mind, ought to heed. ACCESS was created to satisfy a distinct need, the need for organised, controlled educational material. But the act which generated it allowed it immediately to become an instance of Parkinson's Law. At the present time, the Government of British Columbia proposes to set up an ACCESS-like authority for the coordination of educational material throughout the Province. Their statement of intent restricts their proposed authority in exactly the way AMPIA wishes ACCESS restricted. They say, "We are not devoting public funds to the establishment of an expensive network of television broadcast facilities, as has been done in other provinces. We are not establishing an 'in house' production facility with expensive studios and fancy equipment, as others have chosen to do; and we are not establishing a rigid and bureaucratic corporation for a project which could be handled more efficiently using existing mechanisms." So their intention is merely to coordinate the facilities available to them in the private sector. Nevertheless we all know what happens to good intentions.

Peter Haynes

## Manitoba

Now that the posties are back at work, we in the West can once again send out glorious rumours about just how fat we are. There's a lot of news to catch up on. First, the Yorkton Film Festival. Apart from the screenings and awards, this year's festival also sponsored a day-long panel on the current state of the Canadian Film Industry. The panel was set up of some brass (CFDC, CBC, CTV, NFB, etc) and a few independent filmmakers. However, the discussion was really more of an open forum featuring a lot of concerned film people. The subject matter was somewhat frustrating because it lacked focus and featured many of the woes which have been rehashed ad infinitum. But a few important points were raised. To begin with the current state of non-production in Saskatchewan, especially for the novice filmmaker. Allan King was asked how a filmmaker could establish himself in Saskatchewan. He really couldn't provide a solution beyond the usual checking out of resources and needs. For the young filmmaker both experience and opportunities seem virtually unobtainable in Saskatchewan. This coupled with tremendous governmental indifference paints the gloomiest picture to date for local filmmakers.

Talk, however, also centred on more optimistic topics. A feeling existed that there is a real sense of a regional identity in the Prairies. Many film people suddenly found themselves face to face with one another after years of familiarity through rumour and scattered films alone. Suspicion and antagonism melted into co-operation as talk concentrated on common needs, experiences and ambitions. Closer contact is now planned between the Manitoba-Alberta-Saskatchewan people to



combine talents in the future.

Another area of interest was television. The question of how to compete with Kojack was placed before the group. Some suggestions were given but none which could not be shot down for financial reasons. There is little room for experimenting, a financial obligation to use anything produced, and a scarcity of funds to train talent. Nonetheless, the CBC was seriously talking of decentralization for the first time (to my knowledge) and of an increase in dramatic production.

CBC's intentions have been verified in Winnipeg by their plans to produce six one-hour and two-hour long dramatic productions locally. Production is slated to commence in February and all but one project is under Derek Goodwin, recently arrived from England. At present scripts have been commissioned from both local and international writers. The local writers include Bill Morantz and David King.

The National Film Board recently completed the first in a series of regional workshops for film directors seeking dramatic training. The workshop was held in Edmonton under the supervision of dramatic coach Israel Hicks. Manitoba participants were Leon Johnson, David Cherniack and Allan Kroeker. Other participants in the Western region were Terry Marner, Anne Wheeler and Michael Asti-Rose. The first workshop had each participant closely working with a single actor on an assigned monologue which was eventually shot and presented. The participants are now working on staging other scenes back at their home bases with which they will return to the next session in January. There are three sessions in all. From these sixteen people, four will be chosen for an intensive summer session

in Montreal.

The Winnipeg Film Group is also busy with its continuing dramatic workshop. The program has proven a tremendous success and has concentrated not only on production but also on the theory and business of film. The program coordinators are endeavouring not only to instill dramatic concepts and methods but also to focus on how one finds money to make movies and the proper ways of approaching people for funding.

Winnipeg's first 35mm feature film was recently unveiled. The film, **The Melting Pot**, premiered at the Playhouse theatre, a non-chain theatre, as the producers chose to distribute the film themselves. The film centres on the Winnipeg Flood of 1950 and truly deserves the tag of "disaster" film.

On a more optimistic note, the Winnipeg Film Group recently wrapped production on their comedy short, **Rabbit Pie**. The film is a period comedy

concerning the strange qualities which this culinary delight has in abundance. Directing chores were handled by Alan Kroeker.

Finally, a short quiz. What Famous (?) Canadian film director is planning to shoot a feature film this summer? The film will be shot in black and white and will utilize totally non-professional talent. It will be a low-budget film and there will be no CFDC funds involved.

**Len Klady**

## THE WEST COAST

It is not the easiest time to write a positive article on film in Vancouver since we have just gone through a provincial election that gives us a completely new Government. That in itself is not a cause for complete depression except that after several years of trying we had finally established a dialogue with the previous administration, and even had some Ministers come out in favour of a quota system. We will find out in the next few weeks, as the cabinet is decided upon, just what we have to deal with in terms of a liaison person.

Production here has not been plentiful this year but if one believes in listening to rumour 1976 looks good... Definitely slated is an International Cinemedia Centres Production, **Shadow of the Hawk**, produced by John Kemeny with Jack Smight directing. Shooting will start mid-January and continue through mid-March. This Canadian feature will star Chief Dan George, Jan Michael Vincent and Gwen Welles.

Other parts will be filled by Vancouver talent including Ross Vassarian, David Glynn-Jones, Paul Stanley, Len George and others. Bob Linnell is production manager.

Sally Patterson is now editing **The Keeper**, a low budget CFDC feature for which producer Don Wilson managed to secure Christopher Lee as star. Tom Drake wrote and directed this horror/suspense story.

American International Pictures is about to wrap a sci-fi/horror feature on Bowen Island. Director Burt Gordon managed to shoot through our entire monsoon season. Not the least of the horror on that shoot was an explosion involving our favorite special effects person John Thomas who is happily recovering. It will be some time before it is established whether or not he will require surgery on his eyes.

Canawest was hopping earlier this winter with two Twentieth Century episodes in an "Our Man Flint" series. The killer schedule called for 11 days on each shoot. Star Ray Danton was suddenly taken ill and returned to Los Angeles so there is currently only one episode in the can.

John Vidette and James Margellos were in town in late Autumn prepping a feature that unfortunately did not come together.

Some irate actors called me today in fury with the CBC. That in itself is nothing unusual in a talent/CBC relationship, but if this is true then it really is too much. We have just completed construction on magnificent new offices and studios for CBUT and there was some hope that local production might become a reality. Not so. According to the story, Don Eccleston is preparing to shoot an hour-long drama with hardly any local talent. Leads are coming in from the east to give local yokels a chance to work with some real performers to gain some experience! We hope this is just a nasty rumour.

On the rumour front AIP is supposed to be shooting another feature here in February... and there are whispers of a medium budget Universal feature for Spring.

Commercials continue to supply a source of income to film persons here. Busiest houses seem to be Bob Fleck's Take One Productions, Jubenville Embra, Bill Bratkowski and many freelancers, including Roy Hayter who cleaned up in Edmonton with multiple awards for his film **Alyeska**. Franz Russell has just started into production with Franz Russell & Associates and is doing nicely, thank you.

**Fiona Jackson**



(continued from p. 8)

Nielsen-Ferns, an independent Toronto company, whose hour-long documentary on Dostoyevsky with Malcolm Muggeridge filmed on location in Russia was shown on CBC Christmas day, reports that their series a **Third Testament** has been bought by PBS and the BBC. A book based on the series, produced by a Toronto company, will be published by Little, Brown in the U.S... Viewer response means Canada AM on CTV has been extended to two hours... Christopher Wood's Majestic Film Sales of L.A. has acquired **Eliza's Horoscope** for world distribution... René Simard, the French Canadian song star, has signed an exclusive TV development contract with Twentieth Century-Fox, starting with a prime-time special... TV Ontario has added transmitters in Kitchener and London... The hottest show on American TV is **NBC Saturday Night**, created by Canadians: producer is Lorne Michaels, actors include Dan Ackroyd and Gilda Radnor, musical director is Howard Shore, and so on. There's probably a good case to be made that a huge chunk of American TV is really Canadian, leading to the next question: what if they were all here? I don't think the answer would be a carbon copy of American TV.

In an important decision, the Quebec Appeal Court has upheld Kellogg's use of cartoons in TV ads, overturning a government ban that reduced film-makers' incomes substantially. The Quebec government says it will appeal to the Supreme Court, and hearings will be held this year. Kellogg says the law is unconstitutional because only Federal control regulates broadcasting, and furthermore these commercials were made in Ontario, bringing the

matter of interprovincial trade into the situation... In other litigation, Trevor Wallace's New World Productions has been sued by Daniel Mann and Alex North for not honouring contractual arrangements... Bushnell Broadcasting was sold to Standard Broadcasting, and the CFDC ordered Standard to sell Bushnell's Cable interests. But Bushnell minority shareholders took the decision to court and won, thereby, in some eyes, drastically lowering the power of the CRTC...

Thomas Vamos' NFB feature, **La fleur aux dents** was shown on Radio-Canada TV January 14 and got a luke-warm reception. The film is an adaptation from the novel of the same name, written by Gilles Archambault, and was written by Vamos and Pierre Turgeon. Claude Jutra played the leading role, seconded by Anne Dandurand and Lise LaSalle. The film was made in 16mm.

Another NFB film, **The Hecklers**, was aired on CBC-TV on Jan. 18. This hour-long documentary about the work of Canada's political cartoonists was conceived by Terry Mosher (Aislin) of the Montreal *Gazette*. Mosher worked closely with the producer-director Ian McLaren and with the script writer Ian Mayer. Although Joey Smallwood, John Diefenbaker, and Robert Stanfield were all interviewed, P.E. Trudeau refused to give his opinion of the cartoonists, these modern-day hecklers. The film received excellent reviews in Montreal.

**Results**

Domestic earnings (U.S. and Canada) for **Lies My Father Told Me** as of December 24, in the theatres, was \$794,229... the CBC has sold several **Performances** to Sweden, **Man Alive** to Holland, and **The Overlanders** to Norway...

**Magic Island**, a short produced by Elaine Ryan and directed by Ron Vester of Venture Film Productions, has been sold to Famous Players as a theatrical short... Famous Players, owned 48.8% by Canadian Cablesystems and the rest by Gulf and Western, showed a 54% increase in profits last fiscal year, mainly due to a 19% rise in theatre revenue. More people went, and paid higher prices to get in...

**Sweet Movie**, the Dusan Makavejev movie made here but banned everywhere but in Quebec is getting distribution in the U.S. via a small Berkeley firm, and opened in a correspondingly small New York theatre, with director on hand, recently.

No dollar results have been announced... **Lions for Breakfast** got eaten alive at the box office in Toronto. Five theatres reported only \$6000 income after a week at Christmas, the critics panned it, and after spending \$12,000 on ads, it was yanked... Stuart Gillard has been hired as a writer for the new Sonny and Cher TV show; he reports not a single Canadian offer, even after he won a Canadian Film Award... The Features Department at the CBC has been told to expect no work for at least twelve months. Head Thom Benson may be transferred, and others are being re-assigned...

Stephen Chesley

**Omissions and corrections** concerning the Feature Film Production Guide, printed on page 9 of issue no. 24.

The following four films were omitted from the list of features in production.

**The Rubber Gun Show**

1974 (Nov. 10) - 1975 (Feb.) 28 days  
16mm Colour (7247)  
loc. Montreal  
dial. English  
p.c. Spoon Film Regd.  
p. Allan Moyle  
d. Allan Moyle  
sc. Steven Lack  
ph. Frank Vitale  
ed. Allan Moyle  
l.p. Steven Lack; Pamela Holmes; Pierre Robert; Pamela Marchant; Peter Brawley; Allan Moyle

**Wilderness Trails**

1974 (Mar.) - 1975 (Sep. 5)  
16mm Colour  
lab. Alpha Cine Service Ltd. (Vancouver)  
Blowup: West Coast Film Optical (Vancouver)  
loc. Western Canada; Arctic  
dial. English  
p.c. Cotter Wildlife Productions  
exec. p. Paul Morton; I.H. Asper  
d. Gunter Henning  
sc. Frances Henning  
ph. George Carter  
ed. Edward Smith  
m. Victor Davies  
narrator George Carter

**Volcano**

1974 (Oct. 31) - 1975 (Aug. 7)  
16mm Colour (7247)  
lab. NFB (Mtl)  
loc. New York; Mexico; Vancouver; London; Liverpool; Ripe  
studio NFB (Mtl)  
dial. English  
p.c. National Film Board (Mtl)  
exec. p. James de B. Donville  
p. Donald Brittain; R.A. Duncan  
d. Donald Brittain with John Kramer  
research R.A. Duncan  
ph. Douglas Kiefer  
ed. John Kramer  
readings Richard Burton

**Moss Tarts**

1973 (Jun.-Aug.)  
16mm Colour (7254)  
loc. Oka; St-Adolphe d'Howard  
dial. English  
p.c. ADL Productions (Mtl); CFDC participation  
p. André Lamarre  
d. Robbie Malenfant  
sc. Robbie Malenfant  
ph. Paul van der Linden; Hugues Tremblay  
l.p. Laurie Pierce, Louise Rinfret

The following corrections are to be made to certain films listed in the last issue.

**Shoot**

p.c. Harmar Productions  
ph. Zale Magder  
ed. Ron Wisman

**Love at First Sight**

1975 (Nov. 2-Dec. 5)  
status: picture editing

**Death Weekend**

l.p. Don Granbery

**Chanson pour Julie**

ed. Avdè Chiriaeff

**Le Gars des vues**

This is the fifth film in the list. The title was obscured.



# Feature Film Releases 1975

Prepared by D. John Turner at the National Film Archives for Cinema Canada.

The following films were released commercially or had their first public screenings in 1975. In cases where a première was followed immediately by commercial release, the date is that of the commercial release.

The information given includes the date of release, the title of the film, the name of the director. The date following the director's name is the year of production (the year during which the last principal photography took place). Next comes the release information.

Jan 13  
**Action**  
(Les événements d'octobre)  
Robin Spry-1974  
Began extensive distribution in P.Q. community circuit.  
Première: Cinémathèque québécoise Sept. 25, 1974.

Jan 17  
**My Pleasure Is My Business**  
Albert S. Waxman - 1974  
Toronto area (11 theatres)

Jan 17  
**Wings in the Wilderness**  
Robert Ryan - 1974  
Sudbury (Ont)

Jan 24  
**Gina**  
Denys Arcand - 1974  
Montreal and P.Q. (13 theatres)

Jan 27  
**Jacques Brel Is Alive and Well and Living in Paris**  
Denis Héroux - 1974  
American Film Theatre Presentation

Jan 29  
**Franc Jeu**  
Richard Lavoie - 1974  
Première: Grand Théâtre (Québec)

Feb 5  
**After Mr. Sam**  
Arthur Hammond  
Première: St-Lawrence Centre, Toronto

Feb 7  
**Pousse mais pousse égal**  
Denis Héroux - 1974  
Montreal and P.Q. (16 theatres)

Feb 26  
**Bar Salon**  
André Forcier - 1973  
Montreal (1 theatre)  
Première: Apr 4, 1974, CEGEP St-Laurent

Feb 28  
**La gammick**  
Jacques Godbout - 1973  
Montreal (1 theatre)

Feb 28  
**Monkeys in the Attic**  
Morley Markson - 1973  
Toronto (1 theatre)

Mar 7  
**Les vautours**  
Jean-Claude Labrecque - 1974  
Montreal (2 theatres)

Mar 7  
**Marichka**  
Walter Baczyński - 1973  
Toronto (1 theatre) Ukrainian dialogue only

Mar 8  
**Peep**  
Jack Cunningham - 1973  
CBLT-TV (Toronto)

Mar 21  
**Sweet Movie**  
Dusan Makavejev - 1974  
Montreal (3 theatres)  
Previously (Jun 12, 1974) released in Paris

Mar 27  
**Tout feu tout femme**  
Gilles Richer - 1974  
Montreal, Quebec

Mar 28  
**Sunday in the Country**  
John Trent - 1973  
Toronto (4 theatres)  
Previously (Nov 22, 1974) released in 50 theatres in Florida, U.S.

Apr 25  
**Une nuit en Amérique**  
Jean Chabot - 1972  
Montreal (1 theatre)  
Première: Apr 16, 1975

Apr 28  
**The Heatwave Lasted Four Days**  
Doug Jackson - 1973  
Shown on ABC-TV Network 11:30 p.m.  
Then on CBC Aug 10, 1975 at 9:00 p.m.

Apr 30  
**Ntes! Nana Shepen**  
Arthur Lamothe - 1974  
Montreal (1 theatre)

May 2  
**Seizure**  
Oliver Stone - 1972  
Toronto (3 theatres)  
Previously (Nov 1974) released in U.S.

May 16  
**Un amour comme le nôtre**  
Andrée Marchand - 1974  
Montreal (1 theatre)  
First shown in France

Jun 11  
**Le temps de l'avant**  
Anne-Claire Poirier - 1974  
Shown on CBC-TV (Channel 2)  
Première: Apr. 17, 1975 (Montreal)

Jun 24  
**Jean Carignan violoneux**  
Bernard Gosselin - 1974  
Shown on Mt-Royal for St-Jean Baptiste Day

Jul 16  
**White Line Fever**  
Jonathan Kaplan - 1975  
Canada: Aug 1 (39 theatres in Ontario)  
Released first in about 200 theatres in the Southern U.S.

Jul 16  
**J'ai droit au plaisir**  
Claude Pierson - 1974  
Released in the south of France

Aug 8  
**Journey into Fear**  
Daniel Mann - 1974  
Minneapolis (US) (1 theatre)

Sep 4  
**Il n'y a pas d'oubli**  
Rodrigo Gonzalez; Marilu Mallet; Jorge Fajardo - 1975  
Première: La Cinémathèque québécoise

Sep 12  
**Le lit**  
Jacques Lem - 1973  
Montreal (1 theatre)  
Released in Paris Apr 3, 1974 as **Le plumard en folie**

Sep 12  
**It Seemed Like a Good Idea at the Time**  
John Trent - 1975  
Simultaneously in 20 theatres across Canada

Sep 12  
**Recommendation for Mercy**  
Murray Markowitz - 1974  
Simultaneously in 18 theatres across Ontario

Sep 19  
**The Man Who Skied Down Everest**  
F.R. Crawley - 1973  
Toronto (1 theatre)

Sep 22  
**Kebeckootut**  
Ambrose Lafortune - 1974  
Montreal

Sep 26  
**Lies My Father Told Me**  
Jan Kadar - 1974  
Montreal (1 theatre)

Oct 10  
**Mustang**  
Marcel Lefebvre - 1974  
Montreal and P.Q. (12 theatres)

Oct 10  
**The Parasite Murders (Frissons)**  
David Cronenberg - 1974  
Montreal (10 theatres, 3 Eng. 7 French)

Oct 11  
**Pour le meilleur et pour le pire**  
(For Better For Worse)  
Claude Jutra - 1974  
Opened in Quebec, Montreal, Toronto (3 theatres)

Oct 17  
**Partis pour la gloire**  
Clément Perron - 1974  
Montreal

Oct 21  
**L'amour blessé (Confidences de la nuit)**  
Jean-Pierre Lefebvre - 1975  
Première: Montreal (shown once)

Oct 30  
**Everything Everywhere Again Alive**  
Keith Lock - 1973  
Première: Pacific Cinémathèque (Vancouver)

Oct 31  
**La tête de Normande St-Onge**  
Gilles Carle - 1975  
Montreal (3 theatres)

Oct 31  
**L'île jaune**  
Jean Cousineau - 1973  
Montreal (1 theatre)

Nov 7  
**Sudden Fury**  
D. Brian Damude - 1974  
Toronto (6 theatres)

Nov 10  
**Skiing in the Mind's Eye**  
Jim Menard - 1975  
Toronto (1 theatre)

Nov 21  
**Ah... au coeur du monde primitif**  
Daniel Bertolino; François Floquet - 1974  
Montreal (3 theatres)

Nov 21  
**Lions for Breakfast**  
William Davidson - 1974  
Toronto (6 theatres)  
Première: May 7, Guelph Spring Festival

Nov 29  
**The Melting Pot**  
Deke Miles - 1975  
Winnipeg (1 theatre)

Dec 1  
**Le soleil a pas d'chance**  
Robert Favreau - 1975  
Quebec (1 theatre)

Dec 25  
**The Mystery of the Million Dollar Hockey Puck**  
(La poursuite mystérieuse)  
Jean Lafleur; Peter Svatek - 1975  
Montreal, Toronto (14 theatres, 6 Eng. 8 French)

Dec 30  
**Guatemala - Mayas d'hier et d'aujourd'hui**  
Jean Chartier - 1975  
Montreal (St-Vincent-de-Paul)

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