

vision (Canada) continues to have offices in Toronto and Vancouver.

**TRIPS.** Gilles Carle, Carole Laure and Serge Losique are in Mexico from Feb. 26 to March 4 for a retrospective of Carle's films. Losique, director of the Conservatory of Cinematographic Art at Concordia University (the old Sir George Williams University), has organized the program.

Arthur Lamothe, director, is in France from Feb. 12 to March 12 showing the six films he has just finished with and about the Indians in Quebec's North-East. Louis Marcorelles, critic in *Le Monde*, has written an important article on Lamothe. The trip was organized by the French Union of Lay Educational Associations and received a grant of \$4,211 from the Ministry of Communication under the aegis of the general direction of cinema.

**Distribution**

**NFB.** The second feature by Marcel Carrière, **Ti-Mine, Bernie pis la gang** was supposed to be released in late March by Films Prospec Inc., a new independent distribution company. Unable to find theater space for the film, the release is postponed until April or September. In September, another NFB fea-

ture **J.A. Martin photographe** by Jean Beaudin should be ready for release.

**MUTUEL.** Denis Héroux's multi-national film **Né pour l'enfer (Born for Hell)** will be released by Les Films Mutuels in four theaters in Montreal as well as in St. Jean, St. Jérôme and Joliette on March 12. Ambassador, who has distribution rights for the English version of the film, will open in two Montreal theaters on the same evening. The film was shot in Germany and Ireland and was inspired by the murder of eight nurses in Chicago by a killer who had "born for hell" tattooed on his arm... On March 26, Mutuel will release **Chanson pour Julie**, a low-budget film by Jacques Vallée, produced by Les Productions Pierre Lamy with the help of the CFDC. Jean-Pierre Ferland, one of Quebec's most important singers and song writers, plays the lead and had a hand in the scenario.

**CINEPIX** has a few CFDC low-budget films in the wings. **The Supreme Kid** by Peter Bryant should be released sometime this spring. As for Leonard Yakir's **The Mourning Suit**, the promotional material is being written but the release date isn't yet final.

**Connie Tadros**

**THE PRAIRIES**

If you have ever sat on a jury picked to judge the level of craft in Canadian film, then you will know that the areas of least competence - and perhaps concern - are sound, script and music. Until the country's professional writers and composers turn their hand to film there is little that can be done to save us from the ungrammatical, the prosaic, and the ubiquitous guitar. But there are some things that can be done about the quality of the soundwork in film. The first is to make people realize that sound is as much a part of a film as image is; the second is to give aspiring soundpersons the theoretical and practical knowledge they need in order to be able to provide an editor with good sound.

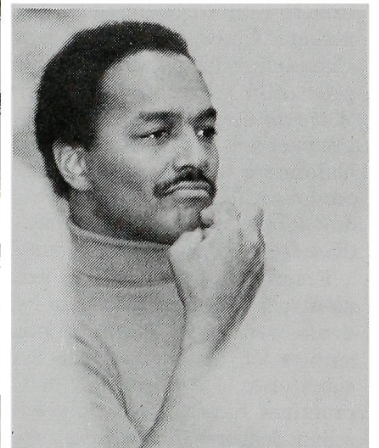
AMPIA is attempting to do both of these things by organizing a sound seminar which will be held at the Northern Alberta Institute of Technology in Edmonton on March 13 and 14, 1976. The principal speaker will be Patrick Spence-Thomas, who runs his own sound studio in Toronto, and he will be helped by Art Hamer of Cine Audio Ltd. and Don Paches, a freelance soundman. Mr. Spence-Thomas' expenses are being paid by a grant from the Film Development Office of the Alberta Government, for which we may thank Mr. Ross.

The seminar will cover such topics as the theory of sound, synchronization and recording techniques; and it will include practical demonstrations of the techniques and the equipment that have been discussed. If this seminar is as successful as the lighting seminar that was organized by AMPIA last year, then we can confidently expect an improvement in the quality of the sound that editors in the province will have to deal with.

In addition to the sound seminar there are two other important items of news to report. The first is that Cine Audio Ltd. is now equipped to process Eastman Color Negative (ECN 11) and Eastman Positive 11 (7383), which makes the Alberta based laboratory competitive with the laboratories in Toronto and Vancouver. The second item is that Fil Fraser of Fraser Films Ltd. has fixed March 14 as the commencement date for

the shooting of **Why Shoot the Teacher?** This feature is the first in a series of features that Mr. Fraser intends to produce with the help of the CTV Television Network: the series will include a film based upon Maria Campbell's book *Halfbreed* and one from an as yet untitled script by W.O. Mitchell.

**Why Shoot the Teacher?** is a film taken from Max Braithwaite's novel of the same name. The script for the film was written by the playwright James De Felice who, in addition to his work as a dramatist, has written a book on Carol Reed's film **Odd Man Out**. The director is Canadian Silvio Narizzano, whose titles include **Georgy Girl, Blue and Loot**. The first lead actor is Bud Cort, who played in **Harold and Maude** and **Brewster McCleod**; the second lead is yet to be decided. Except for the first and second leads the casting will be done in Alberta and all the backup technical crew will be from the Alberta Industry.



Fil Fraser

Fil Fraser and Larry Herzog of CTV are the producers of the film; the associate producer is Ted Kotcheff; the production manager is Les Kimber. The project is receiving its financial support from, among others, CTV, who have the television rights to the film, and Famous Players Theatres. It is both Mr. Fraser's and Mr. Herzog's goal to prove that Alberta can support a viable feature film industry. One cannot but believe that **Why Shoot the Teacher?** is one of the most important steps in the proof that has been taken to date.

**Peter Haynes**

**Comraderie (sic) and Canadian Content**

A "sister" periodical has just published its Sept.-Oct. 1974 issue. This periodical belongs to a distinguished Montrealer and receives some grants from provincial and federal agencies; but in content, heart and mind, the magazine turns desperately toward Hollywood. It's not surprising then that the information on Canadian films in this last issue totalled eight inches ... no doubt an effort to accommodate Mr. Faulkner's quota on Canadian content and to appease the Canadian nationalists!

Better yet, this "sister" publication managed to more than double its Canadian content by launching an attack on **Cinema Canada**. It seems we lack "comraderie" (sic) and are soon to be responsible for the absence of Canadian content in the "sister" publication. Needless to say, someone has an uneasy conscience.

Interested readers can write to **Cinema Canada** for copies of the attack and of our response (Cinema Canada, Box 398, Outremont Station, Montreal).