

FILM NEWS

Faulkner's Policies

On Aug. 5 the Secretary of State J. Hugh Faulkner announced two federal government initiatives designed, it was said, to increase private sector support of the Canadian feature film industry; first, "a new income tax regulation which will allow investors in an eligible film to deduct 100% of their investment in one year" and second, the two largest theatre chains in Canada - Famous Players Ltd. and Odeon Theatres (Canada) Ltd. - "after extensive negotiations with the Secretary of State", have voluntarily agreed to a quota of four weeks per theatre per year and an investment programme of at least \$1.7 million to aid the exhibition and production of Canadian feature films.

"I am certain that these measures will be of significant benefit to the film industry in Canada", said Mr. Faulkner, "and will see the private sector making additional investments in Canadian films to supplement the \$3 million or thereabouts now invested annually by the Canadian Film Development Corporation (CFDC)."

But the same day it was learned that the Treasury Board had refused a request made by the Secretary of State on behalf of the CFDC for an interim sum of \$2 million for the fiscal year '76-'77. While the Treasury

Board is talking about a thorough re-evaluation of the CFDC's mandate, Mr. Michael Spencer, Director of the CFDC, insists that a decision must be made before the end of October if the CFDC is not to be compromised.

While waiting for news from the Treasury, all investments in films starting after October have been suspended.

"Canadian" film

The new definition of a Canadian feature film will appear under subsection 1104(2) (h) of the Income Tax Regulations and will be retroactive, for income tax purposes, to include films produced after November 18, 1974. On that date, the federal budget included provisions for increasing the capital cost allowance for investors in eligible Canadian films from 60% to 100%.

To be eligible for the increased capital cost allowance, an applicant must invest in a Canadian feature film that is:

1. at least 75 minutes in running time;
2. produced under a formal Canadian co-production agreement with a foreign country, or
3. a film in which: the producer is a Canadian; 2/3 or more of the personnel performing key creative functions are Canadian; a minimum of 75% of the remuneration paid to personnel other than those included above is paid to Canadians; at least 75% of the technical

services are performed in Canada; the Canadian copyright is beneficially owned by Canadians for not less than four years following completion of the film.

Regarding films shorter than 75 minutes, Mr. Faulkner said that he has received recent representations from filmmakers suggesting that those films should also be eligible for the increased capital cost allowance. He stated that he was "prepared to consider the possibility of including them at a later date should that be desirable."

Films not eligible for the new allowance will still benefit from the capital cost allowance of 60% already in the law.

Quota

Mr. Faulkner also announced that he had reached an agreement with Famous Players Ltd. and Odeon Theatres (Canada) Ltd., which between them control most theatres in Canada, to guarantee screen time for Canadian feature films and capital investment for Canadian film production.

Famous Players Ltd. and Odeon Theatres (Canada) Ltd. have agreed to a quota system by which Canadian feature films will be guaranteed not less than four weeks of screen time per theatre per year in Famous Players and Odeon outlets in Canada.

"The CFDC will monitor the situation closely", Mr. Faulkner added. "They will submit quarterly reports to me which will be made public so that we will know how effectively the quota is being met. I have had discussions with all of the provinces, some of which are considering legislation, and I am sure that they too will carefully follow the developments." Quebec and

Ontario have both introduced Bills which could lead to a legislated quota. "I am gratified that Famous Players and Odeon have seized the initiative and responded positively to this increased quota plan. This new agreement, much broader in every way than the earlier one, has the potential to be really effective."

"I also approached the chains to increase their investment in Canadian films. They have consented to invest at least \$1.7 million in Canadian films over a one year period. Famous Players will provide \$1.2 million and Odeon \$500,000."

Reactions

The Canadian film industry reacted quickly and with dismay to these initiatives. The voluntary quota and investment propositions come just when several provinces were prepared to legislate quotas on their own. The federal government's positions, which are nothing more than declarations of intention, will make provincial legislation more difficult.

Also, the voluntary nature of the agreements is unacceptable. The last voluntary quota - two weeks in Montreal, Toronto and Vancouver - was never fulfilled. Many people see the new quota proposal as a trap. Feature production is extremely low. At the end of the first year the chains may well point to their inability to fulfill the quota as proof of the illusive nature of quota as a solution to the distribution problem.

As for the investments, \$1.7 million is too little compared to the \$54 million profit these two chains make in Canada yearly. It does not approach the levy proposals which many filmmakers and producers favor.

As Cinema Canada is now published monthly, Film News will be reorganized, beginning in October. Due to vacations and to changes at the magazine, the present news section is incomplete. The material in Film News comes from across Canada. In this issue Stephen Chesley is responsible for the general sections concerning production, festivals, people and random notes. From Vancouver Peter Bryant, Jack Ammon, Patricia Robertson and Gayle Scott have contributed; Len Klady writes from Winnipeg.

The definition of a "Canadian" film is also strongly criticized as it would permit a Canadian film to be made with neither the screenplay nor the director being Canadian

This issue of **Cinema Canada** contains the reactions of several organizations and individuals. See p. 18 (CCFM), p. 19 (SFM) and p. 19 (CAMPP). Wally Gentleman offers his opinion on p. 46 and Paul Saltzman talks about investments in short films on p. 32 .

Productions

This summer has seen a curious combination of occurrences and circumstances in feature film-making. On the one hand we have a tremendous influx of American and foreign major budget features; on the other hand we have last-minute 'postponement' of two Canadian features in the major budget class. Meanwhile down at the feet is where the Canadian activity is really taking place: the lowbudget CFDC program is moving along at a great pace.

If you're American, use the West, especially Alberta. Universal shot **Mustang Country** in Banff this summer, and it features the Return of Joel McRae. And Robert Altman is reportedly shooting **Buffalo Bill and the Indians**, an adaptation of Arthur Kopit's play, **Indians**, with Paul Newman in Calgary. Winnipeg is the site of **The Melting Pot**, with Romeo Jacobucci as executive producer, Deke Miles as producer, director and writer, and a cast consisting of Peter Jacob, Richard Fullerton, Kimberly Smith and Butch Jularbal.

Pierre David and his company are local production overseers for an Italian film shooting in Montreal called **Tony Saitta**. Director is Alberto de Martino, and

the cast includes Keir Dullea, Stuart Whitman and Tiffany Bolling.

At the same time producer Larry Dane has postponed production of **Rituals**, scheduled to be directed by Peter Carter this summer near Sault Ste. Marie. Story involves four doctors fighting for survival in the wilderness, with a script by Ian Sutherland. Reason given is casting problems. And Ratch Wallace has postponed **Summer Rain**, a love story set in an exclusive school - with a happy ending - until next spring. There was only a week left to go until shooting was to start. Cast includes Donald Pleasence, David Warner, Trudy Young and Patricia Gage. Director is William Davidson from a script by Wallace. No reason given. So no major budget English language films will be shot this summer, although some are planned for fall.

Meanwhile the low-budget programme seems to thrive, with several on the boards this year. Martyn Burke wrote and directed **The Clown Murders** for Magnum International, with Chris Dalton producing along with Steven Stohn. Cinematography was by Dennis Miller, production manager was John Eckert, editor is Alan Collins, and the cast includes Stephen Young, Susan Keller, Gary Reineke, John Candy, Larry Dane and Al Waxman... Dennis Zahoruk wrote and is now directing **Brethren** in Toronto. Chalmers Adams is Executive Producer, Bill Corcoran First A.D., D.M. Ostriker camera, and the cast includes Kenneth Welsh, Richard Fitzpatrick, Thomas Hauff, Sandra Scott, Candace O'Connor, Alison McLeod and Larry Reynolds. It's about three brothers who return for the funeral of the family patriarch and return to the same conflicts that caused their separation in the first place... And in Vancouver

we hear that a feature called **The Keeper** may be shooting, with Don Wilson producing and Tom Drake directing.

Joyce Weiland's **The Far Shore** finished shooting in late spring... Denis Héroux returned to Europe to reshoot some scenes for his multinational effort **Born for Hell**: a winter release is planned for Canada... Keg Productions has begun to shoot a film based on part of the Grey Owl saga, and it'll combine animals and humans, but only two of the latter.

Two films are supposedly ready for release, and even have distributors, but I think you'd need Eliza and her horoscope to find out for sure. International Film Distributors will handle Alexis Kanner's **Mahoney's Last Stand** in Canada, and British Lion has it in the U.K. A U.S. distrib is being sought, and Kanner says he has several million dollars backing for future projects. **Mahoney** was shot in Toronto, then re-shot and re-edited endlessly... **Lies My Father Told Me**, complete with

shiny new music tracks, is planned for fall release, and has been picked up for U.S. distribution by **Columbia**... As an aside from features, a short has been completed with an interesting angle. Filmmaker Eugene Buia made **I Am A Gypsy** with a never-before-seen-on-film baptism scene. And in spite of a gypsy law that forbids looking into a mirror or a camera.

Several films are definitely on for fall shooting, including some major features. Quadrant plans a follow-up to **It Seemed Like A Good Idea at the Time**, starring the clumsy cops from that pic played by Larry Dane and John Candy. Comedy will be directed by John Trent in September. Quadrant is also finishing **Spanish Fly** with Terry Thomas in England. Taking advantage of the success of **Sudden Fury** at Cannes, Quadrant announced a program of three low-budget productions, beginning with a comedy by Rex Bromfield and Peter O'Brien called **Love at First Sight**. O'Brien is developing two other properties for Quadrant...

Lies My Father Told Me





It Seemed Like a Good Idea at the Time

Alan Eastman's low-budget effort, **A Sweeter Song**, with a script by Eastman and actor Jim Henshaw, is set to roll in early September. Cast also includes Susan Petrie...

And none other than Don Owen will return to the feature camera. Owen has set aside **Rosedale Lady** and he and executive producer Chalmers Adams are arranging **The Partners**, with a script by Norman Snider and Owen, for fall shooting. Budget category is still to be determined... Harold Greenberg has several projects in the immediate works, including **Patman**, set in a Toronto mental institution and starring Richard Harris; **About Face**, a psychological action pic to be directed by Bob Clark and produced by Claude Héroux; and **The Last Free Man**, with Frank Capra Jr. as producer. Two co-efforts with the CBC, **The Lark in the Clear Air** and **Chinook**, are still on the definite drawing boards...

Other fires may catch. John Vidette and Charles Templeton have received an unprecedented advance from the CFDC to develop Templeton's bestseller; no script draft was requested... Both Frank Vitale and Bill Fruet are reportedly planning feature efforts... As is critic and former filmmaker John Hofsess. He's

written **Tenderness**, a story along the lines of Jutra's **A tout prendre**, and if it's a low-budget effort he'll direct; if a major budget, another will direct. Either way, Hofsess is determined to be in it. I wonder what Canadian motherhood, not to mention Premier Davis and Judy LaMarsh, would think of Maclean's if they knew that Canada's National Magazine had hired someone who had got busted for making a 'porno' film? At any rate, **Tenderness** will have style, no matter what budget.

... Film Funding, the folks who gave you **Black Christmas**, want to film the Herbert Harker best-seller **Goldenrod** as a major budget feature next spring in Alberta. They've joined with David Susskind's Talent Associates to do so, and have sold the picture's TV rights to CBS...

On the television front Harry Rasky is working on a special about Marc Chagall, George Bloomfield directed a version of Clifford Odette's **Paradise Lost** with Nehemiah Persoff, Fiona Reid has been cast as a regular lead on **The King of Kensington**, Peter Rowe is directing a **Peep Show** starring Gordon Pinsent about a man who faked an around-the-world solo sea voyage, and Clarke Mackey shot a **Peep Show** called **Fight Night** with

Jim Henshaw and Stephen Young in lead roles... The NFB, now out of fiction features, they say, still maintain their drama training program, I would guess with an eye to TV efforts. Meanwhile the French NFB recently saw a half-hour fiction effort shown on TV, Andre Theberge's **Un fait accompli**.

Stephen Chesley

Festivals

Summertime is Festival Time, as is Fall hereabouts, and the happenings are many all over this land, but mainly in Ontario. The Canadian Film Awards are on, and festivals are cropping up in Ottawa, Stratford, Niagara-on-the-lake, Montreal, and at the Canadian National Exhibition in Toronto.

Filmexpo was held Aug. 8-15 at Ottawa's National Arts Centre, opening with André Forcier's **Bar Salon** and including a programme of Canadian shorts and Murray Markowitz' **Recommendation for Mercy**. Both Forcier and Markowitz were in attendance. Also featured to a sell-out crowd through the week were Michel Brault's **Les ordres**, and such foreign entries as **Hester Street**, **The Rocky Horror Picture Show**, **A Safe Place**, **A Bigger Splash**, **Lancelot du Lac**, **Scenes from a Marriage**, **Land of Promise**, and **Italy - Year One**. Norman McLaren received the Canadian Film Institute Award given to "an individual who has made an outstanding and continuing contribution to Canadian Cinema". A retrospective was held, and he received a leather-bound copy of a forthcoming CFI book on his career...

The Fifth Annual Montreal International Festival of Cinema in 16 mm will be held October

21-26 at the Bibliothèque Nationale du Québec. Entry deadline for this non-commercial assembly is October 1 at 2026 Ontario Street East in Montreal. Films not previously shown in Canada are eligible, and the Festival is non-competitive.

Concordia University (Sir George Williams Campus), Montreal, will again host the Canadian Student Film Festival this September. The Festival is now in its seventh year. Last year, two participants saw their films entered in the competition at the Cannes Film Festival...

Stratford's Eleventh Film Festival opens on September 13 (see in this issue, p. 26)...

The Canadian Film and Television Awards, sponsored by the Canadian Film and Television Association, are accepting entries for their annual convention cum awards in Edmonton on September 25. Films made by the private sector, over three minutes long, satisfying CRTC Canadian content regulations, and produced between July 1, 1974 and June 30, 1975 are eligible. Best Film categories are Public Relations, Sales Promotion, Travel and Recreation, Nature and Wildlife, Sports, Education and Instruction, Television Information and Public Affairs, Sponsored Theatrical Shorts. Craft Awards will be given to best director, soundman, cinematographer, editor, composer...

Spectrum Canada is a show of all the arts sponsored by the Royal Canadian Academy of Arts with plans to exhibit at the Olympics and tour the country. An all-Canadian jury will choose works and form an open exhibition. Films should be sent to Colin Low at the National Films Board, Montreal...

Films by Women, held at Toronto's Ryerson Polytechnical Institute in June, featured many Canadian entries including **Back to God's Country**, directed by Nell Shipman in 1919. As part of a Native Arts Festival held in Niagara-on-the-Lake, Ontario, in June, **The Shadow Catcher** and the **Paradox of Norval Morrisseau** were shown. Gathering was sponsored by the Association for Native Development in Performing and Visual Arts, the Shaw Festival and the Indian Community Secretariat...

Leonard Yakir's **The Mourning Suit** is the Official Canadian Entry at the International Film Festival at Locarno (see p. 38 this issue)... Three Canadians won awards at the 10th International Animation Fest at Annecy. Lynn Smith's **Happy Birthday** won Best Commercial Film, Ken Wallace's **Thanksgiving** won the International Critic Award, and Catherine Leaf's **The Marriage of the Owl** won the Animation Archive award... Marty Gross' **As We Are** won several prizes at the Oberhausen Documentary Festival... The Ontario Film Theatre honoured director Norman Jewison with a retrospective this summer, and Jewison premiered his new release **Rollerball** to a packed house...

The Canadian National Exhibition Film Festival is currently featuring daily showings of the winners in each of four categories. Judges Frederik Manter of the CFI, Jeff Paul of Sheridan College, Raymond Shady of Kodak, V. Taborsky of Connestoga College, and Vincent Vaitiekunas of York University looked for technical expertise and story content in the thirty-five entries. Best Film

overall went to Sam Firestone's **Slaughterhouse**, for which he received a \$1,000 prize from the CNE. In each of the other categories, a first prize of \$500 from Famous Players was awarded, as well as a second of \$250 from Odeon, and a third of \$100 from Braun Electric. Winners in the Animation category were Gordon Fulton's **Circus Minimus**, Andrew Ruhl's **Pedestrians**, and Jeffrey Faber's **Lip Sync** in the third place. Scenario winners were Sam Firestone's **10,808**, Edy Goto's **Romance of Irving**, and John Bertram's **Waiting for the Go**. Education/Documentary winners were Alan Swayze's **Rick Taylor: A Frozen Moment** Rory Maclean's **Photo Arts Centre**, and **Eight City Angels**, a co-operative effort by Rick Benwick, Ted Morris, Glen Wagenknecht, Dan Moynihan and Rory Maclean. In the Experimental list are Mark Sobel's **Idem** and Daniel Garson's **From Within**.

To round out in a full fashion - almost gluttonous, in fact - we turn to the ever-winning National Film Board. **Mr. Symbol Man**, by Bruce Moir and Bob Kingsbury won a Golden Reel at the Australian Film Awards and a Silver Trophy and Victorian Government Prize at the Melbourne Festival. Silver Trophies were also won by Claudia Overing's **Beyond the Naked Eye** and **Cree Hunters of Mistassini** by Tony Ianuziolo and Boyce Richardson. The previously mentioned Annecy Fest winners were made at the NFB. Jacques Godbout's **Aimez-vous les Chiens?** picked up a prize at the Fourth International Festival of Shorts and Documentaries in Grenoble. Peter Foldes' **Hunger** won a special prize at the Sixth International Film Festival in Varna, Bulgaria... Marseille was the site for



Aimez-vous les chiens?

the International Festival of Films on Professional Fishing, and **Tomorrow is Too Late**, by Bane Jovanovic, Doug Kiefer and Don Virgo won a prize. André Mélançon's **Les Tacots** garnered two First Prizes at the 5th Canadian Congress on Communications and Education in Calgary. Ian McLaren's **We're Here to Stay** was honoured at the First International Contest of Agrarian Cinema in Zaragosa, Spain. And Derek May's **Sananguagat: Inuit Masterworks** participated successfully at the ninth International Festival of Films on Tourism in Tarbes, France...

And then there's the NFB at the American Film Festival. Three Blue Ribbons for **Tour en l'air**, **In Search of the Bowhead Whale**, and **Hunger**. Two Red Ribbons for **Accident**, and **He's not the Walking Kind**. They must have a vault somewhere.

Stephen Chesley

Film People/ Random Notes

Protests seem to be in vogue this summer, not the roar of reaction to Mr. Faulkner's latest proposals, but nevertheless a fairly vocal effort. Thirty-seven actors, members of two talent agencies, The Principals' Office and Select Talent, with some of Canada's top names on

their rosters, presented a protest brief to ACTRA, their union. Complaints include the slashing of CBC budgets because of the Olympics, the "wholesale murder of Canadian content by the Global TV network, and union weakness on the part of the ACTRA Board of Directors for not fighting deterioration in work opportunities. The CBC replies that it is now stockpiling programmes. Global says it was on the verge of bankruptcy and ACTRA says that even with an economic recession, actors are earning more than ever...

Alan Abel, a U.S. scriptwriter (**Is There Sex After Death?** with Buck Henry) has circulated a petition asking for moral support in his battle with producers Elsa Franklin and Maxine Samuels. Abel claims he was never paid for a non-refundable first draft of **The Midas Compulsion**. I have a theory; Samuels and Franklin, in true Canadian fashion, went to an American, Abel, for their script. At the last minute they had twinges of chauvanistic conscience, and, to help our balance of payments, refused to pay Abel in order to keep the money in Canada...

An illustrious member of parliament, Frank Drea, in his protest against Toronto sin, said that the Queen City is the playground and test market for a veritable who's who of smut. So on July 3 Ontario amended its Theatres Act to include overseeing video and Super 8; all those celebrities will now leave, I guess... And on the Other Foot front, Hollywood labour blasted the U.S. Department of Labor in mid-June for awarding a contract for a bicentennial film to a Canadian company. Hollywood says it violates the 'Buy American' policy.

The Committee for an Independent Canada held its annual convention in Vancouver on August 1-3. A forum on film policy in Canada was held, and panel members included CFDC lawyer Joseph Beaubien, CCFM director Sandra Gathercole, Famous Players' publicity man James Cameron, and Vancouver critic Les Wedman...

The Ontario Arts Council announced grants in July for film groups. The Canadian Film Institute received \$3000, the Canadian Film Awards \$7500, the Bowmanville Photography Gallery \$6925, and the Toronto Filmmakers' Co-op \$15,000... Canada Council Senior Arts Grants have been awarded to filmmakers Tadeusz Jaworski, Paul Legault, Richard Leiterman, and Josef Skvorecky... The CBC spent \$17.5 million in the private sector in 1974, so they say. \$9.75 million went for rights to broadcast, and the rest for production and co-production services.

Temple University School of Communications and Theatre held its first annual graduate seminar in film in Montreal during July. Participants observed current activity in Canadian film, and met directors, politicians, as well as took tours...

Screenings: **White Line Fever**, a story about Billy Jack on a truck, produced as part of a Columbia Pictures deal by Montreal's John Kemeny, opened in Toronto and other cities on August 1st, and is doing smasheroo biz everywhere (see this issue, pp. 41-43.) CBC showed the NFB's **Mr. Symbol Man** on July 16. Film about pictographic script inventor Charles Bliss was made as a co-production with Australia; directors were Bruce Moir and Bob Kingsbury... Several Ca-

nadian features are being shown on CBC Sunday nights in August, including **The Hart Part Begins**, **The Heatwave Lasted Four Days**, and **Mon Oncle Antoine...** and even **Le temps d'une chasse...**

The latter has been dubbed, but Stratford had to cancel **Gina** and **Les Vautours** from its Film Festival because no subtitled or dubbed print exists... **Bar Salon**, shown at Filmexpo, had been subtitled by the Film Festivals Bureau for screening at New York's Museum of Modern Art...

Kamouraska opened in a small house on the east side of New York this summer. Reviews were not kind and it closed quietly. The picture, a Canada-France co-production, has never played in France... On another New York front, a ten minute film about Ontario played in Times Square on the Bulova sign. Space was donated by Canadian-born head of Bulova. Pic featured Cabinet minister Claude Bennett, Premier William Davis, and Guy Lombardo (!)... **Duddy Kravitz**, unsatisfactory overall in the U.S., will be re-released in the fall with a new ad campaign. Boom business in Toronto was pointed to as real potential. Goal is ten million dollar gross!...

Whiteoaks of Jalna has now been sold to seven countries, the latest being Poland and Spain... The Ontario Film Institute is eager for an offer from Famous Players whereby the Government would buy the Yonge theatre, site of a large ground floor house which would be used for concerts, the large upper house, closed since the earlier thirties and called the Winter Garden, would be slated for the OFI's use.

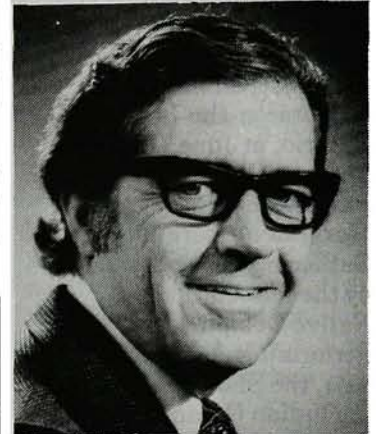
The Word: ACTRA published its latest guide to Canadian talent, **Face to Face with Talent**, and the third edition features 1272 entries composed of pho-

tos, phone numbers, and credits. Copies are distributed free to needy compagnies... The Canadian Film Institute Film Title Index, an alphabetical reference guide to all CFI holdings, is now available for \$20. 6500 titles jam three hundred pages... Barbara Halperin Martineau is compiling a book about the image of women as presented in the work of women writers and filmmakers. Book, to be called **Women Imagine Women**, includes interviews with Edmonton filmmakers Lorna Rasmussen and Ann Wheeler... Another female effort is **Interlock**, published at the women's unit of the NFB. Editor is Donna Dubinsky, and the work includes technical information, information on print sources, festivals, reactions; news and articles are being solicited...

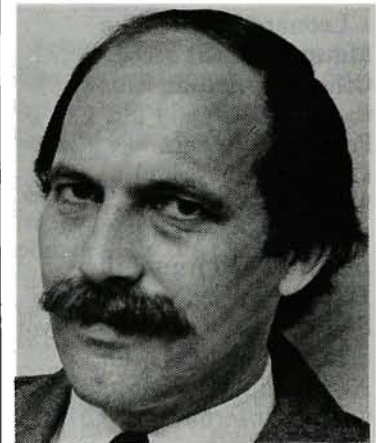
Robert Fothergill, whose articles are often found within these covers, has written a book with Eleanor Duder to be published in September. It's called **Redeeming Features: Themes and Images in English Canadian Films**. Publisher is Peter Martin Associates, who also plans a revised version of Eleanor Beattie's **Handbook of Canadian Film** for December unveiling.

The Canadian Filmmakers' Distribution Centre has found a leader. New director is Tess Taconis... Meanwhile, joining former CFMDC head Frederick Manter at the Canadian Film Institute is Harris Kirshenbaum. He'll be Director of Promotion... Alfred Pariser has been named general manager of ICL Industries, Harold Greenberg's main arm, from which all his little film fingers protrude... Al Johnson is officially in his seat as CBC President... And Jack McAndrew, formerly of the Charlottetown Festi-

val, has been named CBC head of TV Variety... OECA appointments include Leopold F. Lacroix as Associate General



Leopold F. Lacroix



Paul Hunt

Manager of the Educational Media Division, and Paul Hunt as Director of Marketing for OECA material sales.

Canadian Notes: Allan D. Baker, former president of V.S. Food Services, and Philip Johnston, ask in a CRTC brief that PAY-TV should be two separate networks, one English and one French. They will apply for the English part. They claim that Pay-TV will be a great source of income for Canadian creativity! Just like Global, CTV and any radio station that can get away with it. You will remember Mr. Baker and Mr. Johnston, of course, because they and others poured over half a million dollars into **Death Be Not Proud**, a U.S. TV movie - and took the Canadian tax write-off.

Stephen Chesley

THE WEST COAST

BCFIA meets Provincial Government

A delegation from the British Columbia Film Industry Association met informally with Provincial Secretary Ernest Hall, Minister of Communications and Transport Robert Strachan, and representatives from other government departments on July 24. The BCFIA submitted a brief which outlined problems of the film industry and suggestions for the government. The three areas of concern were for a film liaison office, quota, and levy.

The BCFIA used a model from the Alberta government regarding tendering procedures which they would like to see duplicated in British Columbia by a film office. The tendering system would be an open and fair method of government sponsored films being made. However it seems that the B.C. government had done a study on their own film production, and did not want to go into tendering in detail. The other area for the film office is in promotion of British Columbia as a location of feature films, and to expedite production problems through red tape.

In regard to the quota the government representatives seemed unaware that they had already had discussions with the CFDC and Secretary of State. So much for communications. They did however respond favorably to quota suggestions, and since Famous Players and Odeon had more or less supported the quota idea, it seems a safe bet for anyone at this stage. Although the levy proposal for B.C. made by the BCFIA allows returns to foreign (American) investors, unlike

the levy proposal of the C.C.F.M., it was made clear that the BCFIA had no intention of promoting foreign production here to be ripped off. The levy money available to foreign producers is available only under strict conditions, the primary one being Canadian control of the production.

The government quickly summarized the brief, and with aplomb that must come from long practice, diplomatically ended the meeting. It is clear that there is a long way to go for something to be accomplished, but at least we have reached a stage where the B.C. government is responding.

Patricia Robertson

Vancouver Production News

Let Me Sing, an hour-long independent film drama geared for television, began a two-and-a-half week shooting schedule on July 20.

Working with a preliminary Canada Council grant, Vancouver producer Don Wilson (**The Life and Times of Chester-Angus Ramsgood**, **The House That Jack Built**) and director David Lee plan to submit a rough-cut version to the Council by September 25 for further consideration. The film should be ready for marketing by late fall.

Ron Orioux, one of the busiest filmfolk in town, is the cinematographer, assisted by Rudi Wrench. Sound recording is by Zale Dalen and Jeremy Long. Bert Bush will be editing the film, and Gail Turner is handling script and continuity.

Let Me Sing is the story of a high school teacher named John (played by



Shooting **Let Me Sing**: (l. to r.) Judy Berlin, Gail Turner, David Lee, Jeremy Long, Rudi Wrench, Ron Orioux.

Allen Gray) living a conventional middle-class life with his wife of three years (Michelle Fisk) until he begins having an affair with one of his students. Familiar fare, perhaps, except for the fact that his student/lover is also a male (played by Dan Lambert).

The film opens at the point where John is compelled to inform his unsuspecting wife of his other gay life.

Director Lee feels that the problems and conflicts of homosexuality have been dealt with in a limited and stereotyped fashion in Canadian cinema. He hopes to change this by presenting an insightful, personal drama from the point of view of a man caught between two opposing worlds, neither of which he can forsake.

The film is being shot in 16mm color, with plans for an original music score, as yet unwritten.

Gayle Scott

Ahab Died for Your Sins: Greenpeace

Photography is completed on the filming of the Greenpeace voyage to save the whales. The film crew accompanied the Greenpeace in its two month journey in the Pacific in pursuit of Russian and Japanese whaling ships. Michael Chechik, the producer and director of the Greenpeace film, journeyed to London for the International Whaling Conference, where he picked up some additional footage. The footage from the voyage includes the dramatic confrontation with the Russians, in which a harpoon was fired at the Greenpeace boats. Chechik has also obtained some early footage of whales being slaughtered by Canadian whalers in the sixties. The film, when completed, will stand out as a strong indictment against the genocide of the species. The Greenpeace Foundation has already made the whaling slaughter an international issue; the film will make the case so much stronger. More ecology oriented films are being planned to follow.

Peter Bryant

Wallace and Wiley

Trevor Wallace's **The Ultra Secret** is likely to remain that way for this year. The \$8,000,000 production about the breaking of Germany's unbreakable code during World War II has bogged down for lack of funding. How much would have been done in Vancouver, how much in England, depended on where the majority of finance was found. Wallace meanwhile is launching **Journey Into Fear** in Minneapolis, and cooking up another venture or two for production this year.

Regardless of the lack of feature film inducement in British Columbia, awards for documentary film are being chalked up regularly. Among the latest is that for Bill Wiley, producer, director, cameraman with the Provincial Department of Travel-Industry. Bill received first prize from the **Industrial Photography Magazine** of New York in international competition. The Award was given in the Angenieux Advertising Sales category in respect to creative cinematography, and Best Film in the festival. The film is titled **Because It's Home**, and is a travel-documentary on life in the Queen Charlotte Islands of B.C. The Editor was Peter Van Uum, narrator Bill Barringer, with Bob Buckley composing the score.

Jack Ammon

New Lab in Vancouver

Action Film Services has opened up for business in Vancouver at 535 W. Georgia Street. The lab is the brainchild of the former quality control chemist and the former head processor from Alpha Cine Services Ltd. The lab will process

and workprint film only in its initial stage. John Dargel, one of the partners, stresses the importance of accessibility and face to face availability of the lab owners, thereby insuring the customer direct contact with those doing the work. He also feels that Action will only grow if it gives satisfactory performance, so that they are extremely conscious of giving good quality work. The lab is planning an open house for potential customers in the fall. One producer has already commented that the new lab actually gives "dailies" on a daily basis. The two part-

ners in Action want to make it clear that there is no one "behind" them, and they are the owners and investors in the company, although they have had offers from investors. They also anticipate planning growth according to volume, with a maximum staff of seven. They stressed the importance of keeping things on a personal level, so that a healthy work atmosphere will always be maintained. New employees will also be given shares in the lab as well.

Peter Bryant

THE PRAIRIES

General News

Local filmmaker Leonard Yakir is off to the Locarno film festival, with his film, **The Mourning Suit**, under his arm. The film was the first in the city to go last fall under the CFDC's low-budget program (pp. 38-40).

On the political front, there's a new film organization that has been formed. The Manitoba Film Producers Association, headed by interim chairman Gunter Henning of Western Films, plans to represent the commercial houses in town as a political/production lobby. The group was necessitated by the Manitoba Government's schizoid film policy. One government organization will come out with suggestions to improve the filmmakers lot and simultaneously another department will tax the houses out of business. The current point of contention involves the government's re-evaluation of the sales tax on film productions. The previous assessment was based on a fixed cost per finished foot of film. However, the government plans

to change that to a 5% tax on the overall production. Another Canadian first.

Historically, it's been very difficult to entice companies to consider film as part of their sales profile. The government had been informed of this and has previously recognized this as fact. But from all indications the problems of coordinating all departments into a unified stand is unlikely as in last year's amusement tax fiasco.

The Winnipeg Film Group, Manitoba Theatre Workshop and the National Film Board are hard at work preparing for a weekend of seminars and workshops on film and theatre. The event will take place from September 19 to 21, 1975. The plan is to familiarize theatre people with the elements of film technique and to get film people in touch with dramatic concepts. Hopefully, it will provide a common ground for both areas to develop contacts for further work together and a continuing workshop program of mutual benefit.

Resource people attending

the event include John Howe, NFB director of **Why Rock the Boat**, Vladimir Valenta, actor and writer, Eddie Gilbert, former artistic director of the national Manitoba Theatre Centre and an as-yet unnamed film director.

In Production

Since the last column a number of films have been shot in and around the city. Perhaps the most curious is a low-budget, non-CFDC feature entitled, **The Melting Pot**. The film was shot in April and May under the direction of Deke Miles, an American import. The film was totally financed in Winnipeg and apart from two actors and three crew members involved all local people, most of whom had no prior film experience. The story is about the Winnipeg Flood of 1950 and might best be labeled a youth-exploitation film.

CKY-TV, the local CTV affiliate wound up production recently on their Famous Canadian Crimes series. The station had previously produced the Canadian West series now in syndication. The new series focuses on interesting cases from fraud to ritual murder. It will run 13 weeks in the fall locally. This locally produced, cast and crewed production was headed by Ian Murray.

As part of the NFB's training program for new directors, their French unit shot a dramatic short in St. Boniface this summer. The new director was Marcel Coulette. The film was crewed from Montreal but involved all local actors.

Winnipeg animators are again busy preparing for the upcoming season of **Sesame Street**. Rich Condie, Nancy Edell, Willie Ahrens, Brad Caslor's Credo Group and others are all slated to provide segments. The

Credo Group is also finishing two commercials for the Department of Consumer and Corporate Affairs.

The Winnipeg Film Group has found itself swamped with a number of films. Dale Amundson is completing work on his film **Onus II**, a sequel to **Onus I** (surprise!). As well, Nancy Edell and Joanne Jackson Johnson are heavily into the editing of their film on the Children's House of Winnipeg, The Children's House is a progressive school and the film promises to be a fascinating document on alternative forms of education.

In July, the Group undertook its most ambitious project to date. For three days nineteen group members under the command of Major David Cherniack and Admiral Leon Johnson faced rain and wind to record the Winnipeg International Folk Festival at Bird's Hill Park. Three units brought back 5 hours of film covering performances, workshops and general craziness. The massive job of editing this material down will commence in the next two weeks.

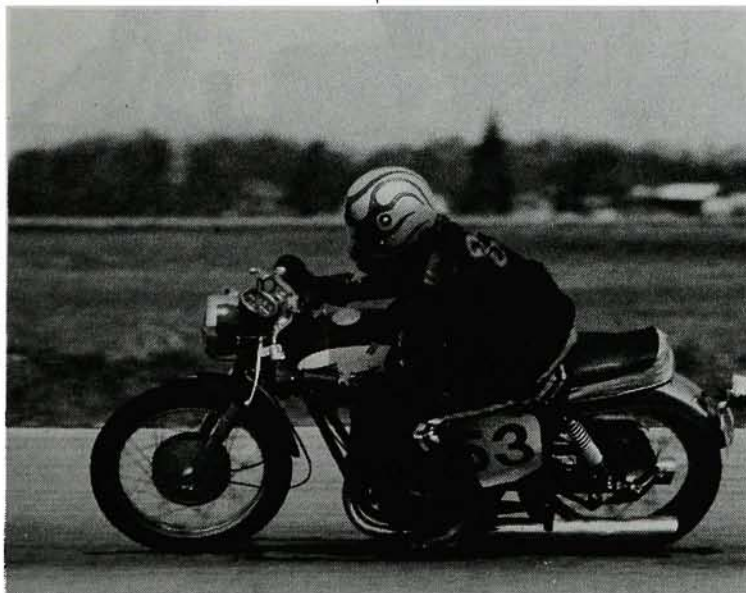
In the Works

Three WFG members are currently preparing films for the NFB's regional production office. The three members are Vesna Cherniack, Bob Lower and Rich Condie.

Vesna's project will focus on the work of Winnipeg's Contemporary Dancers. Bob Lower's film involves the Winnipeg General Strike of 1919 and the growth of the Labor Movement in Western Canada. Bob has been going blind searching for archival material to include in his film. The final film will be Rich Condie's look at a 19th Century 'funny' money scheme *à la Vesco* which occurred in France. No one, including Rich, seems quite capable of describing the project to anyone's satisfaction. But we're quite certain it will be terrific.

Finally, two fiction scripts are being developed for possible Film Group production. Sarah Yates and Len Klady are into the first re-write of **Mistaken Identities** and David Cherniack has been busy outlining the still unnamed story of three days of a street person.

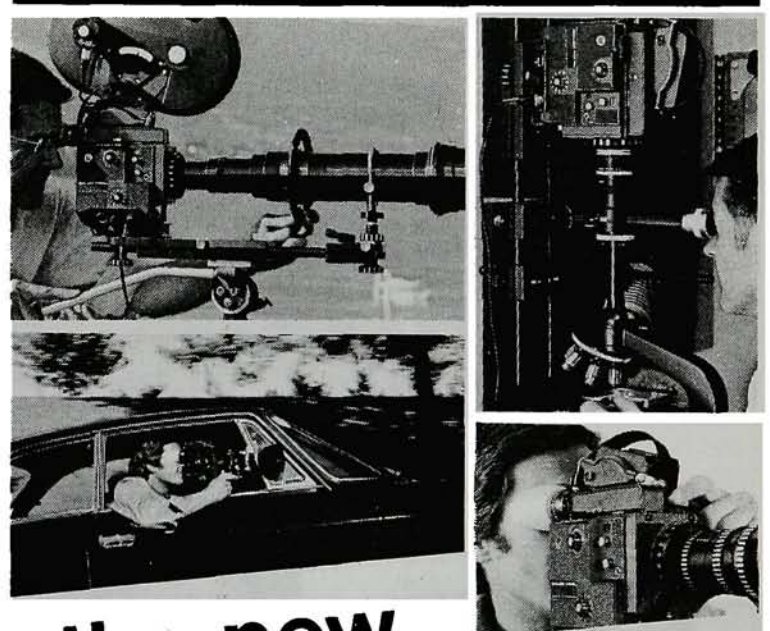
Len Klady



Rich Condie

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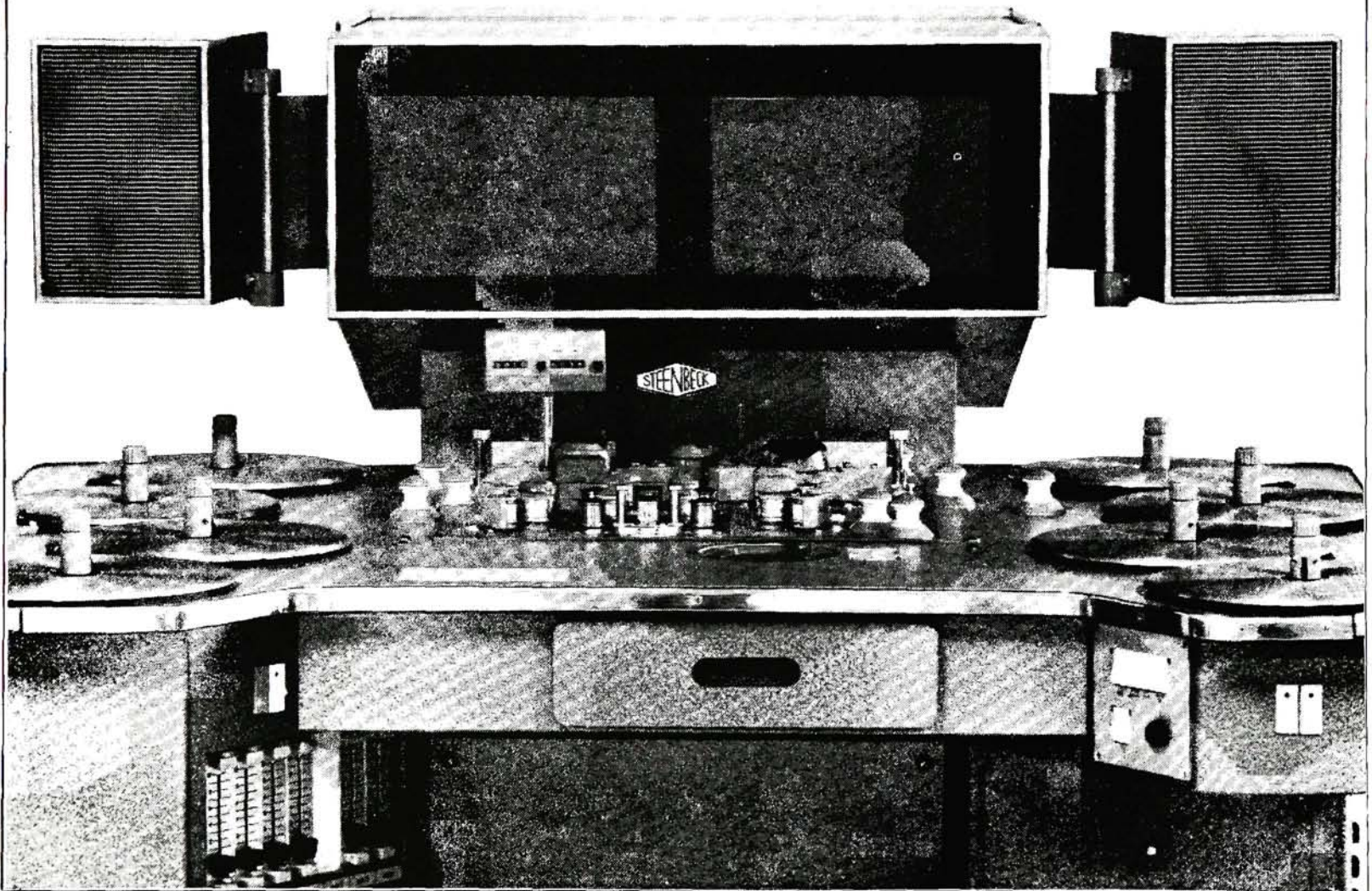
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