

# CANADIAN FILM NEWS

## Major developments

It has been a period of great activity since we last spoke together. Behind the scenes, that is — certainly not in front of the cameras. But history moves on, so let's recount a small but significant portion of it. News arrived from across the Great Pond, Montreal, Toronto and even Ottawa.

From all reports, including those elsewhere in this issue, Canada's efforts at Cannes this May proved to be a resounding success. Michel Brault shared the Best Director Award, of course, and it's the first time in the twenty-eight years of Cannes Festivals that a Canadian feature gained a major prize. So even though the CBC deemed the event of insignificant importance and refused to announce it, it does give added credibility to the quality level of our films. That doesn't mean box office success — **Les Ordres** played to mediocre sales in its first Toronto run, and was returned after winning, only to close after two more weeks of audience non-support. Perhaps it will return in the Fall when all the media are re-enacting the October Crisis on its fifth anniversary.

The rest of the films shown at Cannes did very well in the sales department. Cinépix's **Parasite Murders**, by David Cronenberg, probably fared best, and Quadrant did well with **It Seemed Like a Good Idea at the Time, Sudden Fury**, and others. **Black Christmas** arranged to travel, as did **Duddy Kravitz**. Canadians attending were not as numerous as in previous years, but Cinema Canada kits could be seen walking about Cannes, so the True North presence was strong. No major breakthroughs, but an attitude towards our feature industry as young, but very much there.

Meanwhile, on the Québec front, various construction strikes, scandals and inquiries effectively postponed the rushed passing of the government film law. It caused minister Hardy to have a look at the bill, get feedback, and learn about film. Producers, distributors, and exhibitors presented briefs, but the "Front Culturelle" refused to meet with Hardy, and simply denounced the law as totally useless. The group includes the directors, critics, unions, cinémathèque Québécoise, Conseil Québécoise, and others. The Union des artistes joined the Front, but they did meet with Hardy regarding dubbing.

The result was a law virtually rewritten, although much the same in content and consequence. And on June 12th the bill received Second reading, with a tentative third reading the following week. Changes include allowing all films permission to be shown without prior approval beyond classification. Therefore it's up to local police to charge obscenity. But the Film Institute can reduce ads to title and director, warn patrons through screen blurbs, and inform the public about the nature of the film. The institute itself will have more influence by the commercial side and less from the artistic, as the make-up of the board will have seven members: five from lists submitted and then two chosen by the five and the minister. A quota is still possible, though not official; Hardy favours one week per year, but most exhibits can get by without financial strain by showing four, so that's not too helpful. An exhibitor will be re-imbursed for losses incurred. The definition of a Québec film will be determined by the Institute. Minor changes include re-imbursing producers for deposits in archives, and not making deposits compulsory; the minister will receive the minutes of, not sit in on, the meetings of the institute; 'theatre' is not defined any more, but the minister will oversee places of 'public projection.'

To the west, events in Ontario, hot on the eve of an election and down to the wire during the last two weeks of legislative sittings, indicate that steps will be taken regarding quotas and levies. Culture and Recreation minister Robert Welch and his bureaucrats have examined the questions, met with all those involved in film, and will begin to act: Minister John White will propose to Cabinet that the present law have the word 'British' changed to 'Canadian', thus allowing implementation of a definite quota. New legislation is needed for levies, but discussion centres on a start at 2% with a gradual buildup to 15%, thus returning fifty per cent of the box office to the producer instead of twenty. As with Diet Pepsi, it's a start, even though action must be postponed until after a certain fall election.

Back to Montreal: the CFDC has officially announced its program for funding script development, and basically it says that an experienced feature writer can be paid the going rate, a producer can have

funds to acquire rights and for preliminary expenses, without having a first draft or a commitment for definite production. Twenty-five scripts are possible for funding under the budget allotted.

Meanwhile, up to Ottawa. A series of CRTC hearings took place that will have incredible effect on all Canadian media, especially television and film. The CRTC received briefs and is examining Cable. Back in 1970, Juneau warned that proliferation of cable would hurt Canadian programming, but allowed it because of public pressure. Now the fruit is ripe, and everything's rotten. Canadians are watching more American stations and less Canadian, thereby causing financial headaches for Canadian stations, because the advertisers won't buy. At the same time a national cable network is being proposed, as well as Pay TV. I'll summarise the whole thing next issue, but for now it's best not to underestimate the significance of these hearings. When they're over, a picture of our future in this area will be very much apparent. The crucial issue, besides making sure that the advertising dollars are channelled properly so as to fund Canadian efforts, is basically what programming will appear on the proliferation of TV outlets that cable will provide: who will produce it and what exactly will it be, and responsible to whom?

One of the best summaries of the state of the Struggle is the Council of Canadian Filmmakers annual meeting in May. Several hundred people from all segments of the industry gathered in Toronto to hear reports from various CCFM and outside committees, and the general theme seemed to be that while the effort required to build and sustain a feature industry will be long and arduous, gains have been made, most importantly in the attitude toward the CCFM by government. As one member said, "There is a qualitative difference in treatment by government."

The main problems stem from lack of government policy. The Secretary of State's department is currently being re-organized, management studies of the NFB and CFDC are in progress, the CFDC Act comes up for revision this summer, and a cable policy must be determined. All of which leaves the provinces acting in a vacuum. Neither government level can do all or enough; both must have firm goals and programs. Similar routes must be taken by film-

makers; concrete proposals have had an effect on the longer run. As Pen Densham put it regarding shorts and small firms, "We are learning to manipulate the systems to achieve long term goals."

Problems involving inter-union discussions; U.S. crews working in Calgary with the tacit approval of the Federal government; university and community college training programs and liaison with the professional film community; the establishment of a National Film School; the increased importance and involvement of municipal levels of government in the film industry; and recent events in the Québec industry, were examined. A series of resolutions was discussed and passed; special awards were given out, most of the winners being in absentia.

A discussion central to the course of the CCFM took place just before executive elections. The gist was that more radical approaches may be necessary. After debate, it seemed that the radical measures were put in reserve, and the current program of lobbying and briefs was upheld. A decision to reconvene in mid-June to discuss the Ontario government attitude — discussed here earlier — brought the meeting to a close.

On other fronts, journalist Gerald McNeil has achieved victory in the first stage of his struggle to fight arbitrary censorship in Nova Scotia. The Supreme Court unanimously decided that McNeil can indeed present his case in the Nova Scotia supreme court. He is fighting for the right of a private citizen to challenge censor board decisions; the province had maintained that no private citizens, only parties directly concerned such as distributors, can even take a case to court. Now McNeil has to win on home ground. The issue is a basic constitutional one, for it delves into the always sidestepped issue of censorship, which is provincial, and obscenity which is criminal and therefore a federal jurisdiction. Whether the censorship laws across Canada are in fact valid may be determined by this case.

Two TV programs have passed away, and while the entire world may not mourn, many actors, technicians, and writers will: **Police Surgeon** and **Swiss Family Robinson** were cancelled the minute that the U.S. FCC re-organized network viewing. Now the time slot that these programs appeared in will be returned to the networks. The series can't

generate enough income to survive; they need prime time exposure and the networks will now produce for the local stations. They are American programs, but they performed two important functions because they were made in Toronto: training Canadian crews and actors, and placing a vast amount of money into Canadian pockets for eating purposes: **Police Surgeon**, with a budget of \$70,000 per episode, pumped a million dollars into the Canadian industry while it existed.

Finally a further report from Sodom and Gomorrah. Rivalry being what it is, after Québec has its Inquiry into Tainted Meat, Ontario has come back fighting with more heavy words in its very own Inquiry into Tainted Film and TV. More prominent locals have been hired at outrageous fees to wander hither and thither. It's all to the good, I say, if we emerge from the dark revelations they will undoubtedly uncover in their eighteen month quest (Is that enough time to catalogue all the sins?), with hearts and minds purged and purer.

## Productions: Recent / Current / Imminent

Summer is traditionally the time for shooting film in Canada, but this year the low profile in feature filming continues in English Canada and even extends into Quebec, where output has greatly fallen. At the most recent CFDC meeting in the last week of May, no English language features were approved and only three French productions received go-aheads. And while a Canadian producer is shooting in Arizona, the province of Alberta will host several American films this summer. And plans are being implemented for the forthcoming television season.

Some features are set to go. Keg Productions will shoot their second feature, **Wilderness Man — The Strange Story of Grey Owl**. Harvey Hart may direct **Goldenrod** in August, and another large budget effort, **Summer Rain**, is set to go with Ratch Wallace producing and Bill Fruet directing. Don Shebib reportedly will direct a film in late summer, with Les Weinstein, manager of TV's Irish Rovers, producing. It's about a stockbroker who gives up everything to become a marathon runner.

Allan Eastman will shoot his low-budget feature **A Sweeter Song** this sum-

mer. He will direct his screenplay co-authored with Jim Henshaw, and John Hunter will produce. Bob Brooks will handle cinematography and Sam Jephcott will be production manager. Cast includes Henshaw, Susan Petrie, Cayle Chernin, Linda Houston, André Lawrence, Nick Mancuso, and others, in a story Eastman describes as a comedy of sexual values and identities, and a study of a Toronto subculture.

More in the planning stages include projects from Quadrant Films, and an adaptation of Gogol's *The Inspector General* planned by Tony Kranreither, to be called **The Centennial Express**, with a script by Martin Lager. Kranreither's **Lions for Breakfast** received a favourable response at its premiere as part of the Guelph Spring Festival this year.

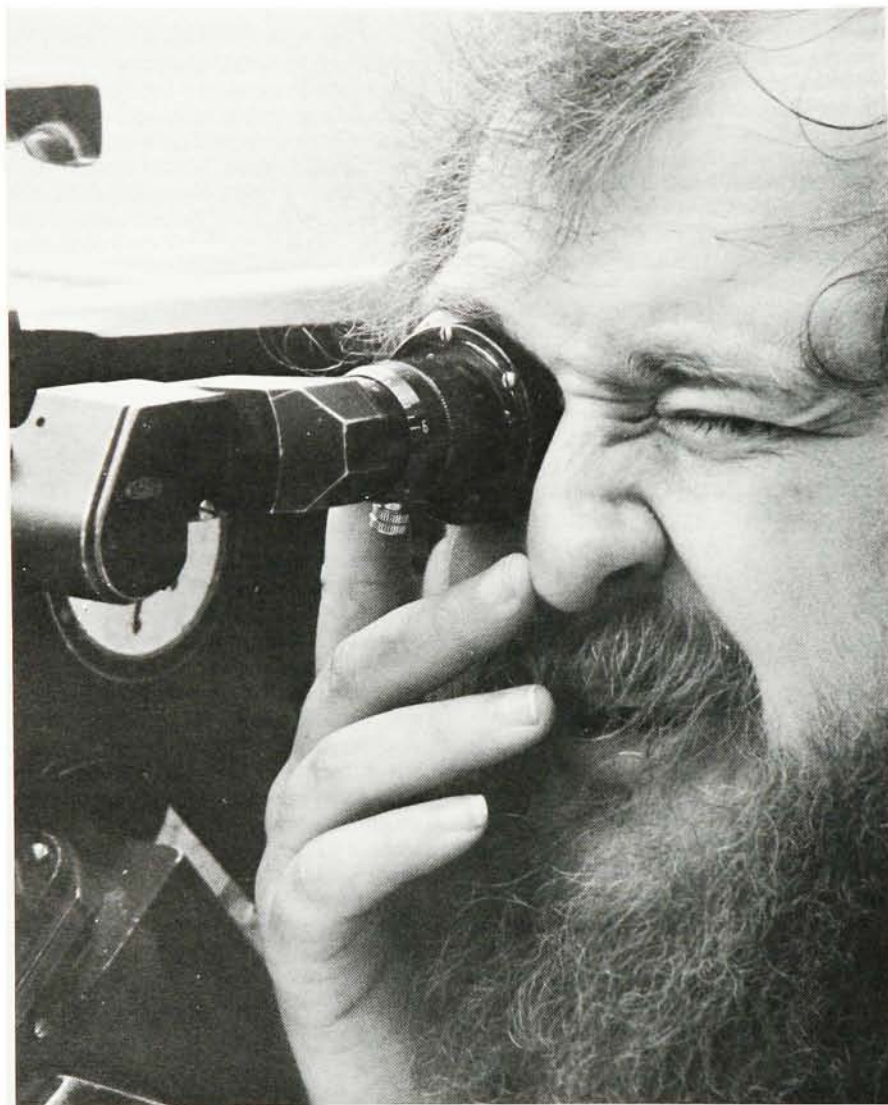
Alberta will see plenty of action this summer if all those Americans really do invade. Universal is planning to film **Mustang Country** with venerable Joel MacRae, and Robert Altman will spend summer and fall shooting **Buffalo Bill** with Paul Newman in an adaptation of Arthur Kopit's play *Indians*. Rumour has it that Arthur Penn will return to Calgary, where he shot **Little Big Man**, to do a film starring Marlon Brando. Maybe instead of Toronto, Calgary will be the Hollywood of the North.



John Kemeny and Gerald Schneider

Meanwhile Canadian producers are looking south. The Duddy duo, John Kemeny and Gerald Schneider, are filming **White Line Forever** with Jan Michael Vincent in Arizona, and **Embryo**, scheduled by Sandy Howard and Harold Greenberg for Montreal shooting, is being made in Los Angeles, with very little evidence of Canadian presence.

In the finishing stages for short planning are **With These Hands**, a thirty-



Bill Boyle

minute drama about a deaf girl and a mime artist. Bill Boyle will direct and Jim Henshaw and Lynne Griffin will star. Funding is almost complete. Also, the first in a series of half-hour dramas made by the NFB for the CBC has been completed. John Smith directed Luce Guilbeault and Vladimir Valenta in *The Customer*. Under executive producer James Domville and producer Roman Kroiter, the NFB has been running drama workshops for the past half year for its directors. Valenta, Eli Rill, and Israel Hicks worked with five directors this year. Six will participate next year, and long range plans include expanding the program all across the country.

Scheduled to resume shooting this summer is Joyce Weiland's *The Far Shore*. And the Saskatchewan government is discussing investing up to \$300,000 in Allan King's feature of W.O. Mitchell's *Who Has Seen the Wind?* CFDC May approvals include Jean Claude Lord's *Panique*, André Forcier's *L'eau chaud l'eau froide*, and Jacques Gagnon's *L'Affaire Coffin*.

Completed shorts we've heard about are *Metric Man*, a ten minute effort explaining metric ideas, made by Cariboo Cartoons for the Department of Consumer and Corporate Affairs. Cariboo was set up by Sheridan College graduates. And Gerald Robinson was

producer and director of a recruitment film for Keyano College in Fort McMurray Alberta. He used a *Mission Impossible* format for this effort produced for Access TV North, a division of the Alberta Education Communications Department.

Television activity is picking up as fall schedules are finalised. CTV will have *Excuse My French* and *Maclear* returning, and, together with Champlain Productions is making *Kidstuff*, aimed at 8-11 year-olds. Bill Hartley is producing. Barbara Frum will have a network show on the CBC. And the Corporation is planning a massive examination of the October Crisis, with drama and documentary combined. *The Great Canadian Culture Hunt*, with George Robertson producing, will be seven hours on the arts for the CBC.

CBC drama is involving more French Canadians every month. Denys Héroux is shooting a *Sidestreet* episode starring Daniel Pilon. And in *The Real Story* series, Gilles Carle will direct a drama about the Métis. Gerry Mayer will also direct a *Sidestreet* episode, and Peter Pearson an episode of *The Real Story*. A drama about the Canadian vaudeville headliners who didn't move south, *The Dumbbells*, is being planned by CBC. name is the group's, not a commentary on staying in Canada to earn a living from the thriving culture industry.

TVers John Hirsch and Eric Till, along with author-publisher Jim Bacque, have announced plans for a wide-ranging series of dramas for educational purposes. Format would be TV, film, as well as literary aids, and outside investment is being sought. Hirsch says location shooting is necessary, and the CBC just doesn't have the money. But the material, he says, is out there, just crying to be used. Let's hope it's not just another voice from the wilderness.

On the other side of the ledger, a voice has been stilled. Global TV has cancelled *Sh . . . It's the News* despite a doubling in ratings and success on a miniscule budget; the program was one of the few comedy series on Canadian TV, and represents a serious loss to those writers and performers seeking experience in TV comedy, not to mention the audience that enjoys the show. Global has virtually erased any evidence of Canadian activity from its schedule, except for a few inane talk shows. Of course the money goes into Canadian Banks, I suppose,



Scene from "Kidstuff"

but two things should be noted: one of the main reasons Global was licensed was to produce Canadian programming, and the head of Global used to run CHUM radio in Toronto, whose programming is done by Americans. So now we have another American network to watch, and we made it ourselves.

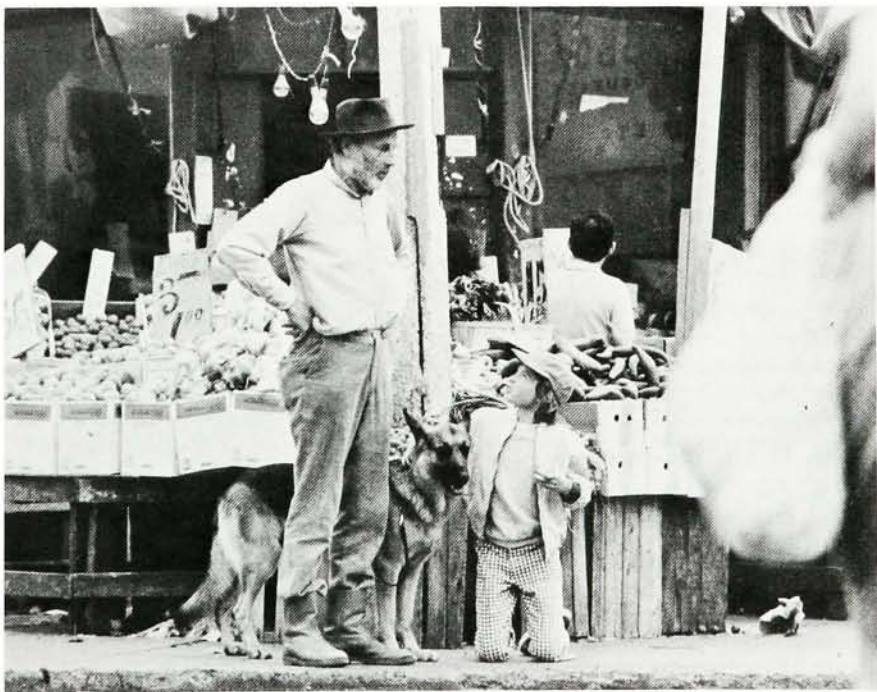
### Festivals, Awards, Honours

Now that Cannes has passed, the festival season moves into high gear for summer and fall gatherings. Currently on view are a group of films by women to form part of the month-long *Festival of Women and the Arts* in Toronto. Canadians contributing include Joyce Weiland, Sylvia Spring, Deborah Peaker and Marie Waisberg. June 15-18 saw the AMTEC (Association of Media and Technology in Education in Canada) gathering in Edmonton. For users and suppliers of educational aids in the visual area, the conference featured Knowlton Nash as guest speaker, Christopher Saron on software, Kenneth Komoski on learner verification, and John de Mercado on people and machines. The Educational Film Library Association in New York held its annual American Film Festival June 2-7. Included in the program was André Leduc's *Tout Ecartille*

director Bill Davidson, writer Martin Lager and cast Jan Rubes, Jim Henshaw, Susan Petrie, and Paul Bradley created a well-received film, according to those who attended. Media 75 was held in Toronto in May, featuring several film panels for people in the media and the public.

Several festivals have announced dates and some idea of program, so you can plan vacations or drop in if you're passing through. Filmexpo has returned to a summer date, August 8-15 to be exact, and to its original location, Ottawa's National Arts Centre Theatre. Director of Programming Wayne Clarkson (1762 Carling Avenue; phone 729-1593) has slated some films definitely, including *Les Ordres*, Jack Hazan's *A Bigger Splash*, Ken Hannam's *Sunday Too Far Away*, and is negotiating for Henry Jaglom's *A Safe Place*, André Forcier's *Bar Salon*, 1975

Jan Rubes and Danny Forbes in "Lions for Breakfast"



shown in a special series called Film as Art. And the Guelph Spring Festival included a real old fashioned movie premiere: *Lions for Breakfast* was shown at the Palace Theatre with dinner before and a party following, as well as a lion in the lobby. Producer Tony Kranreither,

Cannes Special Jury Award winner *Everyman for Himself and God Against All* by Werner Herzog, Andrezej Wajda's *Land of Promise*, Monte Hellman's *Cockfighter*, Joan Micklin Silver's *Hester Street*, plus other Canadian and foreign features.

August 23-30 is the annual Robert Flaherty Film Seminar in Massachusetts, centering on the documentary and presenting old and new efforts. Among the latter is Teri McLuhan's **The Shadow Catcher** about photographer Edward Curtis. The Stratford Film Festival is scheduled for September 13-20. Critic in residence will be John Russell Taylor, special guest will be John Frankheimer with his film **Impossible Object**, and a tribute to Rock Demers of Faroum Films on their tenth anniversary. September 24-28 are the dates for the Famous Players Student Film Festival, to be held at Sir George Williams University in Montreal. Any 16mm or 35mm short made by a student at any educational institution is eligible.

The Canadian Film Awards are officially on again, sort of. Only English language films are allowed, including subtitled or dubbed foreign language efforts. Niagara-on-the-Lake is the site, and again Gerald Pratley will head an international jury. The Secretary of State has allocated \$40,000 (and \$15,000 to the French sector for a similar effort, if they wish), and possibly the CBC will broadcast the final night. A showing of top winners is being planned for Toronto's St. Lawrence Centre following the event, and hence to other cities if possible.

Application forms are available from:

**Canadian Film Awards Committee,  
Box 1003, Station A, Toronto**

Deadline for returns: **August 15, 1975**

Films must be Canadian, produced or released between September 1973 and September 1975.

Categories: Feature fiction, feature non-fiction, documentary, animation, theatrical short, television drama.

*Note: There are no entry fees in any category.*

The Yorkton Festival returns this year for the thirteenth time from October 22-25. Applications are being accepted until August 1st. 16mm and 8mm, with a maximum running time of sixty minutes will compete for seventeen craft and category awards. A conference on the current state of the Canadian film industry will be held on the 25th in conjunction with the festival. Write the Festival Secretary, Box 477, Yorkton, Saskatchewan, S3N 2W4, for further information.

A non-dated festival for amateur films is the Canadian International Amateur Film Festival. Write P.O. Box 64, Brantford Ontario for further information. Regina is the starting point for a touring film

and video show for the purpose of showing western efforts to the east. Camera West (Rom 308, College Building, University of Regina) will assemble about 200 photographs and twelve films, and is looking for participants. A pamphlet and directory are planned, according to organizer Larry Bauman.

Canadian films have been and will be travelling this year. Three features are to be shown at L'Age d'Or, held at Belgium's Royal Archive: **Il Etait Une Fois dans l'Est, Montreal Main, and Bar Salon**. Julius Kohanyi's **H-A** has been invited to the Berlin Festival, and Deborah Peaker's **Loads** will be shown at the Moscow Film Festival. During October the American Film Institute Theatre in Washington will present twelve Canadian features as part of a Canadian Season. They will be chosen from productions completed since 1971. Pre-selection is going on now, so no names are available.

**Hello Friend**, a short by Toronto student filmmakers Mark Sobel and Robin Lee, gained first place in the U.S. Public Broadcasting System's national amateur film competition, 1300 entries competed in the 15-18 year-old category. The film has won other awards previously. Moreland-Latchford's **Introduction to Pottery** won the Gold Camera Award, the highest in the 1975 U.S. Industrial Film Festival, over 500 other competitors.

**The Missing the Point Totally and Completely Award** this issue goes to St. Lawrence College near Kingston for pulling Michel Brault's **Les Ordres** from a film festival during Canada Week because 'the film is not in keeping with the theme of Canadian unity,' said one official.

**Where it's At:** Mordecai Richler and Lionel Chetwynd received a Writer's Guild of America Award for **The Apprenticeship of Duddy Kravitz** screenplay. The division was adaptation from another medium. The category was Best American Comedy.

### Film People/Random Notes

The Canadian Film and Television Association held its annual meeting in Toronto recently, and announces Harold Eady is President, Gunter Henning Vice-President, and directors Robert Harwood, John Ross, Peter Hollidge, Ronald Brown, C. Lynn Meek, Findlay J. Quinn, Ralph Umbarger, Henry Michaud. Discussions involved urging the Federal Government to call for film tenders on their own and not via the NFB, and emphasizing that Pay TV should use private facilities for production, not build more studios, as there are enough already. . . . The CFDC annual report, released and tabled in Parlia-

ment, reveals that the body spent \$3.5 million in its last fiscal year, invested in twenty-four films (eleven low budget, four English major productions and nine French majors), and received income of \$830,000, up \$50,000 from a year ago.

**Screenings:** The Ontario Art Gallery presented a series of three evenings wherein filmmakers appeared with their films. Michael Ondaatje showed **The Clinton Special**, Don Shebib was there with **Good Times, Bad Times**, and **Satan's Choice**, and Frank Vitale appeared with **Montreal Main**. . . . The Ontario Film Theatre, Canadian Film Institute, and Cinémathèque Québécoise joined to present a touring series of Swiss films. . . . **Janis and My Pleasure is my Business** opened in French in Montreal.

**Act of the Heart and Réjeanne Padovani** were shown on CTV in May. . . . CTV presented two very accomplished series recently: **Window on the World** presented **The Grains of Conflict**, about the world food shortage. It was candid and hard-hitting, and although most of the content was about India, sections on Canada brought the problem right to our doorstep. **Canada: Five Portraits** focussed on different sections of the country. Gordon Pinsent narrated, Louis Applebaum wrote the music, Jerry Lawton produced, and writers included George Ryga, Barry Callaghan, and Ron Kelly. . . . **Sprockets** continued to present new filmmakers: Michael Hirsch's **Lyle Leffler Last of the Medicine Men**, and Indra Seja's **As Clear As** were among June broadcasts.

Speaking of CTV news and **Sprockets**, two kudos are in order, one from afar and one from myself. Deepa Saltzman's film **At 99**, about Louise tandy Murch elicited so much response when shown on **Sprockets** — five hundred letters — that the CBC bought it again. The film has won the Red Ribbon award in the New



Hideaki Kobayashi DOP with Deepa Saltzman shooting "At 99"

York Festival. And the filmmakers have been invited to travel to India and make a personal portrait of Prime Minister Indira Gandhi. While there they'll also make two children's films. . . . On the day after the collapse of Vietnam, I attended a CTV screening and present was

News Director Tom Gould. We talked at length about Vietnam and his vast experience in the country was fascinating to learn from. One sensed more than the objective journalistic vantage point, and he explained his frustration with our cold-blooded government in Ottawa and their performance in Saigon. Obviously he had made friends there, and he told several heartbreaking tales. What was more important about Goulds is that he follows through on his beliefs: days later, without fanfare, he was at a Toronto hotel helping Vietnamese refugees cope with arrival chaos. He seems to embody CTV news in that way: speaking out in a personal and necessary way. It's too bad the CBC is so tied up in union stupidity that strikes occur if Lloyd Robertson does an interview, let alone declares himself an individual. Maybe then **Viewpoint** would really be gone, and an autopsy could be performed on Earl Cameron to see if he ever really lived.

Results: Rank has picked up Crawley's feature **The Man Who Skied Down Mount Everest**. . . . **Black Christmas** has been sold to the Herald Group for Far East distribution. . . . **The Heat Wave Lasted Four Days** obtained one of the highest ratings when shown on ABC's *Wide World of Entertainment* in April. . . . George Ritter Films adds the U.S. to its territory for distribution of Thames TV non-theatrically. . . . CBC has made several foreign sales. Finland bought **Vicky, Twelve-and-a-Half Cents**, and six **Collaborators**. ITV in Britain purchased thirteen **Collaborators**, Southern TV thirteen **Beachcombers**, and Granada TV eighteen episodes of **The Nature of Things**.

The Canada Council announced \$203,000 in grants recently, for film and video. Individual recipients include Fernand Bélanger from Québec City, Byron Black from Vancouver, Guy Borremans, Montreal, Richard Boutet, Montreal, Don Druik, Vancouver, Pierre Falandeu, Montreal, Claude Gagnon, St-Hyacinthe, Jean Leclerc, Sorel, Brendan Lee, Vancouver, Franck le Flaquais, Montreal, David Rothberg, Toronto, Deepa Saltzman, Toronto, Karl Shiffman, Toronto, Sylvia Spring, Toronto, Lisa Steele, Toronto, Mary Stephen, Montreal, Susan Wolfson, Toronto, and Paul Wong of Vancouver. Organizations include Le Conservatoire d'art cinématographique de Montréal, Fringe Research, Toronto, Toronto Filmmakers Co-op, Visus Foundation, Toronto, and Satellite Video Exchange Society in Vancouver.

Literati: Pierre Berton's **Hollywood's Canada** is certainly going to receive top billing in the push league: a first run of thirty thousand copies has been ordered. Berton viewed over one hundred films, read story lines of several hundred more,

and travelled extensively for his book. He claims to have found documentation in Trade and Commerce and RCMP files proving Hollywood pressure to fight quotas. . . . Four women are publishing an access resource catalogue on film and video for works about or of interest to women. Also included are courses available, how to care for films, etc. Innervision can be contacted at 84 McCaul St., Toronto. . . . CBC writers workshop in June hosted fiction writers to work on television writing technique. Attending were Juan Butler, Betty Cooper, James Demers, Fred Euringer, James Fenario, Beth Harvor, Helene Holden, and W.D. Valgardson.

Regarding the CBC training programs, Casting Head Muriel Sherrin has been given added duties as co-ordinator of Program Development, meaning direct responsibility for development, co-ordination and planning of training programs. . . . Gordon Pinsent received an honorary Doctor of Laws degree from the University of Prince Edward Island. Cited were his contributions to Canadian, and especially Maritime culture. Pinsent is negotiating with the NFB to film his latest novel **John and the Missus**. . . . The Conseil québécois pour la diffusion du cinéma sent Richard Lavoie on a tour of France and Belgium to talk to distributors and organizations. The group has also prepared a brochure on films concerning the October Crisis. . . . The NFB has appointed John Boundy head of English Canadian distribution. . . .

Jean Gascon has replaced Jean Louis Roux on the NFB Board. . . . Eva Kushner replaces Bernice Holata on the Canada Council board. . . . Frederik Manter has joined the Canadian Film Institute, and a replacement is being sought for his position at the Canadian Filmmakers' Distribution Centre. . . . Norman Jewison may move back to Toronto from London, if he feels post-production facilities in his home town are adequate. . . . Donald Sutherland hasn't given up on a Norman Bethune biography. . . . Robert Charlebois has signed a two-year three-film contract with Sergio Leone. . . . Stuart Gillard, lead in **Why Rock the Boat?** and **Pardon My French**, has left to seek his fortune in Hollywood.

Errati and Mistakes Pointed Out by Constant Readers: Andrew Ruhl, who made one short entered in the Cannes Festival, is a student at Conestoga College in Cambridge Ontario, not Sir George Williams University. . . . The CCFM is not officially represented on CFDC advisory board, as I wrongly included them last issue. The committee just keeps taking their ideas around the corner, rather than hearing them face to face.

# HALIFAX

## Down East

In the No. 17 issue of Cinema Canada Liz Mullan and I interviewed Chuck Lapp, Lionel Simmons and John Brett about the work and direction of the Atlantic Filmmakers Co-operative. At that time the Co-Op had a small and active membership whose films were either in initial production stages or still very much in the dream factory. Now the Co-Op has taken a further direction feeling that those long, tedious winter months spent in the cutting room are a justification for a more amplified existence. Moreover, the Co-Op's financial health is assured as the Canada Council has awarded it a new grant of \$23,000; the Cultural Services section of the Nova Scotia Department of Recreation will be supporting it with \$6,800; and the National Film Board will be providing an additional \$5,000 for film stock. As Co-ordinator Chuck Lapp explains, the Co-Op wants to develop a more regional posture in which its activities will hopefully be felt throughout the Atlantic provinces. Its Board of Directors for the coming year are: Lionel Simmons, Sam Grana, Bill MacGillivray, Shelagh McNab and Paul Mitchell-tree from Nova Scotia, plus three more to be named shortly — one each from Newfoundland, New Brunswick, and Prince Edward Island. The Co-Op will be broadening its educational base too as it will be collaborating with the Film Board and the Department of Recreation in a number of filmmaking workshops. It has also allotted \$3,000 of its budget for travel and promotion so that filmmakers will be able to attend conferences and workshops in the Atlantic area.

The Co-Op has been in close touch with the Film Board's regional production centre in Halifax all along and the two exchange ideas, services, often manpower. This rapport is very noteworthy because it speaks well of the Film Board's policy of decentralizing its own production together with supporting independent filmmakers. Film is an adaptable art and filmmaking a collaborative process that is at home in a Newfoundland outpost, in midtown Toronto or deep in the Okanagan. This is not meant to give film an overall nationalistic tone but to point out the value of it as a way of generating total social experience. In fact, we should stop brooding over the sickly state of the feature film industry in Canada, with the exception of Québec where a healthy film community exists. Our feature film industry has no inherent uniqueness and is continentalist as the term "feature