

Film Policy?

"No news is good news."

Old proverb

THE ILLUSTRATED NEWS

THE WEATHER

Unmentionable

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Melzack Shoots (From the Hip)

Julian Melzack paused during the shoot of **Tomorrow Never Comes** to talk. He underlined again his desire to go on making films which will find a large foreign market, and seemed perplexed about the reception he has gotten from some quarters — especially from ACTRA — recently.

Melzack, president of Classic Film Industries, has officially cancelled the production of **Restless**, one of the projects he has nursed for well over a year. And he and director Peter Collinson are off to the States after this shoot to look for locations for **The Limey**, a film once scheduled for production in Canada.

"I was not making idle threats," stated Melzack, referring to a press conference he had given in Toronto Sept. 11. Though the expressed purpose of the conference was to announce Classic's new association with Télé-Métropole, the discussion quickly turned to the

tough demands which ACTRA was making on producers who want to make films which qualify for the 100% Capital Cost Allowance. Melzack claims that these demands will result in unmarketable films.

Melzack believes he is in a strong position. "I'm able to fund a picture without using tax money. I like to use it because it's profitable, but I don't have to use it. I spent from January to March travelling all around the world, getting enough money together so that I now have a revolving fund that I can keep putting into movies. These sums are from private people and from private banks in Switzerland and Iran. So I don't have to make Canadian movies anymore."

Meanwhile, the shoot of **Tomorrow** goes on, under what are becoming nearly impossible conditions. The script called for a torrid summer's day, a day on which a hostage is taken

and held in a cabana down by the river. The relentless rain and cold have prolonged the hostage incident. It now lasts well into the night. Luckily, though, it has been raining in Montreal for weeks, the nights are clear and the moon is bright and the autumn leaves are not too apparent.

If ever Melzack was to move to California, he should have started with **Tomorrow Never Comes**.

Connie Tadros

B.C. Film Boss

In a recent issue we announced that the B.C. government was looking for someone to fill the position of Film Coordinator. Well, they have found their man. He is Victoria born Wolfgang Richter, who was officially installed in early August.

Richter, 32, will coordinate the development and promotion of film and television production in British Columbia, filling a post similar to those in a couple of other provinces (namely rivals Alberta and Ontario).

His task will be, among other things, to attract national and international film and TV productions to "beautiful B.C.". The provinces' variety of locations and good (?) weather would probably sell itself, but film producers seem to appreciate the official welcome and administrative assistance that provincial film officials can provide.

Richter, "Wolfie" as he is known to friends, assisted Denis Héroux on the 1976 Cinevideo (Montreal) co-production of **The Uncanny**. Prior to that he worked with COJO as deputy chief of the Sports Information Centre at the Olympic Village and, with the National Film Board in Ottawa as an educational media consultant.

His objective in the new post is, he says, "to stimulate film production in B.C. in any way possible except with money (grants)." He was feeling good the day we talked to him because he'd had a phone call from a producer shooting in Alberta who was considering alternative locations because it had, apparently, been raining there for three weeks.

Whatever the reasons producers might choose the province, their presence should be beneficial to B.C.ers. It'll mean more work for local film people and a financial boost to those communities where the productions locate.

When Canafax moved into Lillooet earlier this summer to shoot **Flashback**, starring Yves Montand, the Lillooetans enthusiastically provided lunches for the crew, and in other ways made them welcome. After only three weeks of "putting up with the filmmakers" as one editorialist put it, the community had received a \$100,000 shot in the arm.

It's that kind of experience that probably motivated B.C. Secretary and Minister of Travel Industry Grace McCarthy's long awaited decision to go ahead with the appointment.

We wish Mr. Richter good hunting.

Joan Irving



Melzack during a break for lunch

photo: Lois Singel

CAMU TO HEAD CRTC

A small but vocal ruckus ensued after Pierre Camu was named head of the CRTC. Although Camu's background is in maritime industries, it was pointed out that for the past four years he has been chief lobbyist for the Canadian Association of Broadcasters, — the very group he will now oversee as CRTC Chairman. Many said it was like letting the fox into the chicken coop. Others said, throw him out, including the Canadian Consumers' Association. Of course the broadcasters and cable people were happy; now they can all get down to business with a businessman. Camu himself put down the complaints as all wrong; he said it was his job to represent the broadcasters, but could switch hats the same way a lawyer can when he's appointed a judge.

Camu also said that his goals are to improve the CRTC administration operation, and insure a healthy industry via CRTC and the new Communications law; and therein lies the real threat.

The new law moves policy from the CRTC, a regulating body, to cabinet, under Communications Minister Sauvé especially. The Government has been trying to control the media, and the new law is seen as a means to achieve this end. Boyle fought the law and Sauvé, but he's gone now. Camu is a greater threat.

Camu's background in maritime work is more significant than his lobbying, although the lobbying is a natural outgrowth of his previous experience.

He was a professor and headed up the St. Lawrence Seaway, and also worked as a government bureaucrat. He went to school with Pierre Juneau and Maurice Sauvé, whose wife is now Communications minister.

There are few senior men in Canada with the government connections and loyalty to the existing régime that Camu has now, so while there may be cries in the wilderness that he will favor the broadcasters, it's more likely that he will follow the Liberal Government, and that's more ominous.



Govt. Tidbits

Another CBC show has raised hackles. **The Tar Sands**, a film on how the foreign oil interests played on Premier Peter Lougheed's loyalty to his Albertan constituency and obtained a too-favorable deal in the Syncrude formation, brought Lougheed's wrath down on the CBC, and the Premier threatened a lawsuit. Unlike most observers, who felt the treatment was favorable and respectful, Lougheed felt he was ridiculed by the show. Not too much is expected by the CBC from the Premier, because if he did sue, the Corporation could subpoena all sorts of information it needed to back up its case, and much of the information may be embarrassing and/or too revealing... Co-incidentally, despite myriad threats of lawsuits arising out of the CBC show **Connections**, a blunt examination of organised crime, not one lawsuit has materialised.

Who was that Masked Man Department: You may remember about a year ago that a Vancouver based film company announced co-production plans

with several foreign companies. Ashling Multi-Media was involved in **Equus** and planned further ventures but wasn't heard from. Head of Ashling was a man named Kennedy. You may also have read recently of a purported IRA terrorist under deportation examination by the Feds in Vancouver. Man also named Kennedy. Same guy.

Ted Rouse, the Toronto office rep for the past five years, has left the corporation to open his own film consulting business.

His goal is to act as a consultant to producing and creative people, as well as money interests, and to provide a service to an inexperienced and young industry. Ultimately he can go any which way, he says, from representing investors in a particular project, to bringing various interests together.

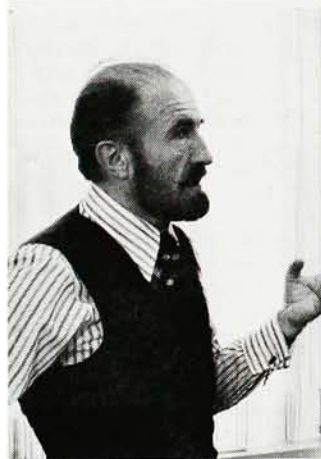
In the short run, until the CFDC's mandate is altered by SOS Roberts, Ken Rosenberg and Denise Mulvey will be sharing Rouse's duties in the Toronto office.

CBC Presents

Horse Latitudes, The Peter Rowe film shot last year, was finally shown by the CBC in September. The problem was running time; despite re-editing attempts, only a 45-minute length was suitable, and that's hard to fit in a TV schedule. So **Lies**, about the filming of **Lies My Father Told Me**, was run back to back with **Horse Latitudes**, and an hour and a half resulted...

Don Shebib's CBC-directed film **The Fighting Men** was broadcast September 24. A parable on the French-English co-existence in the country, it concerns two armed forces personnel who crash in the lower Arctic. Pic was produced by John Trent and written by Tony Sheer, with Stan Colbert as executive producer and Vic Sarin as cameraman. Cast included Allan Royal, Robert Lalonde and Mavor Moore... **Arts Cuba**, a one-hour documentary about artistic life in Cuba today, has been picked up by the CBC for Fall broadcast. It was directed by Claude Jutra and produced by Vivienne Leebosh. DOP was Henri Fiks and sound was by Aeryn Weissman. Filmed last January, it was premiered in August at the Canadian Embassy in Cuba and was shown at Toronto's Festival of Festivals.

Last year CBC drama called expatriate writer Charles Dennis in L.A. and asked for contribution. He sent **The Alchemist of Cecil Street**, a comedy based on Ben Johnson's **The Alche-**



Barry Morse

mist, but set in Toronto's Jewish area in the '20's.

Just three days before rehearsal for the tape effort was to begin, it was cancelled. Director Michael Lindsay-Hogg had replaced George Bloomfield and was set to go. Eon Sprott no longer was producer. Barry Morse had been signed to star, and would have to be paid. But Dennis was asked to re-write the lead for another ethnic type when Barry Morse was cast.

Hirsch said that there weren't enough adequate Jewish actors in Canada, and furthermore that Morse couldn't play a Jew. Dennis pointed out that recently Eli Wallach and Anne Jackson had played Italians for the CBC, and several actors were named as being both Jewish and adequate by various others.

Dennis is waiting for the new regime.

Stephen Chesley

Moreland-Latchford in Receivership

One of Canada's largest short film houses, Moreland-Latchford, is officially in bankruptcy, and the company's assets are up for sale by tender.

Those assets include 357 16mm films, 346 35mm sound trips, 587 Super 8 loops and 51 incomplete films. The library cost about \$3.5 million to produce.

Reasons for the final decision were insolvency of the company's U.S. distributor, along with cutbacks in educational spending. About a year ago the staff roster was trimmed by half, and things were obviously shaky. The end is now at hand.

Moreland-Latchford tried at one time to become an industrial film supplier, but soon decided that the American educational market offered greater possibilities. They tailored their films for that market, even though they were located in Canada. They also found it troublesome to retain top creative people because of low salaries and lack of individual activity. But they also gave a start to some of Canada's most successful short filmmakers.

ODDS & ENDS

Films On The Move



Loren and Vernon in *Angela*

Henry Mancini has done the score for Classic Films' *Angela*, and it looks like Warner Brothers will distribute... A Donnelly script by Murray Markowitz and Leonard Yakir has been novelised... Claude Fournier and Don Thompson have directed episodes of *The New Avengers*... Harry Rasky is working on a film about the Peking Man... Claude Jutra directed two *Beachcombers* and then moved into *Seer was Here*, a CBC *For the Record* series film. All the former were Vancouver-based...

John Bassett bought the rights to Richard Rohmer's *Separation*, and a \$300,000 TV film will be shot in Toronto at CFTO studios in November. Writer is Sandy Stern and director is George McGowan...

ACTRA has published the fourth edition of its *Face to Face with Talent*. It's greatly expanded, especially in representation from the West. 1580 members are now included. 2500 copies were printed and are available to casting agencies and producers... *Film Canadiana*, 1976-77 edition, has been published by the Canadian Film Institute. A detailed assembly of statistics, addresses, bibliographies and descriptions to outline activities in the Canadian Film world, this edition was prepared by Marg Clarkson and Piers Handling. Introductions are by the Film Archives Sam Kula and by Jean-Pierre Bastien of the Cinéma-thèque québécoise. It sells for \$14.95, and can be obtained from the CFI, 75 Albert Street, Ottawa.

The Canadian Filmmakers' Distribution Centre in Toronto received a \$2000 Wintario grant for office and screening room

equipment... The Toronto Filmmakers' Co-op continues to grow and expand. Dues have been raised to \$75 annually for individuals and \$150 for companies. A mixing room is now set up, and workshops to be run this winter will feature smaller numbers in each group, and higher fees.



Dyan Cannon in *Child*

Foreign sales: *Child Under a Leaf*, the George Bloomfield feature seen about three years ago, has been sold to Britain's Ember Group for distribution there. They'll name it *Love Child*... The CBC has sold *Jalna* to the Persian Gulf States... And the Corporation hosted 150 foreign TV buyers in Toronto and Montreal during the last week in September; sellers include the CBC, and Australian and British TV producers...

People: Ann Ditchburn, of Canada's National Ballet, was chosen to play the lead in John Avildsen's (*Rocky*) new picture to shoot in New York in September. It's about a modern dancer and it's called *Slow Dance in the City*. Just two days into the shoot, Avildsen was fired... Grahame Woods, longtime CBC cameraman, writer and director, has a novel being published this Fall. It's called *Bloody Harvest*, and is about a World War II soldier who has trouble adjusting to civilian life.

Homage to Chagall by Harry Rasky for the CBC won a Special Jury Award at the San Francisco International Film Festival in the Fine Arts Category... Rasky received the Film Advisory Board Award in Los Angeles for his outstanding achievement in film and TV production over the years... **Chagall** will open this Fall in select U.S. cities, and will preem in Israel on October 29, with Chagall there. Canadian run begins via Famous Players in eight cities, starting on October 20 in Toronto.

On Man will have been shown at ten Festivals by this Fall, and more are scheduled... **Shoot** will be shown at the Chicago Festival, and was seen at the Taorima Fest... **The Disappearance and Full Circle** were at the San Sebastian Fest in September... **J.A. Martin** will also be seen at the Chicago Fest...

A Canadian Film Season, the best of the past three years, will be held at the National Film Theatre, London, and Canadians Robin Spry, Silvio Narizzano, Gilles Carle, and Monique Mercure will be in attendance. Screenings are set for September 26 - October 7. To be shown are: **J.A. Martin, photographe, La Tête de Normande St-Onge, Second Wind, Parlez-nous d'amour, Gina, One Man, Et du fils, Bar salon, Why Shoot the Teacher, Le vieux pays où Rimbaud est mort, Le grand film ordinaire, Il était une fois dans l'est, The Mourning Suit, Montreal Main, Le temps d'une chasse, Ti-cul Tougas, Wolfpen Principe, La tendresse ordinaire, The Hard Part Begins and The Rubber Gun.**

From November 9 to the 22nd, a panorama of Canadian Film programs will be held in Tokyo, Japan. Four programs will be screened: a McLaren retrospective, an animation program, a feature selection and a documentary program. Historical, as well as current films, are included. The program may also be held in Rome next year.



The Rubber Gun

At the Arnhem Holland Fest in November will be **The Rubber Gun, Ethnocide, One Man**... Also in November is the Nyon Festival, and Canadian participants include **15 novembre, Potters at Work, Raison d'être,**



The crew on Potters

Mad Canadian, Un canadien en Bretagne, Le retour à la terre and l'Invasion... In September several Canadian films were shown at the Kranj Short Film Fest. **Potters at Work, Thanksgiving, Magic of Animation, Enemy Alien, L'invasion, Mad Canadian, Le paysagiste, Life Times Nine, and Bridge at Electrical Storm** were included.

Stephen Chesley



The silence of dinner in J.A. Martin

releases releases releases releases releases

Why Shoot the Teacher continues to do remarkable business. It has grossed \$800,000 by mid-September, and still has many cities left to play. It has been sold to France, Sweden, Germany and Australia. American distributors feel the asking price is too high right now, so no one has optioned it for U.S. exposure yet.

Other openings: **Homage to Chagall: The Colors of Love**, the CBC-Harry Rasky film that won raves in New York, will open in major American centres throughout the Fall... **That's Country**, the music compilation film by Henning-Jacobsen Productions, had its preem on September 15 at the Hyland Theatre in Halifax, with narrator Lorne Greene in attendance... **Outrageous** preems in Canada at Toronto's Odeon York on September 30, and distributor New Cinema plans forty prints in circulation through the Fall, all in Odeon Theatres. It's now playing to good business in several American cities... **Deadly Harvest**, Tony Kramreiter's production, will open this Fall... **The Uncanny**, a Cinévidéo-Tor co-production opened in French in Montreal in mid-September, and will open in English in Toronto in early October...

J.A. Martin *photographe*, the NFB feature directed by Jean Beaudin that created a stir in Cannes, opened in Toronto in

September. Much of the impetus for a quick release came due to its enthusiastic reception at Toronto's Festival of Festivals. New Cinema is distributing in English Canada... Another NFB winner, Robin Spry's **One Man**, may also be released quickly because of general enthusiasm, and again the distributor will probably be Linda Beath's New Cinema. In Quebec it was rushed out in a dubbed version only because France Film pushed and offered to promote it. Such receptions have prompted word that the Board may resume making features, despite a proclaimed opposite policy.

Who has Seen the Wind will premiere in Arcola (where it was shot) on October 20, and will open in Regina and Saskatoon on the 21st. A November 4 Toronto opening has been set. The film is among only fourteen features invited to the Paris International Film Festival in November.

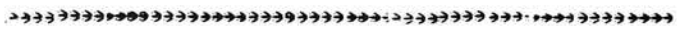
The Ontario Film Theatre hosted composer Miklos Rozsa for three days in September. He was here to conduct the Hamilton Philharmonic. Three features that he scored - **El Cid**, **Lost Weekend** and **Providence** - were shown, and he talked to the audience... The Art Gallery of Ontario and the National Film Board have joined forces to present three programs by Independent Filmmakers. The series will be shown at the Gallery and then go on tour.

The Art Gallery of Ontario continues to provide an active showcase for films, and this Fall's program includes twenty-three films with the theme

'French Society', three evenings of Canadian shorts, a showing of the official Anney Animation Festival compilation film, an evening devoted to independent British filmmaking, a program of the best of the Ann Arbor Festival and a series utilising live action, video and film about the dance.

Famous Players has announced a new policy for its long-suffering Toronto Dominion Cinema in Toronto. In what is a test case for other centres, the Cinema will schedule four week runs of pre-releases of hot

movies. The first three are **Portrait of the Artist as a Young Man**, **Equus**, and **Turning Point**. Seats will be reserved and obtainable in advance from selected outlets and will be five dollars each. No line-ups, no popcorn, and thus a more 'theatre' type evening. The Cinema is located in a prime dinner and theatre area of the city, but off the beaten track for regular movie-going. Famous hopes to play up its strengths (including superb equipment and appointments) and circumvent its weaknesses, for the theatre has been virtually empty since it opened. One show nightly will be the policy. After a run is completed, the film will immediately go into regular first-run release.



Toronto Prod.

Paul Lynch's feature **Blood and Guts** wound principal photography near Toronto in late September. It's a \$750,000 feature about small town circuit wrestling. Producer is Peter O'Brien and John Hunter is coproducer. Executive producer is David Perlmutter.

The film was written by Hunter, Joseph McBride and Bill Gray. Gray is also editing. DOP is Mark Irwin and Karen Hazard did the casting.

William Smith (known for his contract killer role in *Rich Man Poor Man*, plays an aging wrestler whose troupe is kept out of the right locations by the villain, a rival promoter played by announcer John McFadgen. Brian Clarke plays a new member of the troupe, a potential star, that the villain covets. Added to the complications are *The Girl*, played by Micheline Lanctôt. Various Southern Ontario wrestlers appear in the film which was shot in the small towns with the intention of implying the Southern U.S.

It's an Independent Pictures in association with Quadrant Films.

Murray Markowitz will direct and produce **I Miss You Hugs and Kisses**, in Toronto beginning October 3rd.

The \$1.7 million feature is a disguised version of the celebrated Demeter killing in Toronto, wherein a wealthy industrialist was convicted of arranging for the murder of his wife. Turned out she had thought of killing him too.

Cast includes Elke Summer, Donald Pilon, Chuck Shamata, Cec Linder and George Touliatis. Producers are Murray and Chuck Markowitz, and Murray wrote the film with Graham Woods. DOP is Don Milder and production manager is Sally Dundas.

The shoot will last six weeks. No commitment from the CFDC at press time.



Cushing and Milland in *The Uncanny*



Murray Markowitz

...The... Festivals

The bi-annual Yorkton Film Festival, running in October, has announced further programming along with its regular short film screenings and competition.

A two-day film conference will run October 14 and 15, and on October 15 a Trade Day for Canadian Filmmakers will be held from 9 am.-5 pm. The NFB and CFI will be there, and Canadian writers are invited to share ideas with Canadian filmmakers.

The conference will be two-fold. Creative matters will be discussed by Evelyn Cherry, John Lumby, Bob Verral and Tom Radford. And Making a Living will be discussed by Mickey Stevenson of Astral, Jerry McNabb of the Canadian Filmmakers Distribution Centre, Allan Palmer of the NFB Media Research Division, exhibitor Hector Ross, producer Larry Hertzog, Don Ferguson of the CBC, producer Fil Fraser, James Henry of the Australian Film Commission, Dale Philips of Film-West and Cinema Canada's Connie Tadros.

This year's Canadian Film Awards, due to pre-select the first week in October, will be held November 20 at the Convention Centre, Harbour Castle Hilton Hotel, in Toronto. A one-hour CBC broadcast will be carried at 10 pm, to be produced by Don Brown of the Arts and Science Division.

Nominations will be announced one month in advance, and at our press date, public screenings had not been finalised. By mid-September 107 features and shorts had been entered,



Carole Laure in Carle's latest

including several sub-titled French Canadian entries, among them Gilles Carle's latest feature.

There will be two secret ballots. First four nominees are to be named in each category of craft and film. Then final winners will be chosen. Each member group of the Film Awards committee has two reps, and in addition there are regional reps to judge; no person who worked on a film can vote in his particular craft category.

This year there will be no Golden Reel Award.

No French-Canadian film awards will be held this year, even though provision was made for two separate events.

The National Association of Educational Broadcasters in the U.S. announced its annual awards, and Ontario's educational TV came up with seventeen, the second highest total of any outlet.

Five awards went to Dick Derhodge, OEGA Graphics Design manager, and five to John Randle, a staff graphic designer. Other awards went to staffers Mike Maynard, Joyce Cosby, Tom Pilsworth and Ross Gray, and free-lancers Alex Pondi and Peggy Heath.

In all, 969 entries were up for consideration. The presentation will be in Washington in November.

The Festival of the Americas will be held November 11-20 in the U.S. Virgin Islands. There will be a film competition, film market, job placement service, director's seminars and screenings in 16 and 35mm, shorts and features for TV and big screens. Write Box 7789 St. Thomas, U.S. Virgin Islands, 00801... October 1st is the deadline for the U.S. Commercials Festival to be held in Chicago November 17. Write 1008 Bellwood Avenue, Bellwood, Illinois, 60104. Fest has low and high budget divisions and 68 entry categories.

December 31 is the deadline for entries for the 50th Academy Awards. Write 8949 Wilshire Boulevard, Beverly Hills 90211, or call (213) 278 8990... The 6th International Short and Documentary Film Festival is set for December 5-11 in Lille, France. Shorts under 58 minutes and any length documentaries are eligible, whether in 16 or 35 mm. Write 16 bis, rue Lauriston 75016 Paris.

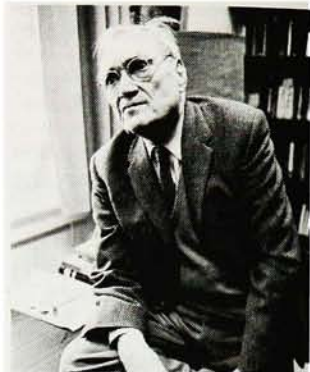
appointments

John Kennedy is now officially named as **John Hirsch's** replacement as Head of TV Drama at the CBC. Kennedy is 39 and a native Torontonian. He joined the CBC in 1959 and has remained there since. Hirsch will be a part-time consultant and, he hopes, will produce and direct as well. **Robin Chetwynd**



Robin Chetwynd

has been named President of Chetwynd Films of Toronto. **Arthur and Marjorie Chetwynd**, who founded the industrial filmmaking company, will retain their positions as Chairman of the Board and Secretary-Treasurer respectively. Robin was Executive Vice-President. **Sandra Gathercole** is currently working on a major project for the CRTC. She is editing the previously unavailable taped conversations of **John Grierson**,



John Grierson

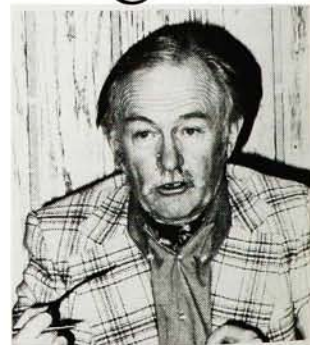
conversations that have been a part of CRTC archives up to now. **Joy Cohnstaedt** is the new Executive Director of the Saskatchewan Arts Board; she was Assistant Director of the Cultural Activities Branch of the Saskatchewan Department of Culture and Youth.

George Finstad, an announcer and host (of *Marketplace*) for the CBC, has left the Corporation after fourteen years. He's joined the Standard Broadcasting Montreal radio outlet CJAD as chief news person. He can freelance, too, as well as performing his daily chores of writing, reading and supervising the news operation from 6:00 am to noon... **Gord Martineau** was the anchorman for Toronto's CFTO TV local news until August, when he left for Montreal and more dollars. Now he's back, as host of the CITY TV evening news show *Citypulse*.

Innocents to China Again

Michael Spencer of the CFDC, writer Ted Allen and producer John Kemeny are off to China in early October to try and persuade the Chinese to allow shooting on location for Kemeny's \$10 million feature on Bethune. Without this permission, Kemeny will not be able to go ahead with the production.

Kemeny wants the Government to invest \$3 million in the film as a special project, and so will probably need cabinet approval. For other money, he's looking towards institutions.



Michael Spencer

Feature Projects

David Cronenberg will direct **The Brood**, his latest screenplay, for Elgin Films and Cinepix in Toronto in October. Executive Producer is Victor Solnicki and line producer will probably be John Dunning. Budget is \$800,000... Jon Slan plans to shoot **P.F. Flyer** starring Peter Fonda in November near Toronto. Peter Carter will direct and Mark Irwin is DOP. American International will distribute in the U.S. It's a trucking pic... Dennis Zahoruk hopes for a go-ahead for his low budget thriller **Evil Eye** this Fall or winter. Elgin will produce....

Joyce Weiland and Judy Steed have forsaken their nationalist/feminist stance for **The Diviners**, and hired U.S. scripter (Alice's Restaurant) Venable Hendon to do the screenplay. Production is now set for next Spring with Eric Till co-directing with Steed the \$2.2 million pic... Gilles Carle may direct **The Incredible Mrs. Chadwick** for Classic Film Industries... Ivan Reitman has moved his National Lampoon feature to L.A. where it will be shot in October for Universal. He tried unsuccessfully to get the University of Toronto as a location, but it was too racy for them... **Stuntman**, the Peter Rowe feature, has been postponed to next Spring. Just as the money was all there, they lost the weather, so production was moved back... Syd Banks is putting together a musical feature for René Simard and Zablatini.



Geneviève coming back?

An Italian-Canadian Co-production, **Operation Ogro**, will be shot outside Toronto in February. It's about the assassination of the Spanish Prime Minister by Basque guerillas three years ago, and Pontecorvo wants Donald Sutherland and Geneviève Bujold involved. Somerville House of Montreal is the Canadian co-producer; it was involved in funding **The Odessa File**, **The Klansmen** and **The Story of O...** Meanwhile, Sutherland has set up a production company, and has several features in the works; he may appear in one, at least. That's a Bethune feature to be done with Rod Stewart. They want Pontecorvo to direct: "He's the most human political filmmaker I know," says Sutherland. U.S. writer Michael Alaimo will script it. Another Sutherland project, **A Man, a Woman and a Bank**, written by Canadians Bruce Evans and Reynold Gideon, will be shot in L.A. or Vancouver.

Canawest Closes

One of the west coast's biggest and best known film production companies, Canawest Films, is schedule to close at the end of this year.

Canawest is a subsidiary of KVOS-TV which broadcasts out of Bellingham, Washington. Due to the economic pressure the border station is experiencing as a result of the passing of Bill C-58, the management has decided to reduce costs. The expendable item is Canawest, which receives an annual subsidy from the station.

Ten full-time production staff have been given their notice, as have another ten KVOS(BC) employees.

Executive in Charge of Production, Roy Burns, claims that many advertisers have had their work done locally because Canawest was here. He fears that

now many of them will go to Toronto rather than 10 other local producers.

Canawest has full in-house production and has produced more than a thousand commercials, industrial films and cartoons since it opened in 1967. Free-lance filmmakers, especially animators, will be hit hard by the closure.

The irony of the situation is that KVOS-TV will survive the effects of Bill C-58 by offering its advertisers a cost reduction and eliminating its Canadian subsidiary.

Burns says that there has been an offer to purchase the company's facilities, including its studio, but no agreement has been reached yet. If that deal falls through there is a possibility that various departments may be sold. **Gray Kyles**

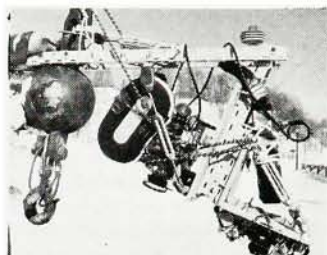
A MAGICAL SHOOT

John Watson and Pen Denshan's Insight Productions has been working on a television special about magic for almost two years and the result **The World of Wizards** can be seen on CBC October 8 at 8:00 P.M.

One of the literally death defying segments of the film was covered by multiple cameras. Director of photography Mark Irwin explains the set up.

"I had just finished almost five months on a science fiction feature called **Alien Encounter** and I was ready for anything new but when John and Pen had me take an oath of secrecy, I began to wonder. It turned out that what they had planned was on the borderline between illegality and suicide. They wanted to suspend a masked, straight-jacketed, Houdini-style escape artist by his heels from a cable over the Horseshoe Falls of Niagara and film his escape from as many angles as possible. Sounded straightforward enough except for the minor details; it was now February, 20 below zero, the Niagara Parks police gave us one hour to set up and shoot, arouse no crowd, allow no publicity, cover it with five cameras, including one bird's eye view over the heels of the escapist and bring it all back - footage and subject - intact.

"Bob New, Bob Brooks, Pen and myself were to operate from various positions: Bob Brooks from another crane over the falls, Bob New from a 30-foot-thick slab of ice and snow below the falls, Pen and I from the edge of the falls and then the rigged camera for the "over heel" shot. I constructed the mount itself from Dexion angle iron, plywood, turnbuckles, bolts and shock cords and set the camera, an Arri M with an Angenieux 5.9, on a wedge plate for quick framing. A Nikon with a motor drive fitted onto another shelf on the unit. At 6:30 a.m. with bare knuckles at 29 below, it clamped onto the ball as solid as a block of ice. Everything worked as planned until I saw the masked escapist. His foot rig (from which he would be inverted over the eighth frozen Wonder of the World) consisted of an iron bar and two seat belt buckles that held his ankles in place. 'Good for up to 600 pounds! CSA approved! Done it a million times!', he pointed out as he swung upside down and out over the Falls. 'Maybe so,' I thought,



The cameras



The wizard



The bird's eye



The finale

'but one good jolt from a flying camera and you'll have to escape from the past tense!'

"Despite the subzero breeze and all my confidence, I began sweating. I watched on the long end of a 12-240 zoom as he wriggled and bounced and dangled while the camera, like a pendulum, did the same.

"Well, to cut a long ending down to size, the escapist escaped, the rig remained rigged and the footage was a knockout, so much so that we lowered the camera, minus passenger, three more times along the spillway and down into the falls. The ultimate in point of view shots, a perfect ending for a one shot, do or die set up."

Super Symposium on Film Ed

The best symposium on film education I ever attended took place at the American Film Institute West in Beverly Hills during the last two weeks of July, 1977.

AFI's Center for Advanced Film Studies is open to selected graduates of other film departments of U.S. universities and other talented individuals, whatever that formulation might suggest. The school does not offer any degree or diploma, yet it is so popular that hundreds of applicants are turned away every year.

The main purpose of the seminar was to show to twenty-eight American and seven Canadian film educators the Center's approach to teaching film and its organization. One of their advantages is the astonishing number of famous guests every year: Henry Fonda, G.C. Scott, Liv Ullman, Fellini, Bergman, Hitchcock, Forman, Bertolucci and others. Another noteworthy subject is the school's strict specialization. The fellows are trained to produce thirty-minute dramatic films only. Do not forget, it is Hollywood. In other parts of the USA and Canada we have to spend more time and effort on various genres: documentaries, sponsored films, etc., because this is the area with potential jobs for our graduates.

During the first year - Curriculum Program - each directing fellow has to produce one videotaped dramatic story. The best students - usually not more than 15 - are then selected for the second year Conservatory Program. Projects approved by faculty will then get \$10,000 for production and up to \$2,000 for post-production. One of the recent student films was Oscar winning **In the Region of Ice** by Peter Werner and Andre Gutfreund, a film screened at this year's Montreal Film Festival.

Apart from getting acquainted with the structure and content of the Center's directing, production management, script writing and other classes, some of us had the opportunity to attend the taping or shooting of shows such as *Maude*, *MASH*, *Charlie's Angels*, *Gong Show* and others. The efficiency of the writing team, crew and cast - one *MASH* program is shot in 3½ days - was amazing. Side trips to Panavision and Lee Strasberg's last class at the Actor's Studio West were the highlights of our extended stay.

However controversial some of the guests to our symposium - or their theories - might have been, their presentations and following discussions were perhaps the

most valuable experiences of the entire two-week program. We met Charlton Heston, talked about directing and acting with Rouben Mamoulian (**Queen Christina** and the excellent, now almost unknown musical comedy **Love Me Tonight**, 1932), Peter Bogdanovich (**The Last Picture Show**), Robert Wise (**West Side Story**, **Sound of Music**), Milton Katselas (**40 Carats**, **Report to the Commissioner**), Jan Kadar (**Shop on Main Street**, **Adrift**), Alexander Mackendrick (**Man in the White Suit**) and Frank Mouris (Oscar for **Frank Film** - best animation) who will become a Fellow in the fall, 1977.

The seminar was conducted in Greystone Mansion overlooking Los Angeles. The place has two priceless features: a 19-million-gallon water reservoir under the parking lot (think of the water shortage in California!) and the most remarkable piece of furniture in the history of motion pictures - a sofa with worn brocade that seated the most famous behinds of film stars and creators during their visits to the American Film Institute West.

Vaclav Taborsky

N.Y. Screenings

Three CFI New York Screenings for independent filmmakers took place last year. The following films received offers for distribution from American companies: **Where Timber Wolves Call** by Tommy Tompkins, Wildlife Films, Birch Wynd, B.C., **I'm the Same As Everyone Else** by Tony Douglas Associates, Toronto and **An Ounce of Prevention** by Harvard Productions, Regina.

The CFI screenings will continue this fall, and filmmakers with finished productions who are looking for U.S. distributors should contact Harris Kirshenbaum, Canadian Film Institute, 303 Richmond Rd., Ottawa, Ontario K1Z 6X3 (613) 729-6193.

Due to delays in shipping, and to distributor's wishing to see certain films more than once, prints are often tied up for several months. The first screening for this year will be in November, and films should be at the CFI by the end of September.

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