

The Canadian
Film Awards?

"Going to be great!"

— Nat Taylor

THE ILLUSTRATED NEWS

THE WEATHER

Very uncertain
but
getting colder

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From a small stage in Ottawa to a nationally televised awards presentation, the Canadian Film Awards have come a long way. If you know just how far, see our quiz on page 31.

FESTIVAL FEVER TAKES HOLD OF TORONTO

Moviegoers in Toronto hardly knew which way to turn with the Festival of Festivals and the Canadian Film Awards competing with each other for their time, loyalty and entrance tickets. Both festivals began on Oct. 18 and though public screenings for

the CFA ended on Oct. 21, those of the F of F ran until Sunday Oct. 24 at which time the CFA started up again with its awards presentation, broadcast coast to coast at 10 pm by CTV.

As if the festivals weren't enough, the Ontario Censorship

Board added to the excitement by refusing to allow **Partners** by Don Owen to be seen without cuts and neither the director nor the producer were of a mind to cut. So the program changes began and the publicity flared.

There was also the last minute rumor that Nat Taylor was ready to resign as president of the CFA because of the pressure put on the Awards to refuse the Canadian Motion Picture Distrib-

utors Association the right to give away its new Golden Reel Award to the film which made the greatest commercial impact over the year. This, added to the already heavy lobbying to get **Lies My Father Told Me** by Jan Kadar disqualified as a non-Canadian movie, heated up the atmosphere to boiling. The scene was set for another momentous Canadian Film Awards.

C. T.

Cinema Canada thanks Stephen Chesley (Toronto) and Fiona Jackson (Vancouver) who have contributed to this month's Illustrated News, and encourages others to send newsworthy items and pictures to the magazine.

Bill C58 Still Hanging In

(S.C.) - Bill C58 continues to make ripples, if not waves. Eighteen U.S. senators, including Hubert Humphrey, drew up a bill to ban Canadian films, TV, and records, even jingles, from the U.S. if Bill C58 is put into effect by Sauv . And Henry Kissinger was asked to join negotiations (Why is a Bill that is already law still being negotiated?). All of which was reported in the Toronto Star American wire service story. Bill Mar-

shall of the Canadian Association of Motion Picture Producers sent a letter to Kissinger asking for the ban on Canadian features, because then Canadians could really deal a death blow to the American film industry, considering all the features shown there. Not to mention the 40 million dollars Americans remove from our broadcast industry every year via our spending on American programming.

There was a surprise development, however, and it came as a proposal from the Canadians. The owners of the U.S. border TV stations, who could lose \$20 million in annual revenue, would set up a production fund for Canadian producers of \$5 million (that leaves \$15 million). The money would go to produce programming which, because of American cash, could even receive a stronger sell to U.S. networks or syndication.

And give Canadian producers clout with investors. And probably create another branch plant for U.S. production. The proposal was accepted by Capital Cities Broadcasting, Wometco, Taft Broadcasting. On this side were the CFTA, CAMPP, and a new Animation Producers' Association.

Washington-based negotiations indicate a watering down, even though the bill has been declared operative.

Things Are Slow in B.C.

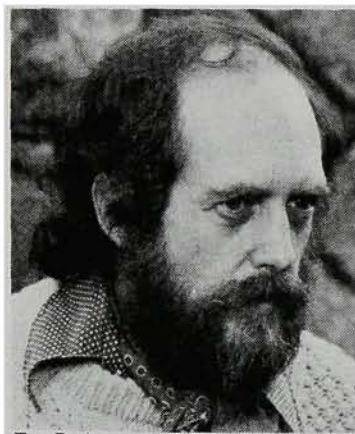
Vancouver - (F.J.) - The sun is shining on through an Indian summer - if you have to be unemployed, now is as good a time as any. The promise of the spring has not been fulfilled either in the weather or the work of the summer. The movie *Jocasta*, based on the legend of Oedipus, was in pre-production in Williams Lake for weeks. That shoot now changed directors and moved to Montreal. Fran Rosati has gone with it as production manager and Keith Pepper as art director. The original production manager Bob Gray is now working as locations manager on *Equus* in Toronto.

Death Hunt, an ABC Movie of the week, was wrapped up here with some shooting, mainly second unit, to be picked up around Los Angeles. Mike Connors of *Mannix* fame starred and it employed a lot of local actors.

Zale Daalen is shooting his low-budget CFDC feature *Skip Tracer* from his own original screenplay. Zale will also edit the film, which was produced by Laara Daalen.

Keith Cutler filmed his 11th film for the US Roman Meal Bread Company. What started as a simple sales motivation film 11 years ago has since become a soapa - the first order with the same character remaining from the first one and evolving from callow youth to a high of supervisor this year. A new callow youth (Mario Crudo) was hired this year, and who knows what might happen in the next 11?

As usual, BC film people and crews are busy in Alberta this autumn. Some of them have done so many features there their accents are beginning to change.



Tom Drake

CBC is in production of a series with Mike Neun.

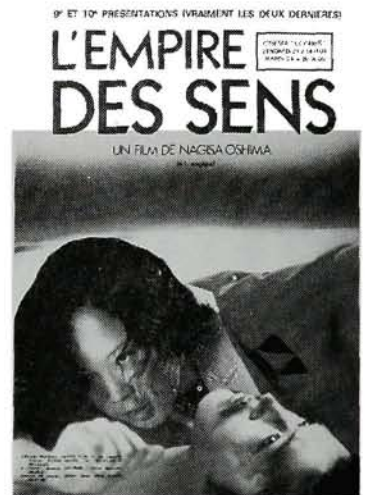
BCTV / CTV are shooting scenes from two pilots in an interesting experiment. Shot on videotape on location with the new RCA camera and lit by Harry Makin, the object is to find out if it's possible to shoot a series that way. Stanley Olsen

directed both with scripts from Tom Drake, using Anna Hagan, Zoe Alexander, Ian Tracey, Janne Mortil and Elizabeth Barclay in one whose lead is Neil Dainard; and Lally Cadeau and Barney O'Sullivan in the other with Neil Munro the male lead. Hopes are high that one or the other will sell as a series.

There was a rumored UK/Canada co-production and there still is (a rumor, that is).

WNET/13, the New York educational TV station, was planning a shoot here based on a Coastal Indian legend. It was to be part of a series in which US theatre companies are used. No word yet on a definite starting date. It looks unlikely at this point.

Pattie Robertson is working as production manager on a pool of Sony commercials for the Japanese market with Japanese crew and L.A. production house.



Censored?

(C.T.) Astral Films Ltd. of Montreal was relieved when the Cinema Supervisory Board gave an exhibition visa to Oshima's erotic *Empire of the Senses*. Banking on the film's projected sensation at the N.Y. Fest, Astral had started to count its chickens only to see the hen removed. In N.Y., the film never showed. Seems that U.S. customs changed its mind about the appropriateness of letting the film across the border. Hoping to avoid controversy, the CSB advised Astral that it would be wise to withhold the film's exhibition until the furor died down. It did not, however, rescind the film's visa.

Which leaves Astral in a bind, the film on the shelf, and a public anxious to see the film which caused the biggest controversy at Cannes last year, and which was thought to be - critically - one of the best films there.

Pay-TV: The Latest

(S.C.) - Two pay-TV developments have hit the government and broadcast industry hard. First there was a press conference called by representatives of 220 cultural organizations from across the country calling for a halt to the introduction of pay-TV until further studies are made, and castigating the government for not making the hearings by the CRTC open to the public. Next came a brief from the CBC opposing pay-TV at this time.

In other words, nobody except the cable companies wants it yet. Communications Minister Jeanne Sauv  is furious with her

mandarins for allowing such a public outburst of disapproval, but hasn't announced any postponement.

All of which ties in with current ennui at the CRTC. Since Pierre Juneau's departure, Sauv 's department has been making a concerted effort to assume some CRTC power; the CRTC comes under the Secretary of State. A top researcher is leaving the CRTC and staff morale is at rock-bottom, caused not only by Sauv 's assault, but also by recent court battles and public outcry against the CRTC's Canadianization and bilingual broadcasting availability policies.

Production News from Ontario

Paramount Canada to co-produce

Farley Mowat's **A Whale for the Killing** may become a co-production of the Canadian subsidiary of Paramount Pictures and the ABC-TV network and qualify as a Canadian film with Canadian investors. Harvey Hart would direct, James Margellos would produce if production, scheduled for next spring in Newfoundland, takes place. Originally set for this fall, the pic was postponed because ABC's American star choices were unsuitable to the Canadian side. Paramount has an option on another Canadian novel as well.

At Kleinburg

Kleinburg Studios outside Toronto is gaining acceptance as a feature site. Currently shooting is Sidney Lumet's feature of **Equus**, with Richard Burton. Aside from co-lead Peter Firth, the rest of the cast is Canadian, and includes Kate Reid, Ken James, Neil Dainard, David Gardner, Patricia Hamilton, Sabena Maydell, Elva Mai Hoover, Sean McCann, James Hurdle, and John Friesen. Casting was by Clair Walker in Toronto... Leon Uris' **Trinity** may also be done at Kleinburg next year... And Peter Sasdy, who made **Welcome to Blood City** there this summer, plans to return next year. **Blood City** is set to open in Toronto next March.

Kramreither sells

Producer Tony Kramreither informs us he's sold two films, and plans to produce a feature this fall and one next spring.

Lions for Breakfast has been sold to Bob Hope's distribution arm, Epoch Releasing, and opened in 45 theatres in the U.S. on October 1. Four hundred play dates have been scheduled... **A Sweeter Song**, by Alan Eastman, will open in Canada in November, to be distributed by Ambassador, and talks are under way with Epoch about it too.

Scheduled for a fall shoot, with Ambassador and Famous Players among the investors, is **Deadly Harvest**, a 'tense drama' set in the future and concerning what happens after an unsuccessful harvest results in a food shortage. Martin Lager wrote the script, Bob Brooks will handle camera, and a director and stars are still to be found. The pic will be shot north of Toronto.



Lions for Breakfast

In planning stages is a feature to be shot in late winter or early spring. **In Council Rooms Apart** is a novel by John Craig, who will handle the script with William Davidson. Budget will be \$1.6 million, and it will be an international co-production.

Kramreither will do the producing chores on both upcoming projects.

Other movie plans

In planning stages are a film of Robertson Davies' **Fifth Business**, optioned by former United Artists vice-president Herb Jaffe and writer-director Nicholas Meyer for future production. Don Shebib will do a profile of sportswriter Ted Reeve for CBLT TV... David Cronenberg is preparing **Rabid**, a new horror flick for Cinepix... Jack Webb is still trying

to make an RCMP series for U.S. TV, and says he's closer than ever...

Writer-director Jim Blacker, who was A.D. on **Recommendation for Mercy**, is promoting **Nothing to Lose**, a prison drama based on the Steinhauser case in B.C. His budget is \$535,000 and he intends to shoot this fall without CFDC investment.

Both Gilles Carle and Denis Héroux are planning to do their next features in English... René Simard, Québec's boy pop star, has become the first child star to sign a contract with 20th Century-Fox in Hollywood since Shirley Temple. Plans are to star him in **Hassle**. About a Quebec youth and an older man on the go, with production next spring.

S.C.

U. of Windsor Broadcasting Report

(S.C.) - Another report concerns the broadcast industry, and was prepared by communications professor Hugh Edmunds and his University of Windsor staff.

Commissioned by the federal Communications Department, the report recommends that a specific period of prime time be set aside for Canadian shows, extra money should be made available for CTV and the CBC to purchase from private industry, the CRTC should study the formation of an ad-hoc third network, made up of Global, Hamilton's CHCH and western

independents, a government lending agency should be set up to help private industry, and foreign sales should be tax-exempt and producers should get credit for any foreign taxes paid. The report notes that of 96 'private' shows in the past season, only twenty-two were truly independent. And it raps CTV's knuckles for doing too little Canadian work.

It's interesting that Edmunds, a private consultant, urges public and private power in TV, while bureaucrat Tompkins wants the private industry to take over the job.

Chaos in Quebec

Montreal (C.T.) - The confusion and inertia which handicap the Direction générale du cinéma et de l'audiovisuel are making inroads in other sectors of the industry as well. The producers complain bitterly about the do-nothing attitude of the DGCA and have seen the production of government-sponsored films fall off by 60% compared to last year.

Recently, the Cinémathèque québécoise closed its vaults because its annual subsidy from Quebec was not forthcoming. Although the DGCA insists that it offered the Cinémathèque several service contracts which amount to \$72,000 the Cinémathèque needs to assure its operating budget before accepting the additional tasks which the service budgets would entail.

The above reflects the situation at the DGCA which still - after almost a year and a half - has only an interim general director, Mr. Gérard Lajeunesse. Although Robert Bastien had been chosen for the post and for six months held the title "directeur-général-adjoint", personality conflicts with Lajeunesse, who is also deputy under-minister at Communications, led to his removal.

Three of the four department heads (administration, distribution and production) are also still temporary. The latter, Jacques Parent, production, has just been declared unqualified to fill his post by the provincial civil service. The fourth, Romuald Miville-Deschênes at the Cinémathèque nationale, was appointed by Bourassa and needn't submit his candidature to the civil service.

CNE Film Competition held in Toronto

Held in mid-August was the Third Annual CNE Film Competition, in Toronto, under the Women's Division of the Canadian National Exhibition. The winners, made by post-secondary students, were shown on Youth and Education Day. Over 60 entries were viewed by judges Tess Taconis, Vaclav Taborski, Gerald Pratley, Bruce Pitman, Jeff Paule and Harvey Honsberg. Grand Prize Winner and first in the Animation Category (\$1000 from Famous Players) was **The Pit and the Pendulum** by Neil Warren. Richard Dobrucki of Mohawk College received \$250 from Odeon for Second in Animation for **Step by Step**. Best Documentary (\$500 from FP) was **A Minute and a Half** by Dominique Lacasse of Algonquin College. Best Experimental was John Bertram's **Sonauto** (\$500 from FP) and Second was Richard Davis' **Watercolour** (\$250 from Odeon). F.K. Hochheim received \$500 from FP for Best Scenario for **Plurality of Vibratory Circumstances**; Odeon gave \$250 to Jerry Ciccoritti of York for Second Scenario for **Feuille d'Album**, and Braun gave \$100 for Third Scenario to Kenneth Ilass for **Temporarily Confused**. Honorable mention went to John Weshesuer for photography in **Temporarily Confused**; Richard Dobrucki for photography in **There Was a Time**; Gary Zubeak for his film **Weekend Warriors**; John Bertram for the music in **Sonauto**; Lawrence Fagan for his film **Reflections of the Past**; and to the Humber College Film Department for **Ram**.

Recent festivals

The Atlantic Filmmakers' Co-op, in co-operation with the Festival of the Arts presented at Dalhousie in Halifax in August, presented Films by Four Halifax Filmmakers: Brett, Livingston, Pearse and Simmons... The Third Annual Alberta Film Festival was held in Edmonton from September 20 to 22. Sponsored by the Alberta Motion Picture Industries Association and the government's Department of Industry and Tourism, the fest featured works by Alberta producers, both feature and short, and fest chairman was AMPIA director Don Reed... The Second Inter-

national Festival of Women's Films was held in New York from September 13 to 26, and featured screenings, a conference and panels.

Film Festivals Bureau head Jean Lefebvre was a juror at the Locarno Festival this summer... Michael Snow attended the Edinburgh Festival for a conference on avant-garde film wherein he appeared on a panel.

The Art Gallery of Ontario presented a seven-program History of the American Avant-Garde Cinema during September and October. The programs were selected by John G. Hanhardt of New York's Witney Museum, and the travelling series was organized by the American Federation of Arts.

Red Cross looking for festival entries

The Canadian Red Cross Society is looking for health films to enter on behalf of Canada for Varna II, a Festival of Health Films to be held in Varna, Bulgaria next June. Contact the Red Cross head office in Toronto or the SOS Film Festivals Bureau. A Canadian winner at the first fest was the NFB's **La faim**, so 'Health' is obviously defined rather loosely.

On the future festival horizon...

Coming up are the 6th International Film Festival of Nature, Man and his Environment in Padova, Italy, from November 29 to December 1; the 11th Teheran Children's Film Festival from October 31 to November 5th; the 5th International Teheran Film Festival from November 21 to December 5, featuring 22 features, 22 shorts, a festival of festivals, a market, and retrospectives; the 12th Chicago Festival November 5-18; the Virgin Islands Inter-

national Film Festival November 12-21, usually showing many Canadian entries; The U.S. TV Commercials Festival with awards to be presented in Chicago on November 18. Further information regarding these events can be obtained from the Film Festivals Bureau, Room 1709, 66 Slater Street, Ottawa K1A 0M5.

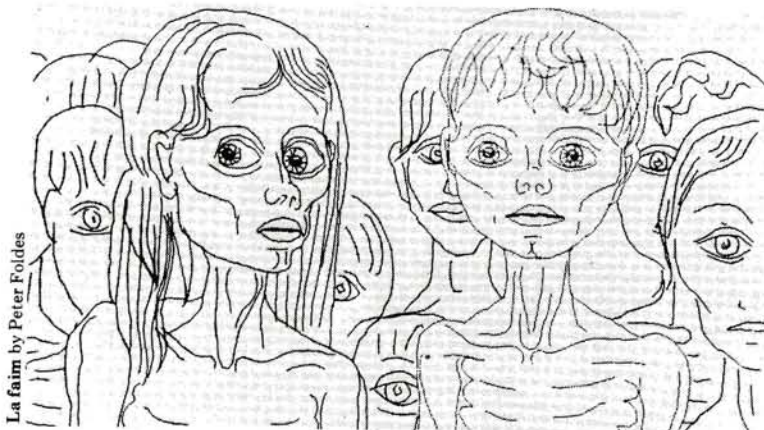
S.C.

L'Age et la Vie

(CT) - An important film festival took place in Montreal from Oct. 17 to 22. "It's not a festival about old people or for old people. It's about people who are getting older," comments Guy L. Coté, the prime mover of the festival. Over the six day period, 29 films from 12 countries were shown to the general public at Ciné-Centre.



The festival is part of a campaign organized by the movement "Age and Life" to change people's attitudes toward the elderly. Besides the film festival, *L'age et la vie* held multi-disciplinary round-tables to analyse the aging process, held an exhibition of children's drawings of old people and held "information days" to awaken interest in the aged. Mr. Coté comments, "Cinema is a political act and the festival hopes to resituate the political debate where it counts: in the heart of each man."



Presents...

After the flap last spring, the CBC went into a corner and, lo and behold, re-scheduled **Nellie McClung**, and has signed, of course, Kate Reid to play the lead... *King of Kensington* writer-producer Jack Humphrey performed the same chores on a TV adaptation of his radio show *Travels With Aunt Jane*, starring Jane Mallett and directed by André Brassard... The CBC Music Department will co-produce *The Music of Man*, six one-hour shows costing one million dollars in budget. Others producing are TV-Ontario and the Mississippi Authority for Educational TV. Starring Yehudi Menuhin, the series idea was initiated by CBC music chief John Barnes, who will also co-ordinate the project. Concerning the historical role and impact of music on Western society, the series will begin broadcast in 1979. New and existing film will be used.

Features Winding Up

(S.C.) - Fall is also completion time, and **Summer Rain** is now editing. **Who Has Seen the Wind?** has been completed in Saskatchewan, with a cast under director Allan King that included much of Canadian actordom: Gordon Pinsent, Helen Shaver, Donnelly Rhodes, Charmion King, David Gardner, Chappelle Jaffe, Patricia Hamilton, Gerard Parkes, Sandy Webster, Ed McNamara, Tom Hauff, Cedric Smith, Nan Stewart, and American Jose Ferrer. The four youngsters are all from the Regina area, found by King's wife Patricia Watson after a talent search.

Also complete is **The Hunter**, a cheapie filmed sans CFDC participation near Arnprior. It's a psychological thriller about a teenager who finds he's hunting humans, not animals. The cast includes Richard Greenblatt, David Craig, Rachel John, and the executive producer is Wayne Aaron.

Echoes from Ontario

In the steps of Marco Polo...

Not content to avoid selling Ontario-made movies in Ontario, a blue-ribbon group set off for the exotic Far East to promote movies made in Ontario. Tokyo, Hong Kong and Sydney were stopping points for distributor Charles Chaplin, producer Ralph Ellis, and distributor Sam Jephcott. Heading the entourage was civil servant Peter Skinner of the Ministry of Trade and Commerce.

International Film Distributors head Charles Chaplin also went to China, at that govern-

ment's request, and sold two features - old U.S. films **Young at Heart** and **Gentle Giant** - and eyed several Chinese shorts to bring over here. He said the Chinese wanted our stuff for study and archival use, and will be buying more. China has purchased half a dozen NFB shorts, the features **Kamouraska** and **Pour quelques arpents de neige**, and will view 300 more Canadian efforts. First sales to the Teeming Millions.

Around the province...

The Canadian Filmmakers' Distribution Centre supplied

Toronto's Harbourfront with several film programs... Filmpics Canada was held for five days in August at the Windsor Public Library. Highlights were features, including **Between Friends**, **A tout prendre**, **Sudden Fury**, **Wedding in White** and **Cry of the Wild**, as well as a panel with Don Shebib, Bill Fruet, Ben Caza and Garth Jowett.

Broadcast notes...

Global TV expects to show a profit for the fiscal year ending August 31, 1977, the first

for the network recently almost bankrupt. And parent company IWC Communications wants to buy out the other Global partners (Global Ventures Western, Seymour Epstein, Gurston Rosenfeld) and merge them with IWC.

And *The Toronto Star*, the country's richest newspaper, is expanding its communications further, by a recent rush to buy a substantial, but not controlling, interest in Western Broadcasting, as well as an outright buy of Neilsen-Feras production company.

S.C.

awards, kudos, appointments et al

MPI picks up travel film award

William Rhodes' MPI Productions of Toronto received a Gold Cindy Award at the 17th Annual Cindy Award presentations in Palm Springs on October 2nd. The award for best travel film went to the firm's *Come-in-From-Away*, made for the Prince Edward Island Ministry of Tourism. Rhodes directed and produced, Jim Mercer was cameraman, Doug Scott wrote it, Jack Schoon was editor and Paul Grady did the music.

Saskatoon's Lumby Productions receives Czech award

Forest in Our Hands picked up its fourth award (previous kudos were at New York, Los Angeles and Chicago) at Techfilm 75, held in Prague, and last month the Lumby's, who made it, and Nolan Matthies of the Saskatchewan Government Department of Renewable Resources and Tourism, who sponsored it, travelled to Ottawa for the formal presentation. Pic was best film in the category *Forestry and Related Subjects*.

ACTRA takes CBC to court

Some two years ago writer Rod Langley was commissioned to adapt his play on Norman Bethune for CBC TV Front Row Centre. Donald Sutherland was hired to play the lead and production is currently under way. However the CBC allowed a Sutherland-chosen American writer to make the script 'more cinematic', which Langley agreed to and which was done. Langley then learned that the writer had fashioned an entirely new script, and, although Langley was paid for his efforts, he brought the weight of ACTRA to bear on the CBC because he wanted his work used at least as a basis. The CBC, as I write, is appear-

ing in the Supreme Court of Ontario to fight an ACTRA injunction request against the show, now in rehearsal. ACTRA is also miffed because of the spectre of the CBC going to the U.S. again (after Nellie McClung) and wants a public brouhaha over the matter. High drama.

Editors' Guild meets to discuss unionization

The Canadian Film Editor's Guild met in Toronto on September 29 to discuss formation of a union (as opposed to current status which has no force in law). Representatives of IATSE, NABET, CFTA, and ACTRA appeared on a panel. The discussion is continuing among members, but one idea brought up was a union consisting of editors, soundmen and cameramen.

Lonsdale new Chief News Editor at CBC

Cliff Lonsdale, 31, is the new Chief News Editor for the CBC. He moves up from Executive Producer of the National News 11 pm broadcast... No replacement for Lloyd Robertson as of this writing.

Kudos and official recognitions

The dinner held in Toronto to honour Budge Crawley raised \$1530 for the Variety Club... The Canadian Picture Pioneers named veteran Lionel Lester as Pioneer of the Year, and he was honoured at a dinner November 1st. Also honoured were William Devitt of Ontario, Romeo Goudreau of Quebec, Barry Myers of Manitoba and Dawson Exley of B.C.... Toronto Star movie critic Clyde Gilmour received an Honorary Doctor of Laws degree at the Fall Convocation of McMaster University in Hamilton.

Famous Players profit up again

Famous Players profit for the nine months ending March 31 was \$10.4 million, with film providing \$3.9 million of that. That makes up 75% of parent company Canadian Cablesystems' profit.

McPherson appointed to Grierson Chair

Dr. Hugo McPherson has been appointed to the John Grierson Chair of Communications at McGill University. McPherson is a former Government Film Commissioner (1967-70) and the chair recognizes that Grierson spent his last years in Canada at McGill, where a Grierson Archives is being established in conjunction with Sterling University in Scotland...

Random notes

Insight Productions had two TV showings within five days of each other, one on each network. First came *Toller*, on CTV October 23, an hour effort focusing on the skater. Then CBC Teleplay broadcast *Insight's* first drama, written and directed by Pen Densham and produced by John Watson. It was a co-production half-hour called *If Wishes Were Horses*, and starred Jackie Burroughs, Hugh Webster and Gary Reineke. Date was October 28... *The Far Shore* held up well in its Toronto opening, matching the performance of *Lies My Father Told Me* and *Seven Beauties*. Pic will be released in Ontario prior to Christmas and the rest of the country after the new year... Rumours are floating amongst the Toronto smog re a takeover bid for CITY TV, the local independent TV outlet. Current shareholders deny such events could take place.

in and out of the movies

gerald pratley

When Adolph Zukor died this year at the magnificent age of 103, none of the tributes and assessments of his career published in Canadian newspapers (which, running true to form, were simply picked up from their US sources) mentioned the fact that the once-aggressive and all-powerful Zukor was one of the architects of our present misfortunes in motion picture production.

Our limited histories tell of Mr. Zukor's entry into exhibition in Canada with Paramount's Famous Players company, how he bought up the cinemas and put out of business those exhibitors who resisted him, by simply building a bigger cinema next to them.

With the entire production of the Hollywood studios available to him, he swept across the country and starved of their movies and their audiences those who would not sell. Those few who did resist lost everything, as there was nothing Zukor wanted once he built his own cinemas. Former independent theatre owners then went to work for him.

The federal and provincial governments of the time didn't care, not understanding the importance of a Canadian presence on the motion picture screens. Politicians considered a few short subjects as being sufficient and proper Canadian participation in the somewhat vulgar business of film production.

It's interesting to pause and reflect what the outcome for Canadian filmmakers might have been had our cinemas not fallen under American domination. (By the time Odeon came on the scene, the damage had already been done.) In the absence of government regulations on quotas and levies, there would have been little difference. Exhibitors the free world over are all alike. They play films which are easy to come by, familiar to audiences, and most likely to make them wealthy. American films fulfilled these requirements, and anything domestic was dull and suspect.

Even if there had never been a circuit called Famous Players, but one under a different name wholly owned by Canadians, it would probably have shown mostly American movies, or those coming through American distributors, and shunned Canadians programs — just as the cinema's present-day equivalent, the television station, prefers to do. If all the distri-

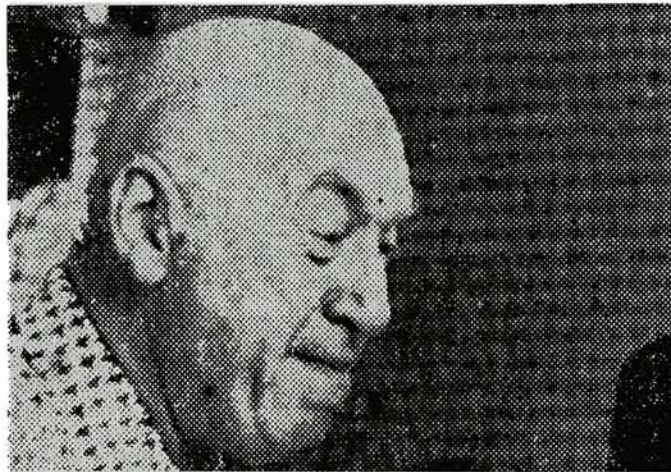
buting companies had remained Canadian and all the cinemas had remained under Canadian control, with each working together to present the best films from all producers, including Canadians, what would the situation be like today? Would our filmmakers have risen to the need? Would our 'expatriates' have stayed home?

What effect in social, political, and psychological terms would this have had on audiences, who now, as a result of 75 years of American films, know the USA and its habits, history, places and procedures, better than their own? We can hardly blame Zukor for all this, of course, because we let it happen — in the name of free enterprise!

It's of little use to wonder about what might have been. Now it is too late; but with pay-TV and the large-screen TV system around the corner heralding the demise of cinemas as mass media, we could make a new beginning by learning from the past. But no one should bank on it!

●

Otto Preminger was in Gravenhurst to attend the opening of the Norman Bethune House as an historic monument, and to see Carol Bolt's play, **Dr. Norman Bethune On Board the S.S. Empress of Asia**. For more than three years Mr. Preminger, being fascinated by the story of the remarkable Canadian doctor, has been trying to raise the money in Canada to make a film (from Rod Stewart's book) on location in British Columbia. Bearing in mind that the Saskatchewan



Otto Preminger

government has invested heavily in Alan King's film of **Who Has Seen the Wind?**, might not the BC government be inclined to follow its example? Or was Dr. Bethune of the wrong political stripe? Preminger has Donald Sutherland in mind to play Bethune.

●

Motion pictures have come to be accepted as part of the arts, but time and time again they are omitted from matters relating to the arts. At a discussion of the responsibilities of the critic, held at the National Arts Centre recently, no film critics from Canada or elsewhere appear to have been invited. If they were, they either said nothing or the reporters for the newspapers considered them unworthy of being mentioned.

●

When a group of irate US senators proposed counter-measures to Canada's revised tax laws relating to advertising on US border TV stations, one of their suggestions was to ban the import of Canadian feature films! One is tempted to ask them, what feature films?