

Major Developments

Actions speak louder than words, and that's surely a credo for filmmakers. Our inhospitable winter conditions necessitate getting it done in summer, so the past months have seen little activity in furthering the development of our feature industry. But there was one very loud three-way exchange that echoed from Manitoba to Toronto, and it's also possible that a new way of facilitating the financing of features has been discovered by Allan King. On other fronts, the AMPPLC has unilaterally made some changes, and as Parliament is about to reconvene, we look forward cynically to no action on Hugh Faulkner's declaration of improved assistance to feature financing and showing.

From out of the west on August 17 came what was perhaps the first vocal, public support of a legislated quota system by a member of government. Not only that, he also recommended government ownership of one of the major chains! Communism is on the loose across the land, so beware!

The Honorable Leonard S. Evans, Minister of Industry and Commerce for the Government of Manitoba, made a speech to the National Society of Cine Amateurs on August 17. The speech was entitled "Canada's Feature Film Industry", and several significant quotes should indicate the importance of his remarks:

"All of my remarks and some of the possible solutions to the problems of a failing industry are based on two basic assumptions. . . . The establishment of a viable feature film industry in Canada is an objective from both an economic and cultural point of view. That may appear to be a rather obvious statement, but let me assure you it is not universally accepted. . . . The second assumption is that the feature film industry is in fact an industry and should be analyzed and treated as such.

" . . . we should more often be able to see in movies our culture expressed by Canadians, rather than constantly being bombarded by the cultural products of other nations. . . .

" . . . there are positive economic benefits that can evolve from the establishment of a strong Canadian feature film industry. At present more than 80 per cent of the profits made from cinema admissions in this country are exported out of Canada. Only a negligible portion of those profits are plowed back into the production of distinctly Canadian films. Consequently, those Canadians that are interested in working

in the industry cannot, and are forced to seek jobs in other countries.

"The problem of the film industry represents in microcosm the problem of the Canadian economy . . . Canada has been used mainly as a source of raw materials and not as a secondary manufacturing centre . . . What we failed to recognise was once we let the distribution and exhibition companies come under foreign control we, in effect, made the decision not to have a strong indigenous production capacity. Because it's the distributors and exhibitors who, in large part, determine what films are made and shown.

"I don't want anyone here to think that I'm blaming the Americans for the fact that we don't have a feature film industry . . . any blame is to be laid, then it must be put on the successive Canadian governments and financial institutions which have refused to recognise the importance of the feature film industry to a country.

"If one could isolate a single factor to account for the failure to develop Canada's feature film industry, it must be that Canadian film makers have not had access to distribution and exhibition facilities. And until they do so, we will not have a feature film industry in this country and will continue to produce from time to time good films that are doomed to failure before they even commence production."

Evans goes on to congratulate the CFDC on its achievements so far, to mention the dire consequences of the closing of the tax loophole, and to hope that Faulkner's election promises would be carried out, as well as allowing the CFDC to get involved more in distribution and promotion. "Certainly one of the answers that must be more seriously considered is to establish a quota system for Canadian exhibitors. This would necessitate provincial governments, who have the authority in this area, to pass legislation requiring the theatres to exhibit Canadian films for a minimum number of weeks per year. . . I believe that the Council of Canadian Filmmakers has a recommendation that deals with the problem in a more direct way. What the CCFM recommends is that the federal government purchase, through the Canada Development Corporation, one of the film exhibition systems in Canada. I support this proposal and I think that it should be explored from the point of view as to whether or not the exhibition (or distribution) company should be run as a subsidiary of the CFDC."

Evans then recommended additional stimuli to production, such as provincial investment which could benefit from the proposed 115 per cent write-off and decentralise production at the same time, as well as getting the TV networks to make films. He concluded by affirming that Canada has the talent and expertise; all it needs is the opportunity.

Then it hit the fan. Paul Morton of Odeon-Morton Theatres (and president of the national association of theatre owners) was quoted as saying that being forced to show Canadian films would destroy the industry. The CCFM, through chairman Peter Pearson, replied, "One wonders then what Mr. Morton and the Canadian Theatre Owners think the Canadian film industry is. Is it just an elite group of exhibitors and distributors dumping foreign film on the Canadian market? Or is it rather the thousands of actors and directors, cameramen and producers, technicians and composers who have only slight possibility of working in the feature film industry in Canada because the whole structure is jiggled in favour of the greed of a monopolistic few?"

Then the thunder seemed to die down. But I don't think anyone can underestimate the importance of Evans' remarks, when taken in conjunction with Faulkner's promise for an increased write-off. Mired in inflation, Canadian investors need a super benefit in order to persuade them to invest in films. A preferential tax treatment, the same kind that any manufacturing company gets when it sets up a plant in a designated area, is essential. But a positive view must also operate: you are investing to make money on the picture, not on the taxpayers. No investment is secure enough without a quota; the film must be shown. At the same time increased expertise and dollars must be allocated to publicity and information dissemination, otherwise the rest is futile.

The importance of all these voices saying the problem must be solved, and saying it from respectable quarters all across the country, may help bring a solution. No one method can work itself; all are needed.

The question now is what will parliament do when it reconvenes. A new budget is scheduled for November, and if in fact the government is looking to deny *Time* and *Reader's Digest* their tax benefits, maybe they're also looking at the film industry seriously, and not just as a campaign speech made in the heat

of an election, only to join the Bassett Report and the rest on the shelf. Judging by the past, one can't help being cynical about the future.

There are also other kinds of films made in this country: shorts and commercials, as well as some shorts that are commercials. Most of them are made by members of the Association of Motion Picture Producers and Laboratories of Canada. This group, through President Harold Eady, recently announced two changes, one of which could be very important. The group has changed its name officially to the Canadian Film and Television Association. Eady explained the move: "It gives us a wider umbrella to indicate the full scope of our membership which is not restricted to motion picture producers and labs. Particularly, it recognises the electronic media and videotape production houses."

And in a further move, the CFTA, due to the postponement of the Canadian Film Awards, has set up its own awards, to be held during their annual convention in November. Only privately produced sponsored films are eligible. No government bodies can enter productions, but pictures made for government bodies by private companies, or co-productions, are allowed. English and French are both accepted. Of course there have been many feathers ruffled at the NFB and CBC because of the 'private' restriction, but the group would probably rejoin the Film Awards when they get going again. The CFTA was instrumental in setting up the CFA and offered support throughout its existence. It seems that the private producers feel some public recognition should be given to their efforts. Categories are: public relations, sales promotion, travel and recreation, nature and wildlife, sports, educational and instructional, TV information/public affairs, sponsored theatrical shorts. A best film of the year will also be chosen. Craft awards will be given in direction, script, cinematography, editing, sound, musical score. The deadline was September 26 for films produced between July 1, 1973 and June 30, 1974.

Moving back to financing features, a technique about to be tried may prove to be very fruitful. Not official yet, but in the talking stages, is a plan to finance a production of *Who Has Seen the Wind*, the superb novel by W.O. Mitchell. Allan King has been trying to launch the project for some time, and at the end of September he said that he was discussing an arrangement with the CBC and the CFDC to set the project up as a five part series for TV, each segment being one hour, and simultaneously cut the five hours to make a

theatrical feature. Therefore he could get CFDC backing, as well as CBC investment. Private money is also being sought, but there is also the advantage of guaranteed TV showings, even foreign sales. The film would be shot in 35mm and reduced for TV. If King can bring it off, the CFDC can get into TV film financing through the back door. And although not every project is suitable for this kind of treatment, where there's a will there's a way.

Canada and France have had a co-production arrangement for some years now, and subsequent deals have been negotiated with Italy, Australia, Israel, Poland and now, India. The France-Canada pact has been revised to allow Canadian filmmakers with French co-producers (usually that means majority interest by the French) to obtain CFDC assistance, as well as stipulating that both crews receive equal treatment, returns are paid to the partners according to investment, each country's productions have easy access to theatres in the other, and that co-productions in English Canada be dubbed in French.

The Ontario Arts Council has announced two new grant competitions specifically for filmmakers. One is in writing and is for \$3000. The condition is that the candidate show experience and success in writing for the screen and can submit an outline for a script for a proposed feature. The other grant is for the filmmaker, and is for up to \$10,000. Submissions must include a definite project and the candidate has to demonstrate professional qualifications. It should be for a project that is a 16mm dramatic short of no less than twenty minutes. One welcomes these grants, although no feature script can be written on \$3000; it takes too much time to do properly. At the same time the recognition of the dramatic short as a means to gain experience and credentials is long overdue. Everyone in Hollywood learned through them, and encouraging their production is important. Then they should be exhibited in theatres along with features. There's too much talent out there, and there is also a definite demand by the audience and exhibitors for longer theatrical programs. So everyone could benefit by more encouragement for the dramatic short.

Productions: Recent/Current/ Imminent

As a prelude to production news on specific films, it should be noted that the CFDC has raised the maximum for a low-budget feature to \$125,000. Due to increased costs, i.e. inflation, says the

CFDC. It is noteworthy since most of the production that has taken place recently is low-budget. Or, strangely, with no CFDC assistance at all.

Production in the Toronto area seems to have picked up, because according to Directors Guild secretary Evelyn McCartney, most of the AD's and production managers were working in September. Many of course, were busy on commercials for the new TV season, and two new TV series, *Salty* and *Swiss Family Robinson*, used personnel, but the rest were somewhere, and that means features.

The Search, a \$180,000 Toronto feature made by Burg Productions with CFDC assistance, was about to wrap as we went to press. Tony Kramreither is producing Martin Lager's script about two orphaned boys and an old man, with Bill Davidson directing. Bob Brooks CSC on camera, assisted by George Sebb, Sam Jephcott was PM, assisted by Lynne MacKay, and John Eckert was first AD, assisted by Fred Feldman. Doug Ganton and Michael Stubitsch did the sound, Cinequip supplied the equipment, and Tony Lower will edit at Film House. Jan Rubes, Jim Henshaw, Danny Forbes and Sue Petrie have leading roles, with Paul Bradley among the supporting cast. Director David Cronenberg has finally made *Starliner* for Cinépix and producer Ivan Reitman. (Former titles were *The Parasite Complex* and *Orgy of the Blood Parasites*.) Filming took place on Nun's Island in Montreal over three weeks, and involves the spread of a deadly disease through a high rise. Starring Sue Petrie and Alan Migicovsky, it's Canada's answer to *Towering Inferno* and *Earthquake*. August Films and Munich-based Merra Film Productions have completed shooting on *Gabriele*, a feature starring Xaviera Hollander. Directed by Al Waxman and produced by Gerry Arbeid, the script was written by Alvin Borwitz, Harry Makin CSC did the photography, Karen Hazzard the casting, and Deanne Judson was production manager. Editing is now being done under the supervision of Stan Cole, at Quinn Labs.

Out in B.C., Kamloops to be exact, a low-budget production titled *Sally Fieldgood* and Co. was made. A comedy directed by Boon Collins, with a script by Collins and Barry Pearson, the film was produced by Werner Aellen, who did the same for Jack Darcus' films. The cast featured Lee Broker, Hagan Beggs, and Liza Creighton. Brian Demude's *The Fury Plot* is also being completed in Toronto, consult Cinema Canada No. 14 for further details.

Set to start soon in Ontario is Joyce Weiland's *The Far Shore*. Plot is based on the life and death of Tom Thomson,

to be shot in Algonquin Park. Chalmers Adams is producer, assisted by Judy Steed, and Stu Gillard stars with Céline Lomez. Director Weiland wrote the script with Bryan Barney.

From Global Films in Bombay comes word that **The Boy from India** is slated to be shot in Canada soon, at least 70 per cent of the picture. India makes close to 400 features per year, some of them on location throughout the world, but this is the first time Canada has been chosen. Award-winning director Harbance Kumar is co-producing with his star, Sunil Dutt, who is currently the lead player in 58 films. They'll be in Toronto during October to scout locations and to cast two Canadian actresses as leads. "These veteran filmmakers plan other such features, in collaboration with Canadian film producers, and are offering shooting facilities on a reciprocal basis," concludes the letter from Bombay. Let's see this first one produced, then talk about the future.

In the planning stages are Robin Campbell's **A Child in Prison Camp** based on a book about internment of Japanese Canadians during World War Two by Shizuye Takashima. Investment by Crawley Films and Japanese participants mean the film will be shot in 1975. Site will be New Denver, B.C. Campbell will be associate director with Kaneto Shindo of Japan. ITC of Britain has bought Tom Ardies' suspense novel **Kosygin is Coming** and will film it in Vancouver next year with George Segal as star. Executive producer will be Elliot Kastner, producer will be Jerry Bick, and director will be Lou Lombardo. Gordon Pinsent is lining up a production of his latest effort, a novel to be published this fall called **John and the Missus**. And Larry Dane is interested in another Pinsent screenplay, called **Homage**. Maxine Samuels has bought a novel called **The Book of Eve**, by Ryerson professor Constance Bereford-Howe. Clarke Mackey (**The Only Thing You Know**) and Margot Cronis have spent the past two years working on Saturdays with underprivileged children, and have become committed to using film as an instrument for social change. They have applied to the NFB to make two documentaries.

In Québec, production is more active, with special emphasis going to low-budget features, and return engagements for Claude Jutra and Clément Perron. Jutra has completed shooting **Pour Le Meilleur ou Pour Le Pire**, which he wrote and appears in. Marcel Dube's play **Les Beaux Dimanches** has been filmed by TV director Richard Martin. Mojak is producing the \$500,000 production. Pierre Harel's second feature, budgeted at \$27,000 and called **Vie D'Ange Rapt de Star**, has been com-

pleted. Screenwriter Gilles Richer has finished his first directorial chore, **Un Petit Amour de Pompier**. It concerns a Dorval baby-sitter and her goal of making a husband out of a fireman who fears women. The cast includes Jean Lapointe, Andrée Boucher, and Marc Gélinas. Roger Fournier has made **Les Aventures d'une Jeune Veuve** for Mutuel Films. And Clément Perron returned to Beauce country for his film **Parti Pour La Gloire**, a look at the village during the time of conscription in World War Two. Marc Beaudet is producing for the NFB. (See *Québec News*.)

Alain Chartrand, son of Marcel, has directed a low-budget 16mm effort which he wrote with Diane Cailhier, called **La Piastre**. Pic concerns a thirty-eight year old man who examines his lifestyle. Executive producer was Marc Daigle, François Beauchemin did the camera work, and the cast included Pierre Theriault, Michele Magny, and Claude Gauthier. ACPAV is producing. Maharaj Film Productions of Lasalle, Quebec has announced its first feature, to be called **Hazy Blue**, and it will be backed by 'independent people.' Luce Guilbeault has moved behind the camera to direct an NFB 16mm documentary, **Denise Benoit, Comedienne**.

Les Films Mutuel shot Marcel Lefebvre's **Mustang** and announces preparation for a Jean-Claude Lord effort. The company also announces a packed schedule of releases for coming months, including Claude Fournier's **La Pomme, La Queue Et Les Pepins**, Michel Brault's **Les Ordres**, Pierre Rose's **Les Deux Pieds Dans La Meme Bottine**, Roger Fournier's **Les Aventures d'Une Jeune Veuve**, George Bloomfield's **Child Under a Leaf**, and Jacques Lem's **Le Lit**.

Other releases finally making it to the screen are Gordon Sheppard's **Eliza's Horoscope**, Jan Kadar's **Lies my Father Told Me**, and **Mahoney's Estate**. Latter two needed extra capital, and Mahoney's, directed by Harvey Hart, was apparently bought and spiced up for sales. Sheppard's effort was in the editing process for about two years.

Jacques Brel is **Alive and Well**, the musical, was filmed as a Canada-France co-production this summer. Directed by Denis Héroux and produced by Cinévidéo and Claude Héroux, the film has been picked up by Ely Landau's American Film Theatre and will form part of the season this winter. CBC's **The Overlanders**, shown last year and made by Don Eccleston and Len Peterson, has been sold to Nederlandse Omroep Strichting. Insight Productions' short about Toronto's **Homemade Theatre**, called **Dull Day Demolition**, has been sold to *Sprockets*, the TV show produced by Julius Kohányi for the CBC.

The NFB's **Why Rock the Boat?** premiered in Montreal on September 27th. Columbia Pictures is distributing the pic in Canada, and General Manager Harvey Harnick says that "no other Canadian feature has ever been booked into so many key cities in advance of its release." (Duddy spread out only after initial successes.) Schedule calls for October 11 in Toronto, Ottawa, Hamilton, Winnipeg, Edmonton, Calgary, and Vancouver, followed by an opening in Halifax on November 1st.

Festivals

The Stratford Festival is covered in a separate article in this issue, so my only comments are that when there is a strong line-up such as Robin Spry's film **Action**, on the October crisis of 1970, Donald Brittain's **Dreamland, A History of Canadian Movies 1895 - 1939**, and Jean-Claude Lord's **Bingo**, why run them so closely together in time? And surely some explanation for the cancellation of **Sweet Movie** is required, if only because the Festival has not shied away from showing controversial efforts in the past. Pending law suits did not stop its Cannes showing.

Sorrento, near Naples, is the site of an annual festival, and each year only one foreign country is invited to screen its efforts. This past September was Canada's turn, and a full retinue of films and filmpeople travelled for the gathering. Features shown included **Act of the Heart**, **The Apprenticeship of Duddy Kravitz**, **Bar Salon**, **Between Friends**, **Les Dernières Fiançailles**, **Kamouraska**, **La mort d'un Bûcheron**, **O.K. Laliberté**, **Paperback Hero**, **Réjeanne Padovani** and **The Visitor**. Special programs featured the works of Norman McLaren and Jean-Pierre Lefebvre, Canadian shorts, and **Dreamland: A History of Canadian Movies, 1895 - 1939**. Directors and stars, as well as members of various film-related government bodies were invited, with the costs borne by Sorrento, the Festival Bureau, the CFDC, the NFB and the Department of External Affairs. On the final night each director was presented with a Silver Sirena, and Norman McLaren received a Golden Sirena.

The Apprenticeship of Duddy Kravitz (number 19 on Variety's top fifty current grossers in late September) also won a Golden Bear as best picture at the Berlin Film Festival this summer. Director Ted Kotcheff, star Micheline Lanctôt, and producer John Kemény attended. Jacques Leduc's **Tendresse Ordinaire** was featured at Berlin's

Forum of Young Cinema. Duddy also received a special jury award at the seventh Atlanta International Film Festival. *Child Under a Leaf* won a Silver Medal for Best Foreign Film at Atlanta. Canadian shorts also did well: a gold medal for Michael Mill's *The Happy Prince* and Insight Productions' *Life Times Nine*, and a bronze medal for Peter Sandler's *Little Mermaid*. In TV categories *Women* won a gold medal and CTV won gold medals for *The Russian-German War* and *Police Surgeon*, plus silver medals for *Hear No Evil* . . . and *Keep Out of the Reach of Adults*. A Moreland-Latchford production, *Cattle*, won a gold medal and a special jury award. Four hundred films from thirty-two countries participated.

October 22 to 27 in Montreal will see the Fourth International Festival of Cinema in 16mm, featuring retrospectives and informative sessions as well as meetings with filmmakers. Organised by the Independent Filmmakers' Co-operative, with support from the Canadian Festivals Office, Ministry of External Affairs, The Québec Ministry of Cultural Affairs, the Montreal Council of the Arts, and the National Film Board, the festival is non-competitive, although outside juries may give prizes. Pics are chosen on the basis of merits as creative statements in terms of concept, ideas, structures and form. Last year eighteen countries participated.

The University Film Association Conference 28 was held in August at the University of Windsor. Theme was *Ourselves and Others: Canada and the U.S.A., The Industry and the University*. Workshops and screenings featured representatives from third world cinema, American TV, the NFB Challenge for Change program, Michael Spencer, Sam Kula from the Canadian Public Archives, Arthur Hammond, Gordon Noble of the CFI, and York University Film Head John Katz, as well as many others.

Filmpeople/Random notes

You're not Alone Department: A Canada Council study shows that the average income of Canadian professional musicians, actors and dancers in 1971 was lower than that of the entire Canadian labour force! Those interviewed worked as professionals over half their working time. Three quarters had secondary occupations in their particular art forms. Their unemployment averaged 16 per cent of the time. 9730 were questioned, and results showed a

mean age of thirty-four, 65 per cent were Canadian and 26 per cent were American or British; mean income went from \$4500 for those in dance to \$7500 in music, and *males earned \$2000 more than females!*

The Canadian Association of Motion Picture Producers (CAMPP) held elections recently. Chalmers Adams was elected president, Al Waxman vice-president, David Perlmutter treasurer, and John Vidette secretary. Bennett Fode will continue liaison work with allied organisations toward reviving the Canadian Film Awards, Larry Dane and Dick Schouten are co-chairmen of the media communications group, and a special committee was established to deal with labour organisations. . . . Jack Gray, chairman of ACTRA's Writers' Council and ACTRA's CCFM rep, has a new duty. He was elected President of the International Writers' Guild at its Third World Congress in Monte Carlo this summer. He's working on a new play now. . . . ACTRA Toronto Branch held elections, and new president is writer Ben Nobleman. Ben Lennick is vice-president, Rex Hagan secretary-treasurer. Other council members are Barbara Franklin, Ken Kavanaugh, Aileen Taylor-Smith, Gino Morrocco, Marvin Goldhar, George R. Robertson, and Ratch Wallace. ACTRA is circulating a petition deploring CBC budget cuts, especially in radio, and asking that funds be restored and added to for further growth.

Luke Rombout took over Suzanne Rivard-Lemoyne as head of the Canada Council's Visual Arts and Film Section. He has background in museum, art gallery and university areas. . . . Peggy Gale, formerly with the Art Gallery of Ontario, has been appointed Assistant Film and Video Officer at the Canada Council — Penni Jacques' right-hand . . . Senior Arts Grants were awarded by the Council in July, and recipients included filmmakers Claude Jutra, Jean-Pierre Lefebvre, Don Shebib, and Walter Wright. . . . The CFDC announced staff additions and changes. Paul Beaupré is now consultant on distribution. He has experience in the university circuit and has done research in administration of live theatre and art exhibitions in Quebec. Carole Langlois has been named Co-ordinator of French-language projects, to be assisted by Mme. Jocelaine Amiot-Mont. Ted Rouse will do the same for English-language efforts, assisted by Ms. Denise Mulvey. Jacques Dick, formerly the corporation's accountant, is now Chief of Administration, Mlle Madelaine Grise is secretary to members of the Corporation. And Mlle Suzanne Huard is secretary to the Executive Director. . . . Incidentally, the main complaint about

low-budget submissions is script quality, so the CFDC now has limited funds available for re-writes. . . . The CFDC will also involve Famous Players head George Destounis in judging shorts, and FP will show ten per year as selected by Destounis at the script stage.

Ontario censor board head O.J. Silverthorne officially retired in September, and his replacement is CBC radio broadcaster Don Sims. . . . ACTRA is bringing out a directory of its 1000 member writers contingent, mainly because of the success of the actors directory, *Face to Face with Talent*. . . . Sharon Keogh is working on a CBC special for next year to feature Pauline Julien, Maureen Forrester, and Sylvia Tyson. . . . Sylvia Spring is directing *Nightmusic* for OECA in Ontario, a program about music and communication. . . . Joe Silver, who played his first major film role as Farber in *Duddy Kravitz*, has been signed for two more Canadian movies on the basis of that role, including *The Parasite Complex*. Before he appeared mainly in commercials in New York. . . . Bob Clarke, director of *Black Christmas*, has become a full partner in *Vision IV*, the others being Dick Schouten, Harve Sherman and Victor Solnicki. . . . Peter Rowe (*Neon Palace*, *Good Friday in Little Italy*) most recently production manager for Peter Bryant's low-budget feature *The Supreme Kid*, has moved to Vancouver. He is currently co-writing a



feature script as well as shooting travel films in northern B.C. . . . Ty Haller is still hiding out in the Yukon, finishing a comedy feature script about Golden Agers. . . . Jack Christie has finally gotten the censors' restriction taken off *Voulez-Vous Couchez Avec God?* and is now working in Ottawa with Howard Alk (*The Murder of Fred Hampton*). . . . Peter Pearson's *Along These Lines*, a theatrical short produced for Bell Canada by Immedia Inc. of Ottawa is the only Canadian film to be accepted by the 12th Annual New York Film Festival. A two-day symposium entitled *The*

Business of Film will be held mid-January at York University. Co-organized by Frederik Manter of the Canadian Filmmakers Distribution Centre and John Katz of the University's Programme in Film, the meeting will feature a panel of experts from the CBC, NFB, CFDC, the various arts councils and the private sector dealing with every topic concerning the business of film: from marketing to legal questions to how to secure music and footage rights. Contact Marie Waisberg at the Film Centre, (416) 921-2259 . . . Ontario Film Institute President Gerald Pratley, having wound up the film part of Stratford successfully, is resuming the Canadian film course he started last year at Seneca College. Fuller details can be obtained from his office at the Science Centre (416) 429-4100. . . Ruffcut Productions has embarked on a training program with Canada Manpower involving the salary of an assistant/trainee to be split with Manpower paying two-thirds. Bob Lyons feels this programme could greatly benefit young filmmakers needing experience, training and a decent working wage as well as small production houses needing good assistants and cheap labour. For more information, contact Manpower Training Branches (in Toronto at 400 University Ave. - Ian Walker) . . . The Canadian Film Institute has published this year's Film Canadiana, and it truly is a great improvement over last year's. This time in two sections, one for films, the other for television programs, it is the most authoritative reference book available on Canadian titles, cultural organizations, professional associations, film and TV companies, bibliography of Canadian film, plus mountains of other pertinent data. (A suggestion: could they give a filmpeople type of breakdown next year, to enable busy producers to tell at a single glance what films a certain director has worked on or an actress appeared in?) Available from CFI, 1762 Carling, Ottawa. . . . Bill Boyle, Toronto Film Co-op coordinator, has written a 'modest proposal' to ACTRA, calling for workshops, seminars, and a business course for members. Sounds like a good idea, and it's always best to end a column with a good idea.

CBC Preview

It was mid-September, better known in television circles as New Fall Season time, and the Canadian Broadcasting Corporation, better known as the CBC,

held its official presentation of the Return of the Old and the Start of the New. Correspondents were brought to Toronto to partake in a day of screenings, interviews and ballyhoo. And while the ballyhoo was not exactly first-class, the programs gave every indication of being just that, first class.

Significant trends point mainly to increased activity by the National Film Board, greater individual possibilities and recognition for certain personalities such as Adrienne Clarkson, more muscle in the documentary mode, and, for those writers and directors in the dramatic area, increased work on major projects, due mainly to the presence of new drama chief John Hirsch and a somewhat belated but nevertheless welcome recognition on the part of the higher-ups that our culture should be expressed on the public network in a much greater amount than an hour or so per week.

"The CBC must be judged on how we improve understanding of society through all of our programming", says head of the News and Public Affairs section Knowlton Nash. To him that means programming in the documentary and current affairs vein, and he says that this year's schedule was put together after the most extensive discussions ever. Six to seven hundred ideas were considered and boiled to down to those actually used. New area heads were assigned: Mike Danyo for News, John Kennedy for children's programming, and Peter Herndorf for current affairs.

Nash said that this year will see more current affairs shows and more documentaries. The CBC has always been strong in the non-fiction area; what has been lost to a great extent since This Hour has Seven Days was removed in a sense of commitment and courage. This season may rectify that image somewhat. A documentary on the Columbia river treaty between Canada and the U.S. is not complimentary in its description of what Canada, and especially the people of British Columbia gained from the deal. Producer is Mike Poole, Vancouver. And as continuing series, Ombudsman and Market Place will return, the latter expanding its range to do consumer product testing with the assistance of the Consumer Association of Canada and Consumers Reports. (Footnote: Of all the program promotional clips, Ombudsman's was the best: host Robert Cooper describes the fantastic response to only a few airings last spring, then goes on to explain that sometimes they won and sometimes they didn't. A clip was shown about a man in B.C. who was walked over by Canada Manpower, Robert Andras commented forcefully that the situation was exactly the opposite than what

Ombudsman had found, and finally it was shown that Manpower was wrong. Cooper appeared smoking a cigar and grinning most contentedly.)

In fact Ombudsman drew 7500 letters, all of which were answered. It illustrates the response a CBC show can receive, as well as the necessity of this particular type of show. Nash says that the re-organisation of the News and Public Affairs department, begun eighteen months ago is now virtually complete. Better programming is supposed to be the result, little else is striking in the News-based shows. Up Canada, CBC Newsmagazine, The National are all back. Adrienne Clarkson may offer a glimmer of light; she now has her own show of personal journalism. She has complained that she has had too little time to prepare, but she has also been in the right places at the right times: in Mozambique as the Portuguese left, for example.

In the area of Specials and Mini-Series is the most interesting line-up the CBC has come up with in years. Themed evenings, such as last April's CBC-NFB Arctic Evening, will return for three nights this season. The first will feature the Stratford Shakespearean Festival, and the night will be comprised of a Norman Campbell-produced production of She Stoops to Conquer, filmed on the thrust stage, as well as a National Film Board documentary on the Festival's Australian tour last year. Evening Two will feature Franco's Spain, with a premier of To Die in Madrid, and an exploration of religion by the excellent Man Alive crew. Finally, the National Film Board examines another section of Canada under executive producer Ian McLaren: Atlanticana. To be shown are John Smith's Halifax Ukuleles, Grant Munro and Jon Pederson's Boo Hoo, Bill Gough's Ray Guy, and Eastern Graphics by Michael McKennirey and Kent Martin.

The NFB will as also be active on TV with another series on a section of the country to run in half-hour segments. Beginning in January, Pacificana, under producers Ian McLaren and Peter Jones, and filmmakers Daryl Duke, Shiela Reljic, Tom Radford and Stephen Dewar, will examine life in B.C. and the west. Arthur Hammond's Corporation will also be shown, as well as Dreamland: A History of Canadian Movies. The former is by the NFB, and the latter by the NFB's Donald Brittain, the NFB, CBC, the Canadian Film Institute, and producer Kirwan Cox.

Other public affairs shows are Man Alive, back again to examine our life in a religious context, as well as several mini-series. The Naked Mind is four shows about mental health. Is There Life After Youth examines the prob-

lems of Middle Age. The Oldtimers is a fascinating and often neglected area: the original pioneers of the turn of the century, and what they think of the country, and their past, now. People of Our Time is a series of half-hours, each showcasing the ideas of contemporary thinkers, among them Arnold Toynbee, Robertson Davies, and R.D. Laing. I saw the Laing edition, and it was very well done, simply him talking, interspersed with some original songs to illustrate his ideas. Low-key but managing to present the complex thoughts of a complex man in a very clear way, the program promises much. Another show in a very loose format is Gallery, by Sam Levene. Everything from old Hollywood to a Don Shebib film about hockey comes under his umbrella format. Jim Murray, who did First Person Singular (to be repeated) and the National Dream, has Science Magazine beginning in January. (Footnote: plans are being finalised for a series on the recollections of John Diefenbaker.)

One-hour specials and mini-series offer several above-average possibilities. Harry Rasky has Christopher Plummer in a Stephen Leacock special. Bill Bolt is producing a centenary salute to Bell Canada. To the Wild Country, made by Keg Productions, returns for four shows. The two most promising series are A Third Testament, wherein Malcolm Muggeridge examines the thoughts of "six characters in search of God" as he describes it. William Blake, Bonhoffer and others are featured. One of the best, hardest-hitting and uncompromising examinations of present world crises is in Elements of Survival, a three part series on Population, Food, and Politics. Producer Douglas Lower says very straightforwardly that unless greed, self-interest and stupidity are set aside, and co-operation, planning and higher goals are instituted, the human race is not likely to survive. It's television journalism at its best, and should be shown in as many countries as possible.

CBC serious music shows will feature Glenn Gould, producer Don William's Ecstasy of Rita Joe ballet film, profiles of Jon Vickers and Mstislov Rostropovich this year. As well, the network will import several shows from the U.S. and U.K., and present various daytime returnees such as Take 30, Elwood Glover, and Juliette. Nash says that this year Canadian Content will be an overall seventy per cent, with a ninety-five per cent total in news and public affairs.

But it is really in variety and especially drama that, despite Canadian Content levels, the CBC has fallen down greatly in recent years. Perhaps not so much with variety — we have This is the

Law, Irish Rovers, Tommy Hunter, Wayne and Shuster — but that's not enough. Our culture is just as evident in music, dance and comedy as it is in documentary, so although some activity in these areas is increasing, more is necessary, above all training is more necessary.

David Acomba made one of the best shows in a long time: Outerplaces with Robert Charlebois. Using a neoned cabaret setting, and an informal, straight forward style, the show was a pleasure to watch. Apparently, if it is deemed successful, Acomba can proceed with more using other performers, and using the same stunning set. Paddy Sampson has a special on Harry Belafonte's cross Canada tour, Paul Anka is featured in a one-hour effort, as is Stompin' Tom, and Ian and Sylvia will present a musical tour of the Trail of 98. Original songs are featured in this independent production produced by Robin Chetwynd. Don Leach and Jean Rankin have been commissioned by the CBC to produce a half-hour animated special called The Gift of Winter for Christmas viewing. And new resident Noel Harrison will be featured in Take Time, a show done in his adopted Maritimes. Canada's history will be presented in song and dance in Something to Sing About, by producer Ken Gibson in Vancouver. And producer John Tompson has made Hello, a collection of ethnic groups doing original efforts with Malka as host.

Of course the real excitement in Canada's filmmaking, theatre and drama world is the appointment of John Hirsch as head of CBC drama. Thom Benson says, "Never have I felt such vibrations of talent." What the film and theatrical community has been feeling is work. Directors, writers, actors, and so on see a possible rejuvenation in Hirsch's appointment, and the only hope is that he doesn't disappoint. Given budget cutbacks when expansion is necessary, and bureaucratic muddleness at the CBC in general, Hirsch has a gigantic task. Since his appointment took effect only last Spring, this season won't offer much chance for him to really sink his teeth in. But already, given very little program time in the schedule, he's made his mark. And he's set up training programs for the three-camera technique for directors, held writing workshops, appointed producers to develop projects, and much more. The names read like a film and theatrical roll-call, which is important because those people need the work and Canada needs to see their work. The Collaborators, returning for several episodes, has had Allan King, Don Owen, Eric Till, Don Shebib, and others directing. Sunday at nine will also feature Performance, a series of

dramas, and the likes of Ted Kotcheff directing The Trial of Sinyavsky and Daniel, Allan King directing a stage success, Red Emma, Ten Lost Years adapted for TV, plus other original works. King's Collaborators effort has a cinéma vérité grittiness that suits well what is essentially an action show.

Opening Night is the showcase, and features four stage plays: The Farm Show, The Head, Guts and Bone Dance by Michael Cook, Eric Till directing The Freedom of the City with Kate Reid and a coup in getting Jan Kadar and Ida Kaminska to work and appear in one final effort. Hirsch has also nudged Canadian filmmakers into prime time with Sprockets, a half hour show under the guidance of Julius Kohányi, to begin in 1975.

The Beachcombers, one of the most popular shows in CBC history, returns. In fact, Benson says a U.S. sale is imminent. But more directors, such as John Wright (The Visitor) and Jack Darcus (Wolfpen Principle) are directing and observing on this series than in the past.

The Canadian acting community can take comfort in the huge cast of The House of Pride, a weekly soap opera about a far flung Canadian family. Work goes to regional production centres under executive Producer John Ross co-producers Jack Nixon-Brown and Herbert Roland and head writer George Robertson. I saw only two episodes, and they were above average in soaps, mainly because of superior acting skills shown.

All of a sudden there is evidence of new life and vigour in a cripple. But let's be careful not to push too hard or hope too highly; it's going to be a long road to build up the training, attitude, budget, and audience. It's worth the wait if Hirsch does succeed, but he's got his hands full.

Other forces are at work also. The CRTC reprimand last spring undoubtedly has had some effect, although it looks like the long-range results will hardly be what Juneau said. Little evidence is apparent that the CBC will support Canadian features, but the CFDC and the NFB will most certainly get more involved in features for TV. The greatest fear is budget pains. We all know that if Trudeau adopts a hard money, cut-back or freeze spending attitude, the first to be hurt will be the arts. And that includes the Canadian Broadcasting Corporation. Already ACTRA has protested budget cuts in radio, which are substantial. And some amounts have also been removed from the TV outlay, though not of crisis proportions. Inflation, however, means a budget cut of ten to fifteen per cent anyway. □

Salty the Sea Lion

A name that crops up often in Cinema Canada's CANADIAN FILM NEWS pages is that of Toronto's VISION IV PRODUCTIONS. This past spring, Gerry Arbeid produced that company's second feature film, *Black Christmas*, which will be released this coming December 24. In the meantime, production carries on with a first rate television series in co-operation with ABC. *Salty the Sea Lion* is reputed to be the first case of a TV series being accepted for U.S. network sales without having shot any film. *Salty* carries on where *Flipper* left off as being the kind of kid's show with enough adventure and action to carry on an adult audience as well. The demand for family entertainment has caused the American Film Theatre to produce a series of Saturday cinema matinee films that will be booked in series like last year's dramatic adult series. A Canadian company will distribute it here.

Salty has the qualifications — a name cast, a great centre attraction in the character of *Salty*, and being a terrific document on the capabilities of the animal. The writers' handbook for the series quotes a list of tasks for writers to *not* assign him: He can not smile knowingly, stare menacingly, look quizzically, sigh with relief, light up with recognition, be shocked at a suggestion, laugh at a joke, nor can he carry a story by himself. He can, however, talk on command, stop, turn, enter and leave a scene, nod approval, or shake his head

on cue. He can fetch, carry, and pick up in his mouth, exhibit shame or embarrassment by tucking his head under his fin. He can sit or lie down in a car or boat and wave on cue. He can dance, clap his fins and spin in circles, balance objects on his nose, climb steps, collapse, cry, body surf, play with fish, all very sea lion-like behaviour, with no small amount of training for the cues.

The trainer, Ricou Browning Jr., owned and trained *Flipper*, and in another incarnation was the man inside *The Creature from the Black Lagoon*. A recent visit to the set found *Salty* to be a most considerate lead performer, delivering actions on cue, and busy making friends between takes after he's hosed down if the scene is on a sandy beach. The scripts I've read and rushes that I've seen show that the writers are holding on to the idea of *Salty* not carrying the story by himself, throwing the plot advancements to the rest of the cast.

The lead character is a successful Bahamian marine lawyer who decided to retire at home to his own marina on the island of New Providence after years of a successful practice in New York. Clancy is warm and understanding, played as the first "nice guy" character in the career of Julius Harris, who played "Bumpy" in *Shaft*, "Scatter" in *Superfly*, and "Tee Hee" in *Live and Let Die*. Julius feels that the part is the one which most fulfills him as an actor, and from that base he delivers a solid character.

Taylor and his younger brother Tim, age twelve, arrive in the Bahamas to live at Clancy's marina after losing their parents in a Southern U.S. hurricane. Clancy has adopted the two and is giving Tim a home and Taylor a chance to work on preparations for (what else) a career in marine law. Taylor is played by Mark Slade who appeared in *The High Chapparral* for many years. Tim is played by John Doran whose short career includes Broadway and commercials, and the only Canadian in the cast, Vincent Dale, plays his friend Rod, who lives on the same cove.

All the characters work well together and with the sea lion. The production company is not in the least defensive of the choice or qualifications of the cast, figuring that more than the names, the abilities of these people will contribute to the imminent popularity of the show. It was found that the only way to achieve a co-production with a major studio and therefore sales to a major network was to provide every advantage possible to the production. The use of these people would work to guarantee the audience, said the US distributor, and so the show stands to make money. At the outset the crew consisted of 90 Bahamians, 24 Canadians and 6 Americans. Agreements with the newly independent Bahamian government call for the percentage of local employment. Mike Lente CSC is Director of Photography, Des Dollerey is on sound, Tim Rowse is First A.D., and Joe Scanlan was directing the episode currently

Backlot set for the Marina scenes



Salty the Star Seal

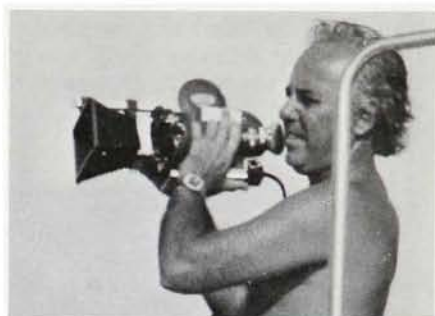




Franz Russell (centre) in "Salty"



Salty and friend between scenes



Mike Lente CSC, Director of Photography

underway. The staff also involves a highly professional team of Scuba divers who spend much of their surface time dreaming up underwater action to be incorporated in the series. Everyone I met on the cast and crew feels that *Salty* will emerge on the air this fall as a definite winner.

They also hope that *Salty* carries on for many seasons so that they can spend more working time at Kobi Jaeger's "Shangri-La" studios located in what used to be Nassau's Montagu Beach Hotel, an immense pink building overlooking the West end of New Providence Island. Cast and crew are accommodated in what were, five years ago, luxury hotel rooms that still maintain nice standards. The grand ballroom has been made over into a sound stage which currently houses the interior set of Clancy's house. Lighting equipment is from William F. White in both the stu-

dio and on location with a grip trailer that always has just what's needed and a blimp generator allowing use of 10k brutes to fill-light the heavy shadows of the Caribbean sun. Arri 16's and accessories are from Cinevision. The studio contains a swimming pool with underwater windows allowing a view into the pool from the bar and dining room, where hotel-type accommodations carry on in first class style. New Yorker Jaeger is planning to add a video studio to the complex and keep the place busy with productions. A large back lot with a man-made lake allows shooting at "The Cove" regardless of ocean conditions.

Screenings of complete *Salty* episodes are still in the future but rushes show great potential. The editing team, headed by Chris Dew, is working through the episodes right on the premises, allowing Chris to get out and

direct the segments he needs for stock shots, cutaways, and alternate angles. With attributes like that, the job is helped along.

There is sufficient Canadian content in terms of crew and guest stars to fulfill CRTC standards for this year, so the show has always been guaranteed sales in Canada. The producers have hopes of getting more series in front of the camera and at some point they would like to make it a Canadian show. For this first effort at a series, they found it necessary to have the support of a U.S. co-production.

All aspects of the production of *Salty* point to it working out quite well come the fall. From a stool at the SALTY BAR, gazing into the chrome blue water of the swimming pool, it looked mighty good indeed.

— Harris Kirshenbaum

Super-8 Film Festival

Organizers of the National Capital area's first Annual Super-8 Film Festival have termed the event a success — despite having been plagued by technical problems and low audience turnouts.

Held August 23 and 24 in Ottawa's new Public Library building, organizers had to contend with problems ranging from failure of a key stereo tape system to unsynchronized sound-tracks on many films.

But, said co-organizer Mark Harada, despite the technical problems and the dismal audience response, the event can legitimately be termed a success because of the interest it generated among area filmmakers.

Mr. Harada said, "the basic purpose behind the event was to see what was available and happening in Super 8 in Ottawa".

The audience reaction was disappointing and only about 50 people were at the Friday night showings. "There was no real interest in the films", said Mr.

Harada. Calling the audience "snob-bish", he said they seemed to be annoyed at the poor projection facilities. No one however, volunteered to help the organizers. A mere 20 people attended the Saturday afternoon screenings and the reaction was the same.

Films came from as far away as Quebec City and also from Stittsville and Cornwall as well as the Ottawa-Hull region.

A total of 25 films were submitted in the Festival. Some of them included; *Colour Dance* by Harriet Pacaud, *Steam* by Sissy Grove, *Let A Tree Be Free* and *Pollution Isn't The Solution* by Brian Stoller, *Sportorama* by l'Atelier Populaire, *Sans Titre* by Emil de Longue Epée, *Cri* by Danielle Allaire, *L'Univers Infini* by Jean Pierre St. Louis, *The Cage* by Anselmo Suarez, *Vasarely* and *Microsomie* by Guy Baillargeon.

Co-ordinators of the event were Carleton University Journalism students, Mark Harada, Rhonda Raven, Greg Miller, Jim Cochrane and Maureen Lynn. The Festival was staged on a

budget of only \$200 — which came out of the organizers' pockets. "It was too late for sponsorship of the event because it was started in June", said Mr. Harada.

Mr. Harada added, "the French-Canadian films were technically better with better storylines". Two films in particular, *Cri* and *L'Univers Infini* possessed a distant Quebec filmstyle. The English-Canadian films were mostly experimental and animation films (*Colour Dance* and *Let A Tree Be Free*) which, according to Mr. Harada "were not representative of Canadian films".

"If we do try it again, we will get money for the Festival and then it would be a lot better", he concluded.

The Super-8 Film Festival was a breakthrough for the film community in Ottawa. It proved there are interested young filmmakers working in Super-8 in the Ottawa area. It is unfortunate Ottawa film-goers haven't appreciated or at least become aware of this new medium.

Tony Lofaro

Why Rock the Boat? had its premiere in Montreal on September 26th and will open in eight other cities from Vancouver to Halifax in the following weeks. This National Film Board feature comedy is the first Canadian film to be booked into so many key cities in advance of its release! Next issue will feature articles on this film – but here's a sneak preview of what you can expect:



Cub reporter Harry Barnes trying to take notes in the cold of a Montreal winter

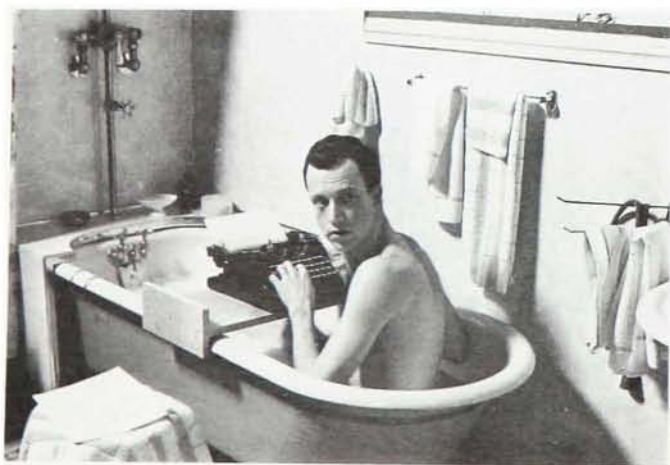


Tiiu Leek and Stu Gillard



The first meeting with Julia Martin, leftist reporter from the 'other' newspaper

Harry, trying to meet a deadline



Office politics: the managing editor (Henry Beckman – centre) trying to get Harry back in line



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Clarke DaPrato



Ron Morby



Stan Ford

Clarke DaPrato. Our Sound Department Manager. No wonder we picked him. Nineteen years at the NFB (during the last three writing and directing his own films). Moved to Toronto. And during his first two years here he packaged hundreds of hours of programming for CBC. Then he did things like recording the multi-track tapes you heard at Osaka 70 in Japan. And then he joined us. How lucky we were he did that.

Ron Morby. Production Supervisor. What a resume! Five years with the big Rank Laboratories in England. Then five years with Visnews in the same country. And then, seven years ago, he came to us. To work his way through our entire laboratory, to where he is now. Probably the pickiest production supervisor in town.

Stan Ford. Our Rentals Manager. He's been with us for eight years now. For four and a half years he was at the controls of the transfer room in our sound dept. Then, for the last three and a half years, he's been in charge of all the stuff we rent. So he knows what you need on a job. And he has things like a "Collimator", to match his lenses to your camera, before you get on location. Good man.

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