

CANADIAN FILM NEWS

Photo: Greg Hulbert

Canada Council announces new program to help independent filmmakers

Ms. Penni Jaques, recently appointed film Officer of the Canada Council, came to Toronto in late October to explain the Council's tentative Aid to Film and Video Artists program, which is already accepting applications.

Her visit coincided with the Council's series of open meetings held in this area, designed to gauge response to its programs from the art and academic communities across Canada. Director André Fortier revealed that the Canada Council gives away \$45 million annually to the arts, humanities and social sciences, 36 per cent of it in Ontario.

Film, photography and video might get up to one million dollars of this amount during the coming year. We suspect that this is still disproportionate to what other art forms are getting, but then certain staunch classicists refuse to recognize them as such. No comparable grants are planned in film, for instance, to the huge amounts of money given to established theatre, music, literature, and painting. Of course the real issue is that non-art allocations grossly outweigh the art ones.

Still, grants in 1974 to individuals and non-profit organizations dealing with film, photography and video will most likely be double what they received this year. And the Council is making a great effort to communicate effectively with the people most likely eligible for these grants.

Since an official brochure describing the new grants policy *vis à vis* film will not be available before February, we were asked to spread the word among filmmakers. We are unable to quote exact totals, however, since present figures are subject to change.

The first thing Penni Jaques emphasized was that in order to be eligible, one had to be a professional. She added, however, that graduating students in certain high calibre institutions (Simon Fraser, York) would be considered. Her other major point was that no feature films would be acceptable, of whatever budget. The Canadian Film Development Corporation is there to invest in features, the Canada Council grants production funds for short or medium length films only.

There are three categories in film



Michael Spencer of the CFDC and Penni Jaques of the Canada Council at the S.F.U. Forum in British Columbia

production grants: up to \$25,000, up to \$10,000, and up to \$5,000 will be given out to cover partial or total production costs. Ms. Jaques cautioned potential applicants against assuming that asking for the highest amount is the wisest course; in fact the \$25 thousand grant will be the hardest one to get, with chances progressively improving as the budget is pared. Twice as many grants in the lowest category will be given out as in the highest, which is intended for filmmakers of considerable accomplishment.

In addition, post production funds of up to \$15,000 are available for works already in progress. And filmmakers, professionals in other related fields such as video, and writers wishing to buy time to write or develop a film script, may apply to the Senior Art Grant program (up to \$15,000 to cover living expenses, production costs and travel, if required) or for a regular Art Grant (up to \$4,000 to cover living expenses, plus \$600 project cost allowance, plus travel if required to complete the project). Again, in order to be recognized as a "senior," you have to be an artist who has made "a significant contribution over a number of years."

Other assistance available from the Canada Council for which filmmakers are eligible include Short Term Grants or either \$550 or \$350 per month, depending on your stature, plus \$600 project cost allowance and any necessary travel; filmmakers and other professionals in related fields (film cameramen, video artists, set designers, producers, editors, and others) wishing to

buy time to pursue a program of Apprenticeship Research or Advanced Study in their respective fields, may also apply for a Senior or regular Art Grant, or a Short Term Grant. Finally, Project Cost grants of up to \$2,000 are available to the professional artist to help defray the cost of a particular project, with the exception of film or video production. However, projects such as exhibition costs (temporary rental of screening space), costs of sub-titling films of exception quality when they are invited to participate in national or international festivals, and transportation costs of films and equipment to international exhibitions do qualify under this program.

If all this seems confusing, one must remember that the Canada Council is a very complex web of intricate inter-relationships, and that not all the money comes from the same purse. Let's just be thankful that Ottawa recognizes the need to fund the arts more generously than do governments of many other countries.

Filmmakers wishing to apply for production or post-production grants should send six copies of the script or outline (5 will be returned upon adjudication), a curriculum vitae, list of professional achievements, proof of Canadian citizenship or landed immigrant status (for at least 12 months prior to application), dates of tenure of grant, any other grants (no more than one Canada Council grant may be held within any twelve month period), two or three letters of reference, and other supporting materials, including a recent previous work.

With regard to the latter, Ms. Jaques pointed out that the sample film should support the candidate's ability to complete the proposed project. In other words, if you're applying for a way-out, experimental film and submit a stodgy, conventional documentary as an example, the adjudicators will rightly wonder whether you are capable of accomplishing your goal. She also asked that, until formal application forms are available, the applicants use separate sheets of paper for outline, resumé, and budget, including all pertinent information. Furthermore, if you are not good at expressing yourself in writing, she'll go as far as presenting a videotape to the jury of yourself explaining the film. That way your ideas can get across with more impact. All you have to do is make the tape!

These grants will be given out four times a year. You may apply anytime, but completed applications must be received by the four cut-off dates: November 1st for announcement in March (you've missed this first one), February 1st, for announcement in June, then May 1st for announcement in September, and August 1st for announcement in December.

Correspondence, including general inquiries and grant applications for Film Production and Post-Production Grants, Short Term Grants, Travel and Project Cost Grants, should be addressed to The Canada Council, Arts Division, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Application forms for Arts Grants and Senior Arts Grants may be obtained from the Canada Council, Awards Service at the same address.

The topic under discussion was "The Future of the Independent West Coast Filmmaker," and the panel included four of them, Zale Dalen, Richard Patton, Peter Bryant, and Bix Milanich. Also on the panel were Penni Jaques of the Canada Council and Michael Spencer of the Canadian Film Development Corporation, who flew in especially for the evening, as well as Werner Aellen of Image Flow Centre, Les Wedman of the Vancouver Sun, Michael Walsh of the Province, and Kirk Tougas, director of the Pacific Cinéma-thèque.

According to our West Coast correspondent, the centre of attraction was the Canada Council, since the audience was more interested in finding out about grants than in discussing any directions for independent filmmaking in the west. Ms. Jaques then presented her ideas and the new Council policy regarding film grants.

At the outset of the meeting Michael Spencer pointed out that the CFDC will be concentrating entirely on larger budget, more commercial ventures and that the preserve of independent films was now solely the Canada Council's.

In conjunction with the forum, several west coast independent films were screened, three of them produced still with CFDC grants, no longer available. The fine examples of B.C. creativity were Rocco Brothers, Morning Line, Gandy Dancer, Baby Ducks, Green Alder, Dancers, Mutations, and Funeral Ships. In addition to the four filmmakers on the panel, who directed most of the above, Bryan Small made "Dancers" and co-directed "Baby Ducks" with Peter Bryant.

Bryant, who is certainly one of the

most prolific Vancouver filmmakers as well as our correspondent, summed up the evening in his report: "Outside of a few filmmakers themselves, none of the aspirants in the audience was willing to discuss other ways of making films. Unfortunately it appears that the emphasis for independent filmmaking here is on government subsidy. Although the Canada Council will be assisting them more than ever, the future of west coast filmmakers shouldn't really depend on the size and number of grants available, but the willingness and creative drive of the filmmakers themselves."

Pacific Film Co-op is formed

At press time, news came in from Vancouver that 20 independent filmmakers there have formed the Pacific Film Co-operative.

Set up along the lines of the Montreal production co-op (ACPAV), the new organization has strict entrance requirements: a \$25 fee, plus proof that applicant has worked on at least 3 films or made 1 film by him/herself.

Also at the last minute came confirmation from the CFDC that not only Peter Bryant's *The Supreme Kid*, but also Leonard Yakir's *The Mourners* (from Winnipeg) has gotten a conditional go-ahead in the low-budget program, which now requires applicant to submit a short dramatic film that shows his skills with actors. The budget has gone up too (see next item). Out of 110 projects submitted so far, only 10 have gone ahead. Since it deems poor script-writing the major cause of high rejection-rate, CFDC is now giving limited funds for professional re-writes (4 or 5 so far). Next deadline: December 7th!

The future of independent west coast filmmaking discussed at S.F.U. forum

Simon Fraser University's Centre for Communications and the Arts held an important Forum on September 18th at the University's Theatre on the Burnaby, B.C. campus. The moderator and host was S.F.U. Resident in Film, Vincent Vaitiekunas.

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Another long winter before CFDC funding

The Canadian Film Development Corporation doesn't start its new fiscal year until April 1st, 1974, and producers of big budget features will most likely have to wait until then to get confirmed funding. It's going to be a long cold winter for many, but it will also afford screenwriters and directors the chance to go over their scripts and do a bit of polishing, and producers to work on the budget — both by raising private money and by balancing the books in advance.

As for the \$100,000 low-budget feature program, the next deadline is December 1st and the total budget allowance has been raised to \$115,000 in keeping with the lessons learned from previous productions. As before, the Corporation will supply 60 per cent of the financing, the rest having to come from the private sector.

Ted Rouse, Toronto CFDC Director, told Cinema Canada that of 20 recent applications in the low-budget area, none have been given outright Corporation blessing, as yet, although Peter Bryant's *The Supreme Kid*, a west coast project, will be resubmitted after a rewrite. Latter is to be produced by David Tompkins of the Canadian Filmmakers Distribution Centre.

Altogether, ten hundred-thousand dollar films have been produced so far with CFDC money, five in English, five in French. Jean-Guy Noel, Andre Forcier, Michel Bouchard, Jean Cousineau, and Jean-Pierre Lefebvre were the recipients in Quebec, and Jack Cunningham, Paul Lynch, Robbie Malenfant, Jack Darcus, and Morley Markson shot English-Canadian features under this program.

So far none of these ten features have been distributed. Some of them are finished and ready to go, most of them are winding up post production. Noel's *Tu Brûles, Tu Brûles* and Forcier's *Bar Salon* have been shown in Quebec, but neither had a regular commercial run. The Derret Lee, Paul Lynch film, *The Hard Part Begins*, was recently previewed in Toronto, and its country and western theme might enable it to succeed on the drive-in circuit. But while the film is available in 35mm, the

CFDC's policy now is that these low-budget features should be shot on 16mm and also distributed on the alternate, non-commercial circuit in that format.

According to Rouse, the two major reasons the CFDC has not been announcing the funding of new projects lately are that private money is tight, and "creativity is a bit dry at the moment." But there's a lot of behind the scenes activity, what with CFDC Director Michael Spencer being involved in a whole series of negotiations with the TV networks (which now number three, don't forget), aimed at major Corporation involvement in the financing of Canadian movies for television.

When this topic was raised at a recent Council of Canadian Filmmakers executive meeting, the consensus of the room was that television is not a desirable primary outlet for Canadian films, since, in Richard Leiterman's words "When you shoot a film for the tube, you handle it very differently from one shot for the screen." Even though these new schemes would involve theatrical release in other countries as well as greater exposure for the "film" at home, they might irrevocably damage the developing art and craft of making widescreen motion pictures in Canada

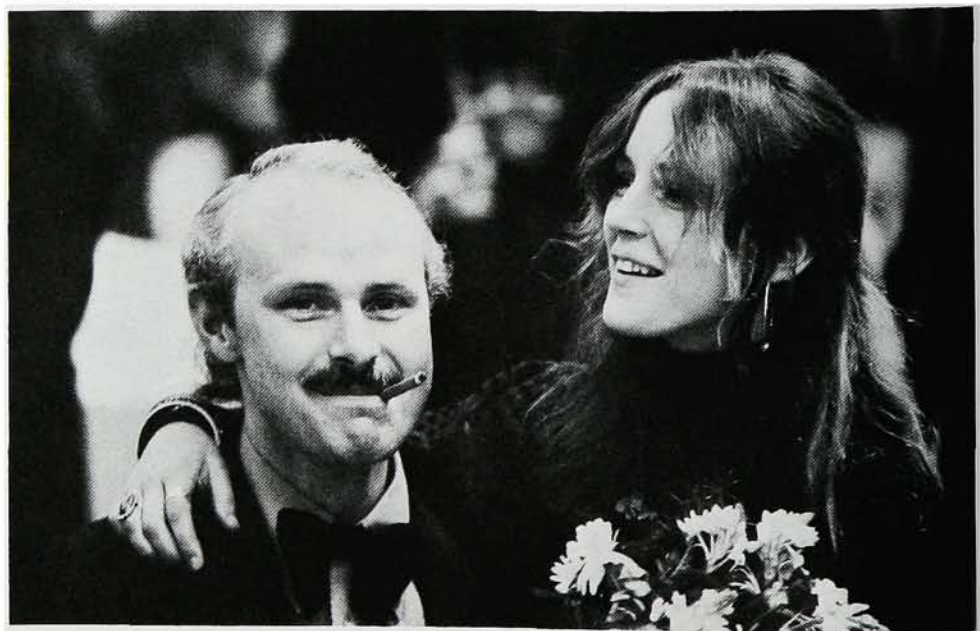
Eight Canadian motion pictures play Toronto and audiences are flocking to see them

At press time, *The Pyx* has been playing in Toronto for seven weeks (in two theatres), *Between Friends*, *Paperback Hero* and *Kamouraska* for almost that long, and *Slipstream* just opened. *U-Turn* and *Keep It in the Family* just recently wound up playing to good houses, and *The Death of a Lumberjack* is due to open here soon. What makes this remarkable, is that all of the above are Canadian films, i.e. made-in-Canada by Canadians!

One sad note, is that all these films are competing against each other. But still, the box-office grosses have warranted holding them over the usual one-two-three week period usually allotted films made in this country by the foreign controlled exhibition/distribution alliance.

Peter Pearson's *Paperback Hero* is leading the current "b.o. gross" race, Canada-wide, while Harvey Hart's *The Pyx* is the major contender in per-location figures. It is no accident that both were produced by sharp money-people, John F. Bassett and Maxine Samuels respectively, and were some-

Producer Chalmers Adams with actress Bonnie Bedelia at the opening of Don Shebib's *Between Friends*.



what tailored for mass appeal. "Paperback" outgrossed **The Godfather** in five Saskatchewan locations, while "Pyx" made \$43,000 in three weeks in Toronto alone. Their totals to date amount to at least \$250,000 for the Pearson film (although \$400,000 was another figure mentioned) and more than \$200,000 for the Samuels production.

Furthermore, Claude Jutra's **Kamouraska**, produced by Pierre Lamy, is well on its way to outgrossing his **Mon Oncle Antoine**, which played the same theatre some time back for a then-unprecedented ten-week run. George Kaczender's **U-Turn** and Larry Kent's **Keep It in the Family** both held their own for the duration of their Montreal and Toronto runs, racking up some nice figures for their distributor, Cinepix. That Canadian-owned company also handles **Slipstream**, **The Pyx**, **Kamouraska**, and **Death of a Lumberjack**, and John Dunning and Andre Link, the men who run it as President and Vice-President, must be very happy right now. Dunning and Link also have production interests in a number of Canadian features, such as Kent's and Kaczender's, through their two companies, DAL and KIT Productions.

Left out in the cold is Don Shebib's **Between Friends**, and we still have to see about David Acomba's **Slipstream**, which opened this week to two bad reviews in Toronto. Ironically enough, Shebib's film was thought by many (not the jury, unfortunately) to be the best film entered into this year's Canadian Film Awards, while Acomba's was actually named best film with the best direction and best sound at those morose non-festivities.

Produced by Chalmers Adams, and also distributed by his company, Clearwater Films, **Between Friends** opened to excellent reviews in a disastrous location in Toronto. The publicity campaign for it was marred by serious mistakes, no doubt arising from a lack of adequate funds. Adams indicated at one point that he did not receive the touted CFDC promotion money. However, the picture then moved uptown to a smaller but better location, and it's still hanging in there. It should be rushed to the New York art circuit as soon as possible to re-establish its justly deserved reputation as one of Canada's best so far (Rex

Reed raved about it after having seen it at Cannes).

Slipstream was produced by James Margellos (executive producer, Harold Greenberg of Bellevue-Pathé), who also co-produced **Paperback Hero** with Bassett. Cinépix couldn't find a theatre for it, until the CFA's three Etrogs. It stars Luke Askew, Patti Oatman and Eli Rill and is playing at the Uptown 3 in Toronto.

Between Friends, starring Michael Parks, Bonnie Bedelia and Chuck Shamata is at the Uptown, Backstage 1; **Kamouraska**, starring Canada's best actress for 1973, Genevieve Bujold, Philippe Leotard, and Richard Jordan is at Cinecity; **Paperback Hero**, starring Keir Dullea, Elizabeth Ashley, John Back, Dayle Haddon and Franz Russell is at the New Yorker; and **The Pyx**, starring Karen Black, Christopher Plummer and Donald Pilon is at Cinema 1 in the new hotel across Queen Street from City Hall, and also at the Square 1 at that new shopping centre in Mississauga, on Highway 10. In other cities, please check your own listings.

New NFB feature opens in and around Montreal

"O.K. . . . LALIBERTE", a new French-language feature film produced by the National Film Board and directed by Marcel Carrière opened in seven theatres across the province of Quebec. They are: Cinema Saint-Denis in Montreal; Cinema Salaberry in Valleyfield; Cinema de Paris in St. Hyacinthe; Cinema de Paris in Sherbrooke; Cinema Magog in Magog; Cinema Victoria in Victoriaville and the Cinema Capitol in Drummondville.

Jacques Godin, who won the Canadian Film award for best actor of the year stars with Luce Guilbeault and Jean Lapointe in the leading roles. Others featured are Lucile Papineau, René Caron, Denise Proux, Yvon Leroux, Madeleine Pageau, Denis Drouin, Angèle Coutu, Claudette Delormier, Don Arrès, Rita Lafontaine, Sophie Clément and Aline Caron.

Set in Montreal's colorful East End, "O.K. . . . Laliberté" is the amusing story of one man's search for happiness. For Paul Laliberté (Jacques Godin), the

search seemed hopeless. Rejected by his long-suffering wife, he was on the street, homeless and jobless. Fortunately he found friends, Ti-Louis (Jean Lapointe), a corrupted old drinking buddy and Yvonne (Luce Guilbeault), an understanding woman, who together tried the best they could to make Paul's new life a success.

Written by Jean P. Morin and Marcel Carrière, "O.K. . . . Laliberté" was produced by Marc Beaudet with music composed by François Dompierre.

Committee is formed to intervene in CBC license renewal

A group of professionals in broadcasting, film education and publishing has formed the Committee on Television to challenge the present operation of the Canadian Broadcasting Corporation's English-language television network.

The CBC's network license runs out March 31, 1974, and sometime before that date it will apply for a renewal. The Committee on Television — all of whose members are supporters of public broadcasting in Canada — will appear before the Canadian Radio-Television Commission to intervene. The Committee will argue that a license renewal should not be granted to the CBC in its present form and will propose that reorganization of the Corporation be made a condition of renewal.

In its brief to the CRTC the Committee will challenge the CBC on the quality of its programming. The Committee expects to conduct research and examine the evidence for and against the following hypotheses:

- i) that public affairs programming has declined in quality during the last several years to the point where it has become irrelevant to the country;
- ii) that CBC drama has similarly declined and has reached a new level of inconsequence in the last few years;
- iii) that the regions of Canada have been seriously ignored on the CBC and as a result CBC television has presented Canadians with an unbalanced picture of Canadian life;
- iv) that while great progress has been made in the film industry in Canada in recent years almost none of this

TOGETHER



THE COUNCIL OF CANADIAN FILMMAKERS

The Council of Canadian Filmmakers has recently been augmented by two professional associations and one union. The Canadian Society of Cinematographers, the Canadian Film Editors Guild, and the Société Générale du Cinéma et Télévision (ONF) – the National Film Board Union – have voted to join the Council.

The Council now consists of ACTRA, NABET 700, IATSE 644C, IATSE 873, the Directors Guild of Canada, the Toronto Filmmakers Co-op, plus the three above groups and freelance filmmakers. The Council is presently holding discussions with Vancouver filmmakers to continue to broaden its representation in the English-speaking film community.

Join us.

The Council of Canadian Filmmakers
290 Jarvis Street,
Toronto, Ontario

The executive committee of the CCFM: John Board, Budge Crawley, Glen Ferrier, Sandra Gathercole, Jack Grey, Richard Leiterman, A. Ibrányi-Kiss, Ron Kelly (chairman), Allan King, Peter Pearson, Ken Post, Don Shebib, Patrick Spence-Thomas, Bill Wood, and Kirwan Cox, executive director.

has been reflected on the CBC – indeed, this movement has developed in isolation from the CBC; (*our emphasis, ed.*)

v) that while a renaissance has been enjoyed by a number of the arts in Canada in the 1970's – particularly theatre and literature – the CBC has reflected little or none of this;

vi) that evidence of the CBC's decline is shown by its diminished international standing as measured by international prizes;

vii) that the role of the producer as creative individual has been serious undermined within the CBC.

The Broadcasting Act of 1967-68 requires that the CBC should provide a "reasonable, balanced opportunity for the expression of differing views on matters of public concern" and a service "of high standard" that is "predominantly Canadian in content and character" using "predominantly Canadian creative and other resources". It goes on to say that the CBC should actively contribute "to the development of national unity". The CBC is also required to "provide for continuing expression of Canadian identity". The Committee is seriously concerned that in these areas CBC English-language television may have failed to fulfill its mandate.

The Committee has been formed because its members believe that the quality of the CBC English television network can and should be improved. The Committee is convinced that the only way to do this is by presenting a carefully documented brief, together with positive suggestions, to the one body empowered to effect such changes – the Canadian Radio-Television Commission.

The Committee proposes to present a detailed intervention to the CRTC documenting these concerns. To this end the Committee must hire a team of researchers, interviewers, and writers who will prepare a careful critical analysis of CBC English-language television programming. They will interview broadcasters inside and outside the CBC to collect case studies and suggestions for improving the CBC. With the help of legal and management consultants, they will present the CRTC with constructive proposals for reorganizing the Corporation.

The Committee on Television has already received support for this research project from the Canadian Broadcasting League, the Council of Canadian Filmmakers, and the Memo From Turner Corporation.

The members of the Committee are: Suzanne DePoe, research consultant; Stan Fox, educator and broadcaster; Robert Fulford, writer and editor; Don Gordon, educator and broadcaster; Allan King, filmmaker; Abraham Rotstein, writer and educator; and Patrick Watson, broadcaster. Executive secretary is Kirwan Cox and chief writer/researcher is Morris Wolfe.

25th Canadian Film Awards 1973

Sponsored and Information Films

Presentation November 9th, Hyatt Regency Hotel, Toronto

Public Relations We are Running Out of Time
produced by Continuing Education Department, Simon Fraser University. Writer/Director – Jan Turek.

Sales and Promotion The Way of Wood
produced by Canawest Film Productions Ltd. Producer – Roy E. Burns.

Travel and Recreation Island Eden
produced by Department of Travel Industry of British Columbia. Director – Dr. Norman Keziere.

Nature and Wildlife Return of the Giants
produced by Keg Productions Ltd. Producers – Ralph Ellis and Jerry Kedey.

Sports Ski Alberta
produced by Ranson Photographers Ltd. Producer C.N. Ross.

Scholastic Film The Trial of Polly Ugate
produced by Schools Broadcast Branch, Manitoba Department of Education. Producers Gertrude McCance and Don Williams.

Instructional Film Moccasin Flats
produced by Immedia Inc. Producer – Patrick Watson.

TV Information – Public Affairs The Ungrateful Land
produced by National Film Board. Director – Cynthia Scott.

Craft Awards

Direction Arthur Lamôthe
A Bon Pied Bon Oeil

Cinematography Pierre Letarte
The Ungrateful Land

Script Keith Harley
The Winning of Nickel.

Actuality Script Pen Densham
Street Worker

Editing Daniele Gagné
A Bon Pied Bon Oeil.

Sound Karin Foster and Clarke Daprato
Are You Listening (You Out There)

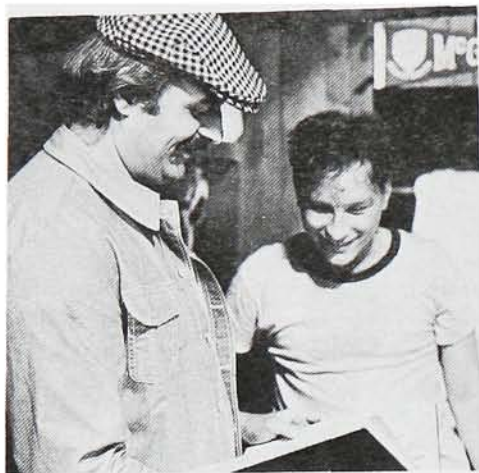
Music Herbert Helbig
To War and Back, First Person Singular.

Certificate of Merit Ratopolis
Produced by the National du Film.

Special Jury Award To War and Back – First Person Singular
Produced by the Canadian Broadcasting Corporation.

Special Recognition Gerald Pratley
For outstanding leadership, service and promotion of the Canadian Film Awards.





Director Ted Kotcheff with actor Richard Dreyfuss working on *Duddy Kravitz* in Montreal.

A cross Canada survey of current feature production

The Montreal publication *New Canadian Film* (published by La Cinémathèque québécoise) lists 27 feature films as being in production (pre-production, shooting or editing) throughout Canada in August. Since we're approaching the end of the year, taking stock of Canadian feature production so far in 1973 should be indicative of how the still unresolved tax-leverage situation has affected the figures.

We counted 38 feature films made in Canada this year, but would by no means be surprised if more turned up. Information still had to be culled from many different sources, and reliability isn't always found in press releases. And the list can never be finalized — it's always growing.

Our calculations did not even include foreign films shot on Canadian soil, even though local technicians might have worked on them. Paramount's "The White Dawn", for instance, did not qualify.

The only conclusion so far is that Ottawa's "taxing" indecision on investment incentives has in fact hurt this year's output: in 1972 almost 50 feature length films were shot in this country by Canadians.

As far as current and future production, mid-November saw the termination of shooting on *The Apprenticeship of Duddy Kravitz*, in and around Montreal. Ted Kotcheff directed his old friend, Mordecai Richler's original screenplay obviously based on his famous novel about growing up Jewish on St. Urbain Street in the forties. John Kemeny of Minotaur Productions is steering the \$650,000 project.

Earlier, the Larry Dane production of *Only God Knows*, directed by Peter Pearson and starring Gordon Pinsent,

Paul Hecht, John Beck and Tisa Farrow, wrapped in Toronto and environs. The story of this \$450,000 comedy concerns a priest, a minister and a rabbi who decide to rob the Mafia of some of its ill-gotten gain. Don Wilder CSC was the cinematographer and Patrick-Spence Thomas recorded the sound.

In Quebec, Pierre David of Mutual Films is currently producing Jean-Claude Lord's third feature film, entitled *Bingo*. They've finished shooting (Claude Larue on camera, who also shot Lord's "Les Colombes") on this major budget 35mm colour feature, which affords their screen debuts to two leads, Anne-Marie Provencher and Réjean Guenette, and also stars Alexandra Stewart, Gilles Pelletier and Jean Duceppe.

Toronto's new Vision IV Productions (Stan Feldman, Harve Sherman, and Dick Shouten) are post-producing Milad Bessada's *A Quiet Day in Belfast* at Quinn labs after a 31 day shoot, 10 in Dublin. Director of photography was Harry Makin CSC, and executive producer Shouten says "the rough cut should be ready any day now." The picture stars Barry Foster, Margot Kidder, Sean McCann, Leo Leyden and Joyce Champion. A spring release is anticipated through the distributor, Ambassador Films. Story is based on play by Angus Dalrympe, which Jack Grey adapted to the screen.

There will be an answer print on *Sunday in the Country*, a Quadrant production, by the first week in December. This action/thriller, starring Ernest Borgnine, Michael J. Pollard and Canadian Hollis McLaren, was directed by John Trent and produced by David Perlmutter. Two thirds of the \$650,000 budget was Canadian, \$200 thou coming from the CFDC, its usual investment in these big (by Canadian standards) budget features. The rest of the money for the film was put up by English investors, and they're trying to get an American, Johnny Cash, to sing the title song. Trent and Robert Maxwell wrote the screenplay, adapted from a story by David Main, and Lighthouse member Paul Hoffert is writing the theme music. Marc Champion did the cinematography on this feature, which features an all-Canadian supporting cast: Cec Linder, Sue Helen Petrie, Louis Zorich, Al Waxman, Ratch Wallace and Vladimir Valenta.

The National Film Board has recently finished production on *The Heat Wave Lasted Four Days*, directed by Doug Jackson and starring Gordon Pinsent and Alexandra Stewart; *Albert La Grenouille*, produced with Quebec talent by Bill Fruet; *A Star is Lost* with Don Arioli, a musical composed and directed by John Howe; *A Moving Experience*, a Rudi Dorn-directed comedy; and *The Egg Story*, produced in

Vancouver by Eugene Boyko. These films will be used in shorter versions as language-learning educational tools first, then released later theatrically as features.

Michel Brault's *Les Ordres* has finally gotten the green light from the CFDC, and at last report was in pre-production. This will be the first filmic statement on the October crisis by a québécois! Les Films Prisma producing, what is sure to be a magnificent example of the Brault genius.

Doug Bowie is writing a script with director George Kaczender, called *Micro Blues*. The story concerns corruption in kids, and Miklos Lente CSC is slated as cinematographer. Shooting is planned for some time next year.

Norman Jewison and writer Don Harron have finished the screenplay of Mordecai Richler's *The Incredible Atuk*, and are now planning to get it into production by March.

Evelyn McCartney of the Directors Guild says that some major productions are imminent for English Canada, but she cannot yet reveal what they are. Peter Rowe is planning a feature to be shot in Winnipeg in March (provided the CFDC comes across by then), concerning a newspaperman in the forties, *Don Shebib* and Chalmers Adams have re-applied for CFDC assistance on their project about the Satan's choice motorcycle gang. It would be a dramatic feature with the bikers as a background, starring Chuck Shamata and Hugh Reid. An initial CFDC rejection caused bitterness and rumours.

British Columbia is seeing its usual share of Hollywood films. Being shot in that scenic province at the moment is "Dog Pound Shuffle," and Darryl Duke's "I Heard An Owl Call My Name" was recently wrapped there for CBS-Universal. The title comes from an old Indian legend, but the film is a contemporary drama about a priest who visits a native village. British actor Tom Courtney plays the lead. And Paramount did a film called "Shanks" with, of all people, Marcel Marceau in B.C. recently.

Martyn Burke will direct the CBC's first venture into movies-for-television style filmmaking. Entitled *Coup d'Etat*, the political drama will be shown on the CBC, then released theatrically in other countries. Knowlton Nash's News and Public Affairs Department is co-producing with Quadrant on this one, lending credibility to the rumours that CBC Drama is dead.

The announced co-production between Toronto's Pandora Productions and Manolo Bolognini of BRC, Rome, called *The Editor* is having script problems at the moment. The story, which concerns a reporter who looks into the disappearance of a movie star, is being re-written in Italy. Approximately one-

quarter of the production money would come from Canada, plus Peter Yalden-Thomson the director. Locations picked are Toronto, Rhodes and Rome.

Director **Harvey Hart** and his Montreal partner **Julian Roffman** are in the planning stages for a film about a commune of married couples. **David Lewis Stein's** screenplay is hoped to be shot in Toronto.

The aforementioned **Vision IV** now has the rights to three Canadian properties, as well as the option on an upcoming Canadian novel. Decisions will be made shortly on which ones will go into production. In the meantime, they're contracted to manage production of TV movies for Universal Studios ("She Cried Murder," and "The Execution of Private Slovik").

Carle Lamy, Montreal, is producing **Il Etait une fois dans l'Est**, **André Brassard's** direction of **Michel Tremblay's** writings. **Gilles Carle's** next feature **Nothing** is rumoured for February and **Claude Jutra's** new one even sooner, but **Pierre Lamy** refuses to comment. They both got the CFDC go-ahead in September.

Potterton Productions now deny their announcement to the *New York Times* about going ahead with "The Revolution Script" as does **Findlay Quinn** the Variety story that his **August Films** is investing in British movies in London. "Schmucks" has also fallen through, ironically enough because of the Arab-Israeli war. **Topol**, the star, had to rush off to press liaison duty in the battle zone, and now the film is going to be done in Los Angeles without Canadian participation and it seems, without **Topol** as well.

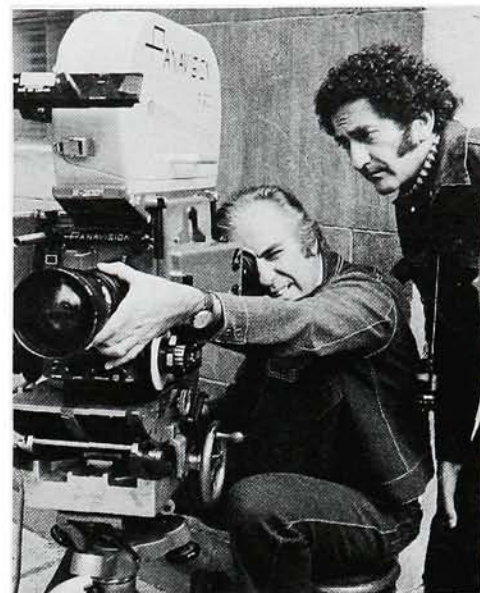
Crawley's is dispatching people to various parts of the globe to research feature scripts (**Herb Taylor** to Singapore, **Michelle Moses** to Scotland) and is releasing three just-finished long term projects: **René Bonnière's Hamlet**, shot by **Richard Leiterman**, performed by **THOG**; **Janis Joplin: A Life Story**, directed by **Seaton Findlay** and including footage of the late rock superstar's last performances on a cross-Canada tour, and **Everest Symphony**, a spectacular capturing of two Japanese skiers' descent on the slopes of the world's tallest peak.

For a description of two Canadian features shot in B.C. (**The Inbreakers**, and **Wolf Pen Principle**) please see Vancouver news in this issue. And in Québec, **Richard Lavoie** made a feature film for children, **La Guitare**, relating the adventures of three kids who discover a mysterious isle and its occupants. Shot in 16mm colour by **Yves Maltais**, **Guy Bergeron** was in charge of production for Lavoie's company.

In English Montreal, **Frank Vitale** has created a beautiful rendering of a homosexual love story called **Montreal Main**,



Star Maud Adams, director of photography Mike Lente CSC, and director George Kaczender during the shooting of U-Turn on location in Montreal.



while **Ira Zuckerman** filmed the story of two girls and a younger boy on an island off the New Brunswick coast. Entitled **Threshold**, the \$25,000 production is aimed for a January release.

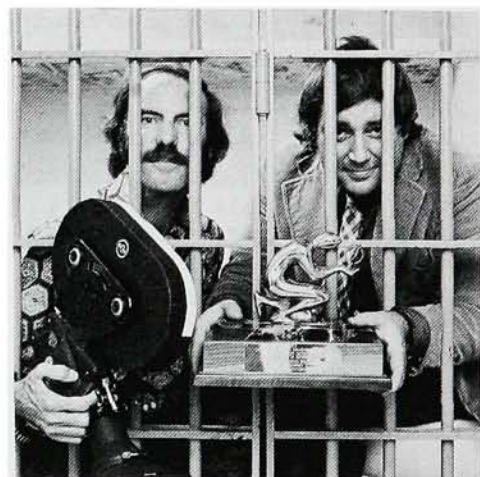
And finally, CTV executive producer **Ron Kelly** is producing 10 original Canadian screenplays — feature films for TV, with theatrical distribution outside Canada. He's looking for scripts, and has selected four out of the 23 manuscripts he received so far. The budget for each film is \$450,000, a third from CFDC, CTV and private investors respectively. He says that there has already been investment interest from individuals in Hollywood and London. Kelly plans to start shooting the first film in March.

So, there's still plenty of time. Dust off that script in your desk drawer and send it to Kelly at CTV. And to end on an up note, depending on the stage your manuscript's in, a payment will be negotiated for it by **Ron Kelly**.

a huge staff of investigative reporters to keep up with all that's going on!

research assistant: *Linda Haynes*

They returned to the scene of the crime . . .



We bet you can't read just one . . .

It is obvious to us now that there is just too much happening in Canadian film for us to be able to cover all the pertinent stories in the limited space we have for Canadian Film News. Therefore, we urge our readers to read not only **Cinema Canada** but also those other publications — **New Canadian Film**, **Canadian Film Digest** and **That's Showbusiness** — that admirably serve this country's film community. They are more news and data oriented journals: we'd much rather develop further our own speciality: in-depth treatment of people and events. Besides, we'd need

Winners of the **Golden Bessy Award** for best Canadian TV commercial in two years return to the West Vancouver police cell featured in finale of the commercial, which was sponsored by the Government of British Columbia to discourage impaired driving.

On the left is **Kelly Duncan**, director and cameraman, **Canawest Film Productions Ltd.** of Vancouver, who directed and filmed the commercial. With him is **Ronald Woodall**, writer and creative director for **J. Walter Thompson Co. Ltd.**, Vancouver, who conceived the spot. ●