

CANADIAN FILM NEWS

CFDC investing in four low-budget features

The Canadian Film Development Corporation has accepted four proposals for production funds under its special programme for low-budget films with total budgets less than \$100,000. The projects chosen from a large number of submissions are *Rosedale Lady* by Don Owen, and *Peep* submitted by Jack Cunningham, both to be produced in Toronto; plus the Montreal-based productions *Tu Brules . . . Tu Brules* from l'Association Coopérative des Productions Audio-Visuelles to be directed by Jean-Guy Noel, and *Bar Salon* proposed by Les Ateliers du cinéma québécois Inc. to be directed by André Forcier. The Corporation has agreed to invest \$60,000 in each of these projects, provided the filmmakers comply with normal CFDC policies and requirements.

More than forty projects were submitted to the Corporation following the public announcement that the CFDC had established a \$600,000 annual fund for the purpose of helping to produce one-hundred thousand dollar features. Thirty six of the proposals were rejected, according to the official CFDC release, because "some of the submissions failed to meet all the specified criteria, others lacked scriptwriting quality, and — in the Corporation's estimation — they did not contain the substance of an interesting film." The large number of proposals was a surprise for the CFDC; they did not realize that a lot of people 'out there' were waiting for just such a chance.

Complaints are already coming in from some filmmakers who submitted scripts and feel that their proposals were treated unfairly. It seems that the Corporation relies on outside 'readers' to judge script ideas, and that these readers mark up each proposal in the margins as to what they think are the merits or shortcomings of the project. Some people in turn have judged from these 'margin markings' that their reader had absolutely no insight as to what their film was all about.

Ted Rouse of the Toronto office of the CFDC explained that most of the films rejected did not fit into the criteria of dramatic feature films. Some were semi-documentary in nature (one interesting proposal concerned an expedition down to Mexico to search out the roots

of the Mayan civilisation), others were more like variety programmes, some didn't have any dramatic content, others were simply mediocre — their scripts were just a little thin as far as feature films go.

He went on to say that some people initially rejected were asked to re-apply, and that in effect everyone is free to do so, in theory at least. How much chance an unrevised script would have the second time around, he did not say. But the balance for this year of \$360,000 is yet to be disbursed. Filmmakers requesting production funds under this programme must submit their proposals by *December 15th, 1972*. Application forms and additional information are available in Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montreal 115 — (514) 283-6363), and in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5 — (416) 966-6436).

So far this year the CFDC has invested a total of \$2,000,000.00 in Canadian film productions. This sum includes approximately ten larger investments (\$150 to \$200 thousand range), and these four smaller ones. The return ratio on investments is very small, but Rouse hopes for bigger returns in the future, with tighter control on the money. The only change he could conceivably think a potential Progressive Conservative government would bring about, is raising the percentage of returns to the CFDC.

West Coast CFDC grants still available

Even though the Canadian Film Development Corporation is phasing out its grant competitions in keeping with Pelletier's July 4th Film Policy speech (see August issue of *Cinema Canada*), there still remains \$20 to \$25 thousand in a previously budgeted West Coast contest.

The competition was announced in August, and more than half of the \$50,000 total has already been awarded to four aspiring feature film makers. The recipients are Peter Bryant for a script entitled *The Rocco Brothers*, Zale Dalen for a film called *Quitting Time*, Bix Milanich for *Funeral Ship*, and Richard Patton for his project, *Old Man in a Dream*. Bryant's film is already in production, and the others are due to start early next year.

All four films will be about twenty minutes in length, and their budgets range from \$5,600 to \$7,500. The rest of the money is open for another script competition: the deadline is *January 15th, 1973*.

To assist in the selection of the projects, the Corporation established a small committee drawn from West Coast filmmakers, who are not competing in the programme. A similar competition last year provided at least nine filmmakers with a chance to produce a film.

Each applicant must have completed at least one previous film (winners of previous CFDC grants are not eligible), must be a citizen of Canada or a landed immigrant with two years' residency in British Columbia, and each proposal must include a shooting script, a detailed budget, the previous film, and a curriculum vitae. Robert Linnell has been retained as CFDC's West Coast administrator, and is receiving applications at Suite 1502, 736 Granville Street, Vancouver 1, British Columbia (area code (604) 666-3838, or 731-2446).

Ted Rouse of the CFDC's Toronto office stated in an interview that he recognizes the problems short films like these face once they get to the distribution stage, but he added that the main purpose of the non-repayable grants is to give West Coast filmmakers a further opportunity to develop their talents as producers and directors (eventually) of feature films.

He went on to say that once the film is made, it's up to the filmmaker to sell it, and since there is such a limited market for 16mm shorts, selling it is an uphill battle. Only in very special cases would the CFDC provide money for blowing up a 16mm print to 35mm for theatrical release: a distributor would really have to like it, be willing to put some of his own money into it, and the filmmaker too would have to pay at least a third of the cost. Rouse doesn't think a Canadian content quota (such as the one in the music industry) is imminent for film exhibitors and distributors, consequently some other ways must be found to help show Canadian-made shorts and features. He commended the programme of the Canadian Filmmakers Distribution Centre, and pointed to it as an alternative

solution to marketing 16mm short films.

Ted Rouse didn't care to comment on the Secretary of State's appointment of a five person committee to advise him on the problem. The appointments have been criticized, since none of the guilds or unions were consulted about the committee, which is supposed to be representative of the private sector of the Canadian film industry. The five member board consisting of George Destounis, Famous Players, and Rock Demers, Faroun Films (distributors); Claude Godbout, Prisma Films (producer); Tom Shandel, Vancouver (director) and Joan Fox, Toronto (publicist); has already met twice, and will presumably be very influential in Ottawa's decision concerning the Canadian distribution and exhibition problem (Film Policy, Phase II).

Since in our humble opinion the main problem facing Canadian films and their circulation is that 80 per cent of the exhibition and distribution money in this country is controlled by Americans, it is very disconcerting to see Destounis' name on this committee, since it is his company, Famous Players, which runs the distribution racket in Canada, and is at the same time 51 per cent owned by Gulf & Western, a giant U.S. conglomerate. No wonder a Canadian content quota seems far out of reach, with the very men sitting on advisory committees, who dictate how much American garbage is to be crammed down our throats daily in our own theatres! (Not that all U.S. films are garbage — but we all know the ones in question).

In the meantime, the CFDC has turned over all its grant-giving powers to the Canada Council, whose film budget is due for a proportionate increase next year.

Canadian feature activity rivals any in the world

At one point in October there were more feature films being shot in Canada, than in the international film production centres of Hollywood, New York, London, or Rome.

Here is a breakdown of the truly amazing number of full-length motion pictures in this country ready for release, or presently being edited, shot, or prepared for shooting.

Canadian features due to be released by Christmas, include the following:

La Vraie Nature de Bernadette (The True Nature of Bernadette), Gilles Carle's truly beautiful, award-winning rendering of a very special kind of Quebec love story, starring the best Canadian actress for 1972, Micheline Lanctôt, is to be released in English-Canada soon. It better be.

Bernadette's producers Carle-Lamy report that the film has been sold to 28 countries and negotiations are still being conducted with many other nations. It has been playing in Montreal since May 6th, as well as in many other towns in Quebec. In Paris, France, the film is being presented in five-different theatres and is very popular. More than 50,000 people have seen it in less than a month. Gilles Carle's **Les Males** is also playing in the Latin Quarter, and has been for the past 24 weeks.

Eliza's Horoscope, Gordon Sheppard's long awaited feature will finally go into the theatres. To be distributed by Warner Brothers, it features music by The Band.

Quelques Arpents de Neige (A Few Acres of Snow), Denis Héroux' dazzling historical spectacular about English and French conflict in Quebec during the last century — interwoven with a love story — is due in Quebec theatres by Christmas. It should be released throughout the rest of the country as well, if only to flaunt its technical excellence, but no plans have been announced. Bernard Chentrier did the superb cinematography. (Cinévideo)

Some other features which we'd like to see playing in theatres throughout the country (and if you think about it, there's no reason why they shouldn't be released, after all most of them were partially financed with our tax money through the CFDC) but most of which will probably stay within Quebec's borders are: **Le Temps d'une Chasse**, (Once Upon a Hunt) a knock-out of a first feature by Francis Mankiewicz, with award winning cinematography by Michel Brault. (NFB); **La Vie Revée**, an equally impressive first feature by Mireille Dansereau about the friendship between two women (see interview elsewhere in this issue); **Montreal Blues**, by Pascal Gélinas, a film about young québécois and where their heads are at. (Jean Dansereau); **Les Colombes**, (The Doves) produced and directed by Jean-Claude Lord, a professionally slick dramatic motion picture about upper middle class life, with Jean Duceppe (Mon Oncle Antoine); **Les**

Smattes, by Jean-Claude Labrecque, the first feature directed by this well known cinematographer, examining his people in a setting in rural Quebec. (Carle-Lamy); **La Conquête**, (The Conquest) by Jacques Gagné with cinematography by Labrecque, is the story of a slow coming together of a man and woman, but it is not clear who conquers whom. Quebec City is the real star with its visual and historical beauty unsurpassed in North America. (Carle-Lamy); **La Maudite Gallette** by Denys Arcand, was shown at the Stratford Festival, but this underworld story wasn't even entered in the Film-Awards competition. (CINAK)

August and July, by Murray Markowitz, is ready for distribution. The story concerns a love affair between two women. Ivan Reitman's **Cannibal Girls** has no distribution problems — American International Pictures is releasing it in the States. Paul Almond's **Journey**, with Geneviève Bujold and John Vernon, played in Toronto for four weeks to mixed reviews, and has now opened in Montreal to considerably better reviews. An English and French version are playing there simultaneously.

Whatever happened to **Mahoney's Estate** by Harvey Hart, **Mille et Chateaugue** by Alain Perisson, **Bulldozer** by Pierre Harel, **Come on Children** by Allan King, and **Corps et Ames** by Michel Audy, all of them films which the CFDC has invested in recently, and most of them shot some time ago. Can we expect a release date on some of these soon?

In the post-production stage at the moment are these Canadian-made feature films:

The Adventures of Tom Sawyer (actually an American production involving Canadian cast and crew) completed shooting in Upper Canada Village, with twelve Canadian actors and the participation of Maurice-Jackson Samuels CSC, John Board, assistant director, and Sam Jephcott, production manager. A CBS/Universal production, originally for TV, but also for theatrical release. Film House provided all lab services.



On location in Halifax with **The Neptune Factor** — **An Undersea Odyssey**.

Floralie Où es-Tu? (Floralie, Where are You?) by Jean Dansereau, produced by Les Ateliers du Cinéma Québécois.

In Pursuit Of (Actually an American production involving Canadian cast and crew) produced in Vancouver by Richard Walton of Los Angeles, shot by Kelly Duncan CSC, with Vancouver technicians and actors.

J'ai Mon Voyage, directed by Denis Héroux with KIT films producing.

Kamouraska, award-winning director Claude Jutra's (Mon Oncle Antoine) latest film, is being edited and is scheduled for a spring release date. Photographed by Michel Brault and starring Geneviève Bujold, this period piece is based on Anne Hébert's best-selling novel. (see next issue of Cinema Canada)

Keep It in the Family by Larry Kent, with Roger Moride CSC on camera, finished shooting in Montreal. The film will be distributed world-wide by Cinépix. Etrog winner Claude Hazanavicius did the sound, and Ned Stewart wrote the script, with Patricia Gage, Adrienne LaRussa and Alan McRae in leading roles. Produced by KIT Films Ltd. of Montreal.

Last of the Big Guns, produced by John F. Bassett, wrapped on-location shooting in Delisle, Saskatchewan. Directed by Peter Pearson, the \$500,000 feature stars Americans Keir Dullea, Elizabeth Ashley, and John Beck. The story (another sports oriented tale for Bassett) concerns itself with a small town hockey stud, and his troubles in life.

Les Allées de la Terre by André Théberge with Yves Leduc finished editing at the NFB.

Lies My Father Told Me about an old man and a little boy was directed in Montreal by East-European film master, Jan Kadar. It's being edited presently. Canadian Ted Allen wrote the script.

Le Mort d'un Bucheron (The Death of a Lumberjack), Gilles Carle's \$250,000 film (yet another one) is now being completed for release in January. It features Carol Laure, Willie Lamothe, Denise Filiatrault, Daniel Pilon, and Marcel Sabourin. Concerns an actual incident in which some woodcutters lost their lives.

Mother's Day (Actually an American film with limited Canadian participation) completed shooting in Lunenburg, Nova Scotia, a place chosen because it looks more like New England than New England itself. Darren McGavin, well-known for his TV acting, directed this picture, starring Patricia Neal and Cloris Leachman, with our own Gale Garnett.

The Pyx, directed by Harvey Hart, completed production in Montreal. Maxine Samuels put together this feature



Pauline Julien, Carol Laure, Willie Lamothe, and Denise Filiatrault in Gilles Carle's **Le Mort d'un Bucheron**.

with a budget close to \$1 million. Distribution will be handled by MGM. The story concerns the murder of a high-class call girl and is based on John Buell's novel. Christopher Plummer (Canadian-born!), Karen Black and Daniel Pilon are the stars.

The Rainbow Boys was shot in the Fraser Valley of British Columbia by Montreal's Potterton Productions, Gerald Potterton directing. Bob Saad was on camera, and Patrick Spence-Thomas did sound. Reports about this \$500,000 film are very enthusiastic, it sounds like one to watch. Donald Pleasence, who stars in it, is rumoured to have called it one of the best he has ever worked on. Also starring Kate Reid and Don Calfa. The story takes place in the Cariboo gold rush days, and concerns a prospector, a divorcee, and a New Yorker. Sounds like an ideal combination.

La Tendresse Ordinaire by Jacques Leduc, is in the editing stage at the NFB. It is being produced by Paul Larose and stars Luce Guilbault and Esther Auger.

Tu Brûles . . . Tu Brûles has been shot by the l'Association Coopérative des Productions Audio-Visuelles, Jean-Guy Noel directing. The first feature to be produced under the new CFDC \$100,000 feature fund.

U-Turn, directed by George Kaczender in Montreal, is also in the post-production stage. The \$420,000 feature, to be distributed by Cinépix, was written by Douglas Bowie and is about a lawyer searching for a dream-girl before getting married to another woman.

Actually being shot, in various parts of Canada as we are going to press, are these full-length motion pictures:

Alien Thunder is shooting at Duck Lake, 80 miles north of Saskatoon. The \$1.5 million movie is being directed by Jean-Claude Fournier (**Two Women in Gold**), and stars Donald Sutherland, Jean Duceppe, Chief Dan George, Kevin McCarthy, and Francine Racette. The script is based on an actual incident in the Mounted Police files about the massacre of Cree Indians, led by Almighty Voice.

Onyx Films of Montreal are producing, and Cinema Center is to distribute the film. MGM was supposed to be original distributor, but they pulled out with \$700,000. Could this have been a political move?

Allo Tout l'Monde is a documentary on poet Raoul Duguay and composer Walter Boudreau. Directed by Roger Frappier, his second feature, it is being produced by him in conjunction with l'Association Coopérative de Productions Audio-Visuelles.

Bar-Salon started shooting in November. The film was financed under the CFDC's one hundred thousand dollar, low-budget feature fund, and is being directed by Marc-André Forcier, with Les ateliers du cinéma québécois, producing.

Conflict Canada is a musical in production at the English section of the National Film Board in Montreal. It stars Jackie Burroughs, Gerard Parkes, David Balcer, and Dennis Kalman.

Les Corps Celestes (The Heavenly Bodies) is still another Gilles Carle film, presently in production. A multi-lingual picture, its story deals with prostitutes setting up a brothel in 19th century Quebec. However, it's not a sex film.

Get Back, Don Shebib's latest movie, is being shot in Toronto and Sudbury by Richard Leiterman. Shebib also wrote the script about ex-surfers from California who decide to smuggle some illegal stuff into Canada and also pull off a robbery. All this to capture their lost youth. It is being produced by Clearwater Films, Chalmers Adams executive producer. The CFDC is providing \$200,000 of the half-a-million dollar budget. Starring are Michael Parks, Chuck Shamata, Sean Sullivan, and Henry Beckman.

The Last Detail started shooting in Toronto in November. It is actually an American picture with limited Canadian participation. The Columbia release stars Jack Nicholson, is produced by Gerald Ayres and directed by Hal Ashby.

The Neptune Factor — An Undersea Odyssey wrapped its Nova Scotia location shooting, and is presently being shot at the Kleinburg Studios, near Toronto. Canadian-born Dan Petrie is directing, with Harry Makin CSC as director of photography. It is a million and a half dollar 20th Century Fox spectacular, with an all star cast: Ben Gazzara, Walter Pidgeon (who was incidentally born in Canada), Ernest Borgnine, and Yvette Mimieux, with six local actors in supporting roles. Co-produced by Harold Greenberg (Bellevue-Pathé), and David Perlmutter (Quadrant Films) in association with Hollywood's own Sandy Howard,

the feature is due to for release next spring. The elaborate sets were built and designed by Canadian Jack McAdam.

M'en Revenant par les Epinettes is in production at Les Ateliers du Cinéma Québécois. François Brault is directing.

O.K. . . . Laliberté is in production at National Film Board. The film is directed by Marcel Carrière and stars Luce Guilbeault.

The Paper Chase is another 20th Century-Fox movie being shot in parts of Toronto resembling New England. The Harvard classroom conflict-drama set in the 1940's stars Timothy Bottoms. Canadian crew from IATSE.

Le P'tit Vient Vite is an adaptation of a Feydeau farce, directed by Louis-Georges Carrière and produced by Montreal's Mojack Films. It was shot on videotape using Robert Lowry's Image Transform process for transfer to 35mm film. This is the film we mentioned in the Technical News section of issue no.4 of Cinema Canada.

Rejeanne Padovani is being directed by Denys Arcand and produced by CINAK.

Taureau is being directed by Clément Perron, who wrote the screenplay of **Mon Oncle Antoine**. It is being shot 35 miles from where the story of that film took place. André Melançon and Monique Lepage star in the film, which is the story of a young, stocky, and stubborn Québécois, sort of an older version of the boy in **Antoine**. More about it in the next issue of this magazine. It is an NFB production.

Une Nuit en Amérique, Jean Chabot's latest film is being produced by l'Association Coopérative des Productions Audio-Visuelles. Pierre Mignot is doing the camerawork.

1461 Jours is also an NFB production, with Gilles Groulx directing and Paul Larose producing.

Coming up in the ever-expanding area of Canadian feature film production are these projects: (subject to change, as anyone connected with the business knows only too well. . . .)

Bourke's Liquidators is to be the first of five features produced by Vancouver's Adam Productions. The budget is to be over one million dollars, and the film will be distributed by Futurama-International of Studio-City, California. Tony Mayger will direct the movie, which is about left-wing and right-wing students fighting for the control of world government.

Godsend is scheduled to start shooting mid-winter in a Northern Ontario mining town. Don Brittain is slated to direct the Potterton Productions project. Film is budgeted at \$500,000, and script is based on a short story by Joan MacKenzie.

La Guerre, Yes Sir! This oft announced and delayed feature adaptation of the stage production will finally begin filming in January in Montreal. Nicol Williamson, the superb British actor is being imported for the lead role, supported by Jean Duceppe and members of Le Theatre du Nouveau Monde. Eric Till will direct the \$750,000 film, produced by Lester Persky, and financed in part by the CFDC and a British group of investors.

The Off Note is one of three major projects announced by Postal Tele-Science Productions of Port Perry, Ontario. See later item in film news.

One Hundred Dollar Misunderstanding is to be shot in April, 1973 in Toronto, and is only one of the major projects announced for the future by Broadway producer Hillard Elkins. See later item in film news.

The Revolution Script is a film on the October crisis. Brian Moore will direct and it is being co-produced by David Wolper, Potterton Productions, and Les Productions Mutuelles, Ltée. of Montreal.

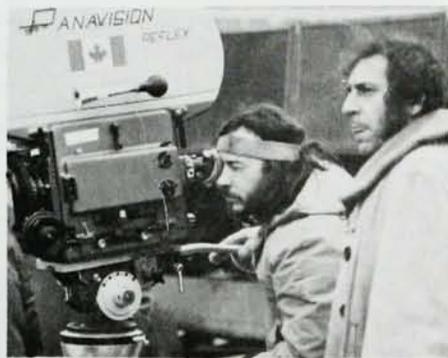
Rosedale Lady finally another film from Don Owen (**Nobody Waved Goodbye, The Ernie Game**), it was approved under the CFDC low-budget feature fund, and presumably will go into production soon in Toronto.

Yet another film on the October crisis is being prepared by Michel Brault. He has been refused assistance by the NFB and the CFDC, but is rewriting the script for resubmission to the Film Development Corporation.

And Les Productions Mutuelles, Ltée are involved with three other projects, but presumably all of them are to be filmed in France. One involves Belmondo, another Jean-Louis Trintignant.

None of these lists claim to be absolutely complete or even entirely accurate. We are too understaffed to do major research. To the best of our knowledge however, there are no other major feature length motion pictures being shot right now in Canada; but then we forgot to check uncle Henry's basement.

It leads one to be overly optimistic.



*Panavision camera with Maple Leaf, Don Shebib with headband, and Richard Leiterman with concerned face on set of **Get Back**.*

With the new elimination of the tax loophole (see Directors Guild page) many people are worried that investment in Canadian films will slacken off. Hopefully many of these projects will make enough money to still make Canadian motion pictures an attractive and lucrative investment.

In the meantime, Hollywood is disappearing. . . .

Hollywood (AP) — A million people troop through Universal Studios on tour every year and take away a little bit of the studio with them. Literally.

Hundreds of items are taken from the studio in a quest for souvenirs by tourists. Universal is the only movie studio that operates a tour.

"They'll take anything they suspect a star has touched," said Herb Steinberg, a studio executive. "When Paul Newman had his office on the lot they went around taking beer cans out of the trash."

Rubber rocks on the outdoor sets are a favorite. John Wayne's cowboy hat vanished from the movie museum. Ashtrays, parking signs, name plates — anything with the name of the studio or a star is a target.

Someone took the head off an Alfred Hitchcock dummy used to promote his movie **Frenzy**.

"I hope the thief went away with it tucked under his arm in the best Anne Boleyn manner," said Hitchcock. "That's the way they used to tell the apocryphal story about how the ghost of Anne Boleyn went about with her head tucked under her arm."

The Studio could call the police, but one day after 500 kids had examined the Adam-12 police car it was discovered the radio and microphone were gone.

One stop on the tour is the Lucille Ball dressing room. So many cans of hair spray and other items on the dressing table vanished, that Walker said he asked the girl guides to bring in their empties. Those disappeared, too. Finally, they glued the cans to the table top.

Walker still has not figured out how someone made off with a 100-pound statue of Woody Woodpecker that was standing in front of the tour centre. Another item taken was the feet of a gorilla in a jungle set.

The missing item that causes the most amusement was taken from a western set. "They were on a sound stage where a ranch scene had been set up," Walker said. "The guide was telling them how everything was a false front. False rocks, fake trees, fake grass. So one woman reached down and picked up some horse manure and put it in her purse. That was real."

Broadway producer forms Toronto public company to finance multi-million dollar features

Hillard Elkins, producer of *Oh Calcutta* and *The Rothschilds*, held a press conference in Toronto recently, to announce the formation of a local public finance group (Elkins Productions of Canada Ltd.), bankrolled initially at \$1.5 million.

Elkins took off to London immediately to begin production on the film version of *A Doll's House* with his wife Claire Bloom as the lead. His other plans include a five million dollar movie version of *The Rothschilds* with Fox, to be shot late next year, as well as an April start in Toronto on *A One Hundred Dollar Misunderstanding*.

Elkins Productions also plans to move into publishing, recording, and the TV specials packaging fields. One television special already in the works is *Hedda Gabler*, also starring Claire Bloom. Now, if only all of this activity would be planned for Canada (some definitely is), then it would be a cause for celebration for local talent and technicians. . . .

Stulberg says Fox will bring more projects to Toronto

Gordon Stulberg, Toronto-born president of 20th Century-Fox studios in Hollywood, visited his birthplace recently. He made some interesting comments about his company's plans to make more films in Toronto.

"We're interested in more," Stulberg told a press conference, "considering the aggressiveness of the government, the willingness of unions to work, and the number of good post-production laboratories."

Currently two features are being made in Toronto, in which Fox has an interest: *The Neptune Factor* and *The Paper Chase*. Stulberg is touting *Neptune* in Fox memos as another *20,000 Leagues Under the Sea*.

Postal Tele-Science Productions planning feature films

Steve J. Postal writes from Port Perry, Ontario (55 miles northeast of Toronto):

"On September 1st, Steve Postal Productions and Tele-Science Productions merged and became Postal-Tele-Science Productions. We have been in the business of making movies and producing TV shows since 1945 all over the world.

We will begin shooting *The Off Note*, a 35mm, Panavision, Eastmancolor feature in late January in Toronto, Lindsay, Port Perry, Ottawa and Gatineau, Quebec.

Starring will be Danielle Ouimet (Denis Héroux' Valerie), John Hamelin,



Francois Floquet receives gold medal in Atlanta for *Les Hommes Qui Viennent du Ciel*.

Laddie Dennis, and tentatively, Rita Hayworth.

Shooting is complicated by some of the French dialogue scenes in the film, a very unusual love story which touches on some problems of people in love in a lonely big city.

Added to this is plenty of 'meaningful' sex (should titillate the censors in Ontario, especially) and beautiful winter scenes to rival those of *Mon Oncle Antoine*.

Budget is \$270,000, with the CFDC being asked for help and money coming from private sources. The shooting schedule will be seven weeks. Director will be Steve Postal, and the script was written by Steve Postal and Julius Postal. The story will appear as a paperback novel when the film is released."

Postal goes on to describe two more big feature projects, but more about those when they become current and timely. Production houses tend to make big plans and then change them as events unfold. Postal's plans sound impressive enough, one of them tentatively stars George C. Scott, and we'll report on them as details are finalized.

Vancouver hit by blitz con artists

Kelly Duncan CSC writes from Vancouver:

"No features being shot presently in B.C. although 'talk' of a 'possible' in December. I'll let you know when and if it develops. I read in a recent *That's Showbusiness* about imminent production in B.C. from Nimco Productions and Tracker Productions. Presently it's so much 'hot air.' As you know 'prospective' producers use these news clippings to promote money for a hopeful production.

NIMCO PRODUCTIONS HAVE TAKEN A LEASE ON PANORAMA STUDIOS IN WEST VANCOUVER. THEY WILL USE IT AS A HOME BASE FOR THEIR TV VIDEO CASSETTE RENTAL COMPANY.

(Even the headlines are revealing. They are not in production with anything, just assessing the sales market.)

It's been a lean year in British Columbia for crews involved in feature production."

And a week later, the following letter: "I wrote to you about NIMCO last week! As you can see by the newspaper clippings, the company has gone 'belly up' before it got off the ground!"

The clipping tells a fascinating story that could have been concocted by Kurt Vonnegut. Marshall Hamilton, a twenty-five year old bright con artist blew into Vancouver with huge plans to produce, edit, transfer, and distribute video cassette tapes, which Hamilton boasted will 'soon make movies obsolete.'

His background was a mystery, and so was the source of the financial backing for his venture. He dropped hints that he was the son of a former Cuban plantation owner, and that his money was coming from New York, Delaware and the Bahamas. He must have been convincing, because people actually believed him!

For credibility value he rented part of the Howard Hughes suite at the prestigious Bayshore Inn and also took out a lease on a studio. He got most of it on credit, including furniture, carpets, phony rubber plants, and a lot of services.

After he made his scheme known and surrounded himself with eager, young executives, people were ready to be taken in as 'franchise agents' in his video cassette selling operation. They had to make a cash payment, though, in advance. This went on for a mere two weeks, until some more reputable films (including those he hired as PR people) started questioning the whole thing, and poof! Hamilton disappeared without a trace leaving a long line of creditors with mouths agape.

One of the people (an experienced businessman) taken for at least ten thousand, betrayed his naiveté:

"He told different stories about where the money was coming from, but I thought this was just because he was not allowed to say."

Take a young man with a keen mind and a good story, couple him with the glamour myth of film or television, give him enough gumption to order a lot of things on credit, and watch the people lining up to buy whatever he's selling.

Kelly Duncan goes on:

"I'm afraid this is the fifth or sixth so called production company (Nimco intended to make features for TV) that has gone broke or skipped town during the past three years. Most of them have been U.S. con men with a good story. Fortunately in most instances they were unsuccessful in raising money, so few Canadian backers were burned. But this kind of thing certainly makes it tough for a

legitimate film production to raise financing in B.C. In the meantime actors, technical crews and labs live in hope that 'one day' something substantial will happen in terms of feature film making. There are lots of skeptics here, I can tell you."

Tom, Becky, Huck, and the whole gang . . . again

Bob Crone, President of Film House Ltd., flew regularly in his own plane to Upper Canada Village (a good four hours' drive otherwise) to deliver rushes to the set of *Adventures of Tom Sawyer*, the television feature shot up there by CBS/Universal. Other Canadians involved in the shoot were Maurice-Jackson Samuels CSC, John Board, first A.D., and Sam Jephcott, Production Manager, with an IATSE local technicians crew. There was a bug in the new 'simultaneous video/film' system, so they ended up shooting only 35mm film. After television, the movie is also slated for theatrical release. A considerable number of Canadian talent participated in front of the cameras, too, including Karen Pearson as Becky, Sue Petrie as Mary Sawyer, Dawn Greenhalgh, Leonard Bernardo, and Chris Wiggins.

Festivals, Awards, Prizes and Showings

In addition to the 24th Annual Presentation of the Canadian Film Awards (see feature story elsewhere in this issue), a number of other festivals recently were either comprised entirely of Canadian films or gave top prizes to works from this country.

There was a festival of Cinema in 16mm in Montreal, a student film festival at Sir George Williams University, and all of these will be reported on in due course at length.

There was a mini-festival of women's films in Toronto recently and a major one is planned for next June, on a truly impressive scale. More about that again, as well.

At the Hollywood World Television Festival, Toronto's Jim Hanley won two gold medals, one for his TV documentary/profile of Jack Nicholson, and the other for the pilot show of a new series called *True North*, in the experimental category. Hanley is educational producer for the Ontario Educational Communications Authority, which is Toronto educational television.

There was a major salute to the National Film Board of Canada at the First Annual International Animation Film Festival held in New York mid-November.



Ken Gaul and friends of the N.Y. Erotic Film Festival.

The Leipzig Festival of documentary films selected *Les Gars de Lapalme*, a 26 minute short by Francois Dupuis and Arthur Lamothe, for showing in the information section.

In closing, the actual number of Canadian made films at the Second Annual New York Erotic Film Festival has not been finalized, but the jury members have been picked for this mid-December event. William Burroughs, author of "Naked Lunch," Xaveria Hollander, the "Happy Hooker," screen writer and author Terry Southern, Holly Woodlawn, star of "Trash," Kevin Sander, local TV movie critic, and Joe Namath, "ladies' man" and football star.

Unfortunately the deadline for entering films was November 15th, thus by the time you read this, it will be too late. However, you can still catch a plane down to Gotham and watch for two weeks (from December 5th to the 15th) as the best examples of contemporary erotic filmmaking are unreelied in front of your hopefully aroused corneas.

Seriously, I've had the occasion just recently to watch Scott Bartlett's *Love-making*, which was a big winner last year, and it is a truly beautiful, poetic film.

For further information please contact festival organizer Ken Gaul at Inner Limits, 143 East 37th Street, New York, *From Le Temps d'une Chasse (The Weekend of the Hunt)*.



N.Y. Gaul really believes in what he's doing, thinks that anyone who doesn't get off on erotic films must be sick, and signs his letters Power to the Pornographers! He was hauled into court on four charges from last year's fest, but most of them have been dropped. It's worth it to drop him a line of support (or challenge) just to receive a reply on his stationery, which is far *μPN#* out, to say the least.

Warner Brothers refuses to enter A Fan's Notes into festivals

Eric Till's *A Fan's Notes* was shelved by Warner Brothers for two years after editing was completed. Finally, as it is rumored, Michael Spencer of the CFDC managed to convince Hollywood to release it and the film actually opened in Toronto late September. CFDC had cause to be concerned, since they provided one third of the nine-hundred thousand dollar budget.

Now it seems Warners is trying to keep the film from being entered into festivals and competitions. Although the CFDC managed to get it to Cannes and to Berlin this year, Warners refused to have the film shown at the Canadian Film Awards presentation in Toronto, at the Chicago film festival, and in a Rochester competition — even though organizers specifically invited the film.

As a result, the CFDC is wary of investing in any more films, where control of the production is not in Canadian hands. Eric Till is understandably bitter about the whole affair, especially since Toronto audiences and critics liked his picture. It's not the kind of film people rave about, but reaction was consistently positive.

NFB films win 63 awards in 1972

The National Film Board of Canada won a total of sixty-three awards during the course of the year in national and international film competitions.

13 Etrogs went to the Film Board at the Canadian Film Awards. Producer Colin Low won the special Grierson Award for his distinguished contributions to Canadian film. *Le Temps d'une Chasse*, a very impressive first feature by Francis Mankiewicz, netted three statuettes for the Board: a special jury prize for its director, best cinematography for Michel Brault, and best sound recording for Claude Hazanavicius.

Dans La Vie was voted best animated film, Francoise Durocher, Waitress best TV drama, *Je Chante a Cheval . . . Avec Willie Lamothe*, best TV information/public affairs film, *This is a Photograph* won as best theatrical short, and specialty

awards in the non-feature category went to André Brassard, best director (**Francoise Durocher**); George Dufaux, best cinematography (**A Cris Perdue**); Michel Tremblay and Brassard, best screenplay (for **Durocher**); Les Halman, best sound editing (**Wet Earth, Warm People**). Best sound recording went to Claude Delorme for the same film, and best sound re-recording to Michel Descombes for **This is a Photograph**.

At the Atlanta International Film Festival earlier this year, the Gold Medal Special Jury Award went to Grant Munro's **Ashes of Doom**, an anti-smoking TV film. Gold Medals were also given to the Academy Award nominee **Evolution**, directed by Michael Mills, and to **Hot Stuff**, which was named top animated film at last year's Canadian Film Awards. It was directed by Zlatko Grgic.

Silver Medals went to **Pandora** by Derek May and **The Doodle Film** by Donald Winkler. A bronze medal was awarded Mike Rubbo's **Wet Earth, Warm People**.

The sixty-three awards to the NFB were presented at 26 different competitions in 10 different countries. The Atlanta prize for **Hot Stuff** is the sixth honor won by this animated short. Other multi-wins include four for **Evolution**, four for **Half, Half Three Quarters Full** by Barrie Howells, three to **The Sea** by Bane Jovanovic and two to Norman McLaren's **Synchrony**.

Among other trophies won this year were the Gold Medal of the President of the Republic to **The Sea** in Milan, Italy and the St. Finbarr Statuette to **The Huntsman** in Cork, Ireland. Gold, Silver, Bronze prizes in Berlin went respectively to **Atonement** (Mike McKennirey), **Seaweeds** (Barrie McLean), and **Small Smoke at Blaze Creek** (Michael Scott).

One wishes Canadians would have as much of a chance to see these excellent films as people in other countries.

Selling out, almost (Canadian style) or it's big biz, baby!

Gulf and Western, the U.S. conglomerate which happens to own 51.2 per cent of Famous Players' Canadian theatre chain, had a chance to pick up the rest and become 100 per cent owner, but declined to do so. Knowledgeable observers believe Canadian government pressure had something to do with that decision.

Instead, the company which owns the shares will offer them — 49 per cent of Famous Players (actually 48.8 per cent if you want to quibble) — to the public on the stock exchange in mid-December. The size of the issue (what is at issue here,

anyway?) is expected to be 3.5 million shares, and is expected to make \$28 million for its owners, Canadian Cable-systems.

What's to prevent another U.S. owned conglomerate or the like from picking up most of those shares? Probably nothing, but at least Canadians have an equal chance to grab them. The whole thing is meaningless anyway, since the power lies in the hands of those who own over 50 per cent, Gulf and Western. And if less than half of something goes for \$28,000,000, you don't need a business degree to figure out that Famous Players' cut of the Canadian exhibition biz is over sixty million dollars. So don't expect the Americans to let go of a good thing when they've got a tight hold on it.

Other big money moves in showbiz land include Cambrian Broadcasting of Sudbury purchasing majority interest in Toronto's Studio Centre, the Lakeshore Studio complex having been put together by Terry Dene not so long ago. Dene will stay on, renting production space (paying money for something which he owned until now). Deal becomes more complex, when one finds out that Barco media, the headliner entertainment booking firm, is part of it as a subsidiary of Studio Centre. Another conglomerate is born, and immediately plans to increase TV and film production, what with Global going on the air in another two years.

And finally, Astral Communications of Toronto went through a long period of indecision after the death of founder Jerry Solway. Now everything seems to be straightened out, with the control block of shares in the company nicely distributed between the President, Vice-President, Eder Investments (Edward and Peter Bronfman), Bellevue-Pathé President Harold Greenberg, and a Montreal investment firm. Astral distributes foreign art films, American International Pictures product (like **Slaughter, The Deathmaster, The Thing With Two Heads**, etc.), dabbles in investing in Canadian films (**Another Smith for Paradise**), and controls Mustang Drive-Ins.

Paul Almond wound up at Astral as a result of Gendon Films being part of the financial tiddly-winks. So **Journey** wound up at Astral, but no one at Astral seemed to be very enthusiastic about it. So Paul Almond had to do his own publicity. Even trying to find Almond at Astral was an adventure. If you told the receptionist that you wanted to speak to Paul Almond, she'd reply, "Paul who?" If you explained that you'd like to see the director of **Journey**, she'd say "what?" She'd ask you if you were sure you had the right place. Then her friend would

come over and say, oh yeah, she's heard of him all right, isn't he the husband of Genevieve Bujold? This would go on, until someone upstairs would be called, and it turned out that Almond was in his office and had been for the past three days. Mustang Drive-Ins, huh?

Magnasonic Canada and Cartridge TV sign pact

Magnasonic Canada Ltd., a Canadian manufacturer and distributor of a wide range of high quality electronic home entertainment products and appliances, has signed an agreement with the U.S. based Cartridge Television Inc. to adapt certain models in its line to television products so that they will accept the Cartrivision videotape recorder for distribution in the Canadian market.

The Cartrivision system, developed by Cartridge Television Inc., is the first home videotape system and features the ability to play pre-recorded programs for up to 112 minutes on a single tape cartridge, record television off the air, or — with a special camera — receive conventional TV broadcasts and serve as an in-home, closed circuit video security monitor.

For filmmakers who see video not as competition but as a new, exciting tool and a compliment to film, myriad possibilities would arise, once the majority of Canadian television sets are equipped with a system like this. Distribution of shorts and independently made films could be feasible to private homes, and consequently even those working in 16mm or Super 8 would have a source of income open to them which right now is denied.

Far-seeing visionaries could even consider coupling systems like this with new cable and UHF channels to create a visual equivalent to the presently booming business of stereo-album sales. One or two channels could be devoted to playing the latest works of film and video artists the same way FM stations play pop music now, and the thus popularized works could be mass-produced and marketed via cartridges, the same way LP's are now. There is no reason why the visual artist should be any less popular or make less money than his auidial counterpart, the musician. Filmmakers could form groups and attain mass popularity à la the Stones or the Beatles. It sounds far fetched now, but in ten years, who knows?

NFB making language-learning films

The National Film Board is producing a series of sixty, twenty-minute language-learning dramas, designed to support the teaching of Canada's two official languages. Sydney Newman, Film Commissioner and Board Chairman, is behind this

ambitious project. The series will be ready for adult education classes throughout the country in 1974.

CBC-TV will run a thirteen-week NFB produced series entitled *Adieu Alouette*, documenting the arts in Quebec. Also offered to television from the Film Board is an English-language feature called *Cold Journey*, about the treatment of Canadian Indians.

Film as a "fusion of all performing arts" discussed at conference

The power of film can be a decisive influence in the presentation of cultural matters of real concern to Canadians, according to Wally Gentleman, CSC, BSC, FRSP, a governor of the Canadian Conference of the Arts. The annual week-long conference was held in mid-September in Mount Orford, Quebec.

About 200 delegates from across Canada, representing a diversity of cultural and performing arts, used films for the first time in their general meetings.

Gentleman, president of SPEAC Productions Ltd. and representing the Society of Filmmakers, selected a variety of NFB pictures to show how film represents a fusion of all performing arts. He chose such widely acclaimed works as *Walking, Pas de Deux*, *Zikarron*, and *Stravinsky*.

Documentary on Grierson completed

A documentary about the late John Grierson and his impact on film in communications has been completed by the National Film Board. Entitled *Art is a Hammer*, after an essay written by Grierson in 1940, the film has been in production since late spring, with shooting in New York, Great Britain, Canada, and other countries where Grierson is remembered as a pioneer documentarian and the first Commissioner and founder of the NFB.

According to researcher Marjorie Saldhana, the film presents the biography of an idea rather than of a person. It portrays Grierson as a special kind of communicator and his often-quoted theory of "the creative treatment of reality" in films. David Baristow was executive producer, and James Beveridge (Chairman, York University Film Programme) was film consultant. Roger Blais directed, and Eugene Boyko was chief cameraman.

New NFB documentary is big hit in Peking

A feature of the recent Canadian trade fair held in Peking was the screening of the new National Film Board production

entitled *Here's Canada*. The showing was attended by over 2,000 persons, including the visiting delegation, headed by External Affairs Minister Mitchell Sharp and Chinese Government officials. Sponsored by the Department of External Affairs, the documentary was produced by Colin Low (recipient of the special Grierson Award at this year's Canadian Film Awards), and shot and directed by Tony Ianzelo, who says that the picture provides an exciting new image of Canada, in terms of the country's diversity, the people's adaptability to the land and other aspects of development from the arts to technology.

A series of prize-winning NFB films were shown daily to packed houses. But the film that seems to have caught Chou En Lai's attention is a twelve-minute short made by Derek Baker of Toronto's Editcomm on a new, mammoth, \$300,000, GM of Canada ore-transport diesel truck, called TEREX. The Chinese leader was more impressed by advanced Canadian mining technology, than by glossy attempts to sell Canada abroad.

Panel discussion on Canadian unions

The Toronto Filmmakers Co-op organized a panel discussion on "Unions - their contribution to Canada's emerging film industry." The event took place at the theatre of the National Film Board in Toronto.

At the head table were Bryon J. Lowe from NABET-AFC, Local 700; Roy Cheg-widden from IATSE, Local 873; Paul Siren from ACTRA; Michel Brault from SNC in Quebec; Sam Jephcott representing the Directors Guild; and Richard Leiterman, free-lance, independent cameraman. Moderator was Jerry McNabb, Co-op coordinator.

Each member of the panel had fifteen minutes to present his case, then the meeting was thrown open to questions from the audience. This latter part of the evening obviously proved to be more interesting than the prepared statements of the panelists.

The audience represented a wide cross-section of the film community. Present were Ted Rouse from the CFDC; John Board, assistant and full director; Ken Post CSC, cameraman; Francoyse Picard from the NFB; Morley Markson, filmmaker; Jean Murray and Michel Gabereau from NABET, assorted technicians, members of IATSE; Bill Dunn, cameraman; Vince Hatherly, editor, soundman; Kirwan Cox, activist producer; David Tompkins and Tom Urquhart from the Canadian Filmmakers Distribution Centre; Sandra Gathercole,

production manager and publicist; Recha Jungmann, filmmaker; plus people from the CBC, NFB, the private sector, and the film co-op. At least seventy people in all.

This typical, lighthearted exchange, took place between two panelists, Michel Brault to Bryon Lowe from NABET: "So you pretend that you are more Canadian than IA?" Startled reaction from the first row: "Did you say *pretend*?" Brault just smiled, and muttered into his beard: "My English is not so good. . . ." Laughter and applause from the audience.

There is a more detailed report on the evening's discussion elsewhere in this issue. A subjective impression is that it was a worthwhile evening, marred more by omissions than by what was actually discussed. As a first step in a whole series of exploratory talks designed to bring out into the open the hidden problems and divisions within the Canadian film community, the meeting was successful.

One would hope that in the future IATSE Local 644C would be willing to engage in a dialogue of this type and not allow New York to dictate what meetings its members and representatives may or may not attend. A Toronto Star reporter pointed out the main omission of the meeting, when he asked afterwards why it was never explained about Richard Leiterman being rejected for IA membership. We'd all appreciate an official IATSE statement on that matter. Maybe at the next meeting?

SMPTE Los Angeles Conference honors Canadians

Harold Edy of Toronto and Stanley Quinn of Montreal were elected Canadian Governors at the 112th Society of Motion Picture and Television Engineers Conference held recently in Los Angeles. Mr. Edy, Vice President and General Manager of Bonded Film Services, looks back on 25 years in the film business. Prior to joining Bonded, he spent 12 years with the CBC, and was film operations manager there when he left in 1966. Mr. Quinn is technical supervisor at the laboratory engineering headquarters of CBC Montreal. They will represent Canada on the SMPTE Board of Governors.

At the same meeting, Findlay J. Quinn, President of Quinn Laboratories in Toronto, was honored as a Fellow of the Society. The awarding of the Fellowship is in recognition of Mr. Quinn's 24 years of service to the motion picture and television industry in Canada. He founded Quinn Laboratories in 1969, after extensive experience with the National Film Board and private motion picture laboratories.

Another Canadian, Gerald G. Graham, Director of Planning and Research for the National Film Board, was elected SMPTE Editorial Vice-President. His duties will be to run a large department which publishes technical journals and books, organizes conferences, and assists with the development of technical programmes.

Act fast if you want your film to be part of The Film Christmas Package!

If you've made a film and you have a 16mm print of it with an optical sound track, and if you'd like to have it shown to make some money, then send a print immediately (before December 31st, 1972) to the Canadian Filmmakers Distribution Centre. It will be viewed by a group of cineastes, and if selected, it will be put in a package and shown in places around the world. Effective advertising and sophisticated presentations will ensure large, intellectual, paying audience.

Send your film on a reel in a can by registered mail to: **FILM PACKAGE**, Canadian Filmmakers Distribution Centre, Room 204, 341 Bloor Street West, Toronto 189, Ontario.

All selected prints will be purchased at cost. Others will be returned postage paid. Further details will be mailed to you. If you wish to learn more, call (416) 921-2259 and ask for Patrick Lee or Sandra Gathercole. But send your film in now.

New wave Hungarian director visits Canada

István Gaál, one of Hungary's foremost young directors, is presently touring Canada with some of his own and other recent Hungarian films. At Gerald Pratley's Ontario Film Theatre, four features were screened: **The Falcons** (Magasiskola) by István Gaál, followed by a discussion with the director; **Love** (Szerelem) by Károly Makk, a film acclaimed last year at Cannes, and more recently at the New York Film Festival; **The Uproven Stone** (Feldobott Kö) by Sándor Sára, a poignant look at the Stalinist Fifties; and **The Tóth Family** (Isten Hozta Örnagy Ur) by Zoltán Fábri, a meaningful comedy about the war years. Gaál's latest film **The Dead Landscape** (A Holt Vidék) was shown in a private screening, and further attested to the brilliance of the young director, whose work is on par with Miklós Jancsó's. An interview with Istvan Gaál will appear in the next issue of Cinema Canada.



Istvan Gaál, director from Hungary.

CBC-TV Drama department cancels Program-X

A decision has been made at the CBC to cancel the low-budget, high quality drama show, **Program-X**. This will seriously hurt the chances of writers and directors to break into drama at the Corporation.

Paddy Sampson, executive producer of the show has, during its three year run, given many new writers a chance to have their works presented on network television. The show will be succeeded by a more costly and prestigious series called **The Play's The Thing**, concentrating presumably on more established works.

Feature length documentary on the history of Canadian cinema

A major film compilation surveying the development of film in Canada from 1895 to 1940 is now underway. Made possible by a grant from the Canadian Horizons programme of the Canada Council, the feature length film will depict through film extracts, graphics and interviews with pioneers, the early attempts to establish a feature film industry, the production of short films and the involvement of the Federal and Provincial governments with film making.

Kirwan Cox, Chairman of the Canadian Filmmakers Distribution Centre and a McGill University lecturer, is responsible for the project which is being undertaken in collaboration with the Canadian Film Institute. Peter Morris, Curator of Archives at the Institute, is directing research.

Much basic research on the history of filmmaking in Canada will be necessary. A major search has now begun across Canada and the USA to uncover films, documents, stills and other material of the early period and to interview film makers, cameramen, actors and technicians who worked during these years. All material collected will be preserved if possible, in the Archives of the Canadian Film Institute for use by other researchers in the future.

The film will be completed in 1973 and made available through the Canadian Film Institute and the Canadian Filmmakers Distribution Centre for educational purposes across Canada. All those who can aid this research with materials or personal histories are urged to contact Kirwan Cox (466a Danforth Ave. No.1, Toronto (416) 964-0732) or Peter Morris (Canadian Film Institute, 1762 Carling, Ottawa K2A 2H7. (613) 729-6193).

Coaching Association of Canada producing films for training

Andre A. Sima, Audio-Visual director of the Coaching Association of Canada, reports that they've commenced an ambitious program this past summer. It involves the production of 16mm films for coaching, teaching, and training purposes.

The initial phase of this plan was to shoot about 10,000 feet of film at the Olympic Games in Munich. These highly technical films will be transformed into 16mm shorts and loops. They will also be made available to institutions and coaches across the country in Super 8, or 35mm format.

The shooting was done with modified Bolex cameras, capable of recording images with 1/2000th (!) of a second exposure on each frame. The resulting film can be projected normally, or observed frame by frame through special projectors.

French language films on art catalogued

The Canadian Centre for Films on Art announces the publication of a new catalogue, **Films sur l'art no. 9**. some 500 French language films on art, available for rental or loan in Canada, are listed and briefly described.

The nucleus of the listing is the group of important international films purchased each year by the National Gallery of Canada for the use of universities, art groups, and galleries. To these are added appropriate films produced by the National Film Board, and also titles from the collections of Ottawa diplomatic missions and the Canadian Film Institute.

In addition to the usual alphabetical and subject indexes, artists' names have also been listed, together with dates, to facilitate programme selection and arrangement.

To obtain a copy of the catalogue, or for further information, please write to: Mrs. Dorothy Macpherson, Executive Director, Canadian Centre for Film and Art, 150 Kent Street, Ottawa, Canada.

Italian underground films available

Film-maker Massimo Bacigalupo is in the U.S.A. until June, 1973 and is willing to show, comment and lecture on a group of films from the Italian Co-op that he has brought with him. Besides his own work, films by Leonardi, Lombardi, Baruchello, Patella, De Bernardi, Bargellini and others are available. He believes that the films, if screened all together (2 or 3 programmes), would give the North American audience a fair idea of the independent film situation in Italy and, by implication, in Europe; but he will gladly show a full programme of his latest work, including the one-hour feature *Migrations*, and a witty work-in-progress called *Warming Up*. For information and details, write to M. Bacigalupo, 500 Riverside Drive, New York 10027, N.Y., U.S.A. Telephone (212) 666-7600.

Filmpeople, filmpeople, filmpeople

Michael Maclear of CTV's W-5 programme is receiving a considerable amount of praise for his superb reporting from Vietnam.

Geneviève Bujold is taking a rest from acting roles until next spring, when her film *Kamouraska* is due to open. (see next issue of Cinema Canada for a rare interview with the actress). Her vacation in Paris was interrupted recently when she was flown to Hollywood by Paramount to screen-test for the part of Daisy in the film version of F. Scott Fitzgerald's *The Great Gatsby*.

Patricia Murphy, formerly of New Cinema Enterprises, made her TV debut as regular hostess of Toronto CITY-TV's afternoon women's programme.

Gordon Pinsent's film *Rowdyman* played to large crowds in Boston. Director Peter Carter, actress Linda Goranson, and producer Larry Dane attended the opening. Pinsent provided the only memorable, spine tingling moment at the Canadian Film Awards with his moving yet funny speech upon receiving the Etrog for best actor.

Peter Pearson, director of *Last of the Big Guns*, was ready to give up film-making after financing consistently fell through on his own feature project. He left Canada, vowing never to return. Well, he's back and working. His NFB short with Kate Reid in 1968 won an unprecedented (at that time) eight Etrogs.

Gale Garnett landed a choice role in *Mother's Day*, Darren McGavin's feature which wrapped recently in Nova Scotia. Ms. Garnett had excellent company: Academy Award winners Patricia Neal and Cloris Leachman, but she had to bow out from a Factory Theatre Lab production in Toronto to accept the part. Her

on location reports via her regular column in *The Toronto Star* made fascinating reading.

Claude Fournier's record-grossing sex pic, *Two Women in Gold*, finally made it to Toronto, two years after it's original release. In Quebec alone it grossed an unprecedented \$2.5 million. Fournier is at present shooting *Alien Thunder* in Saskatchewan, with Donald Sutherland. This is Sutherland's first working trip to Canada since he made *Act of the Heart* in 1969. He's quoted as saying: "I'm a Canadian. You know the minute you come back. It's like I've lost 15 years. I just sat down when I arrived and I never wanted to go away again. It was the first time in my life I just stopped."

Kate Reid, had a series of unfortunate accidents on the set of Potterton's *The Rainbow Boys* in British Columbia. First she fell over a cliff, then a motorcycle ran over her. She had to go to hospital in Vancouver. Back in Toronto and fully recovered, the only thing she could say was "I'm so lucky to be alive." More recently she left for London to work in *A Delicate Balance* with Katherine Hepburn and Paul Scofield.

Jacques Godbout, NFB director and best-selling author in Quebec, was in Toronto recently to show his last feature *IXE-13* to the French community here. His feature is hard to follow for a non-Québécois, especially since it lacks subtitles. It's about a fifties pulp-serial hero in Quebec, and is liberally sprinkled with anti-Church, and anti anglo-establishment sentiments. (see next issue of Cinema Canada for an interview with Godbout)

Michel Brault best Canadian cinematographer for 1972, was also in town recently for the Filmmakers Co-op union meeting. He talked about his problems in trying to get a film off the ground about the October crisis. Both the NFB and the CFDC have refused to back it (on political grounds, presumably) so now he is re-writing the script and resubmitting it for CFDC consideration.

Françoise Picard, in charge of distributing Quebec films in Toronto for the NFB, is doing a fantastic job helping québécois filmmakers when they visit here. She keeps them on schedule, arranges accommodations and sustenance for them and acts as their interpreter, guide, and intellectual companion. She's a fascinating woman, and this year has shepherded Claude Jutra, Jean-Pierre Lefebvre, Gilles Carle, Jacques Godbout, Clément Perron, Michel Brault, besides helping out with the large Quebec contingent to the Film Awards. She should get a

Croix de Paix, at least!

Phil Forsythe, former host of CBC radio's *As It Happens*, has been wandering around North America and Mexico now for the last few years trying to explore his own head and get a film together. He wrote an autobiographical sketch in Alexander Ross' column recently.

Vancouver filmmaker David Rimmer's films were shown at the New York Film Festival and the New York Times gave them a good review. Rimmer is living in that city now and is making personal, experimental films.

Bonnie Kreps, a Chatelaine columnist, has managed to secure Canada Council and Ontario Arts Council grants to form a film unit, which will make documentaries about older women. She has chosen her own mother to be the first subject. Working with an all-female crew, Ms. Kreps is to be commended for her pioneering efforts. Her camerawoman will be Carol Betts, who is shooting local news and sports coverage in Toronto.

Canadian-born Norman Jewison is currently busy filming *Jesus Christ, Superstar* in Israel. Finding the 'original Christian sites too cluttered with souvenir stands, Jewison decided to shoot the Calgary scene 200 miles away in the Negev desert.

Canadian Conference on the Arts

In the wake of their successful Calgary and Halifax sessions, the Canadian Conference on the Arts will hold a working conference in Toronto, January 19th-21st, 1973. Artists from all disciplines are invited to attend. The purpose for the gathering is to formulate a cohesive policy toward the federal government and its involvement with the arts in Canada. Those attending the conferences will be divided into small study groups, and there will be ample opportunity to discuss all the problems facing contemporary Canadian artists. Exact place is yet to be set. To be placed on mailing list for brochure, please call (416) 364-6398.

Gordon Pinsent

