CANADIAN FILM NEWS

On the U.S.' Independence Day, 1974 – Secretary of State Hugh Faulkner appeared at a campaign meeting with other candidates in his Peterborough riding.

It seems that the long awaited Phase II of the federal film policy could come up with only three suggestions —

ONE - Increasing the capital cost allowance for investment in feature film production from 60 per cent to 115 per cent

TWO — Opening discussions with the Provinces concerning quotas

THREE - Changing the CFDC mandate to allow them funds for promotion and distribution.

When Kirwan Cox asked Mr. Faulkner what assurances the film community had that these promises would be kept, in view of the fact that, "I really believe that Mr. Faulkner's record is so dismal in this area". Faulkner replied, "Well, your assessment of the record is your personal view. You're entitled to it." After listing the achievements of his office, Faulkner continued, "What I brought out tonight reflects not 18months' gestation as you suggest, but the discussions we had following the report of the Film Advisory Committee - which I assume you've got - which reported to me about a month and a half ago. As I indicated to everyone in the film industry, Peter Pearson and a range of others, before I would do anything I would talk to them and get their reaction to some of the suggestions.

The most pressing problem mentioned to me from people in film was One - the private sector was withdrawing because the loophole had been closed by National Revenue. That has been remedied to the extent I could. Two - a problem with distribution. Canadian films are being produced but they're not being seen by Canadians. They're not having access to Canadian theatres. As you know, last year I negotiated with the Department and the two major foreign owned theatre chains in Canada - Odeon and Famous Players a voluntary arrangement, which was an improvement of where we were. I talked to the people of the film industry and there's some uneasiness about whether this is really working. So they came to me and said, "Maybe what we should do now is try to move in with a system.

Negotiate with the provinces, who have the ultimate jurisdiction over the theatres, a more permanent quota system." I still think it's going to help. And I would suggest to you that that's a measure of where we've gone in the brief time that we've had since the Film Advisory Committee Report.

The achievements Mr. Faulkner pointed to were basically the voluntary quota, the Festivals Office, and broadening the CFDC's mandate, "... particularly in the areas I've mentioned tonight and in possible other areas. We've looked at the possibility of them getting into television specials or, particularly television specials."

When asked why the president of one of the foreign-owned theatre chains sits on the Film Advisory Committee and why those meetings are held in secret. Faulkner replied, "As you know, the composition of the committee was formed before I was Secretary of State. I'm not sure what the thinking was behind the various appointments. I would have the thought that Destounis was on there because he was, in fact, the person who had some considerable experience on the exhibition side. That would seem to me the reason. I don't know. Why they decided to meet in camera? That was the decision they made and I think it's probably a more fruitful way of working. In fact, what we've done - there are a lot of people who have a very clear idea of what's in the Advisory Committee on Film and I'd be rather astonished if you haven't seen it. We haven't been hiding the evidence. A number of people, Jack Grey, Peter Pearson, know what's in the thing. I'd been fairly open with them about it but what I feel the committee should do is that about six or seven of them get together and try to thrash out something. Then I take it out to the film industry. That's how I operate. I think it's a more effective way of doing it."

Despite odds, some feature production underway

What does one do when one has to compile a list of Canadian features either in release or in production? One goes slightly insane trying to keep up with the changing tide — facts, title changes, personnel changes, the flux of life itself as imprinted on this very fragile in-

dustry involved in the manufacture of cinema. Not any cinema, mind you, but this very elusive dream above the 49th parallel, our own Canajan movie making.

The following lists were compiled with the assistance of half a dozen hopeless idealists from Montreal. Ottawa and Toronto, who keep tabs on what productions are at what stage and who's doing them. It is a fruitless task, since many producers would prefer to forget about projects started and never finished, others designed for pure profit and some grandiose promises never fulfilled Even though avid perfectionists, such as D. John Turner collaborated on the major task of compiling data, errata do slip in now and then. Others we should thank include Pierre Latour and his successors at New Canadian Film. Philip McPhedran who was co-founder of this very publication in its second incarnation, and Harris Kirshenbaum, whose knowledge of film is wide-ranging and invaluable.

Omissions include features shot prior to 1974 that haven't yet been released, and there are scores of them. That list could then be broken down into films that will definitely see a movie screen this year and others condemned to dusty shelves for the rest of their celluloid life. Until one day some young visionary breaks through the rusty crust and decides to release the now blotched, scratched, warped and tainted footage either as experimental art or an archival classic.

Last year 49 feature length motion pictures produced in this country played in our theatres; so far this year 29 have reached our foreign-owned silver screens. And even though Peter Pearson is fond of saying that in 1974 only one major English Canadian feature has been shot, a closer scrutiny turns up titles like Why Rock the Boat and the current mucho mysterioso Xaviera Hollander epic, Gabrielle. Both of these are majors by anyone's definition, and more are being produced in Ouébec. These major budget theatrical features are given a single star (*), whether or not the CFDC is involved, while the CFDC sponsored low-budget films are denoted by two stars(**). The major budget ones and some medium budget ones are shot in 35mm colour. while most of the others are 16mm coloure

1974 Releases			*Pour le Meilleur ou		
January *Je t'aime	Pierre Duceppe	Productions	pour le pire *Pousse Mais Pousse Ega **Recommendation for	Claude Jutra lDenis Héroux	Carle-Lamy Claude Heroux
February	Tierre Duceppe	Mutuelles	Mercy René Simard à Tokyo	Murray Markowitz Laurent Larouche	Paradise Films Cinécapital & Intervideo
**Bulldozer *Alien Thunder	Pierre Harel Claude Fournier	ACPAV Onyx Films	Revelation Le Super Franco-fete	J. Kramer Richard Lavoie	J. Kramer Office du Film duQuebec
*It était une fois dans l'est	André Brassard	Carle-Lamy	**The Supreme Kid Vie d'ange rapt de star		David Tompkins Bernard Lalonde NFB
March **The Visitor **Montréal Blues	John Wright Pascal Gélinas	Highwood Productions	*Why Rock the Boat? Y a pas de mal à se faire du bien	John Howe Claude Mulot	Cinévideo
† Christina Par le sang des autres	Peter Kasny	Trevor Wallace	Future Projects		
(formerly: Assassins étonnés.)	Marc Simenon	Cinévideo Inc &	L'absence A Child in Prison Camp	Brigitte Sauriol	ACPAV
*Bingo	Jean-Claude Lord	Kangourou Prod. Productions Mutuelles	Daisy in Clover	Robin Campbell J. Edwards	Crawley/Espial (Japan-Canada co-prod.) Circle Productions
The Holy Assassin	Byron Black	Infinity Studios	*Embryo	-	Greenberg/Howard
Au boutt	Roger Laliberté	Roger Laliberté	**The Far Shore La Fleur aux dents	Joyce Weiland Thomas Vamos	Chalmers Adams NFB
**L'Infonie inachevée	. Roger Frappier	ACPAV	*The Food of the Gods		Greenberg/Howard
April			La Frontiere	André Bélanger	ACPAV
Le Plumard en folie (formerly Le Lit)	Jacques Lem	Productions Mutuelles	*John and the Missus **Jos Carbonne	Grodon Pinsent Hughes Tremblay	NFB/CBC (?) Bernard Lalonde/Prisma
C'est votre plus beau	Alain Dostie &		Le Libraire *The Lost Castle	Rivard Don Taylor	Greenberg/Howard
temps! **Bar Salon	Serge Beauchemin André Forcier	NFB Jean Dansereau	La Mort du père Mustang	Jean-Claude Labrecque Marcel Lefebvre	
Images de Chine	Marcel Carrière	NFB International Cinemedia	= 5-2 (1)		Mutuelles
*The Apprenticeship of Duddy Kravitz	Ted Kotcheff	Centre	La Nef des fous	Pierre Maheu	NFB
**Wolfpen Principle	Jack Darcus	Image Flow Centre Ltd	**The Parasite Complex Sally Fieldgood & Co.	David Cronenberg Boon Collins	Reitman/DAL W. Aellen
Montreal Main	Frank Vitale	President Film	Salut Philibert	V. Lallouz	V. Lallouz
La Lutte profitera a		CAV Montmorency &	**The Search	Bill Davidson	Burg Productions Ltd.
nos enfants	-	Les Productions Prisma	*La tete de Normande		
May			St. Onge (formerly Nothing)	Gilles Carle	Carle-Lamy
Les Deux côtés de la	NAMES OF THE PROPERTY OF THE P		*Tout feu, tout femmes	omes carre	cano bamy
Médaille	G. L. Côté	NFB	or O Un Petit amour		72 787 B
*A Quiet Day In Belfas Dreamland A History	t Milad Bessada	Twinbay Media Int.Ltd	de Pompier **Ti-cul Tougas ou le	Gilles Richer	Carle-Lamy
of Early Canadian	Don Brittain/		bout de la vie	Jean-Guy Noël	ACPAV
Movies 1895-1939	Kirwan Cox	CFI/NFB	Viellir avec	Georges Dufaux	NFB
Diary of a Sinner	Ed Hunt Georges Dufaux	Iain Ewing NFB	*Seven Against the West Spaces	- Howard Alk	Panorama Howard Alk
A votre Santé *Sweet Movie	Dusan Makavejev	Carle-Lamy/Mojack/	Sparks	- Alk	Bob Elliott Prod.
Sweet Marie		Canada-Franco Co-prod.	Summer of the Black S		Bob Elliott Prod.
June	0 32 27 620	V W W STOKE	Tong	W. Tracy	Moi Fa Productions
Mistachipu	Arthur Lamothe reajou et le péril blanc)	Arthur Lamothe	Truckdriver *Two Solitudes	-	Filmwest Seagull Productions
*The Inbreaker	George McCowan	Bob Elliott Film	Ultimatum	-	CBC Drama
	15 NO.	Production	Tentative		
L' ou 'L	Jacques Gagné	Les Ateliers multidisciplinaires		llowing titles is hard to	come by, but they are
C'est pour partir le monde	Charles Binamé		possible productions for		
Shot in 74 and n	ot vet released		Agency *Black Donnellys		CBC Drama Saroy Productions
Shot in /4 and n	or yer released		*Chansons pour Juli	Jacques Vallée	Carle-Lamy
Abitibi/Baie James	Pierre Perreault	NFB	*Cocksure	Ted Kotcheff	-
*Les Aventures d'une	Dance Property	Productions	*Coup d'État David	Martin Burke R. Willsey	CBC/Quadrant
Jeune veuve	Roger Fournier	Mutuelles	*The Devil's Rain	— w шэсу	Greenberg/Howard
The Ballad of Eskimo		Cdn-Australian co-prod.	The Double Hook	-	Filmwest
Nell	Richard Franklin	Cinepix	*A Dream that Never	I Doggordania	(Canada/Poland
Les Beaux Dimanches *Black Christmas	Richard Martin Bob Clarke	Mojack August Films	Came L'État Solide	J. Passendorfer Luc-Michel Hannaux	co-production) Don Buschbaum
Feast of the Cannibal	DOU CIAINE		*Execution	Don Shebib	Clearwater
Ghouls (or The Corp Eaters)	se-	Larry Zazalenchuk	*The Great Canadian Novel	=	Host Productions
Franz	J. Sweeney & P.	House of Contachum	*The Incredible Atuk John Ware	Norman Jewison	Host Productions
**The Fury Plot	Aspland Brian Damude	House of Canterbury Ben Caza	Killing Ground	m.	Muddy York Prod.'s
*Gabriele	Al Waxman	August Films	*Kosygin is Coming	=	Britain/Canada co-prod.
*Gina	Denys Arcand	Carle-Lamy	The Lady of the Meadow	Graham Parker	-
*Jacques Brel is Alive and Well and Living		Cinévideo	A Lark in Clear Air	- Tanam Falkel	CBC Drama
In Paris	Denis Héroux	Canada-Franco co-prod.	*Magna One	=	Greenberg/Howard
**Johnny Canuck and th	ne		*Martin's Day	- C	J. Bassett
Elgin Marbles	Patrick Loubert Daniel Mann	Don Haig, Film Arts Trevor Wallace	*Micro Blues *The Moon and	George Kaczender	G. Kaczender Prod.
*Journey into Fear **Me	John Palmer	Muddy York Prod.	Sixpence	=	J. Bassett
Parti Pour la Gloire	Clément Pérron	NFB	**The Mourners	Leonard Yakir	Total
**La Piastre	Alain Chartrand	ACPAV	Phenorite	Julius Kohanyi	70 0
La Pomme, la queue, et les pépins	claude Fournier	Rose Films	Rosedale Lady *Rrromppp	Don Owen	Greenberg/Howard
et les bebuis	January a Contillor		kkk		- recitorig/ roward