
The 30th International Film Festival at Cannes in France begins on May 13th. What is this annual gathering of the clan, and why do so many people go to such great lengths to be there?

why go to cannes in the first place ?



Three pilgrims in Cannes: Gilbert Sciotte, Louise Ranger and Jean-Claude Labrecque whose film *Les Vautours* was entered in the Directors' Fortnight last year

"Cannes" is to film enthusiasts as Mecca is to Moslems. For some, it's the trip one hopes to make once in a lifetime; for others, it's a yearly pilgrimage, undertaken with great preparation, solemnity and ritual. Once the trip has been made, the month of May will always bring back memories of the sudden warmth and smell of the Mediterranean spring, the grace and luxury of the coastline with its grand hotels and private beaches – but most of all, memories of the people and of the films.

What's so great about Cannes? Quantity, for starters. There are 600 features to see in 14 days. If you could go to the movies 24 hours a day during that time, you'd only see half of what there is to see. Fortunately, the films have been partially pre-selected.

If you're a film buff, you can stick with the 20-odd films in competition – a French pre-selection committee has decided that these films are top-notch. Then there is the Directors' Fortnight – originally created to protest the selection of the official competition – and the Critics' Week, which shows first films by young filmmakers. Between them, they offer about 40 more films which are generally more avant-garde, interesting or simply outrageous than the official selection.

Then, for the adventurous, there is the Film Market. And that is what Cannes is now all about. Some 500 films, made all over the world, shown at Cannes in theatres, screening rooms and hotel rooms, shown in 35 mm, in 16 mm, on video, by way of stills and promotional pamphlets – all up for sale. With the films come the producers, the distributors, the world-sales agents; sometimes the directors, stars and technicians are there too.

To promote the films, governments send supportive teams, and Canada's is among the best. Last

year some 20 people were sent by the Festivals Bureau of the Secretary of State department to promote Canadian films.

It should come then as no surprise that Cannes is the best place on earth to see Canadian features – better even than the Canadian Film Awards. Among the 15 films to be seen at the Vox Theatre (rented for the occasion by the Festivals Bureau) are eight which have not yet been released in Canada.

It's a time, too, to see people. Over 200 Canadians, involved in making, selling, writing about films, come to Cannes. What a reunion! Regional differences tend to disappear as one tries to cope with the phenomenon which is Cannes during the Festival. It is there that one gets a sense of 'Canadian films' and where one can judge by the sales and the reception if 'Canadian films' are doing well or not by international standards. The result is written on the faces of the Canadian dis-

tributors as they give their press conference on the last day of the Festival.

The following three articles were solicited to give readers of *Cinema Canada* an idea of what Cannes means to three different Canadians who go there regularly. Gerald Pratley, first as critic and broadcaster, then as director of the Ontario Film Institute, is one of the old-timers and gives his impressions. He goes to see the films and is little interested in the commercial aspects of the enterprise. The next articles, by David Perlmutter from *Quadrant* and André Link from *Cinépix*, relate to the business aspects. Perlmutter gives us the theory; Link gives us the experience. They both go to Cannes wearing the three-cornered hat of producer, distributor and world-sales agent.

Connie Tadros



...TO SEE OLD FRIENDS AND NEW FILMS

by Gerald Pratley

I shall never forget my first visit to Cannes in 1960. Ever since I became aware of the Cannes film festival during the early '50s, I had dreamed of going there. But a visit to the festival seemed so unlikely. Year after year, on my CBC radio programs, I reported what had happened at Cannes, mostly from reports in *Variety*. The daily press was uninterested in the festival itself, and only wanted to tell of the scandals and photograph nude starlets. Later, the BBC sent commentators to Cannes, and made their broadcasts available to us. Dilys Powell, Lilian Duff and others talked about the marvelous films they saw and the directors they met at Cannes. But the CBC had little money to send broadcasters overseas in those simple years, and when they did, the budget did not recognize film as an essential art, even though the CBC had taken the unprecedented step of devoting time to film reviews, interviews and screen music.

Gerald Pratley, critic and broadcaster, is director of the Ontario Film Institute.

As is so often the case, the first visit came about unexpectedly and by accident. Harry Boyle (now chairman of the CRTC, then manager of the CBC's Trans-Canada Network) had received a tape recording from Stockholm of a profile of Ingmar Bergman, who had begun to attract critical attention with his then 'daring' films. His latest was *The Virgin Spring*, the first showing of which would be at Cannes in May of 1960. Mr. Boyle decided the 20-minute program should be expanded. He sent for me, questioned me about Cannes, and asked if I would like to go to the festival to obtain extra material about Bergman's film and about the festival itself. I could scarcely believe my ears. There was a catch, however. There was no money to send me to Cannes. He would give me an air ticket to Amsterdam, provided by KLM for use of broadcasters reporting on the annual Keukenhof tulip festival at Lisse, and after I had done my piece on the tulips and on filmmaking in Holland, I was free to journey on to Cannes – at my own expense.

It was one of the most exciting days of my life when I left by train from Amsterdam station on the long trip to Cannes, wondering what lay ahead and how I would cope with the formalities and procedures of the festival. On the train I met a very tall young man, who looked as though he was a festivalier, and he was. He turned out to be Hans Saltink, the Dutch film critic and correspondent for *Variety*. I enquired anxiously about hotel accommodation and the cost of it. He confided to me his plan. As he too needed inexpensive accommodation, he had made overtures to a lady with a little dog whom he had met on the train, and who lived in a spacious apartment at the Palais du Rond Point, immediately behind the festival palais. After several walks along the corridor of the speeding train with the lady and her little dog, it was agreed that Hans would get one room for two dollars and I would get one for three, the difference being that she would have to move out of the room she was giving me and the extra dollar would atone somewhat for her discomfort!

The next morning the train sped along the coast of the Mediterranean. The sea was an enchanting, shimmering blue, and red-roofed houses set along the roads and vineyards flew by, tranquil and picturesque in the early sunlight. When the train finally pulled into the station and "Cannes" on the station nameplates came into view, it seemed too good to be true.

Since then, I have been back to Cannes every year except 1968, and that was the year when the festival was closed as a result of the student riots. I made a long-term plan just after my first Cannes visit that I would go to all the major festivals once, to see what they were like, but continue to visit Cannes regularly. I have never regretted this decision. In my work in films, writing, broadcasting, running the Ontario Film Institute and the Stratford International Film Festival, I find that Cannes provides me with nearly all the information, films and people that I need.

I have no patience with certain critics who do nothing but complain about Cannes. They talk about the commercial aspects of it with wrinkled nostrils, they criticize the unpleasant people, the money-grubbers, the social climbers, the vulgar show-offs. Fortunately, we don't have to associate with them if we don't want to. There are so many films to see at Cannes it's hard to know where to begin in making choices. There are days when it is easy to feel exasperated and even depressed. Nothing sometimes seems to make sense. Why bother to try and keep up with the films when no matter how many hours one spends in the cinemas, there is never enough time to see all the pictures spread before us? It is difficult to make appointments, to keep them, and at times to see one's best friends! It is now awfully expensive; there are more people than ever to fight against along the sidewalks on the way to the cinemas. It can be a very lonely place among so many people. But I would not want to miss the festival, and I try not to think of the time when I shall no longer be in a position to attend. It gives many of us our annual meeting with old friends among the critics; it is our window on the cinema of the world; it is a place to meet filmmakers both familiar and new, and not just directors but almost everyone associated with film in all its many forms. The documentation and catalogues available would be difficult to obtain outside the festival.



The push and shove to get into the evening performances where bow-tie and tuxedo are obligatory. *Les gendarmes* stand by in case of panic or party crashers

The prestige attached to going to Cannes, whether as a participant or observer, is considerable and grows annually. Most critics, even if they write disparagingly of the festival, go to great lengths to let everyone know they were there. In the old days, Louisette Fargette would come to the station to say goodbye. Today, there isn't time for that. There are too many press people, and most of them travel by air. All things considered, it is the way the individual decides to come to terms with the variety of activities available at Cannes which determines, in the end, how valuable the festival will be. □



... TO SHOW FILMS

by David
Perlmutter

The Canadian market for feature-length motion pictures represents only about 5% of the total world potential. Accordingly, Canadian feature motion picture producers should not restrict the scope of their distribution to Canada alone but must consider their market to be the world.

The annual film festival at Cannes, France, represents the largest single gathering of representatives from the major companies in the motion picture industry, whether in the areas of financing, production, distribution or exhibition, including the top companies from every major country in the world.

Although most of the publicity generated each year from Cannes deals with the film festival aspect of this gathering, in fact the festival activities constitute a minor part of the overall proceedings. Only about sixty films are screened in the three different related festivals; whereas more than six hundred films are actually exhibited during the two-week period of Cannes. It is this mass screening that constitutes what has now become one of the major rationales for any producer or distributor being in attendance at the festival.

The producers are at Cannes showing their films and discussing new projects; the distributors are at Cannes buying the films being shown there and expressing interest in the types of films they would consider buying in the future; the exhibitors are at Cannes to get an idea of the type of product currently ready for distribution or being planned with a view to setting their own schedules for the current year; the financiers are at Cannes to look for new projects for production.

David Perlmutter is president of Quadrant Films Ltd., Toronto. His recent productions include It Seemed Like a Good Idea at the Time and Find the Lady.

An internationally oriented film company such as Quadrant, with its subsidiary, Compass Film Sales Limited, which handles foreign sales of films produced by Quadrant and other independent producers, is at Cannes not only to sell its own product but to maintain communications with the rest of the industry.

Toronto, Montreal and other Canadian cities are not in the mainstream of the motion picture industry. Being located in London, New York, Los Angeles or some of the secondary centres such as Paris, Rome, Munich, Hong Kong or Tokyo allows a production and distribution organization considerable access to the major companies in the industry. Canadian producers therefore must take every opportunity to maintain their liaison with such companies and the Cannes Film Festival represents one of the major such opportunities.

Specifically, it allows Canadian companies to:

- (a) Show the films produced or taken on for distribution during the current year to prospective distributors in the rest of the world since 95% of an average film's income potential is outside Canada, with almost 50% outside North America.
- (b) Make personal contact with these distributors in order to build relationships for future product and for ease in future negotiating.
- (c) Hold discussions with other producers and other foreign sales representatives to get an input in terms of current trends and types of films acceptable in the marketplace.

- (d) Have an opportunity to discuss financing structures and sources with other producers and the financial people present at Cannes.

With the signing of the Anglo-Canadian Co-Production Treaty, Canada has become even more attractive as a site for international productions. As the producer of the first film done under this treaty, Quadrant is particularly anxious to establish more international relationships with a view to expanding its areas of co-production. We have found that in this way our resources can be more effectively utilized and our particular talents brought to the benefit of other producers as well, hopefully with financially advantageous results for those other producers as well as for Quadrant.

The efforts taken by the Canadian government over the last few years, through its administrative facilities at the Carlton Hotel and the use of the Vox Theatre, together with the increasing international acceptance of Canadian-produced films have, to a great extent, lifted the cloud of provincialism under which many Canadian producers have had to operate in the past. As a result, Canadian films shown at Cannes and Canadian producers and sales agents operating there are now accepted equally with those of the other major film-producing countries of the world. We feel that the continuing presence of Quadrant and other Canadian organizations at Cannes is serving to put Canada's producers and distributors in the forefront of the industry.

And besides – the restaurants are terrific! □



...TO GET THINGS STARTED

by André Link

the film, the owner told them it was sold. They were furious and asked why he had told them that the film was free for Canada when they went into the screening. "Well," he said, "it was then, but it was bought in the meantime."

So last year when we showed one of our films, there was a big buyer there from a rather important company, and he looked at it, and after a half an hour, he walked out. And he didn't say a word, he just walked away. I thought to myself, "We're really in trouble." And then we found out that he *did* want to buy the picture but he just didn't want to say that he liked it. So there you have it – two schools of thought, two approaches. Cannes is a bit crazy.

The approach

I imagine that everybody has his techniques and tactics and contacts. But I don't know how anyone organizes anything in Cannes. I start out a day, and I might have a number of appointments. If I do 50% of what I intended to do, that's great. Sometimes I don't show up for an appointment, and sometimes people whom I'm expecting don't show; everyone loses the sense of time. You're in a screening room, and you have to leave and go to another place. It's very difficult. Things are done on the spur of the moment and a great deal depends on who or what you see.

As for meetings, I'm a great believer in the Carlton Hotel Bar. It's one great bordello. Everybody and everything is for sale. You run into everyone at the Carlton. And then, I have breakfast meetings and business dinners. These are controllable times when you can count on seeing people individually. If I'm lucky, I get an hour at the beach when I meet someone for lunch there. I'd say it's fun... Aside from that, you just bump into people and try to b.s. them as fast as you can.

It's very bad to go and buy in Cannes. It's very good to go and sell. There are a great number of distributors who go to Cannes and say, "I have to come back with five or

An anecdote

Cannes is a crazy place. Many years ago I was at a screening, and I'd seen half an hour of a film that I liked very much. There were four competitors inside, four distributors buying for Canada, so I went out after half an hour, saw the guy who owned the film, and signed the contract. When my four competitors walked out and wanted to buy

André Link is vice-president of Cinepix Inc., Montreal. His recent productions include *Shivers* and *Death Weekend*.

10 films." You just might buy a film that you think will make a fortune and it turns out to be a big turkey. You got involved because everyone else goes crazy there. There is a fever in Cannes, and that's a very important thing for exporters to take advantage of if they have something that people might pick up. If it's lean year, like last year, then there are not very many commercial films available. I'd rather sell than buy because when I buy, I'm put through the ringer too if the film I want is a good commercial one.

We did very well with **Parasites** last year because it just seemed to be the film everyone wanted to grab. In Cannes, you have the advantage of being able to put several competitors in a bidding position. For instance there are a lot of distributors from Holland where the competition is keen. If three or four distributors who buy for the same territory want your film, you can ask a higher price and eventually one is going to give you what you want or very close to it. If you wait until someone shows up either in Montreal or Paris or wherever, screens the film and makes you an offer, then you're dealing with one country and one buyer. In Cannes you have two or three from the same territory interested simultaneously. Your bargaining position is a lot better. We probably wouldn't have done so well with **Parasites** if we had shown the film two months earlier or two months later in individual screenings.

As a producer

As a producer, Cannes is important because you can get a fast reaction. If you have an idea for a film, you ask 10 or 15 people about it – "Would you like a film about this or that?" – and they give you an opinion right away. You know if you're on the right track or the wrong track in a single day. Normally, by the time you start writing letters, sending out treatments and getting feedback, it takes a month to get the same type of reaction.

And then there are so many films being shown at once that you can see the trends and find out what's going on. Nowhere else would you have the possibility of seeing that many films so far in advance of their release. In Cannes you can see films that will eventually hit the screen six months ahead of time. That's also very important for a producer and a distributor. It's like taking the pulse.

What does it take and what is it worth?

Four of us go to Cannes from Cinepix; there's Werner Wolfe from our Paris office, Rita Leone from Montreal, my wife and I. For some films, it helps to have the director or the stars too. They circulate and see people. If someone is there, for instance, at the Directors' Fortnight and meets the press and gets good press, then there is an immediate reaction in the papers around the world.

It has happened that Cinepix sold a picture when the buyer was in Cannes and hadn't yet seen the film. The people in his home office read the critiques which appeared in their local papers and instructed him to buy the film.

For business, Cannes is very important. We probably make 60% of our yearly sales there. Financially, it's quite rewarding when you have a film which people want to buy. But it can be an awful mess when nobody wants your film because the advertising is expensive and so is the whole trip and the machine: and so it can be disastrous as well.

The important thing to realize is that only in Cannes does one have the chance of meeting so many people in one single day. Let's say you wanted to travel to Los Angeles to see some people, or to New York or wherever. You probably have a better chance of seeing them in Cannes than on a regular business trip. Maybe there's not that much business contracted at a given moment, but so many things are started, and so many contacts established that later a simple phone call can finish something up. That's what Cannes is all about. And it's fun. □



In the Palais des festivals, Canada had an impressive booth in 1972 – the better to lure the buyers with...



In 1973, the booth was smaller and more business-oriented



Nicole Boisvert and André Link discuss business in front of the Cinepix stand, one of the many booths put up by independent distributors



Although the Québécois traditionally resists the pomp and circumstance, Michel Brault did put on a bow-tie to receive his prize for best direction: **Les ordres**

NOW PLAYING AT THE VOX

A Canadian information agent at Cannes is not supposed to exercise critical judgement about the films he or she promotes. The pertinent questions are asked by the buyers. A Greek says, "I need a film with violence but no sex... the censor, you know. What do you have?" The Scandinavian asks for the opposite, "sex without violence". And then there is the poor South African who needs something without sex or violence and, certainly, no mention of race, color or creed. The only sheepish request one gets is from the fellow who runs an art house and who dares asks if there are any good films available.

In deference to the buyers, then, the following attempts to put them on the right track. Little attempt is made to summarize the film, or to be especially fair. (Can one be fair to a film in one line?) The Vox screenings are there for them to follow up if they're interested. For the Canadian viewer, *Cinema Canada* only hopes that the day will come quickly when his local movie house will be as rich in Canadian films as the small Vox Theatre in Cannes is during festival time.

Screening times are abbreviated as follows: May 23 at 16 hours (4 p.m.) becomes 23/16.

L'amour blessé by Jean-Pierre Lefebvre. A stark portrayal of one woman, home alone with her radio, listening to a hot-line program; Lefebvre's comment on the influence of the media. 27/16

Death Weekend by William Fruet. Psychological thriller. A model goes for the weekend with a fellow she hardly knows and ends up killing four men who hassle the couple on the highway. Violence obligatory. 17/11, 22/16, 25/18, 26/9

East End Hustle by Frank Vitale. Cindy leads her co-workers in a prostitutes' revolt. As usual, the forces of order - this time in the guise of Dan the pimp - win out with a vengeance which is swift, messy and efficient. 15/18, 18/11, 20/9, 25/16

L'eau chaude l'eau froide by André Forcier. A black comedy. A teaming boardinghouse and a birthday party

for the owner, the neighborhood shylock, mix with juvenile frustrations and ambitions, painting a rich fresco of life in Montreal's east end. 27/11

The Far Shore by Joyce Wieland. An opulent trip to 1919 to look at some star-crossed lovers - he, an artist; she a free-spirited woman - in Victorian Ontario. 15/14, 20/14, 27/18

Find the Lady by John Trent. Comedy. Three separate plots to kidnap the same lady collide under the watchful eye of that detective team Broom and Kopek, ending in a hilarious person-hunt at a deserted carnival. 16/18, 17/14, 22/9, 27/14.

The Keeper by Thomas Drake. Gothic comedy-thriller revolving around the mad (?) keeper of the Underwood Asylum where mysterious deaths have aroused the curiosity of the local police and the daring of Dick Driver, private eye. 22/11, 24/9, 23/16, 26/18

Love at First Sight by Rex Bromfield. A crazy and generous film about love between a blind boy and a young girl, the resistance they met from her family, and the triumph of love over all. 14/11, 19/14, 21/14, 24/18.

The Man Inside by Gerald Mayer. Police drama. An undercover agent begins to buckle under the pressure, loses his sense of moral direction and becomes tempted to involve himself in a million-dollar heroin ripoff. 14/14, 19/16, 24/11, 25/14

The Man Who Skied Down Everest. Feature-length documentary about a Japanese skier who took scouts and a camera team to the top of Mt. Everest to film his two-minute run down the highest mountain. 14/16, 18/9, 22/14

The Melting Pot by Deke Miles. Some American draft dodgers learn about self-help and friendship as they watch the people of Winnipeg battle together to overcome the dangers of the 1950 flood. 18/14, 20/18, 23/14

Metamorphosis by Barry Greenwald. A short film, reflecting the frenetic pace of our lives and one man's attempt to escape monotony. 26/14, 27/11

Mustang by Marcel Lefebvre. Country-western murder at the rodeo, Quebec style, with terrific songs by Willie Lamothe. 14/18, 17/16, 23/9, 25/11

The Mystery of the Million-Dollar Hockey Puck by Jean Lafleur and Peter Svatek. Children's comedy results when a couple of kids get mixed up with some diamond smugglers and the Canadiens hockey team in a chase which takes them through Quebec during the Carnival and on to Montreal. 16/11, 18/18, 21/16

Les ordres by Michel Brault. Psycho-political drama as the police arrest, incarcerate and eventually release innocent people during the 1970 October crisis in Quebec. 16/14, 19/18, 21/11, 26/11

Partis pour la gloire by Clément Perron. 1940s nostalgia, situated in rural Quebec when farmers refused to be drafted for the war and hid out in the backwoods. 16/9, 15/11, 20/16, 23/18

Point of No Return by Ed Hunt. Psychological thriller. A man looks for an explanation of his brother's death and runs into a mad professor, stories of UFOs and danger. 16/16, 19/9, 21/18, 24/14

Second Wind by Don Shebib. Suburban drama. A stockbroker who has everything wants more - to run competitively - and nearly loses his wife. 17/9, 18/16, 25/9

The Supreme Kid by Peter Bryant. A modern-day hobo takes a young dropout under his wing and treats him to the adventures of the easy life on the road and in Vancouver. 15/9, 19/11, 22/18, 26/16

A Sweeter Song by Allan Eastman. Infatuation and growing up are the themes of this adolescent comedy set in swinging Toronto. 15/16, 17/18, 21/9, 23/11

La tête de Normande St-Onge by Gilles Carle. Sexy psycho-drama. A young girl tries to free her mother from a mental hospital only to be engulfed by her own psychological problems. 20/11, 24/16, 26/14, 27/9

Norman McLaren



Three Birds

Hand-pulled, 4-color — blue, rose and yellow on grey background—original serigraph printed by Ronald Perreault in Montreal.

Edition of 120, numbered and signed individually by Norman McLaren.

Print size: 20" x 26" (51 cm x 66 cm). The screens have been destroyed.

Price \$120.00

Cinema Canada, in collaboration with the **Editions Art Global**, offers its readers an authentic work of art, created by Canada's master of animation, Norman McLaren. As this fine print has never been exhibited in a gallery, this is a unique chance to acquire the print; each one is signed and numbered individually by the artist. To order your print, fill out the order form below and send it with your check (in Canadian dollars) or an international money order, payable to **Cinema Canada**. The serigraph will be sent to you immediately by registered mail, packaged in a tube. The handling charges and postal insurance are the responsibility of the Editor. Customs duty, where applicable, must be paid by the recipient.

Orders can be filled only as long as this limited edition remains available.

ORDER FORM/Return to:

Cinema Canada Box 398, Outremont Station
Montreal, Canada H2V 4N3

Please send me the original serigraph "Three Birds" by Norman McLaren, accompanied by the certificate of authenticity. Price \$120.00

Name

Address

.....

Quebec residents please add 8% sales tax.

Check enclosed for \$.....

Selected by



Radio-Canada • CBC

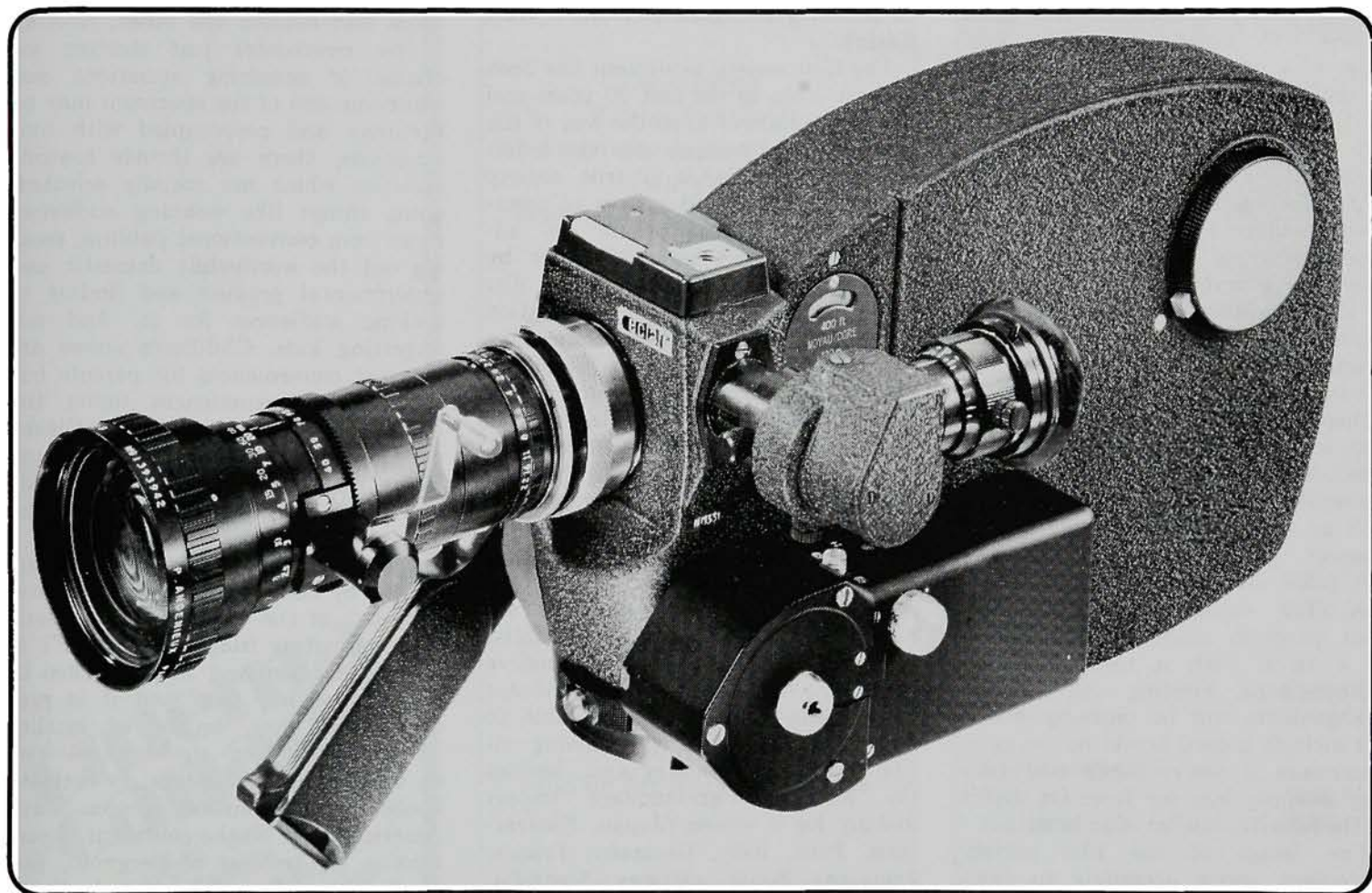
ORTO

Organisme de
radio-télévision
des Olympiques

Olympics
Radio and Television
Organization

to record the Games of the
XXI Olympiad • Montréal 1976

ACL eclair



- **PORTABLE** — The ACL is the world's most easily handled professional camera.
- **SELF-SILENT** — The ACL is the most inconspicuous professional camera.
- **REFLEX VIEWING** — The ACL is the most efficient professional camera.
- **MAGAZINE** — The ACL is always ready for action.
- **MOTOR** — The ACL is the professional camera conceived to ensure absolute reliability.
- **MULTI PURPOSE CRYSTAL CONTROL MOTOR** — Speeds from 8 fps to 75 fps.
- **EXPOSURE INDICATION** — via 7 LED's.

EXCLUSIVE CANADIAN DISTRIBUTORS

eclair



PROFESSIONAL DIVISION

W. CARSEN CO. LTD.

TORONTO 444-1155

INTERNATIONAL

31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2