

CANADIAN FILM NEWS

CFDC funds final three shorts in West Coast grant competition

The Canadian Film Development Corporation has just announced the last three recipients of its West Coast grant competition for the production of short films. The projects are *After the Dance* by George Johnson, *Inside the Reflection* by Thomas Braidwood, and *Birdland* by Arnold Saba and Gordon Fidler. They received \$6,350, \$7,350, and \$7,500, respectively.

After the Dance, written by Johnson and Doug White, is a comedy about a couple of loggers, who roam around a small town, after the dance, looking for some 'action', 'tail' etc. Cinematography by Tony Westman, sound by Richard Patton, and production manager will be Mike Chechik. Hagen Beggs is cast as the lead actor.

Tom Braidwood's *Inside the Reflection* is a film on Nijinski's last dance and madness. B. J. Clayden will do the cinematography, Jeremy Long the sound, and the actors will be supplied by The Theatre Workshop in Vancouver. *Birdland* was written jointly by Saba and Fidler, and it will be directed the same way. Fidler is planning to do the cinematography on the story, concerning a man who fantasizes about his friends as birds.

With the funding of these three shorts, the CFDC concludes its grant-giving programme. From now on a filmmaker wishing to obtain money for the production of anything other than a feature film, will have to turn to the Canada Council. The Council's budget has been increased in keeping with this added responsibility. The exact figures of the increase were not available at press time, but they will be released to the public sometime in April. The appointment of a new Film Officer by the Canada Council is also imminent.

The Canadian Film Development Corporation will continue to invest in motion picture production on two levels: its low-budget, special programme for features costing up to \$100,000; plus its regular, major investments of up to \$200,000 in big-budget Canadian films. They have around a dozen applications for the latter, with an April 1st deadline, and none as yet in the former category, with the same closing date. For upcoming deadlines and further information, please contact the CFDC offices in

Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montréal-115, Québec - (514) 283-6363), or in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5, Ontario - (416) 966-6436).

Photo: David Bier



Michael Spencer of the CFDC

Photo: Baltazar/Koller



Pierre David of Mutual Films

Productions Mutuelles Limitée shooting with Jeanne Moreau in Québec

France's Jeanne Moreau plays the lead in a film now being shot in Québec by Production Mutuelle Ltée. Entitled *Je t'aime*, the \$500,000 production was written and is being directed by Pierre Dupeppe, and co-stars his brother, Jean Dupeppe (the uncle in *Mon Oncle Antoine*). The script is the story of a Parisienne woman, played by Moreau, who lives in a northern Québec town. Local inhabitants spurn her for her different ways, including her 'strange accent.'

Armand Cournoyer, Mutuelle's director of distribution, revealed that the company is relying on distribution in France. The use of 'joul' is being kept to a minimum, but the film will nevertheless attempt to retain a distinctive Québec flavour. *Je t'aime's* executive producer is Claude Héroux, and the

Canadian Film Development Corporation is participating in the project with a \$125,000 investment.

Productions Mutuelles seems to be the most active Québec production group. According to Cournoyer, they have another feature project commencing in April, as well as major productions scheduled for July, August, and September. He was unwilling to give us details, since there are pending legalities involved. The organization just opened a Toronto branch office, called Mutual Films, and plans to emphasize more English-language productions in the future. They've already co-produced *The Rainbow Boys* with Potterton Productions of Montréal, and two more joint projects are scheduled with that company.

A previously announced joint venture, however, has been postponed indefinitely. *Godsend*, a script based on a short story by Joan MacKenzie, is unfortunately 'on ice,' according to Potterton producer Tony Robinow. Shooting was to have started mid-winter in a Northern Ontario mining town. Neither Robinow nor Cournoyer were saying what caused the cancellation, but they spoke of 'difficulties'.

More Canadian Features?

Major feature production ground to a halt throughout Canada during the first three months of 1973. It usually does, mid-winter. This time, however, the weather was not the only factor. The CFDC exhausted its funds for the current fiscal year, and producers had to wait with their scripts until April. Both IATSE and ACTRA members received wage increases, making it less lucrative for major U.S. productions to shoot here. And the federal government decided to close some tax loopholes, thereby scaring away potential private investors. Many people within the film community were alarmed by these developments (see Directors Guild page), but others are going ahead with planned scripts and projects.

Harold Greenberg of Bellevue-Pathé is as busy as ever. According to Sid Adilman of the *Toronto Star*, he is helping to finance a comedy written and directed by Ben Gazzara, and scheduled to go before the cameras in Montréal on June 1st. Canadian actors will be recruited for

the movie, but the starring role goes to Gazzara himself. He must have liked working here on **The Neptune Factor**.

Maxine Samuels, presently winding up production on **The Pyx** (starring Karen Black and Christopher Plummer), has announced the acquisition rights to Harry J. Boyle best seller, "The Great Canadian Novel." Richard Shouten will be associated with Ms. Samuels in the movie project. Director will be Harvey Hart, who also directed **The Pyx**. Screenwriter for the new feature has still to be selected and distribution has not as yet been arranged. Producer Harry Rasky was reportedly interested in the rights to Boyle's book, but it looks like Ms. Samuels beat him to it.

One Hundred Dollar Misunderstanding, from Elkins Productions, is now slated for a June start in Toronto. The screenplay, by American Robert Kaufman, is based on the book of the same title, which was an 'underground classic' in the sixties. The story deals with a fifteen year-old Black hooker, and a white college freshman, who loses some of his naivité through encounters with her.

On a lower budget level, we have the nine CFDC approved \$100,000 features to look forward to: Jack Cunningham's **Peep**, Jean Guy Noël's **Tu Brûles . . . Tu Brûles**, André Forcier's **Bar Salon**, Paul Lynch's **The Hard Part Begins**, Robbie Malenfant's **Moss Tarts**, Morley Markson's **Killing Time**, Michel Bouchard's **Blanc Noël**, Jean Cousineau's **L'Ile Jaune**, and Jean-Pierre Lefebvre's **On N'Engraisse Pas Les Cochons L'Eau Claire**. Some of these have already been shot.

It is now definite that Don Owen's **Rosedale Lady** lost its \$60,000 CFDC commitment, since he was unable to raise the other forty thousand by the given deadline. Potential investors were skeptical that his script could be made for such a low budget. Owen plans to re-submit the project for a major CFDC investment, however, and he is very optimistic. (The next issue of CINEMA CANADA will run a feature story on Don Owen).

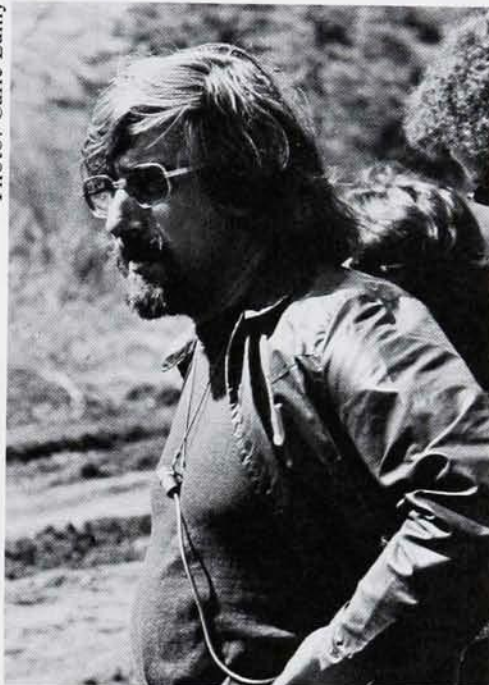
And finally, we've just recently found out about another upcoming project called **Feast of the Cannibal Ghouls**, a \$50,000, full length super-16mm feature, to be shot this fall on location in Sudbury, Ontario. Producer Lawrence Zazelenchuk is the manager of a drive-in. The horror story will use local talent, except for U.S. actor John Carradine in the lead.

Post Script: Potterton Productions of Montréal is planning to film **Child Under a Leaf**, a screenplay by director George Bloomfield (**To Kill a Clown**). They stress, however, that arrangements are not yet definite. And the same could be said all around.

Carle-Lamy announces financing for four features

Les Productions Carle-Lamy Ltée. announced the signing of an agreement with the Société Nouvelle de Cinématographie, which assures the financing of the next four feature films produced by Carle-Lamy. This includes **Les Corps Célestes** (The Heavenly Bodies), Gilles Carle's new project currently in production. The agreement is similar to the one Carle-Lamy has already concluded with their investors or groups of investors, and permits co-production deals.

Photo: Carle-Lamy



Gilles Carle of Carle-Lamy

The Heavenly Bodies reunites three of Gilles Carle's 'discoveries', Donald Pilon, Micheline Lanctôt, and Carole Laure. The eight-week shooting schedule started March 12th in Abitibi, and will wind up in the vicinity of Montreal. The story takes place in 1938, on the threshold of World War II, and concerns a *madame* named Sweetie, played by Lanctôt, who decides to open a brothel in a small Quebec town.

"War is coming, but nobody sees it, nobody wants to see it," explained Carle to Clyde Gilmour of the Toronto Star. "The title comes from the fact that everything that's supposed to save or hurt people in the little mining town seems to come from heaven — Jesus Christ, the stars, the voices of Hitler and Mussolini, the voice of the president of the mine."

Director Carle collaborated with Arthur Lamothe in the scripting of **Les Corps Célestes**. It is being produced by Carle-Lamy, Société Nouvelle de Cinématographie, Les Laboratoires de Film (Québec) Ltée, with the participation of the CFDC, for Canada, and Société Parc

Film (Mag Bodard) and Nouvelles Editions de Film (Louis Malle) for France. According to the co-production deal between France and Canada, two actors have to be French, and the music and post-production will have to be done in France. In exchange, French, Swiss, and Belgian distribution is guaranteed by the Société Nouvelle and Société Parc Film. An autumn release is planned for the latest work of this prolific filmmaker.

"I like my films to be comic and serious at the same time," he said in the interview. "Sentimental, and not sentimental. I like to keep contradicting myself, changing the mood. I hate a film which is only one thing all the way."

Carle's **The True Nature of Bernadette** is in world-wide distribution, after being shown at the Cannes, Barcelona, Chicago, and London film festivals last year, and winning five Canadian film awards, including best director. His **La Mort d'un Bûcheron** (The Death of a Lumberjack) is playing in Quebec now, and some critics have hailed it as being better than **Bernadette**. Coming after **Bûcheron** chronologically, **Les Corps Célestes** is Gilles Carle's seventh feature. (See interview with Carle elsewhere in this issue.)

"The Rainbow Boys" opens in Vancouver, Toronto, Montreal

Gerald Potterton's **The Rainbow Boys** was slated to have its gala World Premiere at the Park Royal Cinema in Vancouver on March 27th. Mutual Films is launching it simultaneously in Toronto and Montreal, as well. It is the first Canadian feature to open in Canada's three largest populated centres during the same week. In Montreal and on the West Coast the film is running at several theatres at once. In Toronto, however, only the Odeon Fairlawn has booked it, starting the 30th of March. Montrealers can find it at the Plaza Côte des Neiges or the Salle Dorée in Dorval.

The half-a-million dollar production stars Donald Pleasence, Kate Reid, and New York actor Don Calfa. Written and directed by Gerald Potterton, **The Rainbow Boys** was shot in the Fraser Valley of British Columbia last year. Director of photography was Bob Saad, and the superb sound recording was engineered by Patrick Spence-Thomas. Veteran British actor Pleasence equals his brilliant performance in **Wedding in White**, making this his second Canadian triumph.

Pleasence plays an eccentric prospector called Logan, who is afraid to find the gold mine he's inherited. Kate Reid portrays a woman with a sob-story named Gladys, who thinks that Logan is a bum, but tolerates him anyway. Don Calfa shows up as Mazella from Flat-



Donald Pleasence, Don Calfa, and Kate Reid in "The Rainbow Boys."

bush, riding his unusual, three-wheeled motorcycle all the way from "the Big Apple." Conveniently, he's looking for a gold mine. The sorry-looking trio takes off for the mountains on the motorized tricycle, and the result is a truly human, warm, touching, and at times very funny motion picture, which should do well at the box-office. The acting is excellent throughout, the dialogue is reminiscent of Harold Pinter's work, and the B.C. scenery is breathtaking. With a bit more imaginative camera-work and a less conventional, cumbersome musical score, **The Rainbow Boys** could be a perfect film. As is, it's still an off-beat, Canadian gem of a movie.

Canadians should flock to the theatres mentioned above to see this film, not only because it's terrific, but also to disprove the outdated myth that a local production cannot be a mass success. Pierre David, Mutual's executive director, publicly promised to spend a considerable amount of money for promotion and publicity while launching Canadian films coast-to-coast, and **The Rainbow Boys** is proving that he keeps his promises. Now it's up to the public to recognize a good thing — so go see it, as soon as you read this!

Gordon Lightstone, branch manager of Mutual Film's Toronto operation, will be canvassing cross-country to get more showings for the film. He also indicated that Production Mutuelles' decision to open an Ontario office heralds a greater involvement with English-language features by his organization. Producer of **The Rainbow Boys** was Anthony Robinson of Potterton Productions, Murray

Shostak, executive producer. The film was financed by Potterton, Mutual Productions, Famous Players, and the CFDC.

Other features currently in production are Raphael Levy's **Maggie**, a Canadian-French co-production, starring Bruce Robinson, Louise Marleau, and Janet Edis; **Welcome to Arrow Beach**, directed by, and starring, Laurence Harvey — produced by Steve North and Gary Conway, is scheduled to begin production soon in Vancouver; other feature projects currently in the initial planning stages are: **Schmucks**, a comedy based on a novel by Seymour Blicher, to be produced by Richard Hellman and Michael Costom of Montreal (makers of the successful **Tiens-Toi Bien . . .** quebecois screen farce); Host Productions of Montreal has just purchased the screen rights to Booker Bradshaw's **All the Flowers are Mine**; Mordecai Richler's **The Apprenticeship of Duddy Kravitz**, to be directed by Ted Kotcheff, is due before the cameras this fall; John Bassett and Peter Pearson are slated to work together again on **The Shoot**, awaiting CFDC approval in April; Sandy Howard, associate producer on **The Neptune Factor**, is reportedly planning to produce two more films in Canada with "name" stars; and Lester Persky might seriously make **La Guerre, Yes Sir** as an international, rather than a Canadian film.

Imminent Canadian releases: other than **Kamouraska**, which opened in Montreal on March 29th, **Alien Thunder** is due May 23rd, **The Neptune Factor** (actually an American release, but made here) in June, **The Pyx**, scheduled for

an August opening, simultaneously in English and French, **Slipstream** (formerly **Spring Coolie**, formerly **Out**), **The Rainbow Boys**, **U-Turn**, **Allo Toulmonde**, **Tu Brules . . . Tu Brules**, from l'Association Co-operative de Productions Audio-Visuelle ACPAV), and **Mahoney's Estate**, finally.

Films being edited or completed right now are **Keep It in the Family**, by Larry Kent, Jan Kadar's **Lies My Father Told Me**, Denis Heroux' **J'ai Mon Voyage**, Peter Pearson's **Paperback Hero** (formerly **Last of the Big Guns**), Don Shebib's **Surf's Up** (formerly **Get Back**; he might still change the title), Jean Chabot's **Une Nuit en Amerique**, Denys Arcand's **Rejeanne Padovani**, Ray Bentley's **Valley of the Vanishing Men**, John Wright's **Unquiet House**, from Calgary, and Jean Dansereau's **Floralie, ou es-tu?**

IATSE local 873 rescinds new rate increase

Wilf Culley, secretary and business agent of IATSE Local 873, the Toronto technicians' chapter of the International Alliance of Theatrical Stage Employees, confirmed the report that their new rates scheduled to go into effect June 1st, 1972 have been rescinded. The reason? He said that June was a bad time of the year to institute a wage increase, since it was the starting date of many feature productions, whose budgets are prepared well in advance. Chances are those budgets incorporate the old IATSE rates.

When asked if the lack of imminent major productions and consequent scarcity of work for technicians was a factor in the union's decision, Culley did not deny that possibility, but emphasized that feature work in Canada has consistently been sporadic. The IATSE membership have commercials to fall back upon as a source of income, but he admitted that many Toronto technicians are out of work; although they always are, this time of year.

Unlike his predecessor, Ron Chegwidan, Culley is not totally averse to IATSE getting involved with \$100,000 productions. He was critical of the CFDC's low-budget programme, particularly the Corporation's unwillingness to allow deferred salaries in excess of that budget, but would like to talk to anyone producing such a feature. It seems that none of the nine \$100,000 projects currently in production even bothered to approach IATSE. "They probably took a look at our rates, and automatically ruled us out," said Culley.

The present IATSE technicians' rate for department heads is \$7.70 per hour.

The increase would have involved 40¢ on top of that, or circa 5%. That amounts to a lot, however, when you consider double rates for overtime and the other fringes in the contract. These last stipulations are the ones they would have to ease up on, were IATSE to participate in low-budget feature projects.

New IMAX geared for thrills, says David MacKay

Producer/director David MacKay is in charge of the major IMAX film to be shown this summer at Toronto's multi-million dollar attraction, Ontario Place. That was MacKay and his crew in action on the cover of the last issue of Cinema Canada. The film, as yet untitled, is another 'spectacular' on the province of Ontario.

Whereas *North of Superior* consisted of exterior shots exclusively, the new film captures numerous interior scenes on the giant screen. "The big problem with IMAX is interior lighting," explains MacKay. "The most ridiculous shot was just last Tuesday. We were shooting in St. James cathedral. We had six brutes and a dozen 5K's and the sun didn't come, so we had to put another bunch of 10K's outside to shine in through the windows. We had to have six generators, plus some more brutes. Every bloody light in town was on that location. It seems that if you don't light IMAX properly, the corners turn green."

Accompanying MacKay's film at Cinesphere this summer will be a six-to-ten-minute super-spectacular short, shot recently by Chris Chapman, showing the actual eruption of a volcano in Iceland. When news of the eruption reached him, Chapman rushed to the scene and managed to capture the fire, belching smoke, and lava flow on 3,000 feet of IMAX film. Truly a first! And rumours have it that Graham Ferguson just came back from Africa, where he photographed the stampede of a herd of wild elephants in IMAX! Whew!

Credit is due Ian McLennan, the new manager of Ontario Place. It seems Cinesphere ran an audience survey last summer and found that people liked the thrilling opening sequence (flying over forests and lakes) of *North of Superior* the best. That survey apparently led to the new policy of combining three or four 'thrill-shorts' into an 18 minute package to run along side the major IMAX production.

IMAX in California, Florida, and England

Multiscreen Corporation of Galt, Ontario, announced the licensing of IMAX projection facilities in one British, and two U.S. locations. The Hall of Science in San Diego, California; Circus World, in Orlando Florida; and Thorpe Water Park, near London, England are now authorized to install IMAX as a regular feature, among their other, multi-million dollar attractions.

The San Diego film is being shot by Barry Gordon, and the Ringling Brothers, Barnum and Bailey - Circus World movie, by producer Roman Kroitor, who is also a Multiscreen vice-president. IMAX is a Canadian-invented process, and all this international attention is flattering. It's sad to note, however, that all the lab work connected with the process is being done in Hollywood. It seems Canadian laboratories aren't all that interested, since it would require expensive new installations and the limited amount of work in the format would not warrant the outlay of such cash.

Another insight into the workings of the mammoth-sized image process: once the original is shot in IMAX, a reduction work-print is made in 35mm for editing purposes. Canadian Graham Gordon's new projection lens is then used to blow up the work-print image to approximate IMAX size on the screen. Gordon, according to producer David MacKay, brings the lens personally to the Cinesphere projection booth and guards it himself during the screenings. The design of the revolutionary, new lens is a well-kept secret. Its purpose is to enlarge a regular 35 mm frame to fill the huge, Cinesphere screen. Gordon's invention was unveiled at last year's Canadian Film Awards presentation ceremonies, during which clips from films such as *The Rowdyman* were projected through the new lens. The results were unusual and engrossing (Gordon Pinsent's head became the size of a pyramid) but a bit lacking in sharpness.

ACTRA drafting major new policy

The members of the Association of Canadian Television and Radio Artists have until May 15, to make their views on the 30-page draft policy known to their executives. The reason for the urgency is that both federal and some provincial governments are planning to announce major decisions on their cultural policies very soon. ACTRA's policy concerns nine main points:

1) A national film policy that will co-ordinate all the resources available in Canada for the production and distribution of films.

2) A meeting of the provinces to iron out difficulties that may arise in developing a national film policy by virtue of the fact that film distribution is a matter for provincial regulation.

3) A publicly financed feature film industry that will deal only in films that are written, produced, acted, directed and made by Canadians. The financing for such an industry should be realistic and on a long-term basis. If the CFDC is to be the body responsible it needs to be reorganized, and given substantially increased funds. As an initial step in this direction, we urge the CFDC to limit financial assistance and grants to films written by, produced by, and using only Canadian talent.

4) The development of a practical system of distribution for Canadian films in Canada through cinemas (including, if necessary, a chain of publicly owned theatres), on television (with no commercial interruptions), and in any other effective manner, to ensure that the Canadian product is available to the whole Canadian audience. Distribution through the public library system, through film societies, and the universities might also be considered, particularly at it helps develop film audiences.

5) The establishment of a Canadian Film Marketing Board, to deal with the export of Canadian films.

6) The examination of practical ways to ensure that imported films contribute a share of their gross earnings to the funding of production of Canadian films.

7) Since many recent Canadian films have suffered from the lack of adequate, well-written scripts, the establishment of a fund to purchase the film rights of Canadian novels, plays, and other story sources, to pay for adaptations from these sources, and to finance the writing of original film scripts by competent Canadian writers.

8) A careful assessment of the future pattern of distribution, and in particular the examination of the distribution of Canadian feature films in cassettes for home play. With respect to cassettes, it might be worthwhile in Canada to choose a standard system and back it up for use in libraries, schools, universities and so on, so that Canadian films could be made available in this manner.

9) Greatly increased promotion for all Canadian films, particularly following production.

The brief also stresses the need for updated legislation concerning the Copyright Act, the Rome Convention for Neighbouring Rights (regarding protection for recorded artists) and the Immigration policies. This last point is a major one since at present, ACTRA members have to get work-permits to perform in the U.S.; and American performers don't need them to work

here. ACTRA is strongly lobbying for work-permits for U.S. actors, mainly to protect freelance performers here.

Another major point is the recommendation that CBC Television have an 85% Canadian content quota and dispense with advertising altogether. On private TV stations, the present foreign quota of 50% should be reduced to 40% by 1975, with a goal set for 30% by 1980.

All these proposals are to be presented to the federal and provincial governments in April at the Direction '73 conference in Ottawa. ACTRA plans to send its completed document to all levels of government, the press, CFDC, and CRTC.

There have also been changes in the ACTRA Executive board. Reg Gibson (Winnipeg) has resigned due to illness after a year as President, and membership since the 1963 inception of the National Board. The new Executive consists of: Don Parrish (Toronto) — President; William Fulton (Halifax) — First Vice-President; Jack Gray (Toronto) — Second Vice-President; Lorraine Thomson (Toronto) — Treasurer; Victor Knight (Montreal); Daphne Goldrick (Vancouver) and Jack Goth (Calgary) are the Members of the Executive.

For complete information, contact Margaret Collier at (416) 363-6335; or write to ACTRA, 105 Carlton Street, Toronto.

ACTRA forms Canadian Stuntman's Council

In a move that should give more stunt work to Canadian performers, the Association of Canadian Television and Radio Artists has formed the Canadian Stuntman's Council. "The experience and talent available through our stuntman's council eliminates the need for importing stunt performers from the United States," council secretary Shelby M. Gregory says.

Shelby, himself a stuntman, says the council was formed to service the needs of ACTRA members and to give the film industry in Canada a pool of talent that includes the leading stunt performers in the business. It is dedicated to promoting the high professional calibre of members, who know how to advise film makers on how to get the best out of stunts.

The council functions under two top stunt performers, Miss Mari-Lou MacDonald and John Berger. Members perform as stunt doubles for leading actors, and advise on stunt co-ordination for actors, group action and animals. "It is easy for any individual to claim he is a stuntman. In far too many cases performers alleging to be capable of performing stunts have appeared on sets and have exposed not only themselves

but other performers as well to danger, thanks to their lack of experience and knowledge of stunt techniques."

Shelby adds: "A professional stuntman has the learned ability to safely engineer any stunt. This ability comes from years of varied experience in many fields. "Where your life may be on the line in front of a camera there is no room for half knowledge of what you are doing. In this business if the stunt performer is not fully aware 100 per cent of the time of what may be involved in the performance of a stunt, somebody is bound to get hurt."

The stuntman says council members know this and minimize the risks in stunts. He points out that as the industry grows so does the need for good professional stunt work. The Canadian Stuntman's Council of ACTRA aims to increase the present standards of stuntmen in line with the growing demands.

The Council would like to caution people interested in learning stunt work in the Toronto area about certain groups proposing to 'teach' people stunt work for a handsome fee. Please contact the ACTRA Council before you pay money to anyone for such a course.

For more information contact Jim Keatings, Toronto representative, at the ACTRA office.

More Greek films shown in Quebec, Ontario, than Canadian films

The latest issue of the publication *New Canadian Film* has an eye-opening, province-by-province break-down of all motion pictures exhibited in Canada in 1972. The films are classified according to country of origin, enabling the discovery that British Columbia saw 105 Chinese films last year, but only 12 Canadian films; Albertans, 57 from Italy, seven made in Canada; in Saskatchewan 59 British pictures were shown, against 6 from home; New Brunswick saw 202 American movies, 6 Canadian ones; Manitobans, 19 from Germany, 9 from here; Nova Scotians, 12 from Sweden, 8 from Canada; Ontario 16 from France, and a pitiful 11 from this country; while Québec had the opportunity to see 69 from Greece, but only 26 from its own soil.

Pictures from the U.S. provide the bulk of each province's film-diet: as high as 62% of the 317 films shown in New Brunswick, to a still considerable 32% of 616, in Ontario. Of course many of the films classified as from other lands were made with American money and major U.S. productions play much longer in our theatres, so the United States' share of the Canadian exhibition take is even more outrageously high. Québec leads the provinces both in total films shown (623) and in the number of



locally-produced features exhibited (26). But even that number is discouragingly low, when one considers that 65 motion pictures were shown from France, 36 from England, 58 from Italy, and the aforementioned 69 from Greece.

New Canadian Film/Nouveau Cinéma Canadien is a bi-lingual publication on the statistics of the Canadian film industry, put out by La Cinemathèque québécoise (360 McGill Street, Montréal 125, Québec — (514) 866-4688). It is edited by Carol Faucher and Pierre Latour.

Canadian Cavalcade series at the Ontario Film Theatre

Gerald Pratley's Ontario Film Theatre, located at the Science Centre in Toronto, presented four evenings of excellent Canadian cinema fare. **Once Upon a Hunt** (*Le Temps d'une Chasse*) by Francis Mankiewicz, and Allan King's **Come on Children** had their Toronto openings at the Wednesday night screenings in March. In addition, **Mon Oncle Antoine** and **Wedding in White** were also shown, and David Acomba's **Slipstream** was sneak previewed.

The Canadian Cavalcade series continues at least through April. On the 19th, **A Fan's Notes** is scheduled with Eric Till as guest, and April 26th will see the first showing of a new NFB documentary-drama, **Coming Home**, directed by Bill Reid. This psychological study follows a father's relationship with his family. The director will be on hand, along with veteran Film Board producer, Tom Daly. Whether you've missed the March programme or not, we urge you to attend these upcoming evenings, and hope that the Ontario Film Theatre will continue the series on a permanent basis.

Where else do Canadian film-goers get a chance to ask Francis Mankiewicz, Allan King, or Bill Fruet some pointed questions about their work? Gerald Pratley should be commended for organizing these forums; he also acts as a deft guide for the discussions. Our only complaint is that they all seem to end

too soon. But the *circe d'intime* follow-ups at the Cinema Bar are well worth the price of a drink — it's the type of occasion for intellectual stimulation Toronto doesn't seem to have in ample abundance.

Some of these films and their directors have been covered in depth in this magazine. An interview with Francis Mankiewicz appears elsewhere in this particular issue. We've reported Eric Till's trials and tribulations in connection with *A Fan's Notes*, even though a formal review of that film has yet to appear in *Cinema Canada*.

Slipstream, directed by David Acomb, produced by James Margellos and scripted by Bill Fruet, takes place in Alberta.

Luke Askew plays Mike Mallard, a back-to-nature disc jockey living at an isolated farm and sending a rock show by telephone cable each night to the nearest radio station for airing. His only frustration in life is the station manager, Braverman (Eli Rill), who insists Mallard plays what the disc jockey considers "crap, crap, all crap". Conflicts come to a head when Kathy (Patti Oatman), a girl from the nearby city, chances to meet Mallard.

Mark Champion is cameraman, and Tony Lower is editor of the 94-minute feature. Acomb describes his film as "a new musical experience".

Allan King, former schoolteacher and world-renowned documentarian, had an idea for a film. He wanted to capture as honestly as possible the attempts of ten young people to create a community — a temporary commune on a farm lasting for ten weeks. The resulting effort is entitled *Come on Children*, and it succeeds admirably on certain levels, but fails as to its basic premise. The ten kids are expected to start from scratch in an artificially created situation (receiving a weekly paycheque, having their rent paid by King, having been screened by him previously from large groups of young people on the basis of their character types, and being total strangers to each other at the beginning, thus leaving out the natural, long, and painstaking process whereby true communities are created). But this is the linear criticism. What's wonderful about *Come on Children*, is that once you recognize and accept its shortcomings, its off the cuff style and myriad insights into human frailty and youth seem to actually work! And not just on one level, but on many.

King describes his film as an actuality/drama, and frowns on the term *cinéma vérité*. He chooses to disclaim the latter style, since many things in *Come on Children* were 'set-up'. There's a great deal of spontaneity too, however, especially during the sequence when the

Photo: Frederik Manter



Allan King



"Come on Children"

parents come to visit and the proverbial gap between the generations yawns as wide as the screen. Up until then, the film introduces and attempts to make multi-dimensional the ten protagonists, with a youthful sense of chaos. But filming visiting day, which was also 'set up' but is a natural event, King seems to revert back from filmmaker to schoolteacher, and decides to present the other side. He does it with such an air of candid repression, that we all have a sigh of relief with the kids after mum and dad have left and welcome their immediate reaction as the cars pull away — "Let's get stoned."

Famous Players has been sitting on this film for over a year. It was shot in 1971, and started as a real 'heavy' number on drugs and youth. We're glad it didn't turn out that way, but wonder what would have happened had King aimed his filmic eye on an actual group of friends trying to make a go of communal living, as opposed to people who had to get acquainted in front of the camera.

But go see for yourself, or better yet, demand that it be released so you would be able to do just that. "I got tired of trying to flog the film," King is quoted as saying. "Famous Players has 380 theatres in Canada and it could place the film, but it hasn't. It's been perfectly available for a year."

Festival of Life and Learning in Manitoba

A four-day festival took place at the University of Manitoba in Winnipeg in February: dubbed the festival of life and learning, it was actually a Canadian Film Festival, with a very impressive schedule of pictures.

Screened were *La Vraie Nature de Bernadette*, *Le Temps d'une Chasse*, *La*

Vie Révée, *August and July*, *Les Mauvaises Sauvages*, *The Only Thing You Know*, and *Neon Palace*. Mireille Dansereau, Francis Mankiewicz, Murray Markowitz, and Gilles Carle accompanied their films and participated in the panel discussions with Michael Spencer of the CFDC; Richard Shouten, producer; Tom Hendry, a founder of the Manitoba Theatre Centre; Guy Glover, head of the NFB's English production; David Tompkins, director of the Canadian Filmmakers Distribution Centre; and Harry Boyle of the CRTC.

Some of the panels discussed media in Canadian society, funding and distribution of feature films in Canada, filmmakers' relationships to production and exploitation of film, and The Canadian Film Industry — Past, Present, and Future. This last one we're sorry we missed. The conference was organized in part by Len Klady, lecturer in film at the University.

Seneca College shows Canadian films

Act of the Heart, *Neon Palace* and *Going Down the Road* are the films still to be shown in the 12-part Canadian Films and Filmmakers series at Seneca College, Willowdale, Ontario. Series coordinator Gerald Pratley has been inviting special guests, the filmmakers when possible, during the series. The nightly fee is \$3 and discussions follow each showing. Paul Almond's *Act of the Heart* is April 9, *Neon Palace* by Peter Rowe is April 16 and *Don Shebib's Going Down the Road* is April 23. Programs begin at 7:30 p.m.

Meanwhile some students have been using the series for credit towards a Seneca diploma, others have been attending the series for interest alone.

Author and film commentator Pratley has specialized in cinema since 1945. He has directed the Stratford International Film Festival, been chairman of the Canadian Film Awards International Jury and has had university teaching appointments at York, Toronto and Simon Fraser Universities. At present he is a lecturer in screen arts at Seneca College, director of the Ontario Film Institute of the Ontario Science Centre and is the CBC's film critic and commentator.

Films Pratley has so far shown and discussed with guests during the impressive series have been *The Paper People* by David Gardner, *The Drylanders* by Don Haldane, Clark Mackey's *The Only Thing You Know*, *Mon Oncle Antoine* by Claude Jutra, Don Owen's *Cowboy and Indian* and *The Ernie Game*, *Don't Let the Angels Fall* by George Kazcender, *Fortune and Men's Eyes* (Harvey Hart), and *Isabel* by Paul Almond. For more information call (416) 491-8877 or 491-5050, extension 327.



McLaren honored in Philadelphia

Canada's Norman McLaren, internationally renowned film animator for the National Film Board, has been honored by the Philadelphia Museum of Art.

He was acclaimed "the film maker's film maker" at the opening in February of a Norman McLaren retrospective, which he attended personally for a discussion of his work. The seven week series ran into March and consisted of three 90 minute programs, twice weekly.

Each screening featured the award winning documentary *The Eye Hears*, *The Ear Sees*, a BBC production on McLaren. The celebrated artist's own letters and sketches as well as a photo exhibit were also on display in the museum.

McLaren has received more awards than any other filmmaker during his 30 years at the film board. His films have been shown in over 50 countries and his pioneering techniques are known the world over.

\$50,000 in prize money at environmental film festival

The First International Film Festival on the Human Environment will be held in Montreal, at the Expo theatre, between the 1st to the 10th of June, 1973. Its major purpose is to find solutions to the environmental crisis through analysis and studies of international cinema. Montreal producer Roger Blais is visiting 20 countries to select films for the showings.

"Judging from the huge amount of correspondence received from many countries since the announcement of the Festival," explains its General Director, Jean-Claude Huot, "this coming event is creating world-wide interest. Prominent leaders of scientific societies, such as those who have accepted to be members of the Honorary Committee (people like Margaret Mead, Jean Rostand, Barry Commoner, Rene Dubos, and Alvin Toffler) have given the Festival their support and encouragement. And now both the federal and provincial governments as well as private organizations are providing us with means. We are in a position to say that at least \$50,000 will be distributed to winners in the five categories of the competition (best feature, short, trailer, and amateur film, and best publicity poster)."

The Chairman of the Honorary Committee is Maurice F. Strong, Secretary General for the United Nations Conference of the Human Environment. The President of the Festival is Pierre Dansereau, Canadian Ecologist and Biogeographer. "We hope that the Festival will serve the ultimate cause: to restore the biosphere to a state of equilibrium." For further information please write to Secretariat, The First International Film Festival on the Human Environment, École Polytechnique de Montréal, 2500, Marie-Guyard, Montréal 250, Québec, Canada.

Canadian International Amateur Film Festival

May 1st is the deadline for the submission of entry forms to the Canadian International Amateur Film Festival. "A film is amateur when the maker has no financial or commercial object when making that film, and the film has not been the subject of any sales or rental agreements prior to entering the festival." The key word in this policy statement is 'that film', being very specific and particular. According to the present rules, a top-notch professional filmmaker is free to apply, as long as the particular movie in question is not meant to be sold.

The best film at the festival will be awarded the Canada Trophy; it is accompanied by a cash award of \$300.00, which is donated by Molson Breweries. The Special Awards are as follows: best scenario, best documentary film, best natural sciences film, best animated film, most original theme or treatment of subject, most humorous film, best film by a teenager over 16, and under 16 years of age. Most of these awards are sponsored by G.A.F. (Canada) Ltd.; one is by Noranda Mines Ltd.

Films must be 8mm, super 8mm, or 16mm gauge. The maximum running time for entries is 30 minutes, and there is no minimum time limit. The entry fee for each film is four dollars (\$4.00) in Canadian funds. For further information, please write to CIAFF, P.O. Box 64, Brantford, Ontario, Canada N3T 5M3.

Women's Film Festival

Last issue announced the WOMEN & FILM: INTERNATIONAL FESTIVAL 1973, a program of films, video and photos by women to be held at the St. Lawrence Centre in Toronto, June 8 - 17. Following the Toronto event, a 3-day version of the Festival will tour 18 cities across Canada.

Plans for the Festival are blazing ahead, despite a certain amount of financial suspense in the area of grants. Currently operating on a L.I.P. grant and funds of optimism, WOMEN & FILM are hoping for good news from the Canada Council, Secretary of State and the Ontario Council for the Arts within the month.

In the meantime, committees have been set up in each of the 18 tour cities to coordinate the local Festivals, and several of these hope to expand beyond the 3-day Festival package into full-scale celebrations. Over 100 women across Canada are now involved in the organization of the WOMEN & FILM tour.

In an effort to dig up some of the old and international films by women that have limited access, some of the Toronto staff spent a marathon screening week in New York city. They viewed 75 films, including Barbara Loden's *Wanda, Something Different* by Vera Chytilova, *La Maternelle* by Marie Epstein and *Passing Quietly Through* by Dinitia McCarthy.

Susan Martin, a Canadian who produced *Punishment Park* and Godard's newest film *Tu Vas Bien* will be coming up for the Festival, as well as Shirley Clarke (*The Connection, Portrait of Jason*) and her video troupe, to pull off some electronic theatre.

Because of the extra time and problems involved, films outside the country were the first area of investigation, but the discovering and showing of films by Canadian women is obviously a priority of the Festival.

Photos by women are now being solicited for the Toronto Festival, a selection of which will also go on tour. Women in Ontario who have photographs to submit should contact Shirley Puckering or Isabel Harry at WOMEN & FILM, 9A Charles St. W. (964-9562), and other Canadian women interested in entering their work should write to them at that address. They will be given the names of the WOMEN & FILM Tour committees in their region. Each committee will choose both the content of their local photo exhibit, and a selection to be forwarded to the Toronto Festival.

Canadian content up on CBC-TV

CBC television reports it came close to getting 70 per cent Canadian content during their fiscal year, 1971-72.

"It was to be the year of the big breakthrough and it came very close," the corporation's annual report says. "Both the English and French networks were on their way to Canadian content goals close to 70 per cent of their overall schedules when the NABET (National Association of Broadcast Employees and Technicians) dispute began to take its toll of Canadian production in January, February and March."

Despite the strike and its spill-over

effects into the present year, the CBC feels it should continue to aim for close to 70 per cent Canadian content. That way it can select "the best that other countries have to offer" and still feature predominantly Canadian material.

"Now that the 70 per cent target has been seen to be within reach, the task in the years ahead will be to attain and hold that level while at the same time directing greater effort to improvement of the quality of the CBC's Canadian programs on both television networks."

At the root of the NABET strike was the threat to job security by increased automation at the corporation. The dispute was eventually settled by compromise, but not before members of the Directors' Guild and the Association of Canadian Television and Radio Artists had suffered program cancellations. But for the CBC costs and losses were "largely" offset by payroll savings on regular wages and lost overtime.

Furthermore the CBC continued as the major employer of Canadian talent. The corporation paid out fees of \$23,000,000 to the 30,000 performers appearing on TV and radio.

Meanwhile it is progressing in its costly program of consolidating and renewing facilities in Montreal, Toronto and Vancouver as well as expanding its service coverage to remoter parts of the country.

The new Maison de Radio-Canada in Montreal is described as one of the largest broadcast centres in the world, with six stations. The new Vancouver centre should be in use by late 1974 and work should start on the planned Metro Centre in Toronto, also in 1974.

The CBC report does not indicate exactly how much they think increased costs were caused by the strike, but expenses were up \$19.1 million to over \$237 million. So were commercial sales up — by 7.4 per cent — bringing a revenue of almost \$51 million. A government grant of \$181 million helped cover costs.

Total corporation staff was trimmed to 9,209 persons, down from the 1968 peak of 9,307.

Minister in charge, Archbishop, oppose censorship

John Clement, the Ontario cabinet minister in charge of censorship, and Archbishop E. W. Scott, primate of the Anglican Church of Canada, have both publicly stated that they are opposed to

censorship of motion pictures. O. J. Silverthorn and his censor board, however, still continue to snip away at films that plan to play Ontario.

"I don't see how I can tell you what you are entitled to see," Mr. Clement told the censorship forum organized by the Toronto Star in February. "And I don't see how the government of Ontario can force on people what they don't want to see. We're looking at the legislation now."

Of the six panelists, only one, a crown prosecutor, was in favor of censorship. He warned the audience that movies have a fantastic potential for corruption and that pornography brutalizes us. It both depraves and corrupts, he said.

John F. Bassett, on the other hand, said that he was concerned about the double-standards in censorship. Books, radio and television do not face as much as film does, he argued. He also quoted from his report to the Ontario government, in which he and his task force proposed a four-category classification system to replace existing censorship legislation.

The G, PG, R, and X solution sounds good, except for the X. The first three letters would protect a picture from prosecution, that last one would be like a green light for local law-enforcement officers — usually puritan in outlook — to harass anyone connected with the movie. The Bassett report purports to solve the problem of where vulgarity ends and obscenity begins by placing it before the forum where it belongs, i.e. "the courts of the country." As far as we can see, this whole question of obscenity should be left up to the individual, the courts have too many other things to worry about.

Adult individuals should be able to make, show, and see any movie they wish; after all, nobody's forcing the audience to go into the theatre. Everyone goes to the cinema of his own free will. Aside from the obvious restrictions on allowing children by themselves to attend certain screenings, no other safeguards are needed, and the watchdogs of public morality can relax. We've never needed them, and certainly don't need them now.

And the fact that the Ontario cabinet minister in charge of the censor board is opposed to censorship, illustrates perfectly the kind of hypocrisy inherent in the present, archaic system. Clement is opposed to it in principle, yet the board continues to exist, and we are still being kept from seeing many fine motion pictures in this province, and see others in such a butchered state, that they're not even worth seeing. We urge quick action on the part of our legislators to remedy this intolerable situation.

Ottawa's ten best films in 1972

The Canadian Film Institute has issued a list of its 10 best films seen in the Ottawa area during 1972. In no particular order they are:

Fat City, by Huston
The Ceremony, Oshima
Junior Bonner, Peckinpah
Deliverance, Boorman
Harold and Maude, Ashby
King Lear, Brook
Le Souffle au Coeur, Malle
The Garden of the Finzi-Continis, de Sica
The Last Picture Show, Bagdanovitch
The Sudden Wealth of the Poor People of Kombach, Schlöndorff.

The CFI announces some recent staff additions. Maynard Collins is information officer, Jim Forrester, stills librarian, Claude Brind'Amour, cataloguing coordinator, Beth Stikeman, acquisitions officer, and Gail McCadden is secretary to the cataloguing section. Jane Eason recently left the CFI.

This spring two further regional film theatres are opening. Regina and Saskatoon will bring the total to six, the others being Edmonton, Halifax, Vancouver and Winnipeg.

The series was an attempt to remedy the situation by presenting a selection of the work by the most "established" film-makers. Admission was free, with two screenings on each of six days spread from January to the end of March.

Some of the films, such as **Entr'acte** by René Clair, went back to 1924, and they were presented in chronological order up to 1971, when Michael Snow made his **Side Seat Painting Slides Sound Film**.

Included were **Meshes of the Afternoon** by Maya Deren (1943), **Fireworks** by Kenneth Anger (1947), **Desistfilm** by Stan Brakhage (1954), **Dance Chromatic** by Ed Emshwiller (1959), **Cosmic Ray** by Bruce Conner (1962), **Lapis** by James Whitney (1963-66), **Vinyl** by Andy Warhol (1965), **Circus Notebook** by Jonas Mekas (1966), **Color Me Shameless** by George Kuchar (1967), and **Moon** by Scott Bartlett (1969).

Now that the Art Gallery of Ontario has remembered the works of these artists, perhaps other institutions throughout Canada will catch on to the existence of experimental films.

Crawley Films makes travel film for three sponsors

A spectacular 27-minute motion picture entitled 'Picture Canada' has been produced by Kodak Canada Ltd. and was premiered for an audience of 500 at Ottawa's Chateau Laurier earlier this year.

Depicting the moods and activities, places and people of Canada in a vibrant and vivid style, the film will be shown in Canada, the United States and in overseas markets through the facilities of the Canadian Government Travel Bureau. Two years in the making, the film has been produced by Crawley Films Ltd. with the close co-operation of CGTB, the 'Explore Canada' Council of the Travel Industry Association of Canada and Kodak Canada Ltd.

The film's objective is to stimulate a greater awareness and desire among Canadians to explore their own country, *particularly with their camera*, and at the same time, to intrigue foreign audiences to visit and picture for themselves the vast magnificence, colour and vitality of Canada.

'Picture Canada' takes viewers on an exciting fast-paced tour of Canada, changing pace and moods frequently. The contrast of the seasons provides a springboard for all sorts of action — kayak racing, white-water canoeing, logging competitions in B.C., bathtub races from Nanaimo to Vancouver, Indian Days at Banff, Highland Games at Anti-

gonish, the RCMP Musical Ride, Edmonton's colorful Klondike Days and Calgary's famed Stampede, a Lobster Festival at Shediac, trailriding in the Rockies and in the Gatineau Hills. Football, baseball, hockey, skiing, snowmobiling, curling, speed-skating, Can-Am auto racing at St. Jovite, goose-hunting, golf, even cricket . . . and the surprise discovery of a snowshoer out for a stroll in his swim-trunks near Banff's Sunshine Valley . . . all of these things contribute to the picture of Canada as a nation of people who thoroughly enjoy the great outdoors and plenty of action.

There are, of course, tranquil moments and quiet places caught by the camera . . . beaches on the East coast and the West; golden wheatfields of the prairies, the rugged outports of Newfoundland; springtime in the Ontario woodlands; the splendor of Butchart's Gardens at Victoria; a colorful houseboat gliding serenely past Trent University at Peterborough. And there are captivating scenes of historic Quebec City, and the sophisticated life in the cities of Montreal and Toronto. The film is truly national in scope, covering all the regions and thousands of miles of Canada.

To picture Canada is to be on the move. Jim Turpie, Producer-Director for Crawley Films, says that many thousands of feet of film were shot by 15 different cameramen on assignment across Canada in their own specialties to get the 1000 feet of film that makes up the finished production.

"It was a very challenging and difficult film to make," says Jim Turpie. "We had to satisfy two very important groups — Kodak, the most important name in film in the world, and people in the Canadian Government Travel Bureau, who would be major users of the finished production."

"Sunburst" plays Toronto to good reviews, audiences

A six-minute, wide-screen colour short entitled **Sunburst**, played Toronto's Towne Cinema recently, and managed to garner a good review from Clyde Gilmour, as well as spontaneous applause in the theatre.

Made by Pen Densham and John Watson of Insight Productions, Toronto, **Sunburst** is an editing tour de force; close-ups of birds, flowers, and insects are cut to a shortened version of Tchaikovsky's 1812 Overture. The overall effect is one of celebration of life.

The film was shot in 16mm (must have been super-16) and the blow-up to 35mm at Film Effects was financed by Famous Players. Cinema Canada would like to apologize to Insight Productions for listing this film as an NFB short in our last issue.

Photo: Baltazar/Koller



Ed Emshwiller

"Underground" film classics at the AGO

Almost 40 of the better known "underground" films have been shown during a special series at the Art Gallery of Ontario during the first three months of the year.

The gallery felt that although many of the films were familiar by reputation, with their creators being regularly included in critical appraisals and anthologies, they have seldom been seen in Toronto.

filmpeople, filmpeople, filmpeople

George Bloomfield, writer/director of "To Kill a Clown" returned to Canada from the U.S. recently, in the wake of controversy surrounding that New York production. Potterton Productions of Montreal are considering a script of his as an upcoming feature venture, but nothing is definite.

Daryl Duke returned to Toronto as well, for the opening of his first major theatrical film, "Payday", starring Rip Torn. It is an impressive film, and betrays his years of experience at the NFB, CBC, and U.S. network television. Duke, still a Canadian citizen, keeps a permanent home in West Vancouver, as well as one in Los Angeles.

Tom Shandell is visiting here from Vancouver with his feature, "Another Smith for Paradise," starring Frances Hyland and Henry Ramer. It's a comedy about Vancouver life, Canadians, Ukrainians, artist hippies, big business, and a tycoon named Smith, whose real name is Sewchuk. It's a shame that Shandell tackled a comedy as his first feature — the timing of the editing is off, and some of the acting is poor. But there are some brilliant moments . . .

Tim Bond and **Roy Moore** of Bond/Moore Corporation (Toronto) reportedly sold a TV feature script to Universal in the U.S. The explicit Toronto setting might mean a local shoot, involving their production company. Roy Moore, in the meantime, is working on a script for Agincourt Productions (which recently renamed *Last of the Big Guns*. Now its title is "Paperback Hero".)

Arthur Chetwynd is the 1973 Convention Chairman for the Annual Conference of the Association of Motion Picture Producers and Laboratories in Canada (AMPPLC), which will take place on Thursday and Friday, April 26th and 27th, at the new Four Seasons-Sheraton Hotel in Toronto, opposite the City Hall. Sessions are planned on TV commercial production, the new electronic methods of filmmaking, on feature films and the development of the CFDC, in addition to a dinner dance, luncheon speakers, business meetings, and other surprises. This is the AMPPLC's second convention, but it coincides with their 25th anniversary as an association. Those eligible are urged to attend. (For further info: (416) 363-8374.)

Gail Reardin, **Sylvia Spring**, and **Alexa de Wiel** are three members of Fromunder Films presently teaching a course on 'guerilla television' at Sheridan College. It was designed mainly to get community groups in touch with other groups or people having production equipment, so they can make their own

'community videotapes.' Another project they are looking into concerns a feminist comedy series for the CBC. Roz Michaels will probably do the writing. This woman's production group is active and flourishing.

Don McMillan's Palette Productions is also very busy right now. They are doing many films for the upcoming Global network, along with a lot of work for Channel 11, Hamilton, Ontario. Another big Palette project will be a Travel Analysis series to be shot on location in twenty-six different tourist spots by **Richard Stringer**. The films will instruct potential travellers in where to go and what to do, when on foreign soil. **Marty Sadoff**, an alumnus of New York University's famous film school, has been living and working in Toronto for several years now. His expert observations on the careless manner with which most movies are projected in local theatres might lead to a feature story in a future issue of this magazine. He's also bristling about a feature film he post-produced some time back in New York, and which is presently doing well in London, England. It seems they took his name off it, and are advertising it as an 'anonymous' creation. The picture, entitled *Pink Narcissus*, concerns homosexual fantasies. In a given week there, it outgrossed the *Poseidon Adventure*, which is quite an achievement.

Bennet Fode's *Tivoli* theatre (formerly the *New Yorker*) in Toronto has a novel way of solving its booking doldrums. Fode has started to produce his own skin flicks. The first one is called "Pleasure Palace" and it is slated to open in a matter of days. **Lance Carlson** did the camerawork on the color feature, reportedly shot in 35mm, and **Jock Brandeis** did the lighting of the locations. The film's working title was *Angela*. Now if it would only have as much humor and political content as *Two Women in Gold* and those other Quebec exploitation flicks . . .

Glenn Ferrier of Cinevision, Toronto, expressed his company's policy, when he told Cinema Canada: "It is our hope that our alliance with the American Film Theatre will result in the production of several major films in Canada — particularly Toronto and Montreal — in the near future." We wholeheartedly join in that hope. At present, however, only one out of the eight major A.F.T. projects is slated for Canadian production, and that's Robert Shaw's *The Man in the Glass Booth*. (Another *tour de force* for Donald Pleasence?)

John LaPointe reports that his company has completed production on "What?", a short educational drama, and "Ride On", a bicycle safety film for schools, both distributed by McGraw-Hill Ryerson film division. He has just

completed shooting and editing "Paydirt", a film on turn-of-the-century Ontario mining, and is co-producing two short subjects presently being filmed in Japan by Naohiko Kurita of the C.S.C. On top of all that, he's also developing a treatment for a Canadian western, feature-length, but intended for television.

David Rimmer was on hand at the Art Gallery of Ontario for the recent screening of his "Real Italian Pizza" and "West Coast Workprint", and talked about his experimental film work. **Ed Emshwiller** also visited the gallery, with his mind-blowing "Choice Chance Woman Dance" and some recent color videotapes. Rimmer has just taken off for a European tour with his ninety-minute one-man show of films. It's been scheduled in Moscow, West Berlin, London, Amsterdam, Oslo, and Milan, among many other major cities.

Photo: John Eckert



Linda Goranson, who played Ruth in "The Rowdyman" and Victoria in "Jalna", is currently starring with **John Vernon** in a CBC television play, "More Joy in Heaven," based on a Morley Callaghan story. **Ron Weyman** is producing and directing the two-hour TV film, about a bank robber and the woman who does him in. The CBC rented a private mansion above Hogg's Hollow, near Toronto, for the month-long shoot. Ms. Goranson won the Etrog for best actress at the Canadian Film Awards in 1970.

Derek Baker of Editcomm, Toronto, is working on industrial films for General Motors, General Electric, and other corporations; he recently went south, as well, to do a film on sailing in the Virgin Islands. He's quite proud of having built one man's idea in seven years into a 'pretty good little company' employing other people and pleasing the clients. "Things look very good for this year," says Baker. Editcomm is installing sound dubbing and transfer facilities, meaning that they'll have more to offer in terms of technical services from now on.