

CANADIAN FILM NEWS

CFDC accepts only one out of thirty-three low budget projects

Following its May 7th meeting, the Canadian Film Development Corporation announced that it had accepted only one feature film project under the Corporation's special investment programme for low-budget feature films. The film is **Wolf Pen Principle**, submitted by Image Flow Centre Ltd. of Vancouver, to be directed by Jack Darcus.

The members of the selection committee gave consideration to four other projects. They felt that with script development, these could be accepted at a future meeting. Thirty-three projects originating from Toronto, Montreal, Vancouver, Winnipeg, Edmonton, Ottawa, and Quebec were studied at the meeting.

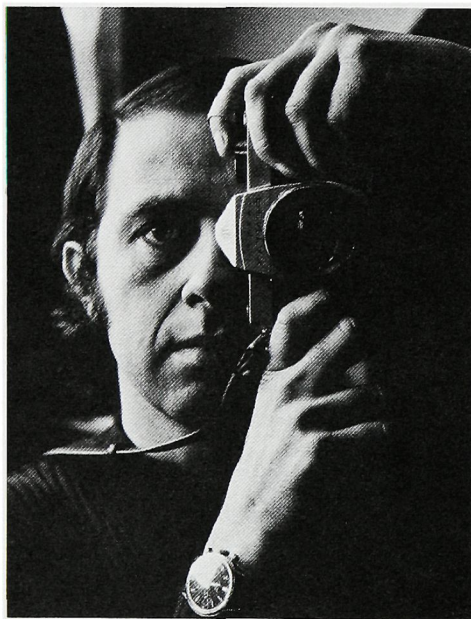
"The members were rather disappointed in the scripts presented to them, continues the official CFDC press release. "They hope that in future, directors will work more frequently with professional script writers. Another problem is budgetary limitations, which could result in deplorable weaknesses on the technical level. The Corporation is therefore thinking of revising its eligibility criteria during the next few weeks, with particular emphasis on the production budget."

One of the four projects given "consideration" is Patrick Loubert's **Amusement Season in Red** (formerly *Meet Justice* or *The Adventures of Johnny Canuck*). Loubert received a grant to re-write his script for re-submission. It seems the jury was evenly split as to the merits of this particular proposal, co-authored by Michael Hirsh. Other reports floating into our office cast doubt on the CFDC's allegations that the rest of the projects submitted were all that bad. Some of the readers' comments in the script margins supposedly contradict the official Corporation statement. Besides, how many "professional script writers" are there in Canada? But granting money for script development is certainly an admirable idea.

The Corporation established this annual fund of \$600,000 for the production of low-budget feature films almost a year ago. Since then, nine films have been produced or are under way. Darcus'

project is the tenth in line. (Jack Cunningham's **Peep**, Robbie Malenfant's **Moss Tarts**, and Morley Markson's **Killing Time** are scheduled for imminent production in English Canada. In Quebec, Jean-Pierre Lefebvre, Jean Cosineau, Michel Bouchard, Andre Forcier, and Jean-Guy Noël have received \$60,000 each for the production of their low-budget features. Paul Lynch's **The Hard Part Begins** was recently shot in Paris, Ontario.)

The next deadline for the submission of applications for this programme is *July 15th, 1973*. Forms are available at the Corporation's offices in Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montreal 115 - (514) 283-6363); and in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto M5S 1M6 - (416) 966-6436).



Morley Markson

What happened to all those Canadian features? Or I've got them old upside, downside blues . . .

While Ottawa is trying to do its homework on what to do about the Canadian feature film industry, producers are looking elsewhere for the considerable capital needed to make movies. Quebec production houses are looking to France for co-production deals, while their counterparts in English Canada have developed a sudden enthusiasm for Britain's Eady Plan. But

Canadian investors seem to have sewed up their purses, at least until the tax incentive situation (or lack of it) is clarified.

Whether an *upside* incentive (a tax-exempt reward on profits) or a *downside* one (a tax-write-off on losses) is decided upon, something has to be done soon to revitalize our feature film boom. Investors just won't part with their (hard earned?) dollars, unless some sort of a return is guaranteed. The government is afraid that any tax-incentive plan they introduce would be abused just as quickly as the old system. (Those guilty of abusing the 'loopholes' by importing foreign junk for peanuts and writing-off the entire production cost of these old movies have only themselves to blame for the present crisis.)

There is one excellent emergency plan to provide an immediate remedy and get at least ten major features into production this year. Proposed by the Canadian Council of Filmmakers to the Secretary of State's office, the plan calls for the CFDC producing the \$300,000-budget films, incorporating a guaranteed sale to the CBC. At press time, Secretary of State Faulkner has yet to respond to the Council on this very feasible and sound idea. (See major story elsewhere in this issue).

The Canadian Film Development Corporation, in the meantime, had a meeting scheduled for the 11th of June, which could have given the green light to several major productions. George Bloomfield's **Child Under A Leaf** will definitely go before the cameras in Montreal soon, with Dyan Cannon and Daniel Pilon in the starring roles, and Don Wilder CSC as director of photography. Produced by Murray Shostak for Potterton Productions, the film is to be distributed by Mutual Films. **Patman**, to be directed by Peter Carter and produced by Terry Dene, might roll in that city as well, provided private financing materializes. **Christine**, to be produced in Vancouver by Trevor Wallace (*Groundstar Conspiracy*), is another solid possibility. As is Bob Elliot's production of **The In Breaker**, to be shot in British Columbia. Late June in Toronto should see the start of production on director Miland Bessada's \$400,000 screen version of CBC news writer Angus Dalrymple's play, **A Quiet Day in Belfast**.

And Quadrant Films will probably have announced a major Toronto production by the time this magazine hits the stands. This last one might be a *first*, if the producers receive money for it from both the CFDC and Britain's Eady Plan. But all of the above are burdened by an awful lot of question marks.

Quadrant is presently producing two films in England under that plan: *Malachi's Cove*, starring Donald Pleasance is being filmed under director Henry Herbert, from a story by Anthony Trollope, and *Blue Blood* (formerly *The Carry-Cot*) starring Oliver Reed and Anna Gael, directed by Andrew Sinclair, and produced by John Trent, is in the post-production stage. Both films are to be distributed by Ambassador Films in Canada and have a projected Fall release date.

Elkins Productions of Canada Ltd. have also jumped on the Eady bandwagon. *One Hundred Dollar Misunderstanding*, originally touted for Toronto, will now be filmed in a London, England, film studio. A second unit crew is still slated for the exterior-shoot, lasting three weeks in Toronto. Production manager is Douglas Twiddy. Elkins' *A Doll's House*, running simultaneously on the London stage and screen (both versions starring his wife, Claire Bloom), premiered in Toronto (screen version) on May 31st, as a gala benefit for the Canadian Cerebral Palsy Association.

Under the Eady Plan, citizens of the British Commonwealth are eligible to share in the rewards of a direct-tax on every box-office dollar earned by foreign films in Britain. The money is used to boost the profits of locally produced movies. Lawyers and accountants in Toronto are busy perusing this admirable piece of legislation to figure out new ways of applying it to Canadian-financed films. Provincial legislators should look to Eady as a model for the type of self-protecting tariffs needed here. (Ontario alone collected \$4,750,000 worth of amusement tax in 1970! This money should be allocated to local film producers, perhaps according to the guidelines of a Canadian Eady Plan!)

As for Ottawa, our federal lawmakers better make up their minds soon as to which proposed plan they will adopt to salvage whatever capital is available in this country for the production of motion pictures. Otherwise, most of this money will flow out of the country to solve the unemployment problem of other nations, and make matters worse at home. An estimated 8,000 Canadians earn their livelihood from the motion picture business. And while Ottawa procrastinates, a valuable technician here decides to accept a more stable position as a life insurance salesman, a talented director there turns to truck driving for a steady income. Not to mention hun-



Claire Bloom in A Doll's House

dreds of others on dwindling government assistance, whose frustration is growing by the minute.

Paramount shooting \$2 million feature in Frobisher Bay

James Houston's best-selling adventure story *The White Dawn* is currently being filmed by Paramount on location in the Northwest Territories. Martin Ransohoff is producing and Philip Kaufman is directing the big-budget feature, starring Warren Oates, Timothy Bottoms, and Lou Gossett.

Using Baffin Island as the actuality location for the story dealing with three ship-wrecked sailors and their encounters with Eskimos, *The White Dawn* is the first motion picture to be shot in the Arctic since "Nanook of the North," and "Eskimo," both over thirty years ago.

Producer, director, lead actors, and director of photography are all Americans, as is the financing. The camera crew was hired from local 644C of IATSE in Toronto (Ken Post CSC is doing the operating), the technicians were brought from Montreal, and the supporting cast is all native Eskimo. (Originally some Japanese actors were imported from Hollywood, but were soon dismissed, once natural Eskimo talent was discovered.) Because of the mixed cultures and languages on location, everyone in the cast and crew now knows how to say "Right, left, up, down, action, rehearsal, etc." in English, French, and Eskimo!

In true Hollywood style, a polar bear named Igloo was flown in from a zoo in the States at a cost of \$800, presumably to minimize danger to cast and crew. The 'tame' bear has never been in the Arctic or around a lot of snow, and the producers expressed some concern about their expensive import taking off through the drifts, never to be seen again. Wonder if the other bears would ask for its autograph? Or aren't there

any polar bears left in the Arctic?

At last report, everything was going well, the rushes look good, the cast and crew are treated very well (a chef was flown in from Montreal to feed them), and aside from the stench emanating from the period 'costumes' (fresh seal skins), some of the extras disappearing now and then, and igloos melting under the klieg lights, *The White Dawn* is right on schedule.

Furthermore on the feature front . . .

The Hard Part Begins, a \$100,000 feature written by John Hunter and directed by Paul Lynch, wrapped after a four-week shoot in Paris, Ontario in May. Starring Donnelly Rhodes, Paul Bradley, Nancy Belle Fuller, and Robert Hawkins, the film was shot in 16mm colour (to be blown up to 35mm) by Bob Saad on Eclair (cameraman), Billy Nobels on Nagra (soundman), Sam Jephcott on everything (production manager, first assistant director), Phil McPhedran on dawn patrol (second A.D.), John Eckert on telephone (unit manager), Lou Graydon on cables (key grip), and Bill Gray on Steenbeck (editor). A cast and crew of twenty people, plus the residents of Paris, as extras.

The story concerns a country and western singer (Ian Guenther composed and sings the music in the film) who returns to his home town, only to find failure and frustration. It's not a sombre movie, however, having numerous humorous moments. Advance word is that both Rhodes and Bradley outdid themselves, as did the crew trying to manage a large group of thirsty locals in the local tavern through repeated takes requiring hours to shoot. Paris will never be the same again . . . Odyssey Films Ltd. was the production company, with CFDC financing.

Other current feature shoots include *Diary of a Sinner*, produced by Iain Ewing and directed by Ed Hunt, from an original script. Hunt and Ewing worked together on the Bennett Fode produced skin flic, *Pleasure Palace*, and they decided to make one of their own. Tom Celli and Nicki Fylan, both in *Palace*, have the lead parts. Shot for a budget of \$45,000, the 35mm colour feature concerns a priest and a pimp who both decide to abandon their chosen professions. They meet in a rooming house and share each other's fantasies, until they come to a very unusual agreement. *Pleasure Palace* also directed by Hunt had a similar budget, and has since moved into a profit position. Financing for *Diary* is private.

Aside from the previously announced Ben Gazzara film scheduled to be shot in Montreal later this month (provided all loose ends are tied), another film has

come to our attention, via a letter from its creator, Phil Forsythe. He's on his way to Spain to scout locations, with Crawley Films vice-president, Tom Glynn. And because his film **El Roho** has to be shot in Spain, the CFDC has rejected his application for assistance. As you may remember, he's a former host of CBC Radio's *At It Happens*, who took off several years ago to wander around places like Mexico to get his head and a film together.

He seems to have succeeded on both counts, and is very confident that he can raise the money privately (Quinn, Crawley) to make **El Roho** sometime in the Fall of this year. He's got people like John Mills Cockell (formerly of Syrnix) to do the music, perhaps Richard Leiterman to do the camerawork, Maclean-Hunter to publish his script, and the Toronto Police Pipe Band to perform on the track. He plans to take around thirty people over from here to Spain, hiring only local technicians and extras.

O. J. Silverthorn tries to white-wash censorship

Upon his return from a rather lengthy Florida vacation, O.J. Silverthorn, the man responsible for the archaic process of movie censorship in Ontario, surprised everyone by announcing his Board's decision to allow **Last Tango** to play here supposedly uncut. He also submitted his annual report to John Clement, the Minister in charge.

The Theatres Branch of Ontario, as O.J.'s home turf since 1935 is officially called, licensed 43 standard film exchanges (distributors) in this province, from an outfit called Camp Films to Twentieth Century Fox Corporation Ltd. The report failed to indicate whether this number was higher or lower than in previous years.

A slight decrease in the number of 'feature films examined' is duly noted, however. "Nevertheless we are still running well ahead of the peak years of the late 1930's and 1940's," writes Silverthorn. "The Board viewed 711 films of which 213 were RESTRICTED, 280 RECOMMENDED AS ADULT ENTERTAINMENT and 195 approved for GENERAL EXHIBITION. Eleven features were NOT APPROVED and eliminations were requested in 100. Twelve films are presently UNDER CONSIDERATION."

It seems that the criteria by which these films were judged was also 'peaking' in the thirties and forties. Silverthorn goes on: "The number of films NOT APPROVED is the highest in several years. To some extent, these

were films portraying sick sensuality and undue violence. Approval of these films would have been consummate arrogance on our part and a complete disregard for the feelings of the people of this Province." As 'people' in this province, we couldn't disagree more. We think it was 'consummate arrogance' on Mr. Silverthorn's part to keep us from seeing 11 films, no matter what their content. (In previous years worthy films such as **Tropic of Cancer**, **Coming Apart**, **Quiet Days in Clichy**, and **Sweet Sweetback's Baadasssss Song** were kept from playing Ontario, while garbage-films like **Faster Pussycat, Kill, Kill**, usually get Censor Board approval. And everybody knows that sex is clamped down on a lot harder than violence).

"Canadian produced feature films gained ground in 1972. Twenty-two features were submitted. Thirteen of these were RESTRICTED, eight recommended for ADULT ENTERTAINMENT, and one approved for GENERAL EXHIBITION. As a matter of interest, these are the films referred to: *Après Ski*, *August and July*, *Come on Children*, *Ever After All*, *Fanny Hill Meets Lady Chatterly*, *Heads or Tails*, *Journey*, *La Mort d'un Bûcheron*, *L'Apparition*, *Les Colombes*, *Les Mâles*; *Les Smattes*, *Le Temps d'une Chasse*, *Pleasure Palace*, *Proud Rider*, *Rainbow Boys*, *Satan's Sabbath*, *Slipstream*, *Tiens-Toi Bien Après Les Oreilles*, *True Nature of Bernadette*, *Two Women in Gold*, *Wedding in White*."

The fact that only 22 films were submitted in the 1972/73 fiscal year does not mean that these were the only films produced in Canada during that time (or even during the previous year). Toronto's **Globe and Mail**, after casually glancing at the report, promptly set the

headline: **22 Feature Films Made in Canada Last Year**, which is a grossly erroneous statement. Over 50 features were shot in Canada in 1972.

"In a society whose standards are constantly changing, an institution such as our Board needs to be extremely flexible. It takes a great deal of experience and skill to balance the tightrope between extremes and at the same time protect the rights of all shades of opinion in between," winds up the Censor Board report. As far as we're concerned, the watchdogs can get off the tightrope. Their act is pretentious, unnecessary, and very limiting of our personal freedom.

65% approve the idea of a film quota: Gallup Poll

Here are the results of a recent Gallup Poll. Conducted in early March on a coast to coast basis, the poll sampled the opinions of 713 adults. There is an apparent contradiction in their answers: while the great majority of them favor the idea of a quota, the second set of answers makes it seem that an average fifty percent of them would not be interested in seeing Canadian movies, once a quota would be established in their province. We feel that the second question is phrased in a very biased, negative fashion, and probably left more people confused, than enlightened. Our first inclination is to answer "not interested" to that one as well (even though we're fond of Canadian films!). The question is just so bloody twisted, it's not funny. But, judge for yourself:

"It has been recommended by an official committee that all movie theatres be required to exhibit Canadian films for a total of eight weeks in every two years, in order to encourage the production of Canadian films. Would you approve, or disapprove if such a law were introduced in this province?"

	Approve	Disapprove	Undecided
NATIONAL	65%	17%	18%
Maritimes	47	36	17
Quebec	73	10	17
Ontario	65	16	19
The West	64	20	16
Under 30 years	71	19	10
Over 50	60	10	30

"Some people say that although they approve this required use of Canadian movies in general, they themselves would not be particularly interested in going to see them. Do you feel this way or not?"

	Not Interested	Yes Interested	Qualified, Undecided
NATIONAL	47%	37%	16%
Maritimes	58	24	18
Quebec	43	49	8
Ontario	53	27	20
West	41	41	18
Under 30 years	48	42	10
Over 50	41	33	26

Women and Film International Festival

The first festival of its kind ever seen in Canada lit up the St. Lawrence Centre with excitement and feverish activity. The overwhelming response to the ten-day festival resulted in many sitting in the aisles and on hastily borrowed chairs on opening night.

There was certainly a wide range of activities —photographic and book displays, videotape showings and seminars, besides the screenings of shorts and feature films. Numerous necessary services were offered to make this festival far more enjoyable than many have been in the past. Besides serving natural food and having a bar, the organizers set up a responsible day-care area to make this festival accessible to many women who otherwise could not have attended. All screenings were free, as was the day-care. Three cheers for the organizers!

An impressive range of international films were shown. These included Vera Chytilova's *Daisies*, Liliana Cavani's *Year of the Cannibals*, Mai Zetterling's *The Girls*, Nelly Kaplan's *A Very Curious Girl*, and Sarah Muldoror's *Sambizanga*.

The documentaries shown included Abigail and John Child's film, *Game* about a New York prostitute and her pimp, and Madelaine Anderson's *I am Somebody* — an account of the expanding sense of dignity experienced by 550 Black women hospital workers on strike in South Carolina.

But what was even more exciting was the enormous number of films shown which were made by Canadian women. Among those whose works were selected were:

Mireille Dansereau, Sandy Wilson, Karen Johnson, Veronika Soul, Sarah Raxlen, Joyce Wieland, Judy Steed, Kim Ondaatje, Nancy Edell, Suzanne Gervais, Alanis Obomsawin, Bonnie Kreps, Patricia Watson, Bonnie Klein, Betty Ferguson, Lois Siegel, Recha Jungmann, Anik Doussau, Deborah Peaker, Dodi Robb, Melissa Franklin, Judith Eglington, Françoise Bujold, Beryl Fox, Barbara Kerans, Susanne Angel, Kathleen Mandell, Carol Myers, Cynthia Scott, Nicole Sakellaropoulo, Dorothy Henault, Joan Henson, Lorna Rasmussen, Anne Wheeler, Lorna Jackson, Toni Johnson, Margot Larocque, Anne Powell, Sylvia Spring, Marylin Becker, Kimmie Jensen, Faith Hubble, Judith Crawley, Nancy McLean, Margaret Perry, Louise Chenier, Solveig Ryall, Nell Shipman, Joan Henson, Ann Bishop and Trish Hardman.

Besides these Canadian women, a number of others had videotapes shown that were often made collectively by women's groups across Canada. Many of the filmmakers were present to introduce their films and to take part in

seminars on political cinema, women in television, and other topics of vital importance to all of us.

This festival was certainly one whose time was due. Women are increasingly taking an active role in the mainstream of life, and it is especially encouraging to see so many Canadian women working in film. The International Festival will be touring 18 cities across Canada. For the full list and dates, please refer to page 63 of this issue. And the next issue of *Cinema Canada* will be featuring major coverage of this important event.

Exhibition of Contemporary Canadian Art to be held in Paris

The Canada Council and the Department of External Affairs announced that the cultural exchanges between Canada and France will this summer include two exhibitions of Canadian art in Paris.

Canada-Trajectoires 73, a major exhibition of contemporary Canadian art, will be held in the Musée d'Art Moderne de la Ville de Paris from June 14th to August 15th. On June 19th a second exhibition of Canadian painting and graphic art from the Canada Bank will open at the Canadian Cultural Centre in Paris.

In the works of artists from the major regions of Canada, *Canada-Trajectoires 73* will present the most recent trends in Canadian art. The exhibition will include displays of painting, sculpture, ceramics, collective activities, video and film.

Highlights of the exhibition will be a number of videotape activities. A production centre organized as part of the exhibition by Société Nouvelle will enable French and European producers to make fifteen videotapes throughout the summer using Canadian equipment and technical assistance. In addition, there will be screenings of videotapes produced by several Canadian groups. Representing film will be four blocks of films from western Canada, Ontario, Quebec and the National Film Board.

The feature films selected are Michael Snow's *La Région Centrale*, Jack Chambers' *Hart of London*, Jean-Guy Noel's *Tu Brûles . . . Tu Brûles*, Jean Gagné's *Tête au neutre*, *La nuit de la Poésie* by Jean-Claude Labrecque and Jean-Pierre Masse, and *O. K. Laliberté* by Marcel Carrière.

The following filmmakers have short or medium-length films to be shown: David Rimmer, Tom Braidwood, Gary Lee Nova, Al Razutis, Bix Milanitch, Mike Collier, Michael Asti-Rose, Lorne Morin, Nancy Edell, Bob Cowan,

Keewatin Dewdney, Jean-Claude Labrecque, André Leduc, Peter Gnass, Frank Legluguais, Charles Gagnon, Gilles Fortin, Jeannine Gagné, Pierre Hebert, Ryan Larkin, Lament Coderre, Jacques Giraldeau, Derek May, Norman McLaren, Bernard Longpre, Francine Desbiens, Co. Hoedeman, Gilles Gascon, Willie Dunn, Maurice Blackburn, Mike Mills, Chris Nutter, Eva Szasz, Suzanne Gervais, Normand Gregoire, Vivianne Elnecave, P. Driessen, R. Stutz, Claude Peloquin, Ryan Larkin, Bretislav Pojar, Peter Foldes, Pierre Veilleux, Bernard Longpré, Jean Leclerc, D. May and André Gagnon.

Now, if they could only tour Canada with this exhibition . . .



Assessippi laser racer (detail) by Don Proch, at Trajectoires '73.

OAC announces film grants!

Thirty-three Ontario film-makers and photographers have been awarded grants totalling more than \$43,000, the Ontario Arts Council announced recently.

The grants range from \$300 to \$3,000 and are to assist individual film-makers with material and service costs in the making of short 16mm films and individual photographers with the expenses of specific photographic projects. The grant recipients were selected by independent adjudicators from more than 125 candidates.

The 19 award winning film-makers are: Michael Asti-Rose, Brigitte Berman, Clay Borris, Carl Charlson, Warren Collins, Walter Delorey, Lutz Dille, Norman Drew, Iain Ewing, Bob Fothergill, Robert Barclay, Nicholas Kendall (Kingston), Don McWilliams (Dundas), Murray Markowitz, Frank Moultrie, Ray Pollard (Guelph), Jean Rankin, Jonathon Reid, Paul Saltzman. All reside in Toronto except where noted.

TOGETHER



THE COUNCIL OF CANADIAN FILMMAKERS

The Council of Canadian Filmmakers is a new organization representing approximately 5,000 members of the film community through ACTRA, NABET 700, IATSE 644c, IATSE 873, THE DIRECTORS GUILD, THE TORONTO FILMMAKERS CO-OP. and many unaffiliated filmmakers.

The Council was brought into existence to meet the present crisis in the English-Canadian feature film industry with creative and radical solutions. We believe that cooperation within the professional film community is an overdue beginning.

A GENERAL MEETING OF THE MEMBERS OF THE CCFM WILL BE HELD AT THE O.I.S.E. AUDITORIUM, 252 BLOOR STREET WEST, TORONTO, AT 7:30 PM, WEDNESDAY, JUNE 27, 1973.

Whether you can come to the meeting or not, join us.

Send the attached card or write to:

The Council of Canadian Filmmakers
290 Jarvis Street,
Toronto, Ontario

The executive committee of the CCFM: John Board, Budge Crawley, Glen Ferrier, Sandra Gathercole, Jack Grey, Richard Leiterman, A. Ibrányi-Kiss, Ron Kelly (chairman), Allan King, Peter Pearson, Ken Post, Don Shebib, Patrick Spence-Thomas, Bill Wood, and Kirwan Cox, executive director.