

# FILM NEWS

## Major Developments

**POLICY** — Several indications point toward a new film policy. Faulkner has persuaded cabinet that the Senate should be spoken strongly to about their lack of glee over Bill C-58; pay-TV may be the key to cash flow in feature film; MacDonald's spring budget extended the 100% write-off of capital investment to shorts and non-features, and cut the write-off on foreign feature investment to 30% (at 60% it was still more advantageous in the long run to invest in foreign efforts than Canadian films allowing 100%); his Olympic arrangements for the Queen were hugely successful, and he even got to meet her.

As well, Faulkner has proposed sweeping changes in the CFDC when Parliament considers renewing its mandate in the next session, hopefully in the fall because the CFDC has money to last only until next spring. The CFDC's role will be expanded to include shorts and TV financial investment; the corporation will be allowed to lend money to production companies as well as for specific films, thus perhaps providing a solution to the Canadian producer's chronic cash-flow problem; any new activities will be funded out of additional monies, so that current CFDC annual feature investment (about \$2.7 million) will be maintained; and discussions will be held with the industry.

Furthermore, especially since the Tompkins study is now complete and provides the official-study veneer to the whole business, action is possible.

In one corner action has been proclaimed: NFB Head Andre Lamy, appearing before the Commons Committee on Broadcasting, Film and the Arts, issued a policy statement calling for a film policy and proposed for the NFB a restriction and probable curtailment of feature production because of continued frustration with access to theatrical distribution and exhibition; establishing a computer information bank to store names, etc. of any Canadian film ever made and that the general public should have use of this information source;



*Cold Journey*

more co-productions with the private sector as well as total outside contracting; more freelancers at the Board on a limited basis. (At the same time a kernel of joy was available for distribution students in the country: not on a level with *Jaws* earnings, but supporting the community and receiving community support in return was the NFB's *Cold Journey*, a 16 mm feature about Indians in a white man's world by Martin Defalco, who had in his crew several natives. In Le Pas, Manitoba the film was asked to be held over by exhibitors, and the theatre was full even on Stanley Cup broadcast nights. Possibly Canadians do want to see films about themselves.)

**CCFM** — One of Faulkner's problems has also been cabinet and parliamentary support. Our legislators wish to avoid committing themselves on any issue except nationalism, which they studiously do not support. They need vocal pressure, and in May the CCFM organized a petition from 1,000 filmmakers and concerned citizens to present to all three political parties simultaneously. Outlining the state of Canadian film, the petition calls for a film policy from the Secretary of State, reorganizing the CFDC with industry consultation, reconsidering the definition of 'Canadian' in the capital-cost allowance, encouraging distribution and exhibition to be majority Canadian-owned, increasing CBC showings of Canadian films, increasing CBC and NFB co-production with the

private industry, encouraging Air Canada to show Canadian films, initiating federal-provincial quota and levy discussions.

As footnotes to the above, Air Canada has just renewed its movie contract with Inflight Services of New York for about three years and about three million dollars.

**CRAWLEY** — In what might have been a landmark case, watched eagerly in the US and Canada by all independent producers, Budge Crawley settled out of court in his lawsuit against Universal for mishandling of *Janis*, so while Budge shrewdly took the money and ran, things remain the same for all independents.

**MARITIMES** — And in Nova Scotia on the one hand Gerald McNeil is getting ready to spend more money in his battle against government censorship, for the Supreme Court has agreed to hear the government's appeal of McNeil's recent victory. Of course government costs will be paid by the taxpayers, and resources are, to be blunt, unlimited. On another hand, John Rocca's suit against the foreign distributors and exhibitors was heard in Halifax court in late spring, and the judge's decision is due in early August. From trial observers comes the assessment that Rocca will probably lose. And also in Halifax (a hotbed of jurisprudence) it seems that the NFB is about to open a 16 mm theatre in that fair city. The only flaw in the plan is an act that says that no

16 mm theatre can be opened within a five-mile radius of a 35 mm theatre. More fireworks may occur if the NFB is challenged, because they say they'll fight. (The Board also intends to open 16 mm theatres in Newfoundland.)

## Production

Feature production is on the move — yes, and features are being made, too, not just "planned". Herbert Harker's best-seller *Goldenrod* has finally reached the screen after two years of scurrying about. His agent got nowhere and when Janine Manatis and Duane Howard of Toronto decided to pursue the option, they got it. But they couldn't raise the money to shoot it, and when August Films (*Black Christmas*) made an offer, they accepted. David Susskind and Talent Associates came in and brought CBS-TV from the US. Now it'll be shown as a Movie of the Week 90 days after theatrical release in Canada.

Howard is associate producer under producer Gerry Arbeid, and Harvey Hart directs. Script is by Lionel Chetwynd, and the stars are Tony Lo Bianco, Gloria Carlin (Chetwynd's wife) and Donnelly Rhodes and Donald Pleasance. Seems that CBS "suggested" Lo Bianco, based on market research as to his audience pull; at any rate, the \$1.3 million deal, with the CFDC putting up \$150,000 and Famous Players \$100,000, went ahead in Calgary in early June. The love story has also been moved up from the 1930s to the 1950s, also supposedly upon CBS's suggestion. Harry Makin is DOP.

Larry Dane is finally shooting his postponed *Rituals*, with Peter Carter as director. Astral jumped in to help the financial situation for this *Deliverance* of Wawa, Ontario, and insisted that Hal Holbrook be hired as lead. Other leads include Dane himself, Ken James, Robin Gammell, Gary Reineke, and Chris Wiggins. The CFDC has contributed \$250,000 of the \$660,000 budget, and Famous Players \$165,000. Shooting began in June.



**Summer Rain**, Ratch Wallace's postponed feature set in an Ontario boarding school, also went before the cameras in early August. Wallace is now only listed as writer, as Henning Jacobson, with Deane Judson and Englishman George Willoughby now acting as producers. It's an Anglo-Canadian co-production with Odeon money. David Warner and Honor Blackman star, and shooting is being done in Lakefield, Ontario, just north of Peterborough.

**Welcome to Blood City**, becoming better known as *Actors' Blood*, is winding up shooting in Kleinburg, Ontario. This Anglo-Canadian co-production, also reportedly with Famous money, is a sci-fi epic about a group which has to fight its way out of a town controlled by killers, all as a test. Leads are Jack Palance, Samantha Eggar, and, as a substitute for Joseph Bottoms, who couldn't appear because his presence violated the CFDC Canadian content rule, Keir Dullea, who is acceptable because even though he's American, he lives in London (?). Director is TV veteran Peter Sasy from England. Hollis McLaren, Barry Morse, and Chuck Shamata are also featured. Some misunderstandings regarding treatment of actors brought ACTRA into the midst of the production, and other troubles include a rumor that the CFDC pulled its money out. EMI in Britain, and Ambassador and Famous Players in Canada are other partners.

In low-budget efforts, Allan Moyle has completed **The Rubber Gun Show**, with many of the same group involved in **Montreal Main**. Steve Lack was writer and producer, Frank Vitale was cameraman and

Moyle directed... In Toronto CFDC backed the low-budget **Outrageous**, director Richard Benner's film with female impersonator Craig Russell... And in Vancouver, a CFDC low-budget effort is **Skip Tracer**, directed by Zale Dalen.

Meanwhile, planning takes place. Alan King, despite the setback of losing Budge Crawley as executive producer - replaced by Pierre Lamy - because of script differences (Crawley wanted more input by W.O. Mitchell, King more emphasis on the writing of his wife Patricia Watson), has pushed the start date of **Who Has Seen the Wind?** ahead only two weeks to the end of August. King auditioned publicly for his child lead, but no other casting has been announced and not even the kid has been found. King is negotiating with Donnelly Rhodes at this writing.

W.O. Mitchell is not idle, though. He's working on scripts based on his stage play, **Back to Beulah**, possibly for Fil Fraser/CTV, and on a script about a black cowboy, a story optioned by Maxine Samuels at one time... Don Owen is writing another script, tentatively titled **Greenhouse Blues**... Twentieth Century-Fox and Astral have two movies to go in their three-pic deal, after **Breaking Point**... Tom Hendry, of theatre fame, is working on a feature, **Private Places**, with Ron Kelly.

Paramount and others, including actor Mike Connors, have bought a first novel by Montreal writer Philippe Vanrijndt, title of which is **The Tetramachus Collection**. Deal was \$50,000 for the option and another \$50,000 if the book hits the bestseller list. That's

the second recent movie deal arranged by publishers Lester and Orpen, the first being Earl Glick's purchase of Lance Hill's novel **King of White Lady** for \$100,000... Alex Grasso Productions and Saroy Film Productions of Canada plan a feature on **The Black Donnellys**. Writers are Mark Bruce Rosen and Karl Schanzer. The production may be shot in Italy.

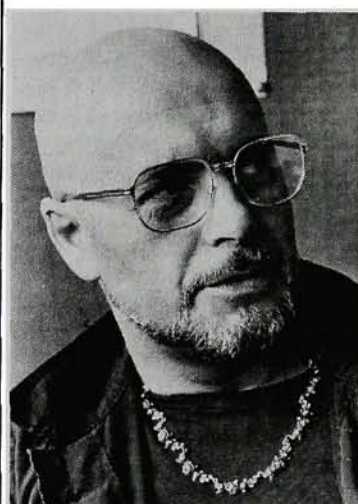
John Kemeny has two films planned. One is **Trailblazers**, a romantic triangle story set among Hudson's Bay Company members. The other is a Bethune film, and Ted Allan has been signed to do the script. Interestingly enough, this film will probably form part of Kemeny's co-production deal with Columbia. In the early '50s, Allen wrote the best-selling biography of Bethune, but after some overtures, Hollywood ran from the project, fearing harassment from growing McCarthyism. And Columbia has picked up **Shadow of a Hawk**, the film that Kemeny recently produced in BC.

An interesting production is on in St. Johns this summer. Dino de Laurentiis is producing, with Paramount and Famous Films of New York, a killer whale story called **Orca**. Richard Harris and Charlotte Rampling star, Michael Anderson directs, Luciano Vincenzoni is executive producer and co-author with Sergio Donati, and Ted Moore is cameraman. It is just another location shoot, except that de Laurentiis acquired his financial backing for **Buffalo Bill** entirely in Canada, and at that time was reportedly embarking on a multi-picture deal in Canada with Canadian money. It's a good thing that Canadian investors are putting money into movies.

Short filmmaking is also on the move. Clarke Mackey has completed a film for Ontario's Workmen's Compensation Board... The National Film Board is producing a series of films, in co-production with Mexico, on problems of cultural identity, in particular vis-à-vis the US. Shooting will be in Spanish and French, with some English tracks. At the Toronto Filmmakers' Co-op production is active. David Leach completed **Expansion** and showed it at 15 Dancers Theatre. Patrick Lee is editing his docu-comedy **Pulling Phones**. Director Al Goldstein has completed **Let's Get a Move on**,

a docu-drama on treatment of retarded children. Peter Wronski directed **American Nights**, about a mugger.

And Bill Boyle will start shooting **Prairie Landscapes** on August 18. It's a one-hour film, stage, and video adaptation, with script by Boyle and Dale Cooper, of a theatrical piece done last summer in Saskatchewan by Theatre Passe-Muraille and 25th Street House. Funded by the Canada Council's Explorations and the Saskatchewan Arts Board, it features Linda Griffiths, Karen Wiens, Layne Colman, Andy Tahn, Chris Covert and Bob Collins. Film camera is by David Ostriker and video will be handled by Chris Patterson and Robert Appelbe.



George Bloomfield

Despite the Olympics, TV continues. At CBC George Bloomfield just finished a Ted Allen script called **Love Is a Long Shot**. Don Haldane directed **Hank**, with a script by Don Bailey and starring Bob Warner, Richard Donat and Chuck Shamata. Robert Sherrin will produce on tape an adaptation of a story, **The Making of the President 1944**, from Morley Torgov's prize-winning collection **A Good Place to Come From**. In the sitcom category, executive producer Ron Kelly is trying desperately to save **The Royal Suite**, which, despite good writers and acting regulars Maggie Griffiths, Wendy Thatcher and John Evans, as well as guest stars Gordon Pinset, Jane Mallett and Elizabeth Shepherd among others, seems doomed. And Stanley Colbert, who ran the CFDC's script course last year, has been hired to oversee film at CBC drama, working especially with the writers of **Sidestreet** to add



Frank Vitale, Alan Moyle and Stephen Lack



polish... Harry Rasky has completed his biographical portrait of Chagall, and is planning a film on the mysterious Peking Man next, which he calls a real-life adventure story.

At the NFB Donald Brittain is shooting a current affairs show for the CBC on the automobile and has another planned... David Cronenberg is editing his half-hour drama *The Italian Machine* for CBC, and André Th  berge is editing *Quicksilver*, also a CBC half-hour... Claude Jutra is shooting all over Canada for the CBC drama department. He just wound up in Vancouver, and has other scripts planned.

CTV is busy, too. A musical comedy special, *The Imperial Grand Band*, was aired in July, and, strangely for CTV and their avid foreign sales quest, it wasn't just a variety show. Dick Clark was executive producer, Seymour Berns directed, and Charles Isaacs wrote it, plus it was a story - about a musical group who inherit a hotel on the verge of bankruptcy and hold a concert with the de Franco Family to raise money. Starring were Libby Stephens, Jaro Dick, Shimmy Plener, Martin Short, Jack Creley and Kay Hawtrey... Perry Rosemond left CBC's *King of Kensington* to produce CTV's current American show, *The David Steinberg Show*... Julie Amato will have her own variety series, with Cliff Jones and Bill Hartley of CTV's *Kidstuff* handling production duties... While appearing in *Why Shoot the Teacher?* for CTV, Welsh actor Kenneth Griffith talked to CTV's Larry Herzog about appearing in a series of six documentaries dealing with Canadian historical characters.

Even Global seems to be making Canadian shows - at first sight, that is. Planned are 11 hours of Canadian production, up from the current five. Included will be a monthly effort by the Second City troupe, a police drama based on actual cases, comic items on *Mixed Doubles*, 30-minute mini-specials of new talent on *Caught in the Act*, and expansion of the *Be My Guest* format to include performances.

TVOntario has announced an ambitious series, so important that program director Jim Hanley will take a six-month leave to work on it. Until late December this year Hanley will work with Northrop Frye on a 13-part

series to be based on Frye's new book, due out this fall. Theme is an expansion of Frye's thesis that a direct relationship exists between the Bible and all Western literature... Another major effort, to be produced with the CBC and BBC, is *The Age of Uncertainty*, wherein John Kenneth Galbraith will host an examination of the history of economic thought.

And, lest all you freelancers out there lose heart during the struggle to become a mogul, think upon animator Al Guest, whose Rainbow Productions has sold *Captain Nemo*, an animation series, to CBC for broadcast as part of the network's children's programming. It's hard enough to sell to the CBC, it's hard enough to sell children's programming, and it's almost impossible to finance an animation studio. But there's Al, smiling.

## Festivals

**OTTAWA 76.** It's the season for major Canadian film festivals, whether, like Ottawa 76, in actual operation, or in the planning stages. And if you're at Ottawa 76 or reading this note while the festival is on in early August, you'll get more details in a further report. Suffice it to say that the two-part fest - features and animation - has a powerhouse line-up. The entire festival, and the feature section in particular, was opened by Joyce Weiland's *The Far Shore* on August 5, and several Canadian premieres of international films followed. Then the International Animation Festival begins on the tenth. Under the sponsorship of ASIFA (the international association of animators), the competition attracted 400 entries for preselection by a five-person jury. About 125 films became finalists, to be screened from August 10-15, along with out-of-competition films and several features. Also part of the program are student workshops with 150 beginning animators attending, a seminar and screening led by ASIFA President John Halas, and other events.

**STRATFORD.** First, as they say, the bad news. As you probably know by now, the Stratford Film Festival has been cancelled for this year. Stratford says only this year's festival has been called off, because of a drop in expected financial support



Gerald Pratley

from the federal Festivals Bureau and from the Ontario government. But it's more complex than that, and festival director Gerald Pratley received a great shock and insult when he returned from Cannes to be bluntly informed there would be no festival this year. He was not consulted during its final moments.

It had already been rescheduled to later in October to allow more revenue for Avon Theatre stage shows, which, unlike past years, were booming at the box office. The Film Festival was always a fifth wheel at Stratford, and while considered outsiders, the Film Festival people carried on because of support from William Wylie, Stratford general manager. But Wylie died recently and new manager Bruce Swerdfager, while insisting that the festival would survive, never seemed to place his efforts properly to support it. Last year, too, Ontario set up a new branch of government to oversee culture. Originally the Tourism department picked up the deficit, about \$8,000.

Tourism told Pratley, et al., to go to Culture for funds, but at Culture was Deputy Minister Malcolm Rowan. He said Tourism should pay, and then Tourism sent them back to Culture, except that Rowan had now been replaced by a new man. Swerdfager said he knew the new boy and would set things up. Fine, said Pratley, and left for Cannes. While he was away, the Stratford Board of Directors met and canned the Film Festival. Pratley, of course, is bitter. He had Satyajit Ray, as well as his opening and closing films booked. And while Stratford has been considered less than necessary in the scheme of things, mainly because of its relatively small attendance and disregard for Canadian films, Pratley was treated shabbily. Also insulted was that audience, because although it is small and relatively esoteric, it has always been

loyal, and that's more than many festivals can boast.

**CFA.** About ninety miles away, in Toronto, October is starting to heat up with festival activity. First, details are coming out regarding this year's Canadian Film Awards. Chairman Nat Taylor has secured the services of Patricia Thompson as director and Gerald Pratley as returning jury chairman. He has also moved the festival site back to Toronto and arranged for a CFA first, a major national telecast by CTV, on Sunday, October 24. The awards will be presented in CTV studios and the finalists will be screened, on the Monday to Thursday previous in the Toronto Dominion Cinema. Producer for CTV will be Bill Davidson and director will be variety veteran Mike Steele. Entry deadline is September 1 and film deadline September 15. Forms are now available from festival offices at 175 Bloor Street East, Toronto M4T 1C8. Taylor is now trying to squeeze some money out of the Secretary of State's Festivals Bureau, and is negotiating French participation.

## FESTIVAL OF FESTIVALS.

Of course, if you're going to have a major festival, since Canada has so many, hold it simultaneously with another. Better still, have it in the same city. Which is exactly what Bill Marshall, film producer and general promoter, is doing with his Festival of Festivals. It is true that he was there first, for he booked Ontario Place as his site and announced dates - October 18-24 - while everyone still wondered whether there would be a Film Awards again this year. And he claims some all-star events and people for this selection of the best from world festivals. His publicity has been appropriately lavish, even featuring Secretary of State Hugh Faulkner appearing for a press conference to announce a \$19,500 grant from the Festivals Bureau. To add to the \$350,000 Marshall needs, he has received \$5,000 from the City of Toronto Cultural Advisory Corporation and \$5,000 from the Metro Toronto Olympic fund. In addition, he's landed Harbour Castle Hotel as resident residence and lots of free travel from Air Canada; to both he has given prominence in all the Festival's written material. Wintario is shying away from him now, but we'll see.



Marshall expects 200 to 300 films for showings, to run during the day and at special theme-evening presentations. Daily programming includes films from Italy (12 features new to North America, complete with stars and directors); the Academy Award-winning **Dersu Uzala** from Russia; two Czech features; a program of young German cinema; and producers' conferences and filmcraft workshops and seminars with the likes of George Barrie, Sergio Leone, Martin Scorsese and a team from the ABC Movie of the Week. The point about film festivals, though, is that usually the films to be shown are not confirmed until the last minute, and so Marshall may be jumping the gun. More news as it happens.

**CFTA.** Later, on November 5, at a luncheon at Toronto's Hyatt Hotel, the Canadian Film and Television Association will award its annual prizes for non-government-made industrial and sponsored films. Dick Smith of Kodak is award chairman, and he announces that plans are to project three finalists in each category, at a location to be set on November 4. Categories include Public Relations, Sales Promotion, Travel and Recreation, Nature and Wildlife, Sports, Educational and Instructional, TV Information, Sponsored Theatrical Shorts, as well as craft awards, for which all entries are eligible. Films must be over three minutes, satisfy CRTC Canadian content rules, and be made after July 1, 1975, in 16 mm, 35 mm, or VTR. September 3 is the deadline, and you can get more information from the CFTA at Suite 512, 55 York Street, Toronto M5J 1S2, or from Mike Smith at Bonded Services International, 205 Richmond Street West, Toronto, M5V 1V5.

**KUDOS.** In the kudo division, the National Film Board received several awards at the American Film Festival in New York in June. Evelyn Lambert's **Story of Christmas** won a Blue Ribbon in the Religion and Society category; Rupert Glover and Michel Patenaude's **The Light Fantastick** won a Blue Ribbon in the Art and Culture category; Michael Scott and Marvin Cannell's **Whistling Smith** won a Red Ribbon in the Human Concerns category; Dorothy Todd Henault's **The New Alchemists** won a Red Ribbon in the Environment cate-

gory. Outside the NFB but at the same fest, Tony Douglas won a Red Ribbon for his **It's Not the Going Up That Hurts, It's the Coming Down.** Peter Rowe's **Horse Latitudes** was also screened at the fest.

Other Canadians at festivals include **Second Wind, Action,** and Michel Audy's **The House That Prevents One's Seeing the Town,** at the Sydney fest in early June; Peter Allies showing **BTO** to the MPL Film Seminar in late July at Memphis State University; a presentation of York University second and third-year films at the Ontario Art Gallery in May; and an award for BC's best at the North West Film and Video Festival in Portland, Oregon, in early August.

Coming up is the Third Annual Alberta Film Festival from September 20 to 22; Films of the World, for the Peace of the World, a festival of shorts to be held in Leipzig from November 20 to 27; the Cannes International Amateur Festival from August 28 to September 5; the XVIII International Documentary and Shorts Festival in Bilbao, Spain, from November 29 to December 4. Information on entering any of these foreign events can be obtained from the Film Festivals Bureau, 66 Slater St., Ottawa, Suite 1822.

More kudos at the US Industrial Film Festival in Chicago in April, the largest of its kind in the world; in the government-produced section of the Medicine and Health category, the NFB's **Smoking/Emphysema: A Fight for Breath** was best; in the History and Biography category, commercially produced section, Imperial Oil's **The Great Canadian Energy Saga** was best, and in the commercially produced section of the Travel and Geography category, New Horizon Film Productions' **The Gift of Water** was best; in the government-produced section of History and Biography, **Rendezvous** by the Ministry of Natural Resources of Ontario was best. And a Canadian company sponsored the American-made film that won the overall top award: **A Walk in the Forest** won the Chairman's Special Award.

Besides that typical Canadian move, we have a typical Canadian reaction. Barry Greenwald's **Metamorphosis**, the Cannes winner, has now been sold to Australia, New Zealand, England and, of course, to the CBC.

## Random Notes

**CCFM.** Although much of the basic information about the CCFM Annual General Meeting, held in Toronto in May, was included in Organization News last month, herewith some observations, as well as some information not included in that report.

The main impression gained from the meeting was that, unlike last year and before, when student council levels were maintained, this year's gathering was business first and foremost. Concrete reports on meetings by CCFM reps with provincial government people (Bill Boyle found a positive response in Saskatchewan), concrete political party news (the NDP agreed to bring a film policy up for discussion at the party's annual meeting in the summer, and that policy would advocate more government control, possibly a CRTC-type body), concrete and objective looks at CCFM goals by executive member Don Wilder, and so on. The presence of various heavies from the broadcasting establishment, such as Colin Watson of Metro Cable



Mme. Jeanne Sauvé

TV and Moses Znaimer of CITY TV, was surprising. They were there, of course, to gain allies in their pay-TV ambitions; dangling the 15% of revenue for Canadian production carrot, they got support, although Znaimer remained silent.

Some facts out of the meeting, at random: Famous Players and Odeon have signed a written agreement regarding the "quota", but it's watered down; for example, Famous will apply it only in theatres the company owns outright, a great drop in numbers from the total including those they own part of or run as management. BC's continuing feeling of being in a separate

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country takes concrete form not only in the CFDC's half-hearted attempts to recognize its existence, but also within the film community at large and the CCFM; eventually they'll be forced to build a BC industry, with or without the rest of Canada. Pay TV will be the next hot item for CCFM rabble-rousers (it's about all that's left), and watch the chorus grow in the fall as hearings begin to be scheduled, even though Communications Minister Sauvé and CRTC Chairman Boyle have already indicated their basic nationalistic philosophy. And finally the presence of Robin Chetwynd, from the Canadian Film and Television Association, was an indication of the further level of respectability obtained by the CCFM. The next step is practicality in goals: proclaim processes that no government or member of the industry can reject.

**DIRECTORS' GUILD** held its annual general meeting in late June, and a new slate of officers and an executive was chosen. President is Chris Chapman, 1st Vice-President is John Trent, 2nd Vice-President is Don Wilder, Secretary is Don Buchsbaum, Treasurer is Bob Laffey, West Coast Rep is Daryl Duke (whose TV station is about to open), Montreal Rep is Charles Braive, Ottawa Rep is Peter Cock, National Executive Secretary is Evelyn McCartney, and Executive Officers are Jack Goodford, Peter Pearson, George Gorman, Karen Bromley, John Eckert, Bob Barclay and Gladys Richards.

A committee on pay-TV under Bob Barclay is preparing a brief, and a committee under John Trent will follow through with recommendations regarding the renewal of the CFDC mandate. Finally, and not unimportantly, the Guild has arranged to require foreign directors to go through Canada Manpower for a work permit, thus allowing the Guild to say whether a Canadian is available. Most of the effect of this ruling will be felt in commercials, but the CBC Drama Department has been bringing in foreigners with great regularity lately...

**A FILM STUDIES ASSOCIATION** was formed by several scholars in late spring. Its purpose is to foster and advance scholarship in the history and art of film and related fields and to aid educational personnel

in these areas. The membership is open to anyone teaching or studying film, or institutions involved in such endeavors. Plans include meetings, screenings, a newsletter, and national tours of filmmakers and scholars. First project is, with the Ontario Film Studies Association, to hold a gathering in Ottawa from November 12-14 on Canadian cinema in its historic context. Officers are Peter Morris, President, and Seth Feldman, Secretary Treasurer, and the executive committee is Marianne Stenbaek-Lafon, Peter Harcourt, David Ely and Ron Burnett.

**LITERATI:** The latest Index of 16 mm and 35 mm feature films available in Canada is now available for \$25 from the Canadian Federation of Film Societies. Nine thousand films and listings of directors, leading players, and companies' rights are included. Write P.O. Box 484, Terminal A, Toronto M5W 1E4... The BC Film Industry Association is preparing a manual for producers who wish to operate in the province, and the Ontario government has just published their version of the same help-tool... Micheline Lanctôt did the drawings for the translation of Gabrielle Roy's novel **Enchanted Summer**, to be published by McClelland and Stewart in the fall... The Catalogue Supplement is now available from the Canadian Filmmakers' Distribution Centre in Toronto.

**RESULTS:** Distributor Linda Beath has sold ITV in Britain several Canadian films, among them **Paperback Hero**, **Rip Off**, **Between Friends** and **Goin' Down the Road**... Both the Juno and ACTRA Award shows garnered audiences of above 2.5 million, a rather large number when most Canadian shows struggle for a million...

**Breaking Point**, that ultimate co-production (commercial, had American lead, gave work here) opened in 40 Canadian and 400 American theatres and instantly died... The NFB has received about 900 scripts from about 650 women in its open request for women's scripts. Three judges, including Patricia Watson, will pick the best three for filming.

**RECIPIENTS:** Budge Crawley was the subject of a CFTA tribute on May 27 at the Royal York Hotel in Toronto. Convenors Harold Eady of the CFTA and Alex Stewart of the Variety Club

gathered the industry to honor Crawley on his film life and on receiving the Oscar. All proceeds went to the Variety Club... The Canada Council awarded grants to artists in early stages of their careers, worth up to \$7,000. Film winners were Colin Campbell of Toronto, Lisa Steele of Toronto, Brian MacNevin of Chester, Nova Scotia, and Don Druick of Vancouver... Receiving an apology from showbiz weekly **Variety** was Barry Greenwald and the entire Canadian film industry. Seems the paper labelled Greenwald's Cannes winner "American". Of course in the same column of the issue where the apology appeared, Budge Crawley was labelled "American" (in a quote from the Japanese skier, who said he liked Crawley's job on the film better than the original Japanese producer) ... Broadcasting pioneer Graham Spry (father of Robin) was awarded an honorary degree at the spring graduation of York University in Toronto. **Red Sunday**, the Montana Bicentennial film shown regularly at Little Big Horn, was written, partially shot, edited and mixed in Toronto by a Canadian company, Mountain Giraffe Films-in-Motion... CTV broadcast a July festival of Canadian features, all old acquisitions but right there in prime time, including **Paperback Hero**, **Face-Off**, and **Across This Land**... On CBC's **Sprockets**, revived for the summer, Peter Bryant's **Deal** and Alan Eastman's **Deus ex Machina** were shown... Harris Kirschenbaum



Peter Bryant

of the Canadian Film Institute is looking for films to take to New York for his second trip to screen for American distributors. A sale from the first round seems imminent, and his next journey will be in November... **Clown Murders** played in Toronto in July.

**THE LAW:** Emmanuelle has been ruled not obscene in Edmonton. Victors were Odeon Mid-Western Theatres. The Alberta Supreme Court said the film

has no genital obsession, nor does it go beyond community standards... the CRTC told CTV to improve the amount of Canadian content it shows, especially in drama... Three full-time commissioners were appointed to the CRTC recently: law professor Jeanne LaSalle, broadcaster Roy Faibish, and Jean-Louis Gagnon, former head of Information Canada... On the West Coast, the CFDC has yet to appoint a local rep. Critic Les Wedman was suggested by the film community but his newspaper felt it might be a conflict of interest, so the industry suggested Mark Rose. No word on his acceptance yet.

**THE REST:** The CBC has finally been granted a five-year budget, thus allowing the corporation to plan further in advance. Almost immediately it announced more buildings and hardware: an 11-studio production in Regina for TV and radio in English and French. Local studios are nonexistent... Des Loftus is now Director General of the CRTC's Broadcast Operations Branch... Morley Markson has spent the past academic year teaching at San Francisco State... Former booker and manager Robert Yeoman has been appointed Executive Assistant to Odeon President H.T. Blumson... **Les ordres**, picked up by Contemporary Films of London, will open there this summer... Jack Crane, former radio chief, was named holder of a new upper echelon CBC post, that of Network Programming Director, with duties for the English network.

**Night of the High Tide** is currently filming in Italy. It's an Italian-Canadian co-production produced by Fulvio Lucisano of Italian International Films and Harry Alan Towers of Canada. Pic is directed by Luigi Scattini and stars those Italian favorites Annie Belle, Anthony Steele, and Pamela Greer.

**THE ULTIMATE END** - you can't win department: After a story on the quota and production situation in our beloved industry, one of the beloved potential audience wrote **The Globe and Mail** berating the industry for its obsession with violence. Naming several titles, such as **Death Weekend** and **Clown Murders**, to illustrate his opinion, he included the title **Why Shoot the Teacher?** as an example of a title whose violent content speaks for itself.

**Stephen Chesley**



# ONTARIO

**NATIONAL FILM BOARD** Regional Office, opened in Toronto in late spring, is beginning to show signs of life. Executive Producer Don Hopkins and Program Development Producer Beryl Fox attended the CCFM Annual General Meeting to answer



Beryl Fox photo Stephen Chesley

questions from the film community, and in June released a statement of objectives after further meetings with the local filmmakers. First priorities are to improve NFB Ontario programming, to increase local industry support, and to contribute to development of talent. Basic format to be used is the documentary short, and the focus will be on local themes and heritage. Planned also are a theatrical shorts program celebrating Canadian events and popular culture, and a film clip program on conservation for children. Drama is not forgotten; Janine Manatis is running a summer seminar for actors, writers and directors of professional calibre, held three nights a week.

**TV ONTARIO** notes two new achievements. One is the addition of transmitters for Chatham and Windsor, thus adding 500,000 viewers to audience potential. And the network has landed an exclusive showing, set for fall, of a BBC hour interview with Solzhenitsyn... Ryerson's photo arts department held a three-week summer seminar at the Blue Mountain Lodge on Georgian Bay. Subject was Media and Communication and resource people worked with the 30 people who paid \$210 to attend; enrollment was restricted to that number to increase personal involvement.

**TORONTO FILMMAKERS' CO-OP**, facing increased gov-

ernment pressure to act on new funding guidelines even though they're only rumours at this time, is making physical changes to upgrade its centre and receive revenue from facilities. A refurbished screening room will be rented out, a sound transfer system has been obtained, as well as a Xerox machine. Plans are to carry on with the valuable and well-received workshops again this fall, as well as a revival of a Co-op-run cable TV show. At the same time the Co-op was informed that its City of Toronto grant was cut in half, and their bid for a Metro Toronto grant was unsuccessful.

**ONTARIO ARTS COUNCIL** announced senior and junior grants to filmmakers. Receiving senior grants, worth up to \$10,000, were Michael Barnes, Tad Jaworski, Julius Kohanyi,



Julius Kohanyi

Paul Mackan, Larry Nelson, Kim Ondaatje, Peter Rowe, Paul Shapiro, Cameron Tingley, Eric Wraite, Leonard Yakir, and Sam Firestone.

Junior grants, worth up to \$3000, were awarded to David Anderson, C. Babin, Anthony Bliss, Peter Cooke, Ivo Christante, Richard Dobrucki, Timothy Eaton, Edwina Frankford, David Fulton, Raymond Gallon, John Gray, A. Khandwani, David Leach, Lorne Levy, Rory McLean, Peter Maynard, Marilyn Mueller, Tom New, Jaan Pill, Michael Posin, David Springbett, Paul Stephens and Eric Jordan, Sudda Thakkar, C.R. Wrench, Peter Wronski, and Rebecca Yates... And the OAC, along with the CFDC and last year's leader Stanley Colbert (now chief of film production for CBC drama) hope to run the screenwriters' course again this fall.

Stephen Chesley

# QUEBEC

**INSTITUT.** The members of the Institut de cinéma québécois have been named by the minister of communications, Denis Hardy. These appointees were chosen from lists submitted by the responsible associations (each association suggested three names). The members are as follows: producers - Guy Fournier, directors - Jean Dansereau, distributors - Rock Demers, exhibitors - Paul Gendron, technicians and actors - François Protat. The first meeting of the Institut will take place on August 12. After concluding a contract with the ministry of communications, the Institut will be responsible for administering \$4 million which should go to all sectors of the film industry in Quebec.

**SNC-APFQ:** Negotiations between the Syndicat national du cinéma and the Association des producteurs de films du Québec were broken off by a vote of the general assembly of the SNC on July 15 as they refused the interim contract which had been offered to the technicians, after negotiation, for the period covering the Olympics. Efforts are being made by both sides to impose employment conditions, and the APFQ reiterates constantly its desire to negotiate a settlement. Feelings are running high and, as of August 2, any technician who works without a SNC contract is to be excluded from the union. Nevertheless, members of the APFQ are managing to shoot - though, they admit, under less than optimal conditions - and have guaranteed those working with them that they will not sign a collective agreement with the SNC if the technicians who are now at work are excluded from the union. So far, the producers have not signed the contracts.

**CANCELLED.** Les Productions Prisma was the first and hardest hit of the Montreal production companies. Because of the union conflict it was obliged to cancel a low-budget feature by André Melançon, **Les six doigts de la main**. The CFDC had already invested \$90,000 in this children's film. A second feature, scheduled to begin in late August, is seriously compromised and may have to be cancelled. Called **Nous som-**

**mes tous les propriétaires**, the film was written and was to be directed by Fernand Dansereau.

Connie Tadros

**ELIZA** - After a 10-week run in the Unitarian Church on Sherbrooke Street in downtown Montreal, **Eliza's Horoscope** will reopen in a Montreal cinema this fall. Fall openings are also planned for Vancouver, Toronto, New York and San Francisco.

Gordon Sheppard, who produced and directed **Eliza's Horoscope** and whose company O-Zali Films is distributing it, says the church opening was calculated to surround the film with the appropriate atmosphere and to draw attention to it. "The film comes out of anonymity... people want the director's credentials before they'll accept a film of the magnitude of **Eliza's Horoscope**."

Though Sheppard will not disclose box office receipts he says the arrangement was financially successful. Tickets cost a competitive \$3.50. On sale at a counter in the vestibule of the church were **Eliza's Horoscope** posters, in English and French, postcards and Rainbow glasses.

Members of the Board of the First Unitarian Church of Montreal agreed to rent the church after casting a narrow majority vote. The screenings, however, caused dissension among members of the congregation, some of whom objected in principle to the commercial use of the church sanctuary.

The church was decorated with astrology masks, from the orgy scene in the film, and cedar boughs. The screenings (one late showing six nights a week) were preceded by a short theatrical presentation: two masked and gowned figures dedicated the film to various parts of Montreal. Sheppard appeared in a clown's mask, gesturing over a candle and inviting his audience to view the film.

He plans to hold on to the distribution rights of the film until someone offers him a substantially better distribution deal than those received prior to the successful church run.

Joan Irving



# THE PRAIRIES

EDMONTON. Contrary to the rumors that one hears circulate in the East, business in Alberta – in northern Alberta, at any rate – is very slow. Production started about two months behind the usual annual date, and there is significantly less of it this year than in previous years. Freelancers complain bitterly about the shortage of work and talk about selling their equipment – but, they ask, to whom? – and small companies are trying to hide from bankruptcy. The situation in the south is a little better, of course, because of the number of features that have been produced down there; but these bonanzas have little effect on the smaller production houses.

So far as I know only two companies in Edmonton, Filmwest and Century II, are engaged in major production, the former completing a series of short films for the Workers Compensation Board, and the latter doing a fair amount of work for the Alberta Education and Communications Corporation, ACCESS, among other things. The rest, if they have anything other than bits and pieces, post-production work and the odd salvage job, are like Interquack and Vérité Film, which have modest contracts at various stages of completion. Interquack having a couple of series of commercials and Vérité having just received the first answer print for *The Arab Jews*, a half-hour political documentary.

ACCESS. In addition to the overall contraction of the market there is still a problem with ACCESS. Earlier in the year there was an apparent change in attitude by the crown corporation, so much so that they announced, loudly, a continuation of their policy to contract out work to the private sector wherever possible. Comparatively speaking, quite a lot of service rather than production work was distributed – very little of the production work at rates much better than \$200 per minute of finished film. Now there seems to be

some backsliding. There is increasing evidence, I am informed by people close to the organization, that ACCESS is doing business where it has no business to be; a situation that has led the Better Business Bureau to voice its concerns in a letter to the Premier, Mr. Lougheed.

AMPIA. However, even if the producers themselves are less busy than they would like to be, the Alberta Motion Picture Industry Association, AMPIA, has kept itself occupied. Having organized its two very successful seminars, the sound and cinematography seminars, it has now turned its attention to late summer and early fall activities. AMPIA's secretary, Len Stahl, informs me that work is proceeding steadily on the organization of an International Convention of Filmmakers, which will take place at Devon, Alberta, between July 31 and August 2, the three days immediately prior to the Commonwealth Games. In addition, the Alberta Film Festival and Awards will be held in the Edmonton Inn in September.

NFB. Otherwise we have had only the pleasure of the official western premiere of Filmwest's production of *Great Grand Mother* for the NFB, which took place at the Provincial Museum on July 20. The film, for which Ma Diva Mugda, Lorna Rasmussen, Bob Reese and Ken Pappes were primarily responsible, is a product of Studio D at the Board, which was set up for the express purpose of training women filmmakers and dealing with women's concerns. *Great Grand Mother* is a visual 'history' of the struggles, aspirations, burdens and successes of the pioneer women of the West, constructed from live interview material, old photographs, and dramatic mock-ups. It is, for the most part, a rather satisfying article.

Peter Haynes

# WEST COAST

photo Alan Zenuk



Jan-Michael Vincent and Teri York in *Shadow of the Hawk*

HAWK – The dust is still settling after the completion of John Kemeny's International Cinemedia Center's production of *Shadow of the Hawk*. The ambitious \$2 million suspense drama which began filming in March in and around Vancouver was not without its share of internal drama.

There was, alas, the seasonal climate to contend with. Springtime on the mainland did not easily lend itself to the many exterior stunts, chases, falls, car crashes, and special effects called for in the action-packed script.

Grappling with the elements was a sizeable film crew from all points of the continent which was subject to severe bouts of heavy turnover. George McCowan was the final director of the action, director Daryl Duke having parted company with the Hawk in April. Assistant directors included Jim Scott and Ron Schuery. Bob Linnell served as production manager. Cinematographer Philip Lathrop replaced Richard Glouner who had succeeded Reg Morris at the post.

The actors (who remained relatively constant) include Jan-Michael Vincent, who starred in Kemeny's previous box office hit for Columbia Pictures, *White Line Fever*, Marilyn Hasset,

best known for her performance in *The Other Side of the Mountain*, and British Columbia's own Chief Dan George as "Old Man Hawk."

Also featured are Pia Shandel, as Jan-Michael's girlfriend, and national women's diving champion Teri York, appearing as a "grotesque, disembodied specter sent by an evil sorceress to drown Jan-Michael Vincent." The evil sorceress is played by Marianne I Heard the Owl Call My Name Jones.

The screenplay was written by Norman Thaddeus Vane and Herbert Wright. Paul Horn provided the musical score for the present-day suspense yarn heavily laced with mysticism.

SKIP TRACER – Meanwhile, the slack in local feature production will be taken up by an independent film tentatively called *Skip Tracer*, which will begin its shooting schedule August 30. *Skip Tracer* is the story of that modern-day civil vigilante known as the bill collector.

David Petersen, a local stage actor, will be making his film debut in the title role as a loan officer/collector for a finance company. Petersen is a member of the Tamahnous Theatre Company which will also provide many of the bit players.



Zale Dalen, who wrote the original screenplay, will direct the film. Dalen has previously written, directed, and edited several short films, including **Gandy Dance** and **Granny's Quits** which is currently doing big bicentennial business in the United States. He is also credited as sound recorder on three Canadian features: **Wolfpen Principle**, **Sally Fieldgood & Co.**, and, most recently, **The Keeper**.

"When I started writing the script two years ago," Zale recalled, "it was to be a detective 'B' movie. Now it has evolved to something between **The Conversation** and **Performance**."

Laara Dalen is the producer of **Skip Tracer** for Highlight Studios, with special investment assistance from the CFDC. Ron Orioux will be squinting through the camera and Rick Patton will do sound recording.

Tom Braidwood has written the theme song for the feature and Fiona Jackson is currently casting for the supporting roles. The \$145,000 budget will include a 20 to 24-day shoot on 48 different locations around Vancouver.



Vancouver Pacific Celebration

**NEW HORIZON** - Also making the most of Vancouver locations are Bob Rodvik and Mike Col-

lier, alias New Horizon Films. From the Gulf Island waterways to the Grouse Mountain skiways, it's all part of a new travel film, **Vancouver Pacific Celebration**. Completed in April, the short recently garnered the Canuck Award for best travel film from the Travel Industry Association of Canada. The producers are currently negotiating with the federal government for world-wide distribution of their 20-minute work which they expect will become the official Vancouver promotional film.

**Vancouver Pacific Celebration** focuses mainly on sports and recreation activities in the lower mainland. Commerce is represented in the grand opening of Gastown, and industry is shown engaging in its favourite urban pastime, constructing new buildings.

Keith Cutler drafted the

script, which is narrated by Art Hives, and Ralph Dyck composed an original music score for the \$22,000 film.

Rodvik, producer/cinematographer, and Collier, director/sound recorder/editor, comprise a two-man production team that produced last year's award-winning nature short, **The Gift of Water**, the first film to be produced under the banner of New Horizon Films. The duo is currently working on an educational nature and wildlife film that chronicles the life cycle within a marsh area employing macro-photography and the exclusive use of natural sound effects recorded on location.

Rodvik is also working on a feature film script which he anticipates shooting next spring.

Gayle Scott

## THE OCTOBER CRISIS

If you want to hold a festival in Canada this year, you might have some problems in setting a date, but you won't have any problem knowing when *not* to hold it. If you stay away from mid-September through October, your competition is almost non-existent. During that period at least five festivals - even considering the suspension of Stratford's this year - will be held in the Toronto or Montreal regions, some simultaneously. All but two are international. The exceptions are the Student Film Awards and, alas, the Canadian Film Awards.

Festivals in Canada are funded in part by the Secretary of State's Festivals Bureau. They must not be student festivals (thus eliminating from Bureau funding the Student Festival held in Montreal in late September) and they must be international, except for a "national celebration of Canadian film", i.e., The Canadian Film Awards. And to receive any funds you must of course apply.

At this writing in mid-July, despite enthusiasm and energy on the part of the CFA Committee, and especially chairman Nat Taylor, the CFA has been pushed into a position of direct competition with another major festival; has yet to receive funds from the Festivals Bureau because of incomplete negotiations regarding French participation and a missed deadline of July 1; and, unkindest cut of all, has had the publicity rug pulled out from under it by the Secretary of State himself.

Bill Marshall, producer and promoter, has blasted his Festival of Festivals all over the entertainment sections and gossip columns. A strong line-up of foreign premieres, Hollywood openings, and filmpeople guests announced to date implies that Marshall has potentially a great week planned for filmgoers at Toronto's Ontario Place from October 18 to 24. And so it should be. He has, in addition, received \$19,500 from the Festivals Bureau for what Hugh Faulkner proclaimed, in a Toronto cheque-presenting press conference, his "act of bravado" in setting up such a gala event.

Meanwhile the CFA determined that this year's effort must be moved back to Toronto from last year's scenic but somewhat inaccessible Niagara-on-the-Lake location. Furthermore, it's a good move, because last year's awards were impressive and really seemed to be getting back on

their feet after the destructive upheaval of 1973. Taylor even used his industry connections and considerable persuasiveness to convince CTV to broadcast the final award ceremonies. The goals of greater public participation through attendance and mass public awareness through TV (award ceremonies, no matter what they salute, draw huge ratings) seemed within reach.

The next step was timing. Before October everyone is shooting film; after October is dead for filmgoing because of Toronto's damp weather and the onset of Christmas. Voila, October! Even the assault of festival publicity from other areas, the intense competition from new films opening in late September, as well as from theatre season beginnings and TV premieres, all these were obstacles that could be surmounted. But both festivals culminate on October 24!

With more festivals being held than ever before in Canada, and with government cutbacks, every festival gets less from the public purse, and all are worthy. The scramble for private funds, too, becomes more intense. Not to mention CFA preselection inequities, and other sore spots of past years. The odds, then, are great against a stronger festival than in the past.

How, then, does one explain the exact, simultaneous dates of the Film Awards and Marshall's festival? How, then, does one explain the Secretary of State's publicity effort for Marshall, when, despite his expressed devotion to biculturalism and Canadian identity, he has never before made a public statement about the Canadian Film Awards?

And finally, how do you overcome the lack of past support by the industry for the Film Awards, support necessary to build confidence in our filmmaking abilities, convince the public that they should be proud of Canadian film efforts, and inspire beginning filmmakers to work in Canada to improve themselves and the industry at the same time? Not to mention media support in Toronto, where some obscure belly dancer in Pago Pago rates space while Canadian culture is thoroughly neglected in the *Star*, *Globe and Mail*, and radio and TV outlets?

The task is formidable, to say the least. And this year, it's more essential than ever to make sure the show goes on.

Stephen Chesley