

"It is impossible to make money on a Canadian film where distribution is restricted to Canada."

— CMPDA Brief

THE ILLUSTRATED NEWS

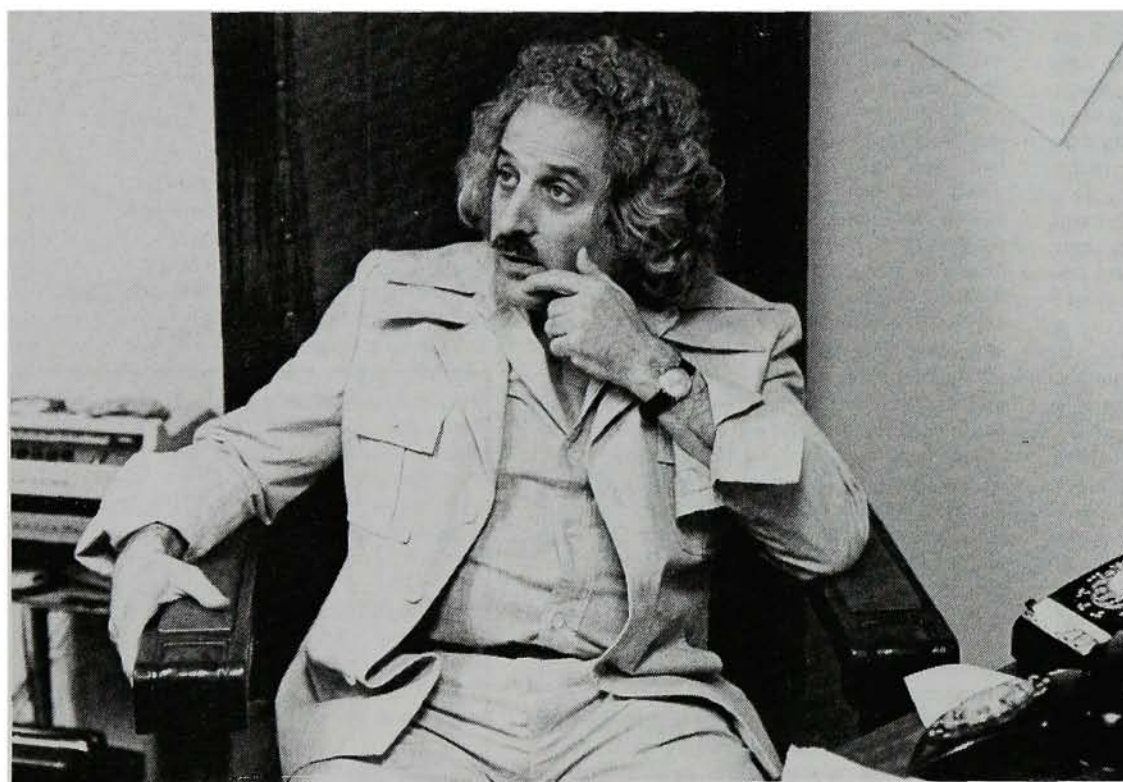
THE WEATHER

Snowing

in Florida

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Harry Gulkin, president of the new Motion Picture Institute of Canada

Gulkin to Head Motion Picture Institute of Canada

Harry Gulkin, Montreal producer, has been elected president of the Motion Picture Institute of Canada. The Institute was founded on January 20, 1977 in Toronto. It is a group of individuals coming from, though not representative of, the following four sectors: production, distribution, exhibition and film direction.

The initiative for the formation of the Institute was taken by

the Canadian Motion Picture Distributors' Association, following a suggestion made at a joint meeting of the CMPDA and the Motion Picture Theatres Associations of Canada. One of the motivating factors was to counterbalance the nationalistic lobby and to argue against quotas and levies.

The 11 founding members of the Institute are Harry Gul-

kin, Claude Héroux and James Margellos for production; Victor Beattie, Michael Stevenson and Daniel Weinzweig for distribution; Jack Bernstein, Jacques Patry and Hector Ross for exhibition; and William Fruet and Harvey Hart for direction. Martin Bocker, who was at the first organizational meeting, is not listed as a member of the Institute. Of the members, Héroux, Margellos, Fruet and

Hart have not yet been able to attend meetings.

The objective of the Institute, agreed upon at the founding meeting, is "to better and more profitably serve the Canadian feature film-going public by improving the quality of films and their presentation."

"The initial activities of the Institute will include the organization of a professional seminar for leading English and French-language directors and producers, and the establishment of a data bank for the collection and circulation of information related to the production and financing of feature films in Canada," according to a press release.

The MPIC contrasts sharply with the Council of Canadian Filmmakers, and marks the increasing importance of lobbying groups in the Canadian context today. The MPIC is non-representative and weighted toward the commercial aspects of feature film production, distribution and exhibition. The CCFM, on the other hand, represents and is accountable to its member organizations. Whereas no associations concerned with distribution or exhibition are members of the CCFM, neither are any technical or craft people members of the new MPIC. The latter will concern itself solely with features whereas the CCFM's preoccupations are more wide-ranging, including all aspects of film production and, lately, pay-TV.

Jacques Patry, the only French-Canadian present at the meetings, commented that it is too early to judge whether or not the group will have an impact in Quebec. For the moment, the Québécois professional groups

are not aware of the creation of the Institute.

Gulkin, the new president, is optimistic about the Institute and hopes that observers will judge it according to its projects and activities, rather than to stop at an analysis of its origins. Millard Roth, executive

director of the CMPDA who served as chairman and secretary for the first two meetings, is not expected to maintain this role in the future.

Other officers elected are Vice-President Hector Ross, Secretary Daniel Weinzwieg and Treasurer Michael Stevenson. During the formative period, the Institute will use the offices of Danton Films in Toronto.

Connie Tadros

APFQ - Unions Settle

After nine months of conflict and negotiations, the producers and the technicians of Quebec have come to a negotiated agreement. On Dec. 29, the Association des producteurs de films du Québec signed two collective agreements, one with the Syndicat national du cinéma and one with the Association des professionnels du cinéma du Québec.

These agreements define for the first time mutually acceptable work conditions, and minimum salary scales. They also establish a classification system for technicians and conditions for promotion from one stage to another. The right to strike or lockout is relinquished, and the associations signing the agreement recognize each other as the sole negotiating partner. Furthermore, the technicians relinquish the right to work for any producer who does not endorse the agreement.

Tied into the agreement is a mandatory contribution from the technician's salary to the union of 1%, and a mandatory contribution, both by the technician and by the producer, of 2% into a union pension fund. Furthermore, as the producer signs the

declaration which obliges him to observe the terms of the agreement, he agrees to contribute a sum equal to 1% of the salaries paid directly to the APFQ.

These agreements mark the maturation of the Quebec industry. Although special clauses are tailored to the needs of documentaries and educational films, it will be more difficult (if not impossible) to produce these films in the informal and oft-times improvised spirit of the past. The new conditions may prove difficult for the economically marginal producer but will not have much effect on the majority of producers, most of whom had usually signed individual agreements with the unions before shooting.

The associations involved in the negotiations will be stronger in the future, due to the direct financial contributions required. The contributions to the APFQ are earmarked for future negotiations and for other costs, incurred because of the collective agreements.

The present agreement is valid until Dec. 31, 1978.

Connie Tadros

Aimée Danis, president of the APFQ, on location



Shooting: Co-productions



Francine Racette in *The Disappearance*

Very few home-made Canadian films are in the works — a summary follows but it's apparent that government favors and influence are in foreign co-productions. The CFDC, hard-pressed to return some income on its investment while the government studies renewing its charter, has grasped the outstretched hands of foreign partners in earnest — it looks like 1969 all over again. Except that now there is a little more sophistication, better tax breaks for investors, and less opportunity for Canadian writers and directors to find work and Canadian stars to be made than in 1969. Producers, labs, some members of crews, and some technicians will have work, though; a situation which, in government eyes, is better than no work for all. Some current projects:

Full Circle

A co-production between Classic Film Industries of Montreal and Fetter Productions of Britain, this thriller stars Mia Farrow, Keir Dullea, Tom Conti and Jill Bennett. Director is Richard Loncraine, producers are Peter Fetterman and Alfred Pariser, executive producer is Julian Melzack, and the screenplay is by Dave Humphries from an adaptation by Harry Bromley Davenport of the novel *Julia* by Peter Straub. Principal filming has been completed in London.

The Disappearance

Another Canada-UK co-production, produced by David Hemmings and Gerry Arbeid (executive producers, Garth Drabinsky and James Mitchell), directed by Stuart Cooper, written by Paul Mayersberg from the novel *Echoes of Celandine* by Derek Marlowe, with Donald Sutherland as star, John Alcott as DOP, and Anne Pritchard as art director. Principal photography was recently completed in Montreal.

King Solomon's Treasure

Based on Rider Haggard's novel *Allan Quartermain*, this feature is currently shooting in Swaziland (that's in Africa, not Alberta, gentle reader). It's about the search for a lost city, and stars David McCallum, Terry-Thomas, John Colicos, Trevor Howard, Yvon Dufour, Véronique, and Ken Gampu. Executive producer is Harry Allan Towers, producers are Alvin Rakoff (who also directs), Susan Lewis and Canafax Films of Montreal.

Richard Hellman of Canafax and Prospec Films is readying several other co-productions, including a tentative six-picture deal with Carlo Ponti. Titles include *The Wolves*, *The Jumbo Murders*, a remake of *Captains Courageous*, and possibly one called *The St. Petersburg-Cannes Express*. Latter has also been ascribed to Twentieth Century-Fox and Swiss interests.

Stephen Chesley

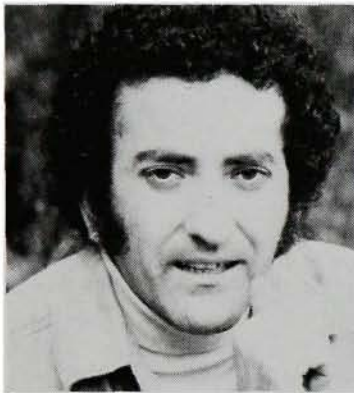
Co-Pro Projects

Wertmuller

Lina Wertmuller, darling of the film world, will soon start shooting **A Night Full of Rain** with Candace Bergen as star along with Giancarlo Giannini, in Italy. Since it's an official Italian-Canadian co-production, we can all say that Wertmuller has directed a Canadian film.

Haldane

Don Haldane, veteran Canadian producer/director, says his



George Kaczender

previously announced British co-production is now off the postponed list. Retitled **Scot Free**, it's a '50s-type British comedy set in Scotland and Nova Scotia. Haldane and Don Ginsburg from the UK are co-producers, the production company is Donald Productions, director is **Carry On** veteran Gerald Thomas, and the stars include Susan Hampshire. Previous title was **The Wee Back House**.

Almond and Kaczender

Two other co-productions, Paul Almond's **Solstice** and George Kaczender's **In Praise of Older Women**, are possibilities. Almond's film will be shot in Africa. **Women** is based on the best-seller of a few years ago by Stephen Viscenzy and will be filmed in Montreal and Europe. Producer is Robert Lantos, screenwriter is Paul Gottlieb, and DOP is Michael Lente. No cast or start dates announced yet.

Stephen Chesley

Toronto Expansion

The Toronto Film Co-op, now the Toronto Film Centre, is rapidly adding equipment, enlarging working space, and winnowing its membership down to only those really dedicated, in an effort to react dynamically to threatened cut-backs in government support.

A warehouse area in the rear of its building is being renovated to be rented to film companies or individuals. A department of supply and services offers equipment rental, supplies and film stock sales, and advice on problems with labs, etc. An answering service is offered to film people. And annual dues are now \$50 per person...

Cameraman John Foster is organizing The Movie Works, a planned recreational facility for those involved in the entertainment industry in Toronto. He has a building set to be renovated into squash courts,

saunas, eateries, etc. All he needs are members. Several initiation rates are available, and all funds will be held in trust until enough money has been collected to do the building. Construction can be done inside of two months. Contact him at 112½ McGill Street, Toronto, for more information; he'll send you a detailed brochure...

Plans are being formulated for a super-8 distribution centre in Toronto. Both S8 and video S8 are to be included, and preliminary funding has been obtained from the Ontario Arts Council. Catalogs, screenings and archives may be included; a questionnaire is being sent to S8 filmmakers who are interested. Write P.O. Box 305, Station A, Toronto M5W 1C2.

Stephen Chesley

Canadian Winners



The Old Box

The Street wins again

Caroline Leaf's animated short, **The Street**, won first prize in the animation category at the Chicago Film Festival in November. Pic also won at Ottawa 76 and the Canadian Film Awards, and was produced by the NFB.

Other NFB wins at Chicago were a Silver Hugo in Animation for Paul Driessen's **The Old Box** and a Silver Hugo in Documentary for **Los Canadienses** by Albert Kish.

Death Weekend triumphs

The annual Horror Festival in Sitges, Spain, held in October, awarded the Bill Fruet-Ivan Reitman opus **Death Weekend** a special critics' award, as well as honoring Fruet with a Silver Medal for Best Script and Brenda Vaccarro the Best Actress Award.

Red Sunday award list getting longer

Red Sunday, the Toronto-produced short on the Little Big Horn massacre, shown at the original site this year, has achieved an impressive list of awards: a Blue Ribbon at the American Film Fest, a Gold Medal at the Chicago Fest, a Gold Medal at the Virgin Islands Fest, a Golden Eagle at CINE, First Prize at the American Heritage Awards, and First Prize at the H. Werner Back Film Festival.

Pic was written and directed by James Kelly CSC and edited by Mary Actor.

Canadian winners at New York

At the 19th Annual International Film and Television Festival in New York two Canadian production entities were among the winners.

Magic Island, a fashion short produced by Toronto's Venture Film Productions, won a Silver Medal. Pic is now being shown in theatres.

OECA picked up a Bronze in the Educational Films Category for **A Requiem for Literacy** and a Gold Award for **Life Machine** in the category of Network Educational TV Programs.

CTV festival gains

The Canadian Television Network received several awards at three recent US fests.

At the International Film and TV Fest in New York, a Gold Medal for Best TV News Documentary went to *Window on the World: Time of the Jackal*. Silver Medals went to *Human Journey: The Creative Spirit* and *Keeping the Peace*. And a Bronze Medal for Best Educational TV was awarded to *W5: The Children's Hospital*.

At the 12th Chicago Fest *The Olympiad: The Persistent Ones* received a Silver Plaque in the category Documentary: Sports and Recreation. Certificates of Merit were won by *The Olympiad: The Incredible Five* in the category Documentary: Sports and Recreation, and by *Heritage: The Scots* in the Documentary: History/Biography category. *Jackal* won in the category Network TV Productions: Public Affairs.

And at the Virgin Islands *Jackal* won a Gold Medal for Documentary: Politics; *Maclear: Gods in the Tower* won a Gold for Documentary: Safety; *The Persistent Ones* won a Gold in Documentary: Sports; *Keeping the Peace* won a Bronze in Social Welfare; and *Scots* won a Bronze in Ethnic Culture.

Stephen Chesley

Scouting for Ed Shorts

(Ottawa) The Canadian Film Institute announces that its program of New York screenings of educational films has had several successes. The program aims to bring Canadian films to the attention of distributors in the US; currently the CFI is looking for new films to use in its screenings. The program is operated by CFI Director of Public Relations Harris Kirshenbaum.

According to Kirshenbaum, "Several producers have had concrete offers from US distributors to handle their films south of the border. The program is a joint effort of the CFI and the NFB, and there is

no charge to the producer, nor any obligation to accept whatever offers may arrive. All the producer needs is a print that can be tied up for a couple of months. Since the print will have to do its own selling, it should be a fairly good print. If any of the distributors who see the film are interested, they are asked to contact the producer directly to make their deal."

Any filmmakers interested in placing films in this program are invited to send a description of the film to Harris Kirshenbaum, Canadian Film Institute, 1105-75 Albert Street, Ottawa, K1P 5E7.

I. McLaren to Head NFB English Prod.

Ian McLaren will become the Director of English Production at the National Film Board, announced André Lamy, Chairman of the NFB. McLaren will assume his new post Jan. 1, replacing Robert Verrall who has decided to return to his role as a film producer.

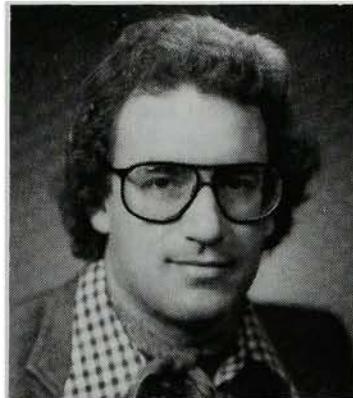
Since joining the National Film Board in 1972, McLaren, 33, has been involved in the production of documentary films, both as director and producer.

He was producer of *Adieu Alouette*, a 13-part series of half-hour films focusing on the many facets of Quebec society and culture which was widely praised by TV critics across Canada.

With the regional production studios of the Film Board, he produced *Pacificanada*, an eight-part series on British Columbia and *Atlanticanada*, a 2½-hour TV special concerned with Can-

ada's Atlantic provinces. His most recent TV success, which he produced and directed, was *The Hecklers*, a one-hour documentary devoted to the history of political cartooning in Canada which was shown twice on the CBC-TV network and acclaimed by critics.

Ian McLaren



Alberta Activity

Odeon Theatres held its second annual Festival of International Films in Calgary recently. Organized by Odeon's Don Barnes, it's a copy of the chain's similar fest in Vancouver and very popular. But this year *Immoral Tales*, by Walerian Borowczyk, a part of the program, was not shown because it was banned by the Alberta censor. The film was a prizewinner at the London Festival.

of provincial success, were given out in November in Edmonton.

Of the 200 recipients, six were filmmakers: Bill Marsden, Ron Brown, Dale Philips, Denny Ranson, Tom Radford, and Bill Merriam.

The awards were presented by Alberta Premier Peter Lougheed.

The Alberta Motion Picture Industries Association will tie a weekend editing seminar to the premiere of the locally produced *Why Shoot the Teacher?*

Feature film was made by Fraser Films of Edmonton and CTV, and shot in Hanna, Alberta, where the film will preem on February 24.

On the Saturday and Sunday, February 25 to 27, the association will sponsor a seminar on How to Work with an Editor, at the Northern Alberta Institute of Technology in Edmonton. Key-note speaker will be Stanley Frazen, a past president of the American Cinema Editors Guild, and currently editing the *Columbo* TV show.

The association's seminar on directing, to be held in Banff, is tentatively set for the end of April.

Stephen Chesley



A scene from *Immoral Tales*

The Alberta Achievement Awards, an annual recognition by the government of Alberta

CFDC Carries On

Secretary of State John Roberts announced postponement of the CFDC revisions in Parliament, but at the same time renewed some funding for the corporation's next fiscal year. Roberts adopted a new tactic, that of allotting money in chunks, depending on projects. Treasury Board gave \$3.3 million, one million less than previous annual amount, but said that the million would be forthcoming if the CFDC were to invest in *St. Urbain's Horseman* and Kemeny's *Bethune*. Roberts hinted that still more could be made available. Meanwhile, TV investment is in limbo.

The corporation, in its role as Canadian film alchemist, is pursuing the grail of co-production

with a vengeance. CFDC lawyer Joseph Beaubien was recently in Germany working on such a pact with West German Federal Ministry officials Joerg Bieberstein and Dr. L. Fuhrmann. And Michael Spencer was in Rome in December to negotiate the Italian co-production of a film called *Black Fury*.

If there are any Canadian directors out there who feel the urge to tread upon CFDC ground, March 10 is the deadline for submissions for the April meeting, April 29 for the June meeting, and July 1 for the August meeting. Producers will, of course, be there, co-production plans in hand.

Stephen Chesley

Docu Seminar in Gimli

Film festivals, seminars and workshops don't have to be big to be good. There is something to be said for modesty, as a Manitoba film seminar proved.

A weekend seminar was held in Gimli, Manitoba — a small Icelandic community about 60 miles north of Winnipeg — from November 12 to 14. Attending were some interesting guests, who brought some absorbing films, under a canopy of relaxed informality.

Sponsored by the Winnipeg Film Group, with the assistance of the Manitoba Department of Tourism and Recreation, the Manitoba Arts Council, the Canada Council and the National Film Board, the activity was pleasantly removed from the city, filtering the earnest from the insincere. The reason for the isolated location, says organizer Len Klady, was because "the commitment to go out of town for the weekend indicated a degree of seriousness. It also allowed for no distractions."

The warm, enthusiastic atmosphere created by the conferees compensated for the penetrating chill of the November air. Gimli is located on the edge of Lake Winnipeg, the second-largest freshwater lake in North America, and the breeze from the lake lowered temperatures considerably. The layered look was not so much a matter of fashion as it was necessity.

Although the three-day seminar, which was held at a retreat used as a camp in the summer, was open to any interested party willing to pay the \$30 fee, the seminar was not actively promoted. Hoping for about 50 people, the conference attracted about 35. "We lost a number of people, at the last minute, to flu," Klady said.

The subject of the seminar was the documentary film and filmmaker. Freeing discussion from the constricting bonds of Canadianism, Klady invited both American and Canadian directors. No one objected or even seemed to notice.

Guests included David Halpern, whose scathing film **Hollywood on Trial** is the American blacklist era is fast gaining favorable publicity. Donald Brittain brought **Volcano: An Inquiry Into the Life and Death of Malcolm Lowry**. Kathleen Shannon, executive producer of the women's unit of

the National Film Board, brought several shorts. And Albert Maysles brought his highly controversial film **Grey Gardens**. (The film was scheduled to be shown at the Festival of Festivals but William Marshall kept rescheduling the time slot, finally prompting Maysles to yank it from the festival.)

The weekend provided a nice blend of personalities coupled with an interesting balance of films. Discussions were lively without being tiresome tirades and being - away - from - it - all brought out a feeling big cities seem to destroy. Because the retreat was self-contained, the rhythm of the weekend never waned.

The only stagnant moment was a discussion on ethics of documentary filmmaking. While Brittain felt there is a "terrific responsibility" in documentary filmmaking because the director is acting as judge and jury, Maysles said he has never had any fear of invading the privacy of his subject. "The camera isn't necessarily merciless; it can be a very merciful tool," he said.

"If someone doesn't want to be filmed, that's fine. But if they consent, I go the full route it possible."

Both men agreed that the arena of documentary films should be greater. "The documentary filmmaker is the portrait painter of the 20th century," Brittain said.

What began as an interesting discussion quickly became directionless, academic and pendantic.

Barbara Mills, chairman of the Manitoba Film Classification Board, attended the Saturday sessions not as a guest but strictly as an interested person. "The reason I went," Ms. Mills said, "was because I wanted to get together with filmmakers and find out if I could support a total system of film classification. I came away with a diminished sense of a need to protect people."

Maysles, in his discussion of **Grey Gardens** — a film which takes a look into the eccentric personalities of unusual women, supports this line of thought: "There is no need to protect the public."

Ms. Mills said that there were a perfect number of conferees. "Had there been a larger

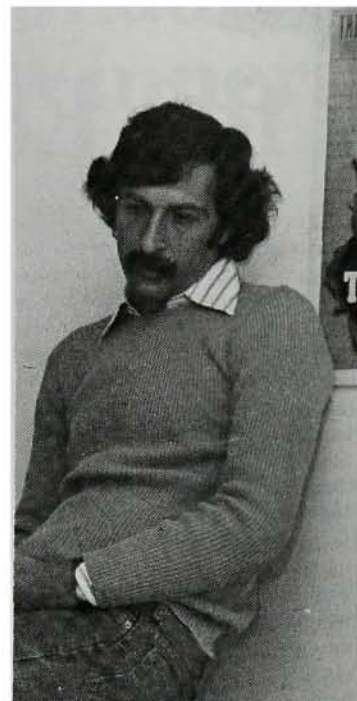
number of people present the conference would have to have been more structured and had there been any less, it would have been pointless."

She continued: "Much of what was important to me was not the result of formalized discussions but rather the opportunity to breakfast, lunch and dinner with people who make films."

The Gimli seminar was hardly a meeting of the minds, but it did afford the chance to chit-chat and discuss mutual interests. One departed with the feeling that something significant had been accomplished even though no recommendations to government agencies were made or petitions circulated.

It was simple, honest and, in the reporter's opinion, very successful.

Lee Rolfe



David Halpern Jr., director of **Hollywood on Trial**

Home-Grown Productions

Some Canadian productions are in planning stages; one is even shooting. Bill Marshall (of recent Festival of Festivals fame) is producing, for Film Consortium of Canada, and with CFDC investment, an off-beat musical called **Outrageous**. It's about a crazy lady and her friend, a hairdresser, who decides to be a star through female impersonation. Kitchener impressionist Craig Russell stars, music is by Paul Hoffert, and filming runs through February in Toronto... Alan King is currently readying a feature to be shot this summer, based on a work by a Canadian best-selling author.

And on TV...

Toronto-based production house Neilsen-Ferns, backed with an ingestion of funds for expansion from new shareholder *The Toronto Star*, has two new major series under way, as well as continuing production of *The Newcomers*, the Imperial Oil-CBC series.

And Hagood Hardy has been signed to write the theme music for *The Newcomers*. Hardy and André Gagnon will supply incidental music for the series. Peter Sander will do the animated overture. He's a Potterton veteran.

John McGreevy, a former CBC Features Department producer now on his own, will co-produce with N-F an international travel series at a cost of \$1.5 million. It'll be the art and imagination of a city in each episode as seen and revealed by a celebrity closely identified with that city. Jeanne Moreau will show Paris, Norman Mailer New York, and Orson Welles Madrid, among others.

Shooting has now been completed on six episodes of **Al Oeming: Man of the North**, about the wild and maybe extinct animals all over the world sought by the proprietor of the Alberta Game Farm, described as a dry-land Jacques Cousteau. Co-producers are Intermedia of Montreal and Jack Kaufman of Hollywood, who created the Cousteau TV series. Leslie Neilsen will narrate. Seven more will be shot.

Stephen Chesley

Quebec Institute Set to Go

After more than a year and a half, the Institut québécois du cinéma is complete. The new Minister of Communications, M. Louis O'Neill, announced the nomination of Ms. Louise Cousineau, TV reporter for the Montreal daily *La Presse*, as the seventh and final member of the Institut. This completed the nomination of the seven members of the Institut and brought to an end the debates which had flourished around the composition of the members since the Law Concerning Cinema was voted in June, 1975.

The Minister gave the Institut an operating budget of \$50,000 to last until April 1, temporary offices in a government building in Montreal, and the services of a secretary, a technical counsellor and a lawyer.

The Institut, according to the law, must sign a contract with the government which outlines the goals and structures which it intends to adopt. The mandate given the Institut is to distribute the monies destined for the private sector, all the while assuring freedom of expression and creative ability and the free choice of the consumer, in a way as to advance the cinematographic policies of Quebec. When the law was passed in 1975, the yearly sum of money to be distributed by the Institut was said to be about \$4 million.

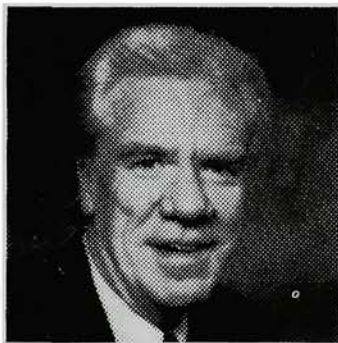
The members of the Institut had an intensive three-day session on Jan. 20-22 in order to get to know each other and to begin the work on the budget and goals. The contract must be prepared by March 15.

The six other members of the Institut are Guy Fournier (producer), Rock Demers (distributor), Paul Gendron (exhibitor), Jean Dansereau (director), François Protat (technician) and Michel Brulé (sociologist).

appointments

Odeon

Odeon Theatres announce managerial shifts, many of them occasioned by the death of long-time Head of Public Relations **Charles Mason**. **Frank Lawson**, formerly Director of Personnel, is now Director of Public Relations; **Robert Yeoman** assumes the Personnel position. **Glen Lattau** moves from Manager to Director of Advertising; **W.J. Snelling** is now Director of Marketing.



Frank Lawson



Glen Lattau

OECA

Jim Hanley resigned as General Manager of the Educational Media Division of the Ontario Educational Communications Authority. **Leo Lacroix** is acting head at the moment. Hanley was responsible for programming, and still keeps his finger in: he's to continue working on a series with Northrop Frye for OECA. But his move was to a vice-presidency at Nielsen-Ferns, where, presumably, he'll contribute his expertise in educational markets as well as TV programming.

CBC

At the CBC some shifts: **John Hudson**, who was Manager of Production for TV Sports, moves up to Head of TV Sports for the English Division. Hudson replaces **Gordon Craig**, who left for trouble-shooting as manager of the CBC's BC outpost. **Bob Moir** replaces Hudson... **Trina McQueen** is now Executive Pro-

ducer of the CBC nightly news. (Her husband Don executive-produces *W5* and other CTV news programs.)

CTV

Don Cameron, formerly Director of News at CTV, is now Vice-President for News, Features, and Information Programming at the network. He replaces **Tom Gould** who resigned in early winter, but subsequently returned to a position more out-front than a V-P role.

Columbia

Harvey Harnick, General Manager and President of Columbia Pictures of Canada, will be retiring in June. He has been with the company for most of his career, and was instrumental in arranging theatrical distribution of National Film Board efforts. Born in Toronto, he was perhaps the most independent of all the branch plant heads. He will be succeeded by **Irving Ivers**, a Canadian who has been working as an ad/pub liaison in the domestic sales department of Columbia's home office. Harnick's last months have been highlighted by the receipt of a prize in a sales drive contest.

Others

Other distribution shifts: **Phil Carlton**, formerly Toronto Branch Manager for Warner Bros., has been named Canadian District Manager... **Robert Lightstone**, formerly Toronto Branch Manager for Paramount Canada, is the new Canadian General Manager, following in the footsteps of **Frank Mancuso** who has been moved up to the LA domestic sales office. **Wayne LaForrest** arrives from western Canada to take Lightstone's position.

OAC

Ron Evans, formerly Literary and Film Officer for the Ontario Arts Council, left that position in December to assume a new position at the Council, that of Director of Policy and Planning. New Film/Lit officer is **Steve Stevanovic**, Yugoslav-born, who has been involved in publishing since he left his native land for Australia and now Canada. Stevanovic was involved in filmmaking during his student days. **Diana Postlethwaite** remains in the film division; she has been Evans' assistant in his activities with the film community.

Ontario News

The Ontario government, in the person of J.J. Graham, director of the Ontario Service Industry Branch, is wooing foreign film companies with great enthusiasm. He's been to Japan (no success) - and Cannes, Mifed, Surinam are also on the itinerary. A directory and a booklet have been published to extol Ontario as a filmmaking centre, and reportedly he can spend up to \$5000 to bring an interested producer or writer up here. He also plans to involve himself more in production: via writing seminars and even ordering producers to make better stuff...

According to Alberta statistics, it may be worth it. They reckon that feature filmmaking brought almost five million additional dollars into the provincial economy last year. Films shot all or partly in Alberta included **Silver Streak**, **Goldenrod**, **Why Shoot the Teacher?**, **Wolf Boy**, **Mountain Maverick**, and **Days of Heaven...**

Rumors are rife that the Ontario Censor Board will create a new classification, to be put between Adult and Restricted, which would allow parents to bring kids. The Board has taken much flack from parents who go to drive-ins and don't want to pay baby-sitters; hence the child goes along but the movie may be restricted so no entry is possible for anyone.

March 28 to April 2 are the dates for the annual Film Showcase, run by the Ontario Film Association at Geneva Park, near Orillia, Ontario.

A buyers' market for educational users and libraries, screenings are held day and night for about 200 buyers by 20 distributors. It's run in conjunction with the Grierson Symposium, which follows it.

More details can be obtained from Wayne Cunningham, Box 521, Barrie, Ontario L4M 4T7.

Stephen Chesley

Festivals Festivals Festivals Festivals Festi

Cannes pre-selection

The Bureau of Festivals at the Secretary of State Department held the pre-selection screenings for the Cannes Fest and other competitions from Jan. 27 to 31 in Ottawa. Although the list of films screened is not made public, the names of the jurors are. They are as follows: Chalmers Adams for Canadian Association of Motion Picture Producers, Louise Ranger for the Association des producteurs de films du Québec, Peter Thurling for the Directors' Guild of Canada, André Melançon for the Association des réalisateurs de films du Québec, Jean-Paul Picard from the Department of External Affairs, Françoise Picard from the Canada Council, Ken Rosenberg from the Canadian Film Development Corporation, Huguette Parent from the Film Commissioner's Office, Jean Lefebvre from the Festivals Bureau and two critics at large, chosen by the Secretary of State - Gerald Pratley and Luc Perreault. In the opinion of one participant at the screenings, the quality of films screened this year was considerably higher than in previous years.

Super-8 fest

The Second Annual Toronto Super-8 Film Festival will be held from March 31 to April 2 this year.

Not a competition, but an 'international celebration', the gathering features workshops, lab tours, parties, and screenings with the best equipment available.

To be held at Harbourfront, eligible films can be in most forms, but must have been produced originally in super-8. Deadline is March 13, and a pre-selection will take place. Films can be entered in any number of categories; for example, documentary, animation, home movies.

Goals include a video selection and production of a catalog of entries.

Gordon Shepherd's **Eliza's Horoscope** was shown at the Brussels International Film Festival in mid-January, where critical reaction was favorable

or/and sometimes uncomprehending... André Forcier's **L'eau chaude l'eau froide** was shown at the Chicago Festival in November... Latter film along with **L'amour blessé**, by Jean-Pierre Lefebvre, were shown at Naples in the fall... Leonard Yakir's **The Mourning Suit** was screened at the Jewish Film Festival in Jerusalem... At the Edinburgh Fest in August **L'amour blessé** and Joyce Wieland's **The Far Shore** were shown, along with Donald Brittain's **Volcano** and a retrospective from the Pacific Cinematheque...



Indira Gandhi

At Nyon, Switzerland, in October Canadian participation received a special mention for overall excellence. The films shown included **Enemy Alien**, **Volcano**, and **Indira Gandhi**; and George Dufaux's **Au bout de mon âge** won a Silver Sesterce... Denys Arcand's **Gina** was screened at the Benalmadena, Spain, fest... In France, at Thonon-les-bains in October, Canadian entries included Peter Bryant's **The Supreme Kid**, Anne-Claire Poirier's **Before the Time Comes**, and Serge Gagné's **Une semaine dans la vie des camarades**... At Carthage, Tunisia, Canada's contribution included **Les ordres** by Michel Brault, Robin Spry's **Action**, and **Partis pour la gloire** by Clément Perron...

Ti-Cul Tougas was shown at the Virgin Islands Festival... At the London Festival **The Supreme Kid**, **The Far Shore**, **L'eau chaude l'eau froide** and **L'amour blessé** were shown... Latter was also screened at Utrecht, Holland... At the 11th Festival of Films from French-

Speaking Countries, held in New Orleans in November, Canada had nine features entered, and Anne-Claire Poirier attended as a guest of the Festival.

Upcoming fests and gatherings

The 10th Annual US Industrial Film Festival will be held in Chicago during the first week of May. Deadline is March 1 for films, filmstrips, slides, videotapes in any of twenty-six categories. Write 1008 Bellwood Avenue, Bellwood, Illinois 60104 ... The ACTRA Awards will be held on TV on April 13. Preliminary balloting for nominations has been held in branches... The

11th Annual International Animation Film Festival will be held at Annecy, France, June 14-18. Frame-by-frame productions are eligible, including, for the first time, features. March is the tentative deadline for entries...

The 12th Brisbane Festival will be held from July 11. Entries may be in 35 or 16 mm and the deadline is April 13. Write Box 1655 G.P.O., Brisbane, Queensland, Australia 4001... The 19th Annual American Film Festival, specializing in shorts, especially for educational use, will be held at the New York Hilton from May 23 to 28.

Stephen Chesley

Victors at Fest

Canadian ad agencies and production houses won almost half the awards at the 1976 US TV Commercials Festival in November in Chicago. Especially of note is that of three finalists for Best of the Fest, one was Canadian (the winner was American): **Remigny**, produced for the Department of Tourism, Fish and Game, Quebec, by Jean Robitaille et Associés, Montreal, through Pierre Tremblay Publicité, Quebec.

The Canadian winners included:

Subject Category - over \$6000 cost: Office Equipment: **Marathon**, by Rose-Magwood Productions for Xerox. Food, Beer: **Beaver River Raft Race** by Bob Shultz for O'Keefe, **Party Tricks** by Bob Shultz for O'Keefe, and Molson Olympic Commercials by Rabko. Food, Meal: **Fresh-Picked Peach** by Rabko for Borden, and **Chinese** by Paul Herriott Productions for the Ontario Pork Board. Recreation, Travel: **Remigny**. Services, Public Utilities: **The Princess and The Frog** by Grant Productions for Alberta Telephone.

Subject Category - under \$6000 cost: Food, Dessert: **Ice Cream** by Orange Films for Laval Dairy. Recreation, Travel: **Mother and Child** by Ranson Photographers and Grant Productions for Greyhound. Sales Event: **Institutional** by and for the Hudson Bay Company.

Production Technique - over \$6000 cost: Copywriting: **Marathon** and **Cake** by Banjo Productions for the Ontario Milk Board. Editing: **Caesar** by Rabko for Corning. Overall Production: **Moo** by Banjo Productions for the Ontario Milk Board and **Fresh-Picked Peach**. Talent: **French, English, Chinese** series by Paul Herriott for the Ontario Pork Board.

Production Technique - under \$6000 cost: Talent: **Ice Cream**.

Stephen Chesley

Notes Random Notes Random

Deaths

Charles Mason, 53, long-time Head of Public Relations for Odeon Theatres. On December 8, of a heart attack. Mason was born in England and joined Rank in 1948. He came to Canada in 1955 to work at Odeon, and was made Head of Public Relations in 1960.

He was active in many organizations, especially the Variety Club, and was one of the universally well-liked and highly regarded members of the film industry. Mason had suffered a heart attack just over a year ago, and was thought to be almost fully recovered.

Robert Fleming, in January. Saskatchewan-born, Fleming was married and father of four children. He joined the National Film Board in 1946 and was music director and chief composer from 1958 on. He was responsible for the music in the series *Tuktu*, and for the films *Summer Is for Kids*, *Summerhill*, and *Energy and Matter*, among others.

Kotcheff files suit

On November 10 Ted Kotcheff filed suit in Los Angeles against producers Max Palevsky and Peter Bart, alleging breach of contract on their part. Film in question is a remake of **A Farewell to Arms**. Kotcheff claims he had worked on the project from July to October and then was told he was no longer needed.

Morton may get Global

At press time the final outcome was unresolved, but it is possible that Odeon-Morton Theatres head Paul Morton and his Global investor partners may end up owning most of the Global TV network.

The other major shareholder, IWC Communications, made Morton an offer to purchase his shares. Under the partnership agreement, however, Morton has the option of forcing IWC to accept the same offer from him, and IWC can't refuse. Morton already controls the independent Winnipeg TV station; now a network may move its locus of power to the west.

CBC produces Tremblay opus

Michel Tremblay, whose plays have electrified English-Canadian audiences as well as his native Quebec fans, has accepted a CBC Drama offer to have *Les Belles-Soeurs* produced in English on TV. Collaborator André Brassard will direct Quebec actresses including Denise Proulx, Monique Mercure, Amulette Garneau, Rita Lafontaine, Frédérique Collin, Carmen Tremblay, Michelle Rossignol and eight others. Tremblay has never permitted English versions of his plays to be seen in Quebec, but says that current events and sentiments allow revision of that restriction. And besides, the French CBC network wouldn't allow Brassard to direct, and has always frowned upon joul.

Kemeny to develop talent for Columbia

John Kemeny and International Cinemedia have been established as a separate unit at Columbia Pictures to develop talent for the company. Three films will be made annually under Kemeny's supervision; all will be under \$2 million in budget and will be done by newcomers...

In another production note, André Link of Cinepix and kung fu king Run Run Shaw are close to agreement on a Canadian kung fu epic.

Notes on broadcasting

In two further moves on the pay-TV chessboard, Quebec announced that it would set up its own policy on pay-TV, and **Communications Minister Sauvé** obliquely acquiesced to public hearings on the subject, to be held this winter.

A full moratorium has been in operation on the deletion of ads from American networks on Canadian cable feeds. After high-level meetings between **Don Jamieson** and **Kissinger**, study groups were set up to review the policy. In January the Supreme Court of Canada will hear a landmark suit, brought by Buffalo TV stations against Toronto's Rogers Cable, on the issue of deletion.

Results

CBC ratings are down in absolute numbers, and CTV's and Global's are up. Be that as it may, the overall top ten shows are all American... **Shadow of the Hawk** has grossed \$1 million in Canada alone... Sunrise Productions of Toronto sold two shorts to CBS-TV's *Lamp Unto My Feet*: **At 99, A Portrait of Louise Tandy Murch**, and **Father Bill Mackey, Beloved Son of Bhutan**. Also sold to the CBC were **Hassan the Carpet Weaver** and **Child of God**. Both will be broadcast in English and French...

Naked Peacock, a Toronto-financed softcore pic, is grossing well everywhere in Canada. Not billed as Canadian, it's a voyeuristic peek at nudist activities in Ontario and California. Tallies included \$40,000 at Toronto's Odeon Coronet in three weeks. Producer was lawyer Riched Ulster, director was Denis Hargreaves of the CBC; he also shot the *Journalistic Series* in part last year.

Both **Goldenrod** and **Shoot** opened in English versions without subtitles, and closed after seven-day runs in one theatre in Montreal. **Je suis loin de toi mignonne**, on the other hand, opened in French only on Nov. 5. Twelve copies have been in circulation through the end of January, comprising 12 weeks of play. By February, the film had left the screen in Montreal and was playing in small towns throughout Quebec. Claude Fournier, producer-director, geared the film to recoup in the province without having to rely on foreign markets.

Screenings

The NFB award-winning short **The Street**, by Caroline Leaf, is being shown with **Nickelodeon** across Canada... David Acomba produced and directed the *Valdy Special* on CBC January 16. Program had usual unusual Acomba context for the folksinger, and was simulcast on FM in stereo... *For the Record*, the CBC journalistic drama series, began January 16 with *Someday Soon*, a drama about the Garrison Dam Project's effect on Manitoba directed by Don Haldane. Series also

includes *Ada* and *The Dream-speaker* by Claude Jutra, *Hank*, and a drama on the Tar Sands sellout by Peter Pearson. (Both Pearson and Jutra have signed to do more CBC drama, Jutra will act in one, and Don Shebib is also currently doing one.)...

The NFB's *Musicana* was shown on CBC January 19. A panoramic view of music in the country, it was directed by Malca Gillson and Tony Ianzolo, and recently won a Special Jury Prize at the 1976 San Francisco International Festival... Ontario's educational network TVO presented a six-hour salute to the National Film Board. Producer Bruce Pitman and host Elwy Yost showed shorts and excerpts from NFB features ranging from 1939 to today. Interviews with current staff and old-timers were also shown. A similar evening is planned for early Canadian works... Famous Players' new quadruplex in suburban Toronto set some sort of a record: its Christmas inauguration featured **King Kong** in all four theatres. Two versions were English, one was Italian, and one was French. Only the French did poorly at the box office...

Peter Bryant's **The Supreme Kid** opened in Vancouver in January. Astral's **The Little Girl who Lived Down the Lane** opened all over in January and February.

Pacific Cinematheque

During December the Pacific Cinematheque in Vancouver held two evenings of screenings of Canadian shorts. Included were works by Pete Lipskis, Claudine Viallou, Chris Gallagher, Phil Borsos, Jim Bescott, Rick Pallon, Jan Martwell, Stephen Charleson, Tom Braidwood, Ardele Lister, Richard Marten, Ellie Epp, Gordon Kidd and David Rimmer.

The Cinematheque also announced that 1976 operations saw a \$17,500 deficit. The Canada Council froze the group's grant, and the BC Cultural Program cut back its contribution by 29%. Hence the loss.

Stephen Chesley