

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 Falandau, 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



Joey Smallwood in "Atlanticanada"

film" connotes an acceptance of New York/Hollywood styles and conventions. We need to develop a Canadian cinema through film co-operatives, film board regional centres and other community settings.

Atlanticanada

Indeed, the Film Board regional production unit in Halifax is contributing to the development of a Canadian cinema along cultural and community lines as evidenced by its work which was shown on the **Atlanticanada** CBC special in April. In putting together the two and a half hour show which consisted of films ranging from thirty-minute documentaries to thirty-second cartoons, the board adopted a light, musical and humorous approach. Most of the work had a personal aspect as it centred around people from different parts of the Atlantic Provinces. Viewers were treated to everything from **Scoggie** — a film about the thoughts of a Cape Bretoner to **The Brothers Byrne** a film which covered the return of two brothers to the outpost they were born in.

Most people in the Atlantic area responded well to the show as indicated by the comments made on the phone-in program that followed the special. Callers were able to talk to Rex Tasker, Executive Producer of the Atlantic Production Unit, to several directors of the films screened and to local film critics. Major criticisms expressed locally about the films were that they centred primarily around men, did not depict minority groups which account for a significant part of the Atlantic mosaic and that they didn't confront any socio-economic problems particular to the Atlantic region. However, in his introductory comments, host Max Ferguson set the tone for the light-hearted program and specified that there would be no "in-depth" films. In the near future perhaps we can look forward to films that deal with the social issues of Atlanticanada.

New Directions

In co-operation with the Film Board's Studio D and the local production unit, the Film Co-Op is providing equipment for five sixty-second films which are being produced under the Board's "Just a Minute" program — a project for

women who wish to learn about filmmaking and produce short films. Films currently being made are: **The Tavern** by Edith Rey, **I'm Ready, Dear** by Gert



Shooting "The Tavern"

Mabey, **Assembly Line** by Jay MacLean, **Women in Motion** by Shelagh McNab, and **Friends** by Sharon Mann. The Co-Op also assists "Reel Life" — a women's media collective — with services and equipment. This August at the Nova Scotia Festival of the Arts in Halifax, the Co-Op hopes to stage its first official film festival with a screening of all films completed at that time.

Inside the Co-Op

Now to examine some of the Co-Op's work in 16mm to date: Lionel Simmons' **Masterpiece** and John Brett's **Voices from the Landscape** are in rough cut stages. Where as Lionel's film is a voyage into a future world, John's is a kindling of the past in which he uncovers the life and landscape of an Acadian com-



Jay MacLean, Lionel Simmons — "Mackerel Lens"

munity. Ramona MacDonald is still labouring over her improvised drama **Regan's Cove**. Also in rough cut stages are: Bill MacGillivray's **Lil and Mr. Bill**, a brief glimpse of an elderly couple as they move from their eight-sided home full of ephemera and trinkets into a city apartment; Ken Pittman's **The Devil's Purse**, a mystical treatment of the sculptures of artist Don Wright which are based on the nest of a sea snake that washes up on the shores of Newfoundland; and Gary Castle's **Bluegrass**, a free-wheeling look at a country music festival held outside of Halifax.

As for new productions, Chuck Lapp has almost completed the shooting of **Paradise**, a drama which follows the life of a disillusioned academic. Chuck commented that making a dramatic film in a number of locations, including a tavern and an all night cafe provided something of a spectator event for the public. However, three hefty customers nearly turned the set into a brawl area in the all night cafe, and in another scene shot on Good Friday in an apartment with windows blacked out by blankets the landlord intervened with a policeman believing that a black mass was being celebrated. . . .

Talking about the differences between live theatre and film drama, Chuck Lapp commented that if he were to work within a dramatic framework again, he would try to develop the film around an actor or actress *per se* rather than an idea or character. **Paradise**, which tries to in-



Filming "Paradise"

corporate a theatrical and literary context in a visually contained piece, will be a test of how compatible conventional drama really is with the film medium — which is kinetic and has a large visual syntax.

This sample of the Co-Op's work points out its diversity. The feeling for experimentation, improvisation and traditional cinematic forms can be encouraged since the Atlantic Co-Op is in itself experimental. The Co-Op has been active now for one year and has almost completed its first work period. Its future lies not only in more work being done in Halifax but also through the more regional posture chosen which, together with the Film Board's local production centre and the Co-Op's involvement with other projects and programs such as "Just a Minute", is a commitment to the developing Canadian cinema.

—Lon Dubinsky