

# CANADIAN FILM NEWS

## Some Major Developments

The major developments on the film scene at the moment are John Hirsch, CBC Drama Head, reaching out for the best talent available cross-country, Secretary of State Hugh Faulkner being almost ready to announce Phase II of the national film policy, the National Film Board making plans to truly regionalise its production facilities by expanding to Winnipeg and Toronto in the foreseeable future, a strong showing by Canada at Cannes and of course, **Duddy Kravitz** being picked up by Paramount for a July opening in the States.

The new film policy might not be announced until after the elections though, and the CFDC expected only three new project proposals to arrive by its June 10th meeting, along with seven re-submissions. The Global network is tottering on the edge of bankruptcy at press time, hoping to be salvaged from its \$20 million predicament (*Variety's* figure) by the good graces of its creditors and/or an angel of mercy with a fresh bundle. The CRTC has postponed its hearings on Canadian content in commercials until the Fall in order to give more time for lengthy briefs to be prepared by interested groups. Cinematographer Don Wilder CSC is drafting the one for the Council of Canadian Filmmakers, which along with ACTRA's and the Director's Guild is sure to ask for 100 per cent Canadian content, claiming any lower percentage would be hard to police.

CCFM Chairman and Directors Guild President Peter Pearson has proven to be a very active spokesman for our ailing production industry, along with CCFM Vice-Chairman Jack Gray, who's also representing ACTRA's point of view. The Council was going to organise the forum where Hugh Faulkner was to make his Phase II pronouncements, but Anne Dadson from the Minister's office could not confirm a pre-election policy statement at this writing. The Secretary of State's Advisory Committee made its recommendations to Faulkner late last year and Ms. Dadson didn't think it was unreasonable to wait for a public statement on the matter for over six months.

In the meantime, at least some people seem to be working, although more on television projects and low-budget endeavours than feature films. The Directors Guild reports that almost full employment has been achieved for

its membership (nearly 300). **Salty the Sea Lion**, a kid's series for television, is shooting in the Caribbean, along with **Swiss Family Robinson** from the same genre. **Police Surgeon** is resuming in Toronto, and the CBC has three series going at present to keep all those directors, AD's and PM's busy. Other than that — commercials, industrials and a few low-budget features.

The involvement of fresh talent with CBC programming is the most exciting news in the wake of the CRTC's tough and admirable directives to improve our public broadcasting system. Pierre Juneau might be catching a bit of flak for his outspoken decision on the CBC, but his judgement is vindicated by the roster of filmmakers being hired by the Drama Department: Don Shebib, Don Owen, Peter Carter, Allan King, Rene Bonniere, Eric Till, Ted Kotcheff, and John Wright are producing or directing series episodes or **Anthology** programs. Beverley Roberts is working with Till on four drama shows and Julius Kohanyi has replaced her as producer of the **Canadian Filmmakers Series**. Julian Roffman, Jim Innis, David Ruskin and Maxine Samuels are working with John Hirsch as well, and the list doesn't stop there. Jack Darcus, Judith Eglinton, Leonard Yakir, Sylvia Spring and Frank Vitale are the first young directors to be approached to take part in the new apprenticeship/observer programme, designed by Hirsch to develop this country's dramatic talent. Maureen O'Donnell has been hired as Drama's new publicist, in the wake of Columbia's pact with Astral which caused a lot of unemployment.

The CBC is also planning major co-productions both with private companies and the National Film Board. **Coup d'État**, **Ultimatum**, **A Lark in Clear Air** and now **Agency** might be done internally or with the private sector, whereas some NFB staff directors are being told to clear their scripts with John Hirsch before presenting them to the Board's own programming committees. The theme evenings planned jointly by the two government agencies have already been kicked off with the Arctic broadcast, and **Adieu Alouette** and **West** are soon to be followed by the **Coastal Regions**.

"It may be a decision made at headquarters to undertake this kind of activity but you have to have people in these regional positions who are sensitive to

the preoccupation of the people in the region." That's how Bob Verrall, head of English production for the National Film Board started explaining the Board's plan to open more regional production offices throughout Canada. "The basic objective is to reconnect the Board to the country which is vast and inhabited by people who are less inclined to move into population centres."

The program is well underway with production units actively filming in Vancouver and Halifax, and we've just received word that Jerry Krepekevich is editing a documentary in Winnipeg and getting settled there as the first staff member of the Prairies production office. Edmonton or Calgary, Québec City and Sudbury are possible locations for future NFB regional centres, all encompassing the surrounding "region" as their territory. The Vancouver office, for example, now covers the Yukon and Alberta, in addition to B.C. And as for the Far North, a workshop is being done in Cape Dorset and another is planned for Frobisher Bay.

But the major point in Verrall's announcement was the decision to open a Film Board production centre in Toronto possibly by 1975. Whereas before the prevalent thinking at the Board was that Toronto is a rich town with a multi-million dollar film industry (and therefore not in need of NFB involvement), after their Board of Governors meeting here in April — when they got to meet many local filmmakers — the powers that be changed their attitude. They would like to establish closer contacts with the people in Ontario who have been sending in many fine ideas to the Board but have only been voices on the telephone until now. "Does this mean that Don Shebib might be hired by this new Toronto office to shoot a documentary on Cabbagetown?" I asked Verrall. "Why not?" he replied, and went on to explain how these offices would work very closely with the Challenge for Change programme, concentrating almost entirely on social documentaries and similar genres.

Community access to the media is the main object, and the Board also hopes to be a centre of non-NFB activities in these regions by assisting local groups to express themselves through audio-visual means. "It doesn't matter if it's VTR, super 8 or 16mm," continued the Head of English Production. "We're

convinced, by the way, that VTR and Super 8 is the exciting technology for regional activity." The concepts formulated at the Fogo Island conferences of 1968 and 1972 seem to have captured the imagination of enough people in power that many of them are now being actually implemented cross country. The Film Board's present five-year plan incorporates a great deal of the Fogo Process and Philosophy, but a fuller discussion of these matters must wait until the next issue of Cinema Canada.

The Ted Kotcheff/Mordecai Richler/John Kemeny collaboration, *The Apprenticeship of Duddy Kravitz* shall henceforth go down in Canadian film history as the first completely indigenous theatrical feature to be purchased by a major U.S. distributor. Paramount has committed a reported \$750,000 as an advance on rentals and for a big promotional campaign, and plans to open the film in New York and Los Angeles in July. In spite of the Cannes rejection fiasco, which elicited no mild words from director Kotcheff and star Lanctôt at a luncheon a week prior to the festival (they both characterised official Canadian reaction to the affair as "spineless" and "gutless") *Duddy* seems to have a lucky star, and it's not just Richard Dreyfuss either. Canada-wide tallies are approaching \$500,000 as it opens in more and more theatres cross country. Could be the real big winner we were all waiting for. Cannes did fine by Canada this year nevertheless, as Marc Gervais' detailed account reveals further back in these pages.

Bob Verrall, Head of English Production at the Film Board

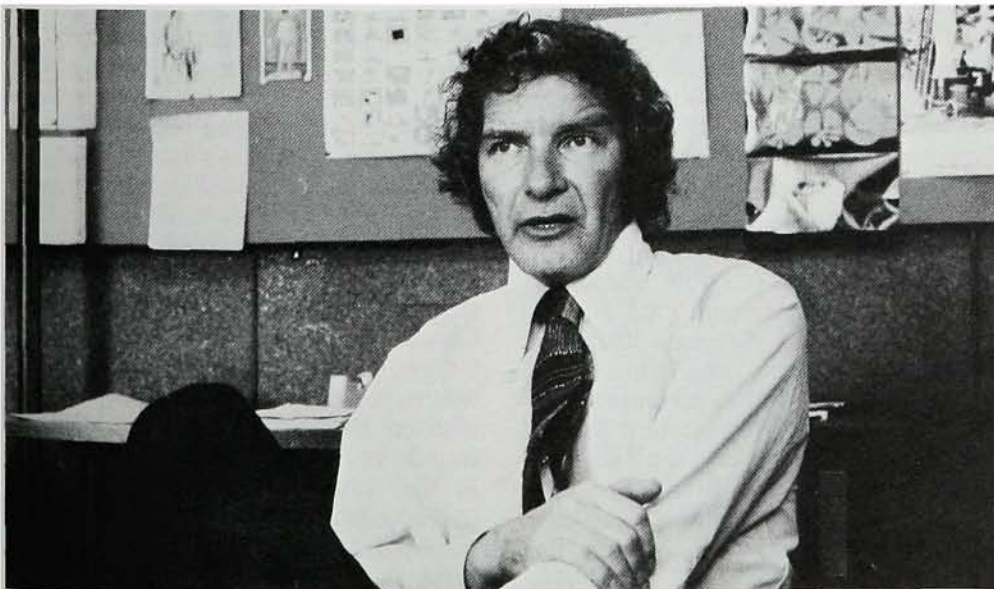


Photo: Balazsar

### Productions: recent/current/imminent

The Canadian Film Development Corporation had a meeting on June 10th, at which ten submissions came under discussion. Only three of them were new projects, however, the other seven re-submissions. No big budget productions are on the horizon, according to Ted Rouse, the CFDC's Toronto representative. The reason for this was delved into at the recent Parliamentary hearings into the activities of the Corporation (see Kirwan Cox' analysis and letters by Michael Spencer and Peter Pearson concerning the situation further back in this issue), where the two chief officers were questioned at length and with a sense of urgency not only by the members of the Standing Committee on Broadcasting, Films and Assistance to the Arts, but also by CCFM President Pearson. The CFDC was instructed to sit down with the CCFM and try to work out some common solutions to the obviously common problems.

Certain segments of the private sector, however, seem to be bypassing the CFDC, having become fed up with either the strong Canadian content stipulations, scathing comments from 'anonymous' script readers, or just corporate procrastination. Gerald Pratley raised some excellent questions in the Cannes festival issue of *Variety*: "the qualifications (if any) of the largely unknown names who sit in judgment of the screenplays submitted to the CFDC are being questioned more than ever be-

fore. As a result of the many rejections hardly any films are being made in Montreal or Toronto or Vancouver. . . . Yet, as no one other than the CFDC is seeing the screenplays, is it possible that most of them are of doubtful quality? And what are the qualities that make good films? Is a good film a bad picture that makes money or a sensitive, recognizably Canadian subject, that might not do as well at the box office? Is it that more and more producers, running scared, with no faith in Canadian writers, actors and directors, are trying to pressure the CFDC into putting up money for films which are pale imitations of America's best, with largely second rate American casts and crews? . . ."

"It is no secret," continued Pratley's insightful article, "that one film which everyone thought would be essentially Canadian and successful, *The Apprenticeship of Duddy Kravitz* (the official Canadian entry rejected by Cannes) contains so many American players, that most Canadian actors feel betrayed and rejected. It is likely that it will be financially successful, but at what cost to Canadian confidence?" At what cost, indeed. On film financing, the head of the Ontario Film Institute and Theatre, and the moving force behind the Stratford International Film Festival and many other wonderful projects through the years, had this to say: "No one is really qualified to talk about film financing, because — as in all countries — most producers seldom really tell the truth about grosses for very obvious reasons (*we would add distributors and exhibitors to that*) and it takes so long to get the returns that the final costs may not be computed for several years. **But one thing is very obvious: the non-creative middle men get theirs some way or the other, while the creative people are left with little or nothing.**" (*our emphasis for the simple reason that eloquent truths are hard to come by and are easily overlooked*).

It's easy enough to paint Messrs. Gélinas and Spencer as the arch villains in our present feature production lag, but very few seem to notice that many in the private sector are motivated by nothing but pure greed and sometimes even resort to playing musical countries to keep up with the changing opportunities for windfall profits. Remember Hillard Elkins and how his company was going to do so much good for Canadian

production? Well, he has pulled out of Toronto in the wake of the Life Investors/Film House fiasco, and will shoot **One Hundred Dollar Misunderstanding** in Los Angeles. Perhaps through no fault of his own, but his U.K. and U.S. operations seem to be flourishing, and don't be surprised to read that he's surfaced in yet another country filled with big plans that raise false hopes. Or what about Bassett's Louis Riel project with Richard Harris? Too busy with sports, I guess. It's a cold, cruel, capitalist world out there, and that's a hard one to forget. Ask Bob Crone.

August Films and Vision IV have wrapped **Black Christmas**, a thriller produced and directed at several Toronto locations by Bob Clark, in association with Dick Shouten and Gerry Arbeid. An ailing Edmond O'Brien was replaced by John Saxon as the male lead, opposite Olivia Hussey, Margot Kidder, Keir Dullea, Andrea Martin, Lynne Griffin, Michael Rapport and Doug McGrath. Iain Ewing was assistant to the producer, Dave Robertson was production manager, Tony Thatcher, John Eckert and Don Brough were assistant directors, Gary Goch yet another associate producer, Karen Bromley art director, Karen Hazzard did the casting and Reginald Morris CSC was director of photography, assisted by Bert Dunk, Peter Luxford and David Petty. This \$600,000 feature is the only major to come out of English Canada's private sector so far this year.

Denys Arcand's *Gina*, shot recently in Québec for half that amount, is its only French-Canadian counterpart. "An intricate plot with two different story-lines" is how Pierre Latour described this film in our last issue. One is about a crew filming a political documentary on textile workers, the other is about a stripper who performs in a local bar. The crew is staying at the hotel where the stripper is performing, so the plot thickens. Arcand's *On est au coton*, an actual documentary on textile workers, was banned by the Film Board and is yet to be released, although pirated video versions are circulating widely in Québec. *Gina* is obviously autobiographical and should be an exciting film from the director of the highly acclaimed *Réjeanne Padovani* and *La Maudite Gallette*. *Gina* stars the beautiful Céline Lomez, with André Gagnon and Carol Faucher portraying the camera and soundman in the film within a film. Alain Dostie was director of photography and Serge Beauchemin did the sound on the actual picture, produced jointly by Carle-Lamy and Société Nouvelle de Cinematographie, with Pierre Lamy as executive producer.

Features are also made in the public



Shooting *Why Rock The Boat* on the NFB sound stage

sector, and even though *Coup d'État* has been postponed by its producers, CBC Public Affairs and Quadrant, the National Film Board did in fact finish shooting William Weintraub's *Why Rock The Boat?*, with John Howe directing. Weintraub wrote the screenplay and produced the 35mm theatrical film based on his funny best seller of the early sixties. The story takes place in the wonderful world of Montreal newspapermen of the forties, based on the author's first hand knowledge of that milieu. Stu Gillard stars as a bumbling cub reporter fresh out of college and Henry Beckman plays his nemesis, the editor with a lion's roar. Beautiful Toronto model and actress Tiiu Leek portrays the romantic interest, and Ken James is the photographer who tries to guide Gillard along the right path. Savas Kalogeras was director of photography, James de B. Domville was the executive and Malca Gillson the associate producer. Director Howe, who's also a talented composer, wrote the musical score in the style of the big band era. Earl Preston designed the sets which included scores of antique typewriters and desks for the city room sequences. Philippa Wingfield designed the authentic-looking fortyish costumes. More about *Why Rock The Boat?* in our next issue.

Five low-budget features were shot recently throughout the country, four of them CFDC \$115,000 budgeters. They are Alain Chartrand's *La Piastre*, Peter Bryant's *The Supreme Kid, Me?* by Martin Kinch and John Palmer, plus Patrick Loubert's *The Adventures of Johnny Canuck* (or *Amusement Season in Red, or . . .*). The one shot without Corporation funds is *Franz* by John Sweeney and Paul Aspland, who not only wrote the screenplay from the Buchner play "Woyzeck", but also

directed and starred in the 19th century costume drama. The CFDC informed them that it couldn't be done, according to *That's Showbusiness*, but by that time they had 26,000 feet of film in the can. It seems that pair met at University of Windsor (class of '72) where they studied theatre, but chose instead to start a film company, House of Canterbury Productions in Toronto, and this is their first project. They sent out word prior to filming that they had no money but were willing to provide a good vehicle for display of thespian talent and over 300 people applied to work for deferred payment, against a percentage of eventual profits. This proves that people are willing to work if enough energies are generated, even without CFDC financing. Hope to see this film finished and many others started by true local initiative. In addition to Aspland and Sweeney, *Franz* stars Graham Harley, Eileen Thallenberg, Tom Crothers and Judith Levine.

Produced by Marc Daigle for l'Association coopérative des productions audio-visuelles (ACPAV) and directed by the talented Alain Chartrand, *La Piastre* recounts the evolution of a suburbanite who starts seriously questioning his life style. When one is 38, has a good salary, a house, a family, it's very heart-rending to go full circle and begin questioning the basics. Diane Cailhier co-authored the script with Chartrand, and actual production began May 22nd with Pierre Theriault, Michèle Magny, Claude Gauthier, Rachel Cailhier, J. Léo Gagnon, Paule Baillargeon, plus many others in the cast. François Beauchemin is doing camera, Claude Beaugrand the sound, and *La Piastre* is only the latest in the impressive list of features and shorts produced by the 32 member professional cooperative since its inception three years ago.

David Tompkins, producer of **The Supreme Kid**, flew into town for a day and informed us that they wrapped shooting June 4th, after an exhausting four weeks on location in the lower mainland of B.C. Peter Bryant wrote the script and directed this action picture, starring Frank Moore, Jim Henshaw and Don Granberry (of **Rocco Brothers** fame). Helen Shaver was the female lead and she also doubled as make-up artist. A total of 80 people were in the cast, including local extras, and 35 prop vehicles were used along with 7 production cars that moved everyone around, without a single accident (except in the film). Some crew and cast agreed to deferred salaries so the film was completed within the \$115,000 budget, only 60 per cent of that in cash. A deal with Canada Manpower for apprenticeship training almost materialized, but union unresponsiveness caused it to be scrapped. Picture used the new Kodak neg stock for theatrical blow-up: Tony Westman and Ron Orioux were on the Eclairs, with Pat Robertson filling AD chores and Peter Rowe managing the production. Shoot was plagued by rain, unusual for B.C. in May. Sally Paterson, also continuity person on the crew, is cutting the film with the gifted Peter Bryant, and they're aiming for an October release.

Producer Peter O'Brien sounded very proud on the telephone as he informed us that the film **Me?** came in on time (5 weeks) and under budget (\$115,000). Based on a play by Martin Kinch originally staged by John Palmer at the Toronto Free Theatre (not Factory Lab as we were wrongly informed) the screenplay was written by Barry Pearson in keeping with Kinch's initial draft. Palmer directed the screen version as well and most of the theatre cast wound up re-creating their roles: Stephen Markle, Chapelle Jaffe, Brenda Donohue and William Webster star. Produced at a Toronto location by Muddy York Motion Pictures Ltd., Chris Dalton and Peter O'Brian, with Stephen Stohn as executive producer. The story concerns a young writer who has a wife and a girlfriend, as well as a male best friend who's trying to make him. "A triangle extended into a square," is how O'Brian put it with a chuckle. He's pleased with the results of the efforts of Nicholas Evdemon on camera, Doug Ganton on sound, production manager Sam Jephcott, and design consultant Tony Hall, as well as the rest of the crew. Noel Elson is doing the music, O'Brian assisted director Palmer, Honor Griffith is editing, and Chris Dalton is supervising post-production. A fall release is planned for the 16mm feature and a theatrical blow-up is a distinct pos-

sibility. Muddy York is planning more features, but not until the very end of this year.

The wrap party for **The Adventures of Johnny Canuck** will probably go down in history, yet this Filmarts production was completed on schedule under the expert guidance of Don Haig, producer, Deanne Judson, associate producer, and Patrick Loubert's direction. The shoot was adventuresome and featured Tim Henry parading through the main street of St. Thomas, Ontario in drag. Henry replaced Pascal, who was originally cast in that part. Jackie Burroughs and Bob Warner had starring roles, supported by Bob Silverman, Les Barker, et. al. Michael Hirsch assisted director Loubert. Among the crew were Henri Fiks on camera, Aerlyn Weissman on sound and Jock Brandis (we should all learn that he spells his name without an "e") doing the lighting. (In addition to the outrageous list of projects recently announced by Mr. Brandis, **Werewolf Cabbies** is now on his agenda.)

In other feature developments, Trevor Wallace of Vancouver is reportedly producing a two million dollar picture based on Eric Ambler's **Journey Into Fear**, the bulk of it to be shot in B.C., but also in Turkey, then Athens and Genoa. Jack Ammon, writing in *Variety*, praises Wallace's track record and presents the producer's formula for success as 1./ first-class commercial script, 2./ first-class players (**Fear** has seven imported leads), 3./ the best director budget allows (not named for **Journey** yet, but Wallace used an American on both of his previous 'Canadian' productions, **Christina** and **Groundstar Conspiracy**), 4./ reasonable and easily accessible locations, 5./ wide distribution, which is sure to come if right commercial ingredients are mixed, says Wallace.

According to other sources, the outspoken producer would rather forego CFDC assistance than cater to the Canadian content stipulations attached to it.

Artist/director Michael Snow good-humouredly complains that whenever analysis is made of Canadian features, his **La Région Centrale** is usually left out. Snow is finishing his second feature length film in Toronto, and not only is the title long (**Rameau's Nephew** by **Diderot** (**Thanx to Dennis Young**) by **Wilma Schoen**) but the running time will probably end up being around four hours. The woman's name at the end is intentionally misleading; Michael hopes that this way the film can enter all those 'women-only' festivals and gain additional exposure. We're all looking forward to the premiere, which should be sometime during the summer. Many people from all walks of life appear, but

notably members of the Toronto and New York art communities. Snow is internationally recognized and studied, yet comparatively few in Canada are familiar with his work. Coming soon at a theatre near you, but until then you might have to make the pilgrimage to an art gallery or cinematheque.

Additional Canadian features to be produced this year include Murray Markowitz' **The Steven Truscott Story**, Ben Caza and Brian Demude's **The Fury Plot**, Hughes Tremblay's **Jos Carbonne, Les Beaux Dimanches** from Mutual Films, Joyce Wieland's **The Far Shore**, Bill Boyle's **Lady of the Meadow**, and George Kaczender's **Micro Blues**. Also, a new Anglo-Canadian production concern called Panorama Productions has just opened a Vancouver office headed by Donald J. Croker, a West Coast cameraman and assistant director. They've announced four or five features for release by the end of 1975, one of which, entitled **Seven Against the West** is to be produced this summer in B.C. Company claims to have \$5 million from Canadian sources and the same amount from British investors, with each of their pictures budgeted around \$2 million. According to Pratley writing in *Variety*, the presence of Michael Relph (respected U.K. producer and president of the British Producers Association) at the head of the outfit adds a certain amount of legitimacy to the endeavour, which was announced with some hoopla at Cannes.

Harold Greenberg, the head of Canada's largest consortium of production, distribution and lab interests, Astral-Bellevue-Pathé, has announced plans for five new films, three of them to be done this year. All are slated for Canada, some might have CFDC assistance, others will be completely independent. **The Devil's Rain**, to be produced by Sandy Howard and Terry Morris and starring another American, Joe Don Baker (**Walking Tall**) will be shot in British Columbia, but its \$1 million budget is coming from the U.S. **The Last Castle** seems set for Nova Scotia, with Don Taylor (American) directing, Sandy Howard and Claude Héroux (Cinévidéo head) producing, and Richard Harris to star in this \$750,000 production. Greenberg mentioned three other possible titles: **Embryo**, to be produced in conjunction with Columbia; **Magna One** ("an underwater **Shane**") also to be co-produced with a major; and **The Food of the Gods**, H.G. Wells' last book, which is planned for production in Toronto, but nothing is definite yet. The CFDC has not yet been formally approached to fund any of Greenberg's projects, and **Rrrromppp**, a previously announced

musical, was not mentioned this time.

Karen Hazzard is presently casting **The Steven Truscott Story**, being produced out of Guelph, Ontario by Jim Lewis and Murray Markowitz, to be directed by the latter. Jean Michelson might have a lead role and Richard Leiterman is to be cameraman on this low-budget production, focussing on the well-known sexual murder case of the late fifties. Script is a fictionalized version based on the actual trial transcript, and is sympathetic to the accused. Producers aren't averse to capitalizing on popular interest in the case, about which there is still considerable speculation. CFDC involvement might be hampered by legal complications surrounding the project, but Markowitz is willing to go ahead with the private capital he managed to raise. Steven Baker is to be assistant director. July 2nd is the tentative starting date.

July should also see the start of principal photography on **The Fury Plot**, being produced by Ryersonian Ben Caza at a location in Toronto. Brian Demude is directing, John Eckert is assisting him and managing the production, and Jim Kelly, also from Ryerson is to be director of photography. This murder mystery is a CFDC financed low-budget film, with a story tailored to suit commercial considerations, judging from the plot synopsis. Casting and crew selection are taking place as we go to press, therefore no further details are available.

**Jos Carbonne**, a low-budget project submitted by Hughes Tremblay, has been approved by the CFDC but it won't be shot until late fall due to negotiations with author Jacques Benoit. ACPAV to produce. **Les Beaux Dimanches**, a major budget feature based on the popular Quebec television series, will be produced with CFDC funds and private capital by Mutual Films of Montreal, probably in September.

Artist/director Joyce Wieland's **The Far Shore** has now upped budget hopes to \$300,000 from half that amount, and "Only God Knows" producer Larry Dane is handling the project in association with Judy Steed. It still remains to be seen what the CFDC's reaction will be to the increased capital requirements. A period drama based on the circumstances surrounding the mysterious death of artist Tom Thompson in 1919, **The Far Shore** will see Stu Gillard as Thompson, one of the Group of Seven famous Canadian artists. An end of summer shoot is planned, provided all goes well. Richard Leiterman is very interested in doing the cinematography.

**Lady of the Meadow** might be filmed in Saskatchewan in September and local

financing is being sought. It's a story about the effect of progress on a young girl growing up in the northern part of that province. Cary Devlin returns home — after year of being away — and finds every tangible metaphor of her past changed or disappeared. Lynne Griffin and Trudy Young to star and Graham Parker to direct. Bill Boyle, newly named co-ordinator of the Toronto Filmmakers Co-op, is guiding the production toward realisation.

George Kaczender reports from Montreal that he has most of the \$500,000 budget raised for **Micro Blues**, which will probably end up being a co-production with a U.S. major. Although he has done some casting already, he's planning to audition more people and cannot yet reveal any names. Neither is the crew finalised, since Mike Lente, originally set to do the cinematography, is tied up shooting a television series in the Caribbean. **Micro Blues** is scheduled for fall production.

Another Québec feature (\$180,000 budget) we just found out about as we prepare this copy in a last flurry of feverish activity, is Jean-Guy Noël's **Ti-Cul Tougas**, to be produced by an independent group in co-operation with ACPAV. Noël made the excellent black humour piece **Tu Brûles, Tu Brûles**, about the firechief of a small Québec town and all its very contemporary inhabitants. **Tougas** is about two young québécois and the story takes place on an island off the Québec coast between Gaspé and P.E.I. Naturally, both films are about the québécois reality as much as anything else. The new one will also be produced with CFDC assistance.

Also due to be made this year (perhaps) are Don Owen's **Rosedale Lady**, even though he is kept pretty busy these days directing for the CBC. Other tentative projects from him are a film on his Zen guru to be shot in Boulder, Colorado this summer, as well as three anthology shows for the CBC in the proposal stage: a British, an American and a French short novel. Latter is **Mount Analog**, about an ideal group assembled to scale a mythical mountain. Iain Ewing, whose **Diary of a Sinner**, directed by Ed Hunt and shot by Jock Brandis, just opened in Toronto, is also to make a film about his guru, as well as another film about his father, with whom he has reconciled differences since **Kill**. Dennis Zahoruk is putting the finishing touches on two films, **The Shakespeare Murders** and **The Last Freak in the World**. Miroslav Kwinchek of Vancouver is completing **Roofman**, a short documenting the predicament of a disaffected West Coast intellectual. His Kwinchek Productions is to produce films on V.D. for the B.C. Board of

Health, a travelogue on Vancouver, and a dramatic series dealing with the problems experienced by an Eastern European family while immigrating and settling in Canada. Several films on Toronto's Yonge Street Mall are planned, including one by Phil McPhedran and another by the newly formed Louise Wainwright Productions, which will be a 12-minute theatrical short and a 26-minute TV show, both directed by Peter Thompson, produced by Lyn Green, and shot by David Ostriker. Eugene Buia is completing a fascinating documentary on gypsies in Canada, and Gaston Collin of Montreal is planning an excursion into the James Bay area with a film crew, a journey of several hundred miles down a wild river.

He's had extensive navigating and filming experience: for six months he and a hardy crew sailed three balsawood rafts from Ecuador to Australia, a distance of 9,000 miles on rough waters, and they filmed the entire experience. Due to be released later this year as a theatrical feature, **The Voyage of Balsa III** is sure to be a breathtaking record of an expedition of epic proportions. Recently in a Montreal restaurant, Collin held five listeners spellbound for six hours with his true stories of human courage and endurance, being only 3" above water at all times, catching fish with bare hands in the middle of the ocean, being washed overboard himself, losing sight of the other rafts for as long as nine weeks, going without provisions for months, etc. Robert Amram of Hollywood produced the trip and the film, and on the coast of Australia where they managed to land without losing a single soul, a museum now stands housing the historic vessels. Gaston and two other cameramen exposed 130 hours of film, running out weeks before reaching the Aussie shore, but their arrival was duly recorded from land. Hobel-Leiterman Productions of Toronto is presently filming a similar voyage from Hong Kong to Mexico in a Chinese junk, built especially for the trip. Even though they advertised for a cameraman in Canada, a man from New York was chosen. The junk left Hong Kong harbour a month ago, and a feature film and/or a television programme will probably result.

### Festivals, awards, honours and filmpeople

From now on it's Dr. Michael Snow and Dr. Norman Jewison. Yes, the inevitable kudo has befallen them both, from Brock and Western respectively. Jewison is doctor of laws, Michael Snow didn't say. "For distinguished contribution to communication arts," is how the cita-

# cinema canada

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By the Author of THE FIVE C's OF CINEMATOGRAPHY

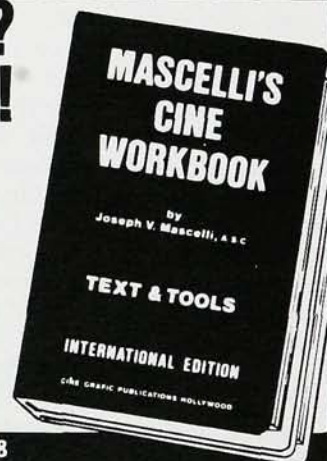
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tion read on the University of Miami's tribute to the National Film Board. Veteran producer Tom Daly accepted. The NFB has also taken the special jury prize at Cannes for "La Faim/Hunger" by Peter Foldes, which was voted best short film. Artist is Hungarian from Paris, who spent some time at the animation department of the Film Board working with computer animation, according to Rene Jodoin, head of French animation. Film Board has won Cannes prizes before, with Bretislav Pojar's **Balablok**, Laurent Coderre's **Zikkaron**, and Norman McLaren's **Blinkity Blank**. **La Faim** presents a stark picture of affluent over indulgence in a world where many people starve, or more literally, a computer-animated figure who eats himself to his death, which is hastened somewhat by the arrival of the hungry hordes. A work of deeply felt urgency and ingenious in its ability to stir our innermost terrors about the future. Not recommended close to a large meal.

Oberhausen also singled out two recent Film Board productions: two prizes went to **The Other Side of the Ledger: An Indian View of the Hudson's Bay Company**, by Martin Defalco and Willie Dunn, and Paul Bochner's **Icarus** got near enough to the top — third prize in animation — to soften its mythical wings. **Ledger** is a most honest look at this country's history and present condition as reflected in the exploitation of our native peoples. More about this film in our next issue. It should be on the curriculum of every school in the land, and the general public should be exposed to it via the CBC as soon as possible. An excellent film by the remarkable Defalco and the talented Dunn, both of whom have worked on **Cold Journey**, a feature about the misfortunes of an Indian boy due out later this year.

Donald Winkler's **In Praise of Hands**, also a Film Board production, received its world premiere at the First World Crafts Exhibition held for five days starting June 10th at the Ontario Science Centre. The film shows dignity of human creativeness and the excellence of craftsmen from all parts of the world. The NFB camera crew (Don Winkler on camera, Claude Hazanavicius, sound, Maurice De Ernsted, unit manager) travelled more than 30,000 miles and shot in over 50 locations, such as Canada, Mexico, Finland, Poland, Nigeria, India and Japan. Without commentary and enhanced with a soundtrack of native dialogue and music, the film was intended by Winkler "to get as close as possible to the experience of craft-making and show from a humanistic point of view how craftmaking universalizes all cultures." Colin Low was

executive producer for Tom Daly and Albert Kish edited the immense amount of footage.

Chris Wilson of St. Lawrence College in Cornwall, Ontario sent us an "alternative to a mindless summer" as their **Bergman Immersion 1974** programme is described. "The concept stems from the expressed desires of many film enthusiasts to see as many of these films consecutively as the psyche can endure . . . it is also a belief that many people like to keep their intellects active during the summer, especially those spending it at home after a stint at University. At least twenty six films by the renowned Swedish film director (those currently available in Canada) will be shown in the order in which they were made." For regular academic credit, or to receive a special "Mind Survival Certificate" attesting that anyone who sat through all the films appears to remain in fit health and still has a sane mind. Cheap hostel or residence and meal arrangements for weekend sessioners: five nights a week July 31 — August 29, plus four weekend sessions on August 3, 10, 17 and 24. How did that telegram from Linda Lovelace in Cannes to Ingmar Bergman in Sweden go? "My Virgin Spring awaits your Wild Strawberries?" Put a seventh seal on that joke and silence that woman. Or send her to Cornwall.

The Canadian Film Institute 1973 Poster Exhibit will also be at St. Lawrence College. The CFI continues its excellent showings at the National Film Theatre in Ottawa. Alex Grant, Exhibitions Co-ordinator, brought over a comprehensive look at recent Hungarian cinema in early spring. This year the Canadian Film Archives received 110 feature films and 579 short films, "the majority of which were deposited for conservation by Canadian filmmakers, producers and distributors." (Probably not the majority of the features, but the shorts.) The Institute also publishes an impressive array of reference books and studies on Canadian and international film history. These include **Paul Almond** by Janet Edsworth, **Joyce Wieland**, **Don Owen** and **Canadian Women Filmmakers: An Interim Filmography**, all three by Alison Reid, **Canadian Feature Films, Parts I and II** by Peter Morris, which covers *all* (except for film politics) between the years 1913-1969, **The National Film Board of Canada: The War Years**, also by Morris, and **Allan King. An Interview with Bruce Martin and a Filmography**, revised in 1971 by Alison Reid. Plus **Film Canadiana**, a generally useful reference tool to all available domestic titles, where to get them, plus a mountain of other data such as bibliographies, associations, statistics,

Canadian participation in festivals, awards, and company addresses, all under one cover. The monumental task was accomplished by Louis Valenzuela, Piers Handling and Maynard Collins. Gordon F. Noble is executive director of the CFI and any further information on the above may be gained by writing the *Canadian Film Institute, 1762 Carling, Ottawa K2A 2H7*.

Film archivists from some forty countries arrived in Ottawa on May 19th for the 30th Congress of the International Federation of Film Archives. The opening ceremonies included the premiere of **Dreamland**, developed and produced by Kirwan Cox (assisted by the CFI's Peter Morris and the NFB) and directed by Don Brittain. This film is a visual history of Canadian films, between 1913 and '39, those wonderful years when the American monopolies gobbled up everything independent in sight. The narration hits hard on a political level. The CBC will show **Dreamland** in a ninety-minute spot sometime in the fall. All interested in our survival are urged to keep an eye out for it. The Congress of Film Archivists was organized by the CFI jointly with the Cinematheque québécoise, and it was supported by a grant from the Film Division of Secretary of State. The main sessions were held in Ottawa in the Government Conference Centre, but the delegates also met in Montreal and visited the National Film Board. In addition to usual Federation business, two special symposia focussed on recently developed techniques of film presentation and the methodology of film history. The Fédération Internationale des Archives du Film (FIAF) publishes an annual International Index to Film Periodicals, available in easy to handle file-card form to interested institutions for \$325 per year. Cinema Canada is one of the 68 titles indexed regularly along with *Sight and Sound*, *Cahiers du Cinéma*, etc. Available from FIAF Secretariat, 74 *Galerie Ravenstein, 1000 Bruxelles, Belgique*.

The last weekend in April a score of Québec films were shown in Tours, France under the auspices of the Centre Socio-éducatif du Beffroi, la Fédération Française des Ciné-Clubs, and the Conseil québécois pour la diffusion du cinéma. Works of Jaques Leduc, Gilles Groulx, Jean-Claude Labrecque, Claude Jutra and Denys Arcand were shown. During the month of May, the first international festival of sociological films was held at Nancy, also in France. The Conseil québécois . . . participated with the following films: **La Richesse des Autres**, **Chez nous, c'est chez nous**, **Le Mépris N'aura Qu'un Temps**, **On a raison de se revolter**, and **Quatre Jeunes**

et **Trois Boss**. More information on the above and Québec cinema in general can be had from the *Conseil at 3466, rue St-Denis, Montréal-130, Québec, (514) 842-5079*. Knowledge of French helps. But if your group would like to see some Québec films or you would like to have in depth profiles on the leading Québec filmmakers in their native tongue, use the above address. Or write the *Cinémathèque québécoise at 360, rue McGill, Montréal, Québec*.

The Annual General Meeting of the Canadian Federation of Film Societies (CFFS) took place on Victoria Day weekend, hosted by the McGill University Film Society on the downtown Montreal campus. A vast number of films were shown, including two Canadian 'premieres', I.F. Stone's **Weekly** and **Montreal Main**, excellent films by Jerry Bruck and Frank Vitale, respectively. The latter was amply covered in our last issue, and the Bruck film, which created a lot of excitement not only at the CFFS meeting but also at the Cannes festival and other forums, will hopefully be covered in subsequent ones. Other films shown included Chabrol's **Nada**, Pearson's **Paperback Hero**, Arcand's **Réjeanne Padovani**, Costa-Gavras' eye-opening and terrifyingly real **State of Siege**, Darryl Duke's **Payday**, Carle's **Le Viol d'une Jeune Fille Deuce**, Shebib's **Between Friends**, and one of the most beautiful films of all time, Pierre Etaix' **Yo Yo** (Shot in 1965 by cinematographer Jean Boffety, who also did **Almond's Journey!**), which stars its director as a gentle yet tragic clown, and is "a tribute to the history of film and the men who made it. It's the best film ever made," to quote from the CFFS booklet. Astral distributes it in Canada.

Martyn Burke's **Carnivals** (see *Cinema Canada*, No. 5) was also shown, as well as a magnificent piece of direct cinema graced by its director's gentle style, Martin Lavut's **Without A Hobby It's No Life**. Shot originally for the CBC and shown on the network early this year, Lavut's film allows Canadians from different walks of life to talk about themselves and their hobbies, some of which are very unusual, but all of them are warm and human. (Available through Linda Beath at *New Cinema Enterprises, 35 Britain Street, Toronto*.) The Canadian Filmmakers Distribution Centre (*Frederik Manter, at 406 Jarvis, Toronto*) participated in the CFFS meeting with seven excellent short films: Veronica Soul's well-received **How the Hell Are You?**, John Straiton's beautiful **Eurynome** and funny **Animals in Motion**, Kim Ondaatje's lyrically haunting **Factories**, Sandy Wilson's sharp **Bridal Shower**,

David Rimmer's conceptual **Real Italian Pizza**, and Boon Collins' memorable **Kettle of Fish**, which along with Murray Battle's **Reunion** and Judith Eglington's **Masks**, is probably the top dramatic effort by a short-film-maker in English Canada recently. We haven't seen all the contenders yet, however.

The Canadian Federation of Film Societies and the hosting McGill Film Society are to be commended for the excellent programme, and those of us who couldn't be there can only drool in retrospect at having missed so many fine films. We're looking to correct our omission next year!

The Independent Filmmakers' Cooperative of Montreal had been invited to represent Canada in the First International Festival of Cinema in Angoulême, France during May. Filmmakers from Charlottetown, Edmonton, Montreal, Toronto and Vancouver had works shown, among them Vincent Grenier's **L'oreille**, Robert Conway's **Skin Deep**, Mike Collier's **Water Colours**, Jorge Guerra's **Billet de Retour**, Lois Siegel's **Paralysis**, Jean Jetté's **Le Vide**, Rick Hancox' **Tall Dark Stranger**, Morley Markson's **Zero the Fool and Breathing Together**, Bob Cowan's **10 Women 10**, Jean Gagné's **La Tête au Neutre** and Arthur Lamothe's **Le Mépris N'aura Qu'un Temps**. Following the presentations in France, the programme is being shown in Amsterdam and six other cities in Holland in tour organised by the Netherlands Film Museum. Part of it was also screened in Madrid and in Barcelona as a segment of a panorama of Canadian cinema which was presented by the National Spanish Cinematheque. Under the sponsorship of our Department of External Affairs, the Cooperative has held similar retrospectives in many European centres. (Contact: Dimitri Epides, *Coopérative des Cinéastes Indépendants, 2026 Ontario E. Montreal*).

Don Shebib's **Between Friends** and Denys Arcand's **Réjeanne Padovani** were invited to represent Canada at the Sydney and Melbourne Film Festivals held in Australia during the first two weeks of June. Shebib is attending as a guest of the organisers (also thanks to some Canada Council assistance), and we presume Arcand also made the trip, although he might be too busy finishing **Gina**. Producer Chalmers Adams claims **Between Friends** to be the most feted of our films, having represented Canada at 9 major international festivals in the past year. He's still working on international distribution deals for what is surely among the best films ever made in Canada. Let's hope that Australia buys the Shebib film as India bought Arcand's recently, along with **Face-Off**,

**Keep It in the Family** and **The Rainbow Boys**. It's not the money, really (less than \$8,000 per film according to the deal Michael Spencer finalised with India) but the international exposure that counts.

And what better way to end a column on awards, rewards, festivals and kudos than to quote some tributes received by Crawley Films President F. R. Crawley on the occasion of his company's 35th birthday:



*"Your works throughout the years have been met with spectacular successes and all our lives have been enriched by your imaginative and energetic endeavors."*

—Pierre Elliot Trudeau

*"Because of Budge's pioneer work, the way is easier today for many in film."*

—Robert Stanfield

*"No one can fail to value your immense contribution to the building of a Canadian film industry."*

—David Lewis

*"Dear Budge —*

*How can somebody look as young as you do and have been in the film biz for 35 years!*

*You will remember a time during the summer of 1941 when you, Judy and I (me, strictly a novice) poured over a hot four-way synchronizer in a negative cutting room on John Street trying to decipher unedge-numbered footage of a film you and Judy were making. Gad, how time flies!*

*You are a great guy, Budge, and you built a great organization. As Film Comish would you forgive me if I regard you as one of my wayward cheerful sons."*

*All my very best,*

—Sydney Newman

*"If we Canadians at last feel self-confident in our own creative and imaginative abilities, surely our growing film industry deserves considerable credit. Those like yourself who took the initial risks, and who developed pools of talent and skill recognized even outside Canada, have proven that we as a nation do not have to let others do our creating for us. This is of immense value to any people."*

—Pierre Juneau