

A federal film policy?

"You'll have it
by the end of June!"

— John Roberts

THE ILLUSTRATED NEWS

THE WEATHER

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whether forecast,

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Sandra Gathercole at work last year

CCFM: Gathercole Steps Down

The reaction, among supporters and opponents alike, to Sandra Gathercole's resignation as chairperson of the Council of Canadian Filmmakers, is remarkable in its unanimity.

Gathercole, who announced her retirement at the annual CCFM meeting held in Toronto in June, was chairperson for two and a half years, and remains on the executive of CCFM as an individual member.

Director Allan King, highlights the response within the film and media community to Gathercole's efforts on behalf of CCFM and the Canadian production industry. "I've had," King says, "the privilege over twenty years of filmmaking of working with many dedicated, tenacious, hard-working,

imaginative people, and people of considerable humanity, and I haven't worked with anyone who has impressed me more than Sandra has; at every stage I've seen her working with always a resilience, a resourcefulness, a ... means of accommodating the various different interests that the Council represents."

David Crane, editorial page editor of the *Toronto Star*, remarks that he has found Gathercole to be "one of the most articulate and best informed people that we have dealt with in the community."

"We've always been impressed," Crane says, "with the way she presents a case, with the level of research she does, and with the fact that when she speaks on an is-

sue, she is never speaking off the top of her head. And so while you may disagree with the sort of conclusions she comes to, or accept them, you can't quarrel with the fact that she knows what she's talking about."

Actor-producer-director Al Waxman, star of the CBC *King of Kensington* series, remarks that CCFM has, under Gathercole's leadership, given the industry "a sense, as much as it has ever had, of unity."

"I was at a meeting of the producers' association CAMPP — Canadian Association of Motion Picture Producers the other night," adds Waxman, "and I came away from that meeting very glad for the efforts of CCFM. Don't get me wrong: I'm very much in favor of producers in a sense leading the industry, but one had the feeling that these 15 or so producers were totally unaware that there were 5,000 other people in the industry..."

"Although I would sometimes quarrel with the political maneuvering and political thoughts, I would certainly never quarrel with the fact of her dedication or with the fact that under her leadership there seems to have become an awareness of the whole of the craft and talent that makes an industry."

Victor J. Beattie, who as president of the Canadian Motion Picture Distributors Association (which, its name notwithstanding, is dominated by American distributors), is politically across the fence from Gathercole, comments that "I would imagine they'll miss her, that's about the most obvious thing. I would wish her luck with whatever she does."

And George Destounis, president of Famous Players, asks, "What can you say but credit the girl? It's a fact. The girl did a credible job."

Speaking for herself, Gathercole emphasizes the new context in which the Canadian film industry has come to be perceived in recent years, and discusses the role CCFM has played in creating that context, both before and during her years as chairperson.

"I think what's happened," says Gathercole, "in the last three or four years — and

I think CCFM is primarily but not solely responsible for what's happening – is that the entire context of what's going on in film has changed, vis-à-vis American control.

"I think that it is the first time in 50 years that there has been a serious and sustained challenge to the American right to control the money-making part of the industry in this country and thereby to really prevent an indigenous – at least an indigenous feature industry – from existing.

"I think the sense that we have a right to a place in our own market is pretty pervasive now – and it wasn't, really, a few years ago."

During the past year, a topic which has been a major preoccupation for Gathercole and CCFM has been pay-TV. An intensive research effort culminated in the release in April of *Pay-TV in Canada* a 400-page report which recommends the phasing in of what would be a universal pay-TV system using existing cable facilities. The revenues generated would go to Canadian production rather than to capitalization of expensive new hardware.

"We have, per capita," says Gathercole, "the most expensive and extensive communications highways in the world in this country ... and what they carry is another

country's product. The problem now is not to build an even more expensive new delivery system to deliver more American product. The problem now is to use the existing delivery system... and put on it our own presence."

As she has in the past, Gathercole continues to stress the larger political context in which filmmaking occurs in Canada. In a personal observation at the annual meeting, she said that "We've got to, whether we like it or not, accept the fact that public policy is an essential element – and a very critical element – in making the film industry work."

She describes the kinds of public policies in effect as "totally unsatisfactory," and adds that voluntary agreements in the feature industry are "attempts on the part of the Americans to make themselves look like good corporate citizens – they're buy-offs to what we're pressing for."

Gathercole also stresses the cultural context in which filmmaking occurs: "There are cultural reasons," she says, "why you have to have your own medium of communication – in the broadest sense of cultural, not 'cultural' cultural, but cultural survival... and I think that's what the problem is in the film industry ... where you've got

a lot of people who've made their living for 50 years as agents of an American system, and who honestly don't see what the problem is. And viewed in a certain economic context, it makes sense. Viewed in terms of having a culture here it doesn't make any sense at all."

From her experience (she's been writing briefs since 1971), however, Gathercole has concluded that substantive changes are likely to come for a long time.

"I have learned patience to a certain extent," she commented at the CCFM meeting, "and I think I've learned what all good Canadians have to learn, which is to read the glacial movement ... I think there is a glacial movement."

Why is she resigning? "Because I'm exhausted," says Gathercole, who adds that a change-over would also be helpful to CCFM.

"If the same people remain," she says, "– and there has been an amazing consistency on that executive since CCFM was formed – then I think it tends to be seen as the same old people, which is not good. I think it's important that it evolve and move on."

Jaan Pill

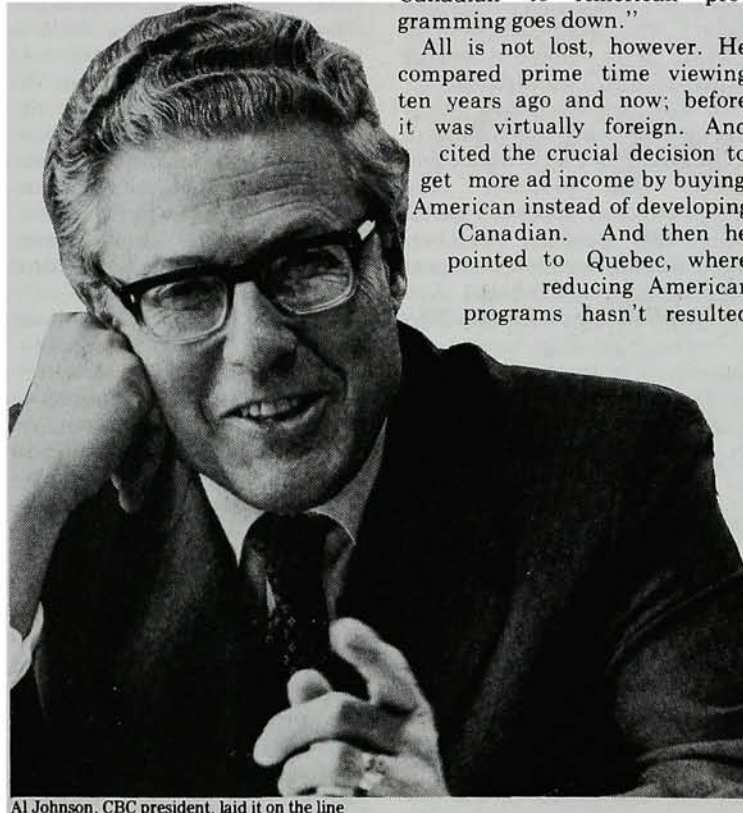
CBC for Action

At the CRTC hearings into Pay-TV in Ottawa in June, CBC President Al Johnson took the opportunity to move onto the offensive and into the broader sphere of Canadian TV and radio as a whole. He called his statement "The CBC Action Plan" or "Touchstone for the CBC".

"We in the CBC," he said, "have failed to play our proper leadership role in the national battle for Canadianism – for our national heritage." He chastised successive governments and their agencies for failing to provide the policies and funding necessary to safeguard Canadian culture through broadcasting. To rectify that failure – and surpass goals laid out by the CRTC at the last CBC license renewal in 1974 – he proposed his action plan: Canadianisation of English-Language TV by reducing foreign content in prime time, broadening of French TV, more reflection of network and vice-versa, regionalism, more AM and better FM radio programming, a second cable TV network run by the CBC with all-Canadian programming, and making the CBC fully open and responsive.

Johnson maintained that such expansion can be financed with

revenues already promised, but emphasized that supporting Canadianism means spending money. He described our current crisis as two-fold: strong arguments over our nationhood, and relentless American cultural penetration. The latter is



Al Johnson, CBC president, laid it on the line

of utmost importance, says Johnson. U.S. influence in broadcasting is being described in the same terms as fifty years ago. We haven't moved anywhere; in fact the "triple national failure of policy, funding and will power to protect our culture has allowed and indeed invited the American electronic rape of that culture, particularly in English Canada... As cable TV spreads across the country, the proportion of Canadian to American programming goes down."

All is not lost, however. He compared prime time viewing ten years ago and now; before it was virtually foreign. And cited the crucial decision to get more ad income by buying American instead of developing Canadian. And then he pointed to Quebec, where reducing American programs hasn't resulted

in smaller audiences, but larger ones. And he put it all in the context of the technological explosion now on, citing TV as the best tool for cultural – and therefore political-survival as a nation. Our culture, he said, is our mosaic of identities. CBC contributes to national unity by examining the diversity of the country (a definition not in line with Trudeau's concept of 'contributing to national unity').

We must develop talent to a greater extent, cut down on the amount of sports and program it more effectively, and develop stars.

And in a vocal way, along with his board of directors, and surely arising out of continuous travel and discovery of discontent about the CBC, Johnson pledged his own efforts. He said, "The hottest place in Hell is reserved for responsible authorities who, in times of crisis, remain cautious and circumspect. I have no intention of going down to that place, and there is absolutely no way I'm going to be circumspect in the cultural struggle of our nation."

"You develop a culture with passion not passivity. In this plan... I am going to be as fighting, aggressive, bold, loud, and honestly nationalistic as I am capable of being."

No CBC president ever spoke in such a forceful way about culture before. Will Johnson get his chance to follow through?

Stephen Chesley



The Heat's On In The CAMPPfire

It began as a small brouhaha over what turned out to be a misquote in a foreign trade paper. It ended with the Canadian Motion Picture Producers unequivocally endorsing the present co-production philosophy, despite vocal opposition from a few of its members. That philosophy – take the money and run – is coming under increasing fire from both the government and the industry at large.

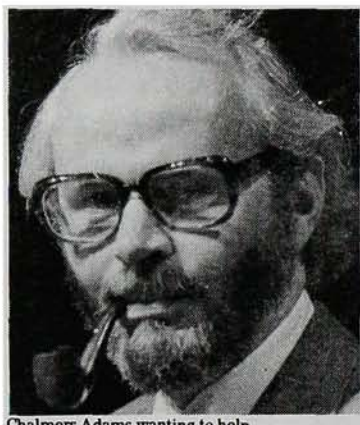
During that hectic and rainy Cannes gathering in May, CAMPP President David Perlmutter gave an interview in *Screen International* in which he was quoted as saying that for Canadian films the CFDC is thinking of insisting on either the writer or director being Canadian regardless of points. And that the same criteria would apply to co-productions too. Since Perlmutter (along with Paul Siren of ACTRA) is an advisor to the CFDC about co-productions, there was great consternation at his implication that co-productions might have to use Canadian talent.

The response in Canada was swift. A meeting was called to chastise, if not depose Perlmutter. He was in London, after Cannes, and was not present at the meeting. It did turn out, however, that he was misquoted on the co-production statement, so his image was untainted. He retains his positions at CAMPP and as CFDC advisor, and says only, "I think some people became overly upset at situations. It has been straightened out."

The producers knew all was safe with co-productions because Joe Beaubien of the CFDC was there to tell them so. And the Perlmutter episode was really only a small part of the discussion, and came at the end. The central area of concern was trying to define, virtually as policy, what the producers wanted from co-productions. The answer: money.

Of course it's not that simple. Says one participant who opposes such a mercenary attitude, "I don't really blame them, in a way. If, after all these lean years, some guy pays them \$25,000 to visit an office a few times and push some paper around, they take it. These guys, if Hollywood called, would go running."

But some producers, though not many, want more than a paper depository in the north. Few were at the meeting. Beaubien spoke about co-productions and then asked for discussion; it was also evident that most of the producers were not fully aware of the details of the trea-



Chalmers Adams wanting to help

ty, so the meeting was described as an educational process. The problems of delays in approvals and wide discretion in administration were promised rectification. A committee of five members of CAMPP – Perlmutter, Victor Solnicki, Julian Melzack, Denis Héroux, and Chalmers Adams as chairman – was formed to advise and assist local and foreign producers who are interested in making deals. "We are seeking to help people," says Adams.

It was the discussion about the current state and future of co-productions that was hot and heavy. One producer even charged it was a packed meeting: only paid-up members could attend, and ten new ones were signed up on the spot. And Julian Melzack of Classic Film Industries, possibly having the biggest stake in current co-productions, supplied the edibles. The proceedings were described as not 'parliamentary' by one who attended.

The essence of the debate was whether co-productions are leading to a healthy industry or not. Most felt that they are an opportunity for production and we should keep them as they are. But a small group said they reduce the chance of Canadian input on any level: there's no theme input through the writer or creative input, through the director, and producers are just

nothing." A suggestion that Canadian creative or theme input alternate with foreign was rejected; heightening Canadian ideas was soundly rejected.

The most unlikely producers were forced into almost nationalist positions. One who agreed to discuss the co-production situation in general is Harry Gulkin. "I'm the surprised one to sound so nationalistic. I brought in a foreign director and I believe we need international pictures and I want co-productions too. But we can't be making pictures for the British and French and Yanks. We'll just disappear in the long run. Co-productions are moving to the exclusion of Canadian participation and Canadian production."

"The commercial is necessary, but that's all co-productions are now, and that's not enough. You need a commitment to the industry and the country. But you can't tell investors what to invest in and they like being around the Carlo Ponti's."

"What happens with co-productions depends on the CFDC and the Secretary of State. If it's left to the CAMPP it'll be the same as it is now. We've kissed American asses and look what we've got. Now we are going through the British, Italians and French. Now it's just a gallery of asses to kiss."

Why not fight, I asked another producer. "Because", he said, "most of CAMPP can't deny reality; they've sold out already."

Al Waxman is in a unique position right now. He's been a producer and director of domestic and foreign properties. As Kensington's king he's recognised everywhere and has real pressure to represent a show that is aimed at domestic audiences but seeks foreign sales. I called him to ask his views, and he added some pertinent comments to the debate.

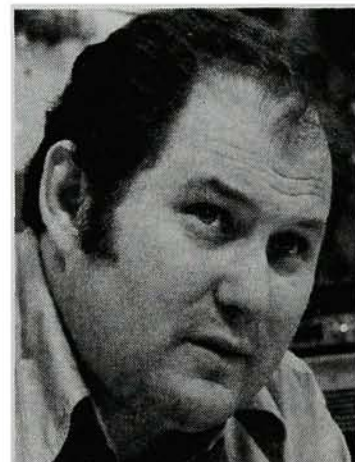
"I don't know why, when we have access to funding and talent, both precious to have available, and we are therefore in such a fortuitous situation, we don't exploit others instead of serving ourselves up for exploitation. I'm not one of your nationalists who goes around waving flags all over, but we need a sense of balance: show-business and entertainment, yes, but also a sense of country."

"We are in a position to make others dance to our tune. We can use our money when we want to, not just through foreign sanction. Certain formulas have to be met, it's true, but we can do

it on our terms. It needs confidence and belief – but not blind belief – in what we're doing. You can be a good entrepreneur and help the community. And everyone's looking for money and we've got it. Why run across the ocean?"

"You can't lay down, spread your legs and yell rape. I can't criticize those who take American money but there's more to it than that. We have to compete in the world, and to do so we need confidence in our own talent. The more confidence in our talent we have, the less fear we'll have of importing foreign talent."

"I'm trying to be a star to start a trend. I want to produce and direct, and I'd like to be able to go to a bank and say I've this Canadian star or that, now finance me because the people out there want to see them. And I don't deny reality; on a \$3 million dollar picture it may be difficult to package most Canadian directors. But if you can't sell Canadians for a picture that costs \$800,000 to a million, you're no good as a producer, and you don't believe in the property."



Al Waxman doesn't yell rape

"You can't deny where you came from, it'll show up in your work. If I'm not Canadian, I'll just be wishy washy in the world."

Ultimately, however, co-productions will be revised, in some way. "And it's a good thing, too", says one producer at the meeting, "that such policy comes from the secretary of State, who represents a larger constituency than just CAMPP." The whole industry is affected. Nor do producers function as the protectors of investors' dollars; that's done by Acts of Parliament, not CAMPP. And that's in whose laps the whole co-production situation now sits.

Stephen Chesley

Pay TV - Anyone Listening?

The Pay-TV hearings were held in the Chateau Laurier in Ottawa. Money and power were at stake, a fact reflected by the presence of a full slate of CRTC Commissioners. The topic was those long-awaited hearings into Pay-TV, still described by some as the saviour of the Canadian production industry.

But production was rarely mentioned. In fact, says one observer, nobody really knows what production is except Harry Boyle and the departed Pierre Juneau. The only group that offered specific dollar benefits to the Canadian industry — the Pay Television Network proposal of 15% of revenue — was not successful in making a good impression. It brought Canadian producers Budge Crawley, Harry Gulkin, and newly-returned to the land of gold Norman Sedawie, to tell the CRTC why the PTN proposal was best. Sedawie said he liked the proposal but that cable companies couldn't be trusted to produce properly; strike one. Then Budge Crawley was asked about the role of the CBC, NFB and other government film bodies in Pay-TV. Crawley said, as he has many times in the past, that the government should get out of filmmaking and only act as a bank; all those agencies should be closed down. Since the role and presence of the CBC, NFB and such are important in PTN's proposal, strike two.

No, most of the discussion was about carrying systems and about how urgent the need for the service really is.

Boyle re-iterated that Sauv e's "inevitable" doesn't mean immediate; he wants to be sure. Among the proposals discussed orally — the CRTC received 181 written ones — were Western Coded TV's offer for over-UHF transmission with a scrambler/decoder so everyone has access; a Crown Corporation with transmission via CN/CP and satellite with the price based on average cost per household; pay per show with Bell Canada equipment now available; advertiser participation so that enough production money can be generated; and (possibly the one brief that

made a good impression) a joint proposal from the CCFM (not effective in its own separate appearance), Consumers Association of Canada and twenty-seven others calling for a non-government, non-profit company to own and administer Pay TV, with 85% of revenue to programming and 15% to delivery, thus employing facilities already built.

Timing was also discussed; the mood suggested waiting, either because the costs are too great, or the broadcast system would fragment further, or siphoning from established outlets would occur. Only Rogers Cable of Toronto wanted a fast go-ahead, mainly because Network One in Toronto has wired an apartment building for Pay-TV where it has the cable franchise; he's afraid they'll get more (although if they join two buildings they come under CRTC jurisdiction, and the CRTC would close them down. Now they're classified as closed circuit TV and are licensed by the Ontario Theatres Branch.).

What was usually left out was examination of Canadian content proposals. PTN says 15% to domestic production or \$15 million dollars, which is enough for about 20 or twenty-five movies, counting private money. That's out of 100 showings a year, or 20-25% Canadian content. The broadcasters go further and want no content quota, mostly because their commercial outlets are now subject to higher quotas than they like.

It won't be a fast decision. Sauv e has backed off, saying she even favors the inquiry into all broadcasting proposed by Roberts and quietly by Boyle and Johnson. That'll postpone everything for two years and it takes up to two years to build a system. Even the cable guys are angry with her for Bill C-43 (the new broadcasting regulations) and for backing of Pay-TV.

And the CRTC is in disarray. Commissioner John Hylton and executive secretary Guy Lefebvre are leaving. Harry Boyle talks retirement with a likely successor in Andr e Fortier.

It now rests with Cabinet.

Stephen Chesley

Columbia: Guilty

In a courtroom in Toronto's Old City Hall Columbia Pictures Industries appeared on June 9 to face charges of price-fixing at one suburban Toronto theatre last year. The company pleaded guilty and was fined \$1250; Columbia agreed to never repeat the offence and said that it would notify all those with whom it does business that company policy is not to influence prices. The trial lasted about one-half hour; it was that long because of haggling over how much the fine should be.

It was a small case, but the repercussions could be great. Actually it grew out of the CCFM initiated inquiry into market practices in the film industry in early 1976. The Combines Investigation Branch of Consumer and Corporate Affairs has been working on the prevailing modes of doing business, and this was the first in what is expected to be a series of charges.

Originally both Columbia Pictures and Canadian General Manager Harvey Harnick were charged with an offence under section 38 of the Combines Investigation Act, that in 1976 "on or about the 23rd of March the defendants unlawfully did influence upward the price of admission at the Bijou Theatre in Scarborough." Columbia alone was charged with doing the same as another suburban Toronto theatre, The Fireside in Malton. The charge was possible only because of amendments to the Combine Act in

January 1976 that brought services under Combines jurisdiction.

Bijou owner Charles Knapp had booked Columbia's **Jack and the Beanstalk** into his theatre for Easter break, and it was playing simultaneously with the Odeon Chain. First grosses were disappointing so Knapp lowered the adult matinee price from \$3.25 to \$1.00. A patron complained to Odeon about the price difference and Odeon called Harnick who called the independent booker and then Knapp, and told him to restore the original price. Knapp complied because he feared losing future Columbia product.

The case was discovered when Combines investigators raided all distributors last June; a letter was found from Harnick to Columbia's Dutch Levit prohibiting future simultaneous booking unless the admission price is previously agreed upon.

Charges were laid against Columbia and Harnick. Plea bargaining reduced Columbia's charges from two to one and threw Harnick's charges out. The fine was low despite the Crown Attorney's description of Columbia's huge profits and despite case precedents that implied a much higher fine in this case. Columbia had also claimed confusion over application of the new Combines amendment, and the judge seemed to accept that, even though the change had been under discussion for years.

TVO Focus on Film

On Saturday May 14 TVO's *Saturday Night at The Movies* presented three Canadian feature films and 13 guests to discuss the in's and out's of the Canadian film industry.

Features shown were Paul Lynch's **The Hard Begins**, Clarke Mackey's **The Only Thing You Know**, and **The Heat Wave Lasted Four Days**, an NFB feature directed by Doug Jackson. The special ran six hours, beginning at 8:00 pm. The program received a special grant from the Ontario Ministry of Culture and Recreation.

Guests included producer Derrett Lee, director Peter Rowe, critic Kirwan Cox, J. Douglas McCullough of the Ministry of Culture, directors Clarke Mackey, Joyce Wieland, John Trent

and Doug Jackson. The final discussion concerned financing and distribution and the panel consisted of Famous Players President George Destounis, Mickey Stevenson of Astral, Orval Fruitman of Cinepix, and the CFDC's Ted Rouse.

Sweating it out in *Heatwave*



Strike Deadline Passes

CBC-ACTRA Talk

May 31st was a crucial day in the on-going battle between the CBC and the Association of Canadian Radio and Television Artists (ACTRA). It was final ultimatum strike day.

The union membership had rejected the CBC-ACTRA agreement for the second time this year – and the contract covers 1976-77; negotiations for 77-78 haven't even begun – and since the two sides have already agreed on money terms – 13% increase – there's over one million dollars sitting there for retroactive payment.

But this time the issues, and the various factions within ACTRA, came further into focus. Although the agreement was defeated 877 to 630 (out of 5,000 eligible to vote) and the ACTRA executive rushed into a meeting on May 6th to threaten woe to the CBC on May 31, the issue wasn't only the importation of foreign talent, as it seemed in the winter rejection. There is more under discussion.

Foreign talent seems to be a concern of a militant group of Toronto members, many of whom are employed less than the busy ACTRA performers, who work almost constantly; it's the latter the CBC refers to when it says "suitable Canadians were not available". But even Toronto writer members feel much of the foreign fracas is rubbish, and 128 signed a petition to the executive saying no 'strike' without a referendum. One petitioner commented that the CBC's using 4 or 5% foreign talent is nothing to get upset about, and that the CBC shouldn't be singled out.

Out west the members disagree vehemently with the Toronto militants' stand on foreign usage, especially in B.C. Current affairs problems are more pressing.

The national president and executive acknowledged the diversity of concern when they sent their ultimatum to CBC Vice-President of English Language Networks Don McPherson. ACTRA called for a stop to undermining of the agreement by the CBC through the Corporation's improper contracting or not contracting writer/performers. No more should producers be allowed to do the

work of freelancers. The recent Revenue Canada reclassification of contract employees means that they must receive benefits equal to CBC staff, since they have lost all freelancing privileges. More productions and more regional productions must be produced.

In the matter of foreign talent, the CBC must give Canadians preference, including the right to audition before foreigners. The CBC must require all non-ACTRA members to get a work permit from ACTRA offices and ACTRA reserves the right to grant or deny them.

The CBC wants to use foreigners when co-productions are involved (ACTRA says okay); when suitable Canadians are not available at a specific time and a production can't be postponed; when the production would be enriched by a particular foreigner.

But ACTRA doesn't trust the CBC over definitions of "suitable" and "enrich". The union cites the case of **The Making of the President 1944**, in which two Americans starred, an American directed, and an American was called in to rewrite original author Morley Torgov's script. And adds ACTRA President Donald Parrish, "We aren't depriving Canadians of these foreigners. They can be seen on nineteen other channels every night."

"We have a right to preference because it's a public system. We support the CBC despite our differences. We still think they're the only network in Canada doing anything of value."

Perhaps it's the heat of the moment, when everyone seems to be jumping on the CBC. ACTRA writers head Jack Gray sees a danger in such a situation. He says both sides must unite to fight the decimation of the CBC now going on. Adds Parrish, "We want evidence that we can trust them."

The strike – or really 'withholding of services' – was averted at the last minute when both sides agreed to re-open negotiations. They sat down again in late June, and they're still sitting.

Stephen Chesley

Release Roundup

Bernard B. Sauermann's 16 mm film portrait of W.S. Kater, called **Harpisichord Builder**, was shown at Toronto's Cinema-lumiere Theatre in May... In a unique case, that horror hit you've been seeing ads for, **It's Alive**, is being distributed by a Canadian company, Dabara Films of Toronto. It's a Warner Brothers effort, and it's the first time the company has sold the rights to an in-house film to a separate company in Canada. The line-ups, says general manager Sharon Singer, are as long in Canada as elsewhere... **Rabid**, David Cronenberg's latest effort from Cinepix, is being distributed in the U.S. by Roger Corman's New World Pictures. It opened in 200 houses in June and July. Pic did \$100,000 gross in first ten days in Montreal – in both languages... **Jacob Two Two Meets the Hooded Fang** was shown at the White House. Pic is scheduled to open in Canada in the Fall...

Ragtime Summer had a gala preem in Peterborough, Ontario, near where it was filmed. Most of the leads are foreign, but the Canadians were there, and they arrived under an array of spotlights, perched in antique automobiles, on the old red carpet. Early box office was disappointing however, as the pic played across the country in Odeon houses... **Leopard in the Snow** is a Harlequin-based feature, and the company is aiming for the market that reads its books. So, a campaign strategy will consist of a great predominance of the Harlequin name, and bookings that are consciously plan-

ned to favor the women devotees of Harlequin fiction. Matinées are considered prime time. The idea is to bring the women's picture, and its audience, back to theatres... **Death Weekend** has been released in the U.S. as **The House by the Lake**...

Love at First Sight, by Rex Bromfield and featuring Dan Akroyd, is being distributed by Astral in Canada. Company opened the pic in one theatre in Toronto with some trepidation; previews had evoked excellent response but would it hold out until the needed word-of-mouth could spread? The second weekend was bigger than the first at Toronto's Uptown, and at our press time it's still going strong, so further openings across the country are now planned... **Why Shoot the Teacher** opened in Toronto and Ottawa to rave reviews. Edmonton, Calgary, Medicine Hat, Red Deer and Hanna (where it was filmed) are to follow...

Mahoney's Last Stand finally surfaced in theatres. It was made five years ago, went way over budget so it could not be completed, was edited and re-edited, bought and sold, until this spring and summer actor/writer/producer Alexis Kanner is seeing his creation up there on screen. It played in Montreal last spring, and then in Calgary and Toronto for a week, probably just to satisfy quota statistics. Even director Harvey Hart was shocked to see it; he has disavowed all association with the film, and wanted his name taken off, but was too late in his attempt to do so.

Jacob comforts Louie Loser in **Two Two**



Productions Taking Off Everywhere

A Canada-French co-production, **Blood Relations**, is now before the cameras in Montreal. Canadian producer is Julien Melzack's Classic Film Industries with Denis Héroux's Cinevideo. French partner is Filmel of Paris.



Julien Melzack

Claude Chabrol is directing the feature in English. It's based on a novel by Ed McBain (Evan Hunter) about what happens when a detective investigates the murder of seventeen-year-old girl. It seems that she had family problems — and so does our investigator. Surprise endings are planned.

Stephane Audran, Donald Sutherland and Jodie Foster are in the cast.

Foreign producers shooting

This summer will see at least three or four foreign productions located in Toronto, adding to an already busy scene.

David Susskind's Talent Associates, who maintain permanent offices in Toronto because they do so much shooting here, are planning one or two features, probably aimed for TV. Currently in production is **Grampa and Frank**, starring Henry Fonda and a large Canadian cast. A possibility is **Say It Isn't So, Joe**, about the Chicago White Sox scandal of 1919.

Francis Coppola is producing a feature set to use Toronto locations. The film is **The Black Stallion**, and Jockey Club facilities are booked for July and August. Apparently Coppola and director Carol Ballard searched all over until they could find the right horses in Toronto.

Superman, that international epic, will base in Toronto and Calgary for part of its seven-month shooting schedule. Kingston and Niagara Falls are Ontario sites, and the sub-con-

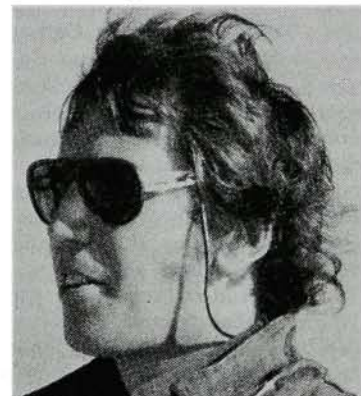
tractor is Henning Jacobsen. Don Buchsbaum is overseeing Canadian operations and working with Calgary, where three weeks are possibly planned.

Ivan Reitman is tentatively planning to shoot his film of the National Lampoon show — which he produced on stage — in Toronto this fall... if he can appease the displeasure of University of Toronto officials over his risqué script.

Peter Rowe's long-planned feature, **Stuntman**, has an August start date. Shooting is planned for Toronto and Petta-wawa, Ontario, where there's whitewater river as exciting as the Colorado for the exciting climax in ten-foot waves.

The story concerns an international collection of stuntmen shooting a script under the direction of an American ramrod. Latter is reckless and life is further complicated by the arrival of his son. Both want the same stuntwoman. "It's forty-five minutes of action stunts and forty-five minutes of character," says Rowe.

Barry Pearson and Rowe wrote the script, Rowe will direct, executive producer is David Perlmutter, and Allan King will produce if other commitments allow him to. Elizabeth Shepherd has been cast, and Lloyd Bridges may play the male lead. Astral or Cinepix may distribute and possibly put some money in.



Peter Rowe

The film will be shot in Techniscope, a process used often in Europe but only by Claude Fournier in Canada. It's a Technicolor invention in which two-sprocket 35 mm is used and then blown up to four-sprocket, and is anamorphic. It has the versatility of 16 mm with the quality of 35. Cinefilms of Montreal is supplying equipment, and possibly personnel.

John Board and Doug Dales of P.S. Productions in Toronto plan to become feature producers, and they have three projects in the planning stages.

Possession is a horror tale by writer/director John Stoneman. **The Last Canadian** is a spy thriller based on the book by William Heine.

The Wooden Elephant is a co-production with Tony Kramreither's Burg Productions. Scheduled for a fall shoot, it's a thriller set in Chinatown to be written and directed by Morley Markson. Script consultant is Lewis Meltzer and it was conceived by Richard Kurtz and John Board. Design is by Jack McAdam. Ambassador will distribute.

Foreign sales for all productions will be through Quadrant Films.

Coup d'Etat back

August 1st is the scheduled start date for **Coup d'Etat**, an international thriller to be shot in Toronto and toplining Peter O'Toole. Other casting hadn't been finalized at press deadline, but the film is definitely on.

Martyn Burke originally had the project as a CBC/Quadrant production two years ago, but it fell through, and now Chris Dalton's Magnum International



Chris Dalton

has revived it and obtained all rights. Burke is writer and director, executive producer is Bob Cooper (the Ombudsman on CBC) and Chris Dalton will produce. John Eckert is associate producer and Prudence Emery will handle publicity.

One Night Stand a CBC/King co-production

Allan King's production company and the CBC have com-

bined forces to present Carol Bolt's hit stage play **One Night Stand** on screen. It's now in production in Toronto.

It's being shot in 35 mm for theatrical release, and the CBC will obtain broadcast rights. King is producing and directing, and Bolt wrote the screenplay. The original stage cast repeats their parts, with Dinah Christie added to the film.

Chapelle Jaffe plays a young Toronto bank teller who picks up a guy at a disco on her birthday. From there the comedy and then thriller and then tragedy unfolds. Brent Carver plays the guy.

Daryl Duke to direct in Toronto

The Silent Partner is a feature to begin shooting for seven weeks in Toronto from August 22. Daryl Duke is to direct the comedy caper pic, with a cast including Elliot Gould, an as-yet-unsigned American female lead, and Christopher Plummer.

It's based on a Danish novel by Anders Bodelson called **Think of a Number**, and the screenplay is by American Curtis Hanson. Oscar Peterson will write the score. Producers of the \$2.5 million certified Canadian feature are Stephen Young, Joel Michaels, and Garth Drabinsky. The CFDC may invest. Karen Hazard is casting.

Toronto-based Nielsen-Ferns continues to produce actively on several fronts, and one of the first projects will be under the supervision of veteran Rose McLean, recently signed by N-F on a contract basis. McLean will produce **Eddie and Me**, a Canadian film probably starring Jeff Lynas and which was to have been directed by Don Shebib. Shebib, however, is working on another project for N-F. A fall shoot is planned.

Eric Till has been active at the company. He's developing an idea of his for a feature to be done along with Allan Pater, with whom he's worked in England. Called **Malice**, it's almost a melodrama or Canadian gothic, a good old-style plot twisting horror film, but based on a true Canadian incident, according to Till and N-F.

Stephen Chesley



Production Plans

Ambassador Films is still planning to produce its Anglo-Canadian co-production **Sherlock Holmes and Saucy Jack** in London in mid-September. Bob Clark will direct and post-production will be in Toronto. Also set are **Cat People**, remake for fall, and possibly **The Phantom** for fall... Martin Lavut has a new film in process which he won't talk about, but which he'll write and direct. Larry Dane may produce and hopes to shoot this year... **Bridge of Love** is an Indian pic being shot at Oshawa's Canukr Studio. It's the first of a series of Hindu pics to be made in Canada in English, Canadian Robert Ryan is cinematographer...

Murray Markowitz is still working on his Mary Steinhauer and Peter Demeter-type scripts... Another Demeter script, to use real names and to be shot next summer, is in process through the efforts of producer Jon Slan. He's lined up Barbara Amiel and George Jonas - who wrote the current volume on the case, *By Persons Unknown* - to write the script, and contracted as advisors assistant deputy attorney John Greenwood, Demeter lawyer Eddie Greenspan and Peel Regional Police. Budget is to be \$2 million... Gil Taylor is involved in the production of Frederik Forsyth's **Dogs of War**, with British producer John Woolf...

Teri McLuhan will produce and direct a feature about identical twins in Cape Breton this summer. Bob Linnell is production manager... Budge Crawley wants Carole Laure and Gilles Carle for his feature based on Fred Bodsworth's *The Strange One*. Crawley's been working on this for some time. He's spent \$150,000 so far and has now got a third screenplay by Michele Moses going. He's also optioned *Settlers of the Marsh* by Frederick Philip Grove, and plans to reissue the Brian Moore / Robert Shaw feature **The Luck of Ginger Coffey**... Ed Hunt and Barry Pearson are halfway through writing a script that's an underwater treasure story. They spent June doing research in Florida...

Paul Lynch will direct and Peter O'Brien produce with Quadrant a feature about circuit wrestling. Title is **Blood and Guts**, and shooting is set

for five weeks in the Toronto area, starting August 1st... Dennis Zahoruk has a new feature planned... Jack Darcus and Ty Haller are working on a script for feature shooting in Vancouver... John Trent is working on a feature project with William Stevenson (**A Man Called Intrepid**) based on a German who was a major figure in both world wars.

Elgin Productions sets projects

Just before he died, Richard Shouten joined with lawyer Victor Solnicki to produce features. Elgin Productions announced three projects, including David Cronenberg's next effort. The company will presumably continue without Shouten, although someone has to take his place, because Solnicki is a practicing lawyer as well as film packager.

Cronenberg is currently writing **The Brood**, with filming possible for fall in Toronto. It's a horror film, he says, but



David Cronenberg

very different from both **Shivers** and **Rabid**.

Elgin has **The Questor Wipeout** almost ready to go; it's an action adventure. And next spring they plan to shoot **The Lonely Passion of Judith Hearne**, based on the novel by Brian Moore. It'll be an Anglo-Canadian co-production with British partner Jack Levin of Partus Productions (**England, Made Me**), Brian Friel will write the screenplay, Dan Petrie direct, and Liv Ullman will probably star.

The company is negotiating to re-patriate **A Whale for the Killing** and **A Man Called Intrepid**, with hopefully a co-production with Hollywood-based Lorimar for a mini-series for ABC or NBC.

Other Toronto notes

A new production company to make features has been formed by lawyers Norman Griesdorf and Sam Freeman and veteran filmmaker Julian Roffman... John Palmer is co-writing and will direct a feature called **Rich Kids**. He did the same for **Me**... Les Rose directed a feature in the spring in the city's east end. **Three Card Monte** is about a boy and a gambler, and all unknowns were used in the spring shoot... The CFDC has raised the low-budget program to \$160,000. Only two in each language will be made this year... Hollywood veteran producer Jackson Leichter breezed through Toronto and announced that he'll be back in January to make a feature with Film House and Magder Productions. Called **Blizzard**, it's set in Toronto and the Maritimes, and is about a group isolated in a hotel during a storm. It's based on the John Masters novel *Trial at Monomoy*... Kirwan Cox is working on a sequel to **Dreamland**, dealing with the Forties and especially Canada's very own Red Menace, which ripped through the NFB.

And from Montreal

Harry Gulkin plans a fall shoot for Bill Fruet's **The Dodo Bird**, and another project for next year... Julian Melzack's Classic Films has set up a deal with Britisher Michael Klinger for several Anglo-Canadian co-productions. Also involved is Rank Organisation. **Tomorrow Never Comes** will star Gregory Peck and Susan George and Peter Colkinson will direct. **Green Beach** is about the World War II Canadian raid on Dieppe. Also planned are **Restless**, **The Chilean Club**, and **Philby** with Michael Caine set to play the spy and which Dan Sharp will direct... **Two Solitudes**, based on the Hugh MacLennan novel, is being promoted by Judith Buckner and her Montreal-based Seagull Productions. Lionel Chetwynd wrote the script... **In Praise of Older Women** is back on the tracks, with George Kaczender directing the book by Stephen Viscenzy. Robert Lantos of Derma Productions and Jack Levin of Atlantic Films of London will co-produce this co-production. Shooting is set for this summer with some casting to be done in Toronto.

Stephen Chesley

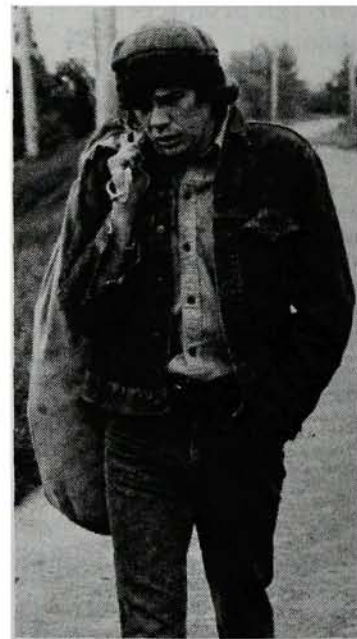
B.C. Briefly

The B.C. government recently ran ads in the major newspapers requesting applications for the position of a Film Commissioner who would encourage international producers to make their movies in this province. The salary is good and Provincial Secretary Grace McCarthy has received a number of replies but as of this writing she has made no announcements.

The B.C. Film Industry Association has been pushing for a film commissioner for years now in the hopes that such a public servant could attract the much needed American dollars which would stimulate the local movie industry.

Seven Canadian features have played in Vancouver recently and most of those opened and closed quickly. Recent films include **Partners**, **The Little Girl Who Lived Down the Lane**, **The Clown Murders**, **Death Weekend**, **Sudden Fury** and **Bagtime Summer**.

All of these films opened during the slowest period of the movie season. The one



Traveling in **The Supreme Kid**

local movie was Peter Bryant's **The Supreme Kid** which did good business in Vancouver and subsequently opened for a short run in Victoria.

Gray Kyles

Federal Budget 1977: Tax Changes Affect Filmmaker

In his budget of March 31, 1977, the Federal Minister of Finance made changes to the Income Tax Act, some of which will have a bearing on filmmaking and related operations.

1. Inventory Adjustment

In recognition of the fact that inflation tends to erode profits, and in lieu of a more acceptable method of accounting for inflation, the government will allow all businesses, small or large, incorporated or not, to make a deduction, in calculating income, for each fiscal year commencing after December 31, 1977, of 3% of the opening value of qualifying inventories.

To qualify, the inventory must be tangible and moveable. Hence, masters and prints would qualify for the reduction, provided that they qualify as inventory for tax purposes. Basically, inventory is something which is acquired to be resold at a profit. Hence, masters which are being produced on contract (to be sold to the contractor upon completion) would appear to qualify. Similarly, prints which are being held for resale would qualify.

Given that inventory is quite often the largest item on a balance sheet, it may prove to be worth a long, hard look — planning possibilities are lurking here. For example, by planning to pass title on January 2nd, for those late-in-the-year contracts, significant savings may be effected. If the person contracting the film is not himself acquiring inventory, there should be no objections, since a capital asset can be acquired anytime during the year and still qualify for full capital cost allowance.

2. Corporate Surplus

If you run an incorporated business in the film industry, and this business has been in existence since before 1972, your corporation may well have significant amounts of what tax people call "old-system surplus". The distinguishing feature of old-system surplus, *vis-à-vis* new-system surplus, is that it may be paid out tax-free to shareholders. In some cases, a low 15% tax is required to free

up the surplus for payment — still, not a bad deal.

As a result of the budget, these special surplus accounts, on the stroke of midnight, December 31, 1978, will lose their special status, and will be distributable only as taxable dividends.

Some early action may prove to be beneficial. Remember — this only applies to corporations which existed prior to 1972.

3. Investment Tax Credit Extended

The government has in the past introduced incentives which attempt to stimulate capital investment, and, therefore, production. One such incentive was the investment tax credit, introduced in 1975 and due to expire on June 30 of this year.

At present, new buildings, machinery, and equipment which are acquired primarily for manufacturing or processing in Canada qualify for the credit. Basically, the credit works this way; in the year of acquisition, the taxpayer is allowed to deduct *directly from taxes otherwise payable* at 5% of the cost of the acquired property (within limits). Although the amount of the credit reduces the depreciable capital cost base of the asset, this credit system can result in a real saving to the filmmaker who is investing in substantial capital assets — just as was intended...

The hitch is that the assets had to have been acquired between June 30, 1975, and July 1, 1977. The new budget has extended this to July 1, 1980.

4. Employee Stock Option

The government has acknowledged that smaller, and particularly newer, companies often have trouble attracting and keeping skilled executives and craftsmen because these companies simply don't have the financial resources to pay competitive salaries. It would be nice to be able to attract these people with company stock.

However, under present laws, an employee is taxed on the difference between the fair market value of the stock and the

price at which the option allows him to buy the stock (presumably reduced, since this is what makes the compensation) *as soon as he exercises his option*, and at normal rates. Not much incentive here.

Hence, the budget defers taxing the employee until he *disposes* of the stock, which may be many years later. He will be taxed at capital gains (reduced) rates only on the difference between his selling price and his original option price.

The result will hopefully be that smaller, growing film companies will be able to hire needed talent, pay them well, get them to take part in the risk, and yet not impair the all-important working capital.

5. Business Expansions

Continuing on this track, in the past, whenever a business sold assets, any capital gain which resulted was subject to taxation, even if it was reinvested in similar assets: This quite often posed problems to companies which were moving from, say, a small downtown location to a larger space uptown.

The new budget provides that, to the extent that proceeds from asset sales are reinvested in similar assets, no gain will be taxable.

6. Capital Losses

The next provision is for the proprietors in the industry. Currently, \$1000 of accumulated capital losses can be offset against (reduced) income from other sources in any year. To further encourage investment in income-producing assets, this allowance has been increased to \$2000.

This means that, if you do make that move mentioned above, and you have to sell now-obsolete equipment at a loss, you can obtain the shelter/benefit of this loss twice as fast as you could have before.

It must seem obvious by now that the common strain in the above measures (except for the abolition of the special surplus categories) is the improvement of cash flow, the lubricant of the business world. These mea-

asures seem particularly favorable to the small, independent production companies and services. The following is a small exception.

7. Refunds and Late Payments

It used to be that if you filed your return on time (thereby avoiding late-filing penalties) but did not enclose a cheque for the balance due, you would be charged interest at 6% per annum on the outstanding balance. What this represented to many people was an automatic loan at quite a low rate of interest.

After the March 31, 1977, budget, late-payers will be charged the going prime rate charged by chartered banks.

Nelson Smith C.A.

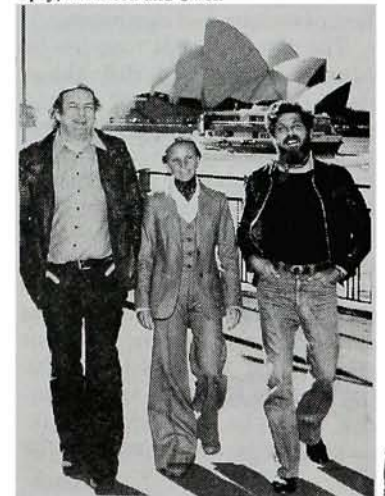
Honor Down Under

The 24th Sydney Film Festival in Australia, which ran from May 29 to June 13, featured retrospectives of Canadian filmmakers **Don Owen** and **Robin Spry**. Both were present, as was the star of Owen's **Partners**, **Hollis McLaren**.

The Canadian presence was reinforced by **Andra Sheffer**, the official delegate and a member of the Film Festivals Bureau in Ottawa.

Armand Cournoyer was on hand from the CFDC, loaded down with some 45 cassettes of Canadian features which he was able to screen for 20 Australian distributors.

Spry, McLaren and Owen



CBC TIDBITS

John Hirsch is here, there and everywhere. Not exactly in the public consciousness, but the head of CBC drama is popping up all over.

He was one of ten guest panelists at the 10th Anniversary two-day colloquy on theatre, film and TV at the Mark Taper in Los Angeles in April.

On May 15th at Montreal's Place des Arts he received the Concert Society of Montreal Honorary Award for his contribution to Canadian Arts.

In June he received the annual Molson Prize of \$20,000, given to someone "whose work is judged an outstanding achievement in the arts, humanities or social sciences and contributes to national unity".

And currently he's discussing his future at the CBC. His contract expires next February, and he'll either remain as drama head or become a consultant and do some directing. With the return of John Kennedy to the drama department on August 1st - he's been in Quebec City for two years - as administrator, it's likely that Hirsch will take the consulting-cum-directing offer. Producers would probably prefer it that way.

'Connections' Connects

It's been a long time since any Canadian film or TV effort struck the public consciousness the way this show did - about twelve years, to be exact, since *This Hour has Seven Days* roused the MP's out of their somnambulant positions. Connections, the three-hour documentary on organised crime in Canada, and especially the foreign ties of crime - another branch plant - brought headlines, lawsuits and controversy.

The show was put together by Martyn Burke and Bill Macadam over a period of over a year. They used special lenses and equipment to pry, bug, bring out of hiding and generally place their subjects in position to hang themselves. The whole effort was backed by then-Current Affairs head Peter Herrndorf. The budget was certainly vast - some say over one million dollars, but \$300,000 is more like it - and Herrndorf gave the kind of commitment that is all too rare at the CBC.

In the end both Claude Wagner and John Reynolds threatened to sue the CBC. The immigration policies of the Liberal government were dealt another blow (for some reason the Liberals themselves were left relatively unscathed by the show). And best of all, the defensive and under-attack CBC created a positive image, an event all too rare in recent times.

Foreign Sales

The CBC Foreign Sales Division becomes more active all the time, even though the money is considered to be gravy and not included in budget estimates.

Recent sales include **What We Have Here is a People Problem** to Spain and Sweden; the same show and **Kathy Karuks is a Grizzly Bear**, both journalistic dramas, as well as a **Thousand Moons, Last of the**



A Thousand Moons

Four Letter Words, Honour Thy Father, Four-Day Wonder, all to Yorkshire TV, Austria brought thirteen *Beachcombers*. Ten *Collaborators* were sold to the Caribbean, and Italy bought **Welcome Stranger** and **Lighten My Darkness**. France purchased **Sarah, Sable Island**, and **Ice Lovers**. The latter also went to Sweden.

Nature of Things was sold to Finland, Italy and the Caribbean; **Musicamera** and **Giselle** to Guatemala, Nicaragua and the BBC, and **The World of Victor Herbert** to PBS. Russia bought the *One Northern Summer* series, Hungary the *In the South Seas* series, Denmark *The Desert* series and Taiwan *The Olympics* series.

On another front things aren't as rosy, although corrections are in the offing. When *King of Kensington* was sold in the U.S., most stations played it late at night and promoted as an Archie Bunker-type. It bombed. Now they'll try again, this time marketing it as a family drama/comedy that's positive and that's about what's good in people.

MPIC Goes

The newly-formed Motion Picture Institute of Canada is now occupied in arranging studies, seminars and setting up offices in Toronto, all with a goal of helping to create a stable industry for people to work in and to attract solid investment.

Recently-appointed Executive Secretary George Ritter says the group plans activities designed to disseminate knowledge, especially to independents in the production sector. Advertising and publicity seminars, studies of the industry in Canada to discover why there are so many different interests - from a **Far Shore** to a **Death Weekend** - as well as studies of industries in other countries such as Czechoslovakia and Australia are part of the Institute's projects.

A long-range goal is a special seminar, tentatively scheduled for Banff next January. "It'll be very basic," says Ritter. "We'll get about fifteen Canadian producers and directors together, invite tax people, accountants, and so on. There'll be homework assignments and we'll analyse specific past deals from inception to marketing including reviews. Possibly we'll liason with the American Film Institute and bring up a major industry person to conduct a seminar."

The Institute is funded by Famous Players, Odeon, independent theatres and small chains, independent distributors as well as the American majors, and major production houses. None has any voting privileges in Institute affairs, says Ritter. "We're tapping everyone. And it's the percentage of the market each penetrates that determines an individual contribution."

Festivals West

The Second Annual Banff Festival of Mountain Films will be held October 29-30 under the sponsorship of the Banff Section of the Alpine Club of Canada and the School of the Environment at Banff Centre.

The purpose is to provide a competition, create a library, screen the best and find and preserve historical efforts. Films must be about mountain-related topics, for example mountaineering, sports, flora and fauna, or the environment.

Films can be from any part of the world, in any gauge from 8 to 35mm, silent or sound. Awards will be given for Best Film, Best historical film, Best mountaineering film, best Canadian film.

Deadline is September 15. Contact the Alpine Club of Canada, Box 1026 no. 2, 105 Banff

Avenue, Banff Alberta T0L 0C0.

Yorkton

The 14th Yorkton Fest will be held October 11-15 at Yorkton, Saskatchewan, and will include a conference of Western Canadian Filmmakers.

Also new this year is a \$500 special cash award for Best Children's Film, Gift is from a special endowment from Queen City Junior Film Society to encourage the making of children's films. Society ceased operation from lack of such product.

Entries for the fest must be under 60 minutes, in 16 or Super 8, and in by August 1st. Contact Don Humphries, Executive Secretary, Yorkton Fest, Box 477, Yorkton, Saskatchewan S3N 2W4.

Dipping into the till of the Yorkton Fest



TV Production Ontario

An eighteen show co-production, already scheduled for NBC's kid line-up, is currently shooting at Toronto's Kleinburg Studios and in the surrounding region. The network has optioned 52 weeks of shows.

Producing are CTV and NTA of the U.S. along with ITV of Britain. This allows a budget of \$105,000 per show, but shooting is not leisurely. A show is done every three days. Four directors and two crews alternate; directors include Peter Carter, Joe Scanlon, Stan Olsen, and Larry Dobkin. Marilyn Stonehouse is production manager and Tony Lucibello first A.D.

It's about a specially-trained group of animals who rescue people in distress where humans can't get to. Cast is Canadian: Michael Reynolds as the trainer, Helen Shaver as a vet, and Michele Tough and Donann Cavan as his kids. The animals are foreign imports under trainer Fernando Cellis. Overall producer is American Sam Strangis.

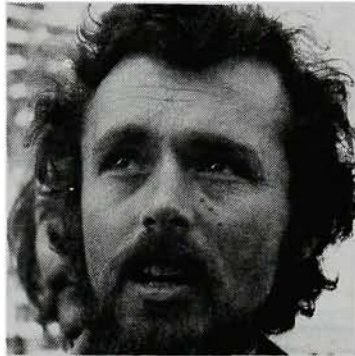
Other TV Production

Fishtails is an OECA series for kids. It's about two crabs who get washed out to sea and continue on to see the world. Twenty-six episodes are being filmed by producer Paula Clarke, and the technique is to use real fish filmed in a special tank in Bristol, England, and then add Canadian voices in post-production... CTV has set up a news syndication service for affiliates for the first time by a network in Canada. Top stories are offered for insertion in local newscasts... Insight Productions is producing an hour show on magic. Involvement will be by Doug Henning and rare footage of Houdini will be included.

And at the CBC

Sidestreet is winding up its season's shooting, with the final episode set for Vancouver filming in August, with all contribution from local personnel. Peter Pearson directed two programs this spring, and in one the Steadicam camera is used throughout the shoot for the

first time in any TV show in Canada, Chuck Mangione has written the theme music for *Sidestreet* and will include it on his next album... Pearson and *For the Record* producer Ralph Thomas, are working on a script based in the Mary Steinhauser tragedy... Francis Mankiewicz is currently direct-



Francis Mankiewicz

ing another in that series called *A Matter of Choice*. It's about rape, and producer is Anne Frank and script is by Cam Hubert...

Stephen Katz is directing *Catsplay* as a ninety-minute special. Writer is Hungarian Istwan Orkeny (it was recently a feature film) and it's about an old woman who, in running a boarding house, runs everybody's lives as well. Cast includes Helen Burns, Doris Petrie, Maya Fenwick, Frances Hyland and Jan Rubes. Script adaptation is by Timothy Findlay... Perry Rosemont is producing a tape series for airing next fall. Thirteen episodes of *Custard Pie* are now in production. It's about four young people trying to make it in show biz; the cast includes Peter Kastner, Kate Lynch, Derek McGrath and Nancy Dolman... Chances are good for *King of Kensington* to be renewed in the U.S. for twenty-six episodes plus options...

Steve Hickok has been brought into the variety department to develop comedy pilots. He's American. Some ideas are *One in a Million* about lottery winners, *Northwest Passage* about the English and French in 1710, *Green Line* about Palestine peacekeeping, and one set in a senior citizens' commune. All to be aired under the Comedy Playhouse slot next year.

Festivals Compete

Five film festivals will stretch out from early August to early October, giving Canadians in the Toronto-Ottawa-Montreal area an extraordinary chance to view international cinema at its best. That is, if the promises and aspirations of the festival organizers are realized.

The two monster festivals, Bill Marshall's Festival of Festivals in Toronto (Sept. 9-19) and Serge Losique's World Film Festival in Montreal (Aug. 19-28) are vying for first place in prestige and efficacy. The winner will be judged by the quality of films screened and, no doubt, the fall-out in terms of marketing and information for the Canadian industry.

For the moment, both are funded by their respective municipalities, provincial government agencies, and the Film Festivals Bureau in Ottawa; and both are counting on services from the airlines and hotels, etc. Whether Canada can long support two international festivals with budgets of between \$300,000 and \$500,000 is the question the supporters of the festivals must soon answer.

Marshall hopes that the public will perceive the 'up-start' Montreal festival as another move in the English-French conflict. He cites the "perversity and megalomania of Mr. Losique" as being the motivating forces behind the creation of the Montreal Festival.

Losique, on the other hand, refuses to have his festival compared to the one in Toronto. The essence of a *real* international festival is, according to Losique, the presence of good films presented for the first time, and the ability to draw important people to the festival. Marshall's programming last year, maintains Losique, was no better than the programs run regularly at the cinémathèques and film theatres across Canada. Gerald Pratley and others have made the same criticism. Losique, flabbergasted at the money which Marshall was given to run his first festival, decided to organize one of his own, to show how it is done.

For starters, Ingrid Bergman will open the World Film Festival in Montreal; Maurice Bessy, longtime organizer of the Cannes Festival (now retired) is the délégué général for Europe. About 30 features will be chosen for the official selection,

and all of them will be shown for the first time in Canada. Among the titles: *Realm of the Senses* by Oshima (the strong, beautiful and obscene film which won over Cannes in 1976) *Padre Padrone* (Golden Palm: Cannes 77), *A Great Day* by Ettore Scola, *Vera Baxter* by Marguerite Dura.

Marshall is, for the moment, jealously guarding the details of the Festival of Festivals, though the program will become public on July 27.

Meanwhile, Losique moves ahead, announcing almost daily additional information about the guests and the films he will present. Both festivals plan to present between 120 and 150 films in all.

Three other festivals are also waiting in the wings. The Canadian Film Institute will present a program of some twenty films from Aug. 4-13 at the National Arts Centre in Ottawa. Ottawa 77 will have a children's program and a selection of the best of the animation festivals at Anecy and Zagreb as well as an international selection and a few Canadian films like Spry's *One Man* and Lefebvre's *Le vieux pays ou Rimbaud est mort*.

The Quebec Association of Critics, which includes some, but not all of the Québécois critics, also plans 8 days of screenings in Montreal from Aug. 11 to 18. In early June, this Festival International du Film de la Critique Québécoise announced 14 films, including Goretta's *La Dentellière*, Duras' *India Song*, and Behi's *Soleil des Hyènes*. Serge Losique has since said that 6 of the films on the Critics' list will be seen in his festival and not in theirs, creating a conflict every bit as touchy as the one budding with Toronto.

Lastly, Roland Smith, the programming wizard of the Outremont Theatre in Montreal, the oldest and most successful of the Canadian rep theatres, plans his own festival, which he will program in his four theatres around the province. Like the critics, he promises a good number of filmmakers and critics, though names are not forthcoming. Called the Festival International du Film 1977, Smith promises 30 premières from the 29 Sept. to the 10 Oct. Finding premières, after four other festivals have shown their wares, will be quite a feat indeed.



Animated Extravaganza from Nelvana

Toronto's Nelvana Films is nearing completion of a half-hour \$250,000 animated TV special with the working title of **A Cosmic Christmas**.

The picture, which has employed upwards of 50 film artists, was initially presold to the English and French networks of CBC-TV, and the rest of the budget was raised by a Canadian financial syndicate organized by Toronto lawyer Jeffrey Kirsch. Music for the film is by Sylvia Tyson.

The story, written by Ida Nelson, Laura Paull and Ken Sobol, concerns a Canadian town which is visited at Christmas by three spacemen in search of the meaning of the Star of Bethlehem. Among the central characters is an un-anthropomorphized Canadian goose named Lucy.

The project draws heavily on Nelvana's experience in the area of children's films over the last six years. Going on its previous experience, the company decided at the outset that a strong financial base and a solid storyboard would be es-

sential for successful international marketing of the new film.

In this context director Clive Smith and producers Patrick Loubert and Michael Hirsch have kept in mind their experience making **A Christmas Two-Step**, a TV special combining live-action and animation produced two years ago. **Two-Step** sold in the European market, but it "didn't have enough production values to sell in the States," which is the major international market for such films.

As part of the marketing strategy for its current special, Nelvana has prepared a five-minute 35 mm demo short of **A Cosmic Christmas** for showing to distribution agencies in the United States. As well, the film is being represented at Cannes this year for the world TV market.

The film's substantial budget has also enabled Nelvana to cast the main characters, as much as possible, to the seven key animators, with each ani-



mator acting out at least one character. The animation involves, as well, five levels of cinema image, in place of the more limited animation which has been the rule in extended animation projects in Canada for many years.

"What we're attempting," says Clive Smith, "is much nearer to what was done, perhaps, in the '30s and '40s - at the Disney studios and Warner Brothers - "in terms of full animation.

"And when you're dealing with that many levels," says Smith, "it's a lot of work, especially when you have three or four characters on the screen.

"You have a whole different feel to each character. When you have a scene with three or four characters in it, it's almost like having the same footage redone three or four times. Economically, it's very hard to produce stuff like this now."

Nelvana's emphasis on production values extended also to the storyboard, which Clive Smith and Frank Nissen developed with strong characterization and close attention to detail. The animation, in turn, as seen in the fast-paced demo, is directed with confidence and immediately engages the attention of the viewer.

Jaen Pill

Censors in Winnipeg

Plans are under way for the 10th Canadian Conference of Film Censors and Classifiers which will be held in Winnipeg sometime in the fall. Chairman of the Manitoba Film Classification Board, Barbara Mills, said that the date would either be early September or late October, depending on the representatives' preference.

It has been a year and a half since provincial board chairman and/or representatives have met to discuss matters of mutual concern. But Ms. Mills said that time will be allotted to hear from any concerned groups about the medium.

"If the conference is structured in a manner that sets aside time for the submission of briefs, such groups will also have to work within a time framework," she said, so that the conference does not become tangled in similar matters.

Although the conference is for provincial representatives,

she sees the overall function of the meeting as having more scope and importance. Ms. Mills said that chairmen, whose business it is to administer boards and not view films, may not be totally aware of existing problems.

"We are a reasonable liaison between the public, the industry and government and if interested parties wish to address the conference they should be encouraged," Ms. Mills said.

Ms. Mills, who is the youngest chairman on any provincial board, was a Manitoba representative at the last conference held in Vancouver in 1975. Because of the apparent ineffectiveness of the Vancouver conference, the Manitoba minister then in charge of the provincial board insisted that the next conference be held in Winnipeg.

It was Ms. Mills' experience that none of the conferees saw a necessity for a bi-annual meeting or the need to exchange ideas

and feedback. "There is an urgent need for a conference that would do something; a conference that should be an educational process rather than just a social gathering."

At the moment she is drawing up a list of potential guest speakers from both the United States and Canada but she has not had a solid confirmation of any invitation.

At the Vancouver conference there was a noticeable lack of the media, who were not encouraged to attend the conference or reflect the uselessness of it. "Had the media been present the whole thing would have been flayed across the country and that would have been terrific. The film industry, as well, was not in attendance and representatives of the industry would dearly love to speak to collected representatives of provincial boards," Ms. Mills reported.

Both the media and the industry will be present at the Win-

nipeg conference in some way, shape or form. The fall conference has been set to run three days but Ms. Mills is contemplating whittling the length down to two days.

The reason: Ms. Mills said she would like to see the conferees leaving the conference wishing they had another day rather than lamenting that three days was too long.

Ms. Mills promises that the Winnipeg conference will be newsworthy, although a formal agenda has yet to be devised. Despite the shortcomings of the Vancouver conference, the Manitoba chairman sees such meetings as an important tool.

"It should be continued for the kinds of reasons the conferees were not prepared to bother themselves with, and they weren't problems of administration. If we're going to have a conference let's not have a conference about processing film but rather a think tank where we can get together and talk about the ramifications of what we are doing."

Lee Rolfe

Who Has the Bread?

The Ontario Arts Council announced its Annual Screenwriting grants (worth up to \$3000 each) and both the Junior (up to \$3000) and Senior (up to \$10,000) Filmmakers grants recently.

Fifteen screenwriters out of 75 submissions received money. These were Charles Dennis, Pen Densham, Joan Finnegan, Mort Forer, Jim Henshaw, Martin Lavut, Leon G. Marr, Michael Ondaatje, Don Owen, Donna Preece, John Saxton, Phil Surguy, Helen Sutherland, Ratch Wallace and Peter Walsh.

Senior Filmmakers include Robert Bergman, Bill Boyle, Michael Brownstone, Allen Goldstein, Rick Hancox, John Lapointe, Gary Nichol, Kim Ondaatje, Paul Quigly, Michael Savoie, Janet Walczewski.

Junior Filmmakers include Rudy Buttignol, Lance Carlson, Lawrence Day, Peter Dudar, Terry Godsen, Barry Greenwald, Peter Harcourt, Frieder Hochheim, Philip Hudsmith, Deanna Kamiel, David Leach, Heather Malcolm, John MacDonald, Josef Sebesta, Cameron Tingley, Peter Tingley, Paul Williams, Paul Wing - all from Toronto - and Allan Anderson of Tottenham.

Canada Council Explorations

Program announced some film grants. La Galerie Media of Montreal received \$5000 for showing Canadian films, Ann Mortifee got \$6000 to work on a film script and score in Vancouver.

The Council awarded senior Arts Grants recently. Worth up to \$16,000, film and video recipients included Don Shebib and Walter Wright of Toronto, F.J. "Budge" Crawley of Ottawa, and Robin Spry of Montreal. Regular arts grants, worth up to \$8000, were awarded to Jean-Pierre Boyer of Montreal, Ronald Gabé, Terrence McGlade, Georges Saia, and Michael Tims of Toronto, Paul Wong of Vancouver, Paul Tana of Montreal, and Ernest Gusella of Red Deer, Alberta, all in Film and Video.

Wintario grants to film included \$5000 to the Super 8 Film Festival in Toronto, and \$7470 to David Kaufman of Toronto to film **The Poet as Landscape: The Life and Times of A.M. Klein...** The Ontario Arts Council is now offering grants for video production. And Senior film grants are to be raised to a \$20,000 maximum to help make them into programs for TV.

The Ontario budget for the

arts was raised 15.6% in the recent provincial budget. Only some groups will get increases, however, and the raise was not even expected. Culture Minister Robert Welch had advised groups to cut 5%, but supposedly was successful in convincing cabinet to raise the total.

NFB Script Program winners

They sorted through 1300 scripts by 700 women; each was read by three members of the National Film Board, and the best 250 received personal critiques. All for the program where the Board's Studio D under Kathleen Shannon solicited ten-minute scripts from women all across the country.

The finalists numbered 16, and three outside judges - Anne Frank, a CBC producer, writer/director Patricia Watson and actress Kate Reid - picked the winners. \$600 goes to **Celia Behind Me** by Isabel Huggan of Belleville and **How to Call Cows** by Helen Sutherland of Toronto. \$300 went to Barbara Novak of Toronto for **Victoria Park** and to Bonnie Buxton of Ottawa for **The Coat**.

Births

Louis-Charles de Beauce Vachon-Pearson was born on July 3, 1977 to Peter Pearson and wife Suzanne Vachon. We hear Peter is now seven feet tall.

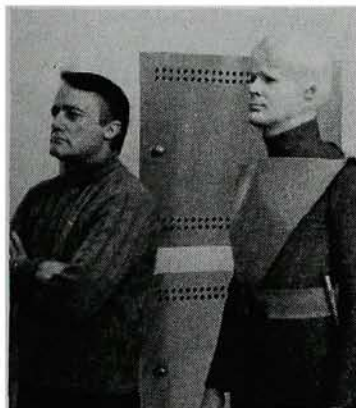
Deaths

Richard Schouten, film and television producer, died suddenly on July 3rd. Death was caused by an attack of asthma. He was in his late Forties. Schouten produced *Witness to Yesterday* for Television, was one of the producers of *Black Christmas*, and was active in support for various arts endeavors in publishing and theatre in Toronto. He had recently resumed producing by forming Elgin Productions with Victor Solnicki, and had joined The Talent Group, a talent agency based in Toronto, to promote clients in the media and develop projects for the long-term.

Reuben Bolstead, 76, retired President of Famous Players. He came to Canada in 1930 to be Comptroller of Famous Players, stayed and rose to Vice-President in 1941. He became President in 1963.

Coming Soon...

Blood City, to be distributed by Ambassador, will open in Toronto on September 16... **Deadly Harvest**, an Ambassador distrib of a Burg Production, is also set for fall... **Alien Encounter** and **Who Has Seen the Wind** are set for sometime later this summer... **Rituals**, produced by Larry Dane and distributed by Astral, will have a gala preem near its filming location:



Alien Encounter

Sault Ste. Marie. Date is July 22 and site is the Algoma Theatre. Most of the stars will attend along with the main production crew... Bill Marshall's **Outrageous** will be distributed by Baxter-Steinman in the U.S. and by New Cinema Enterprises in Canada. The New York opening will be first, in late August, with a Canadian run set to begin in late September...

Henning Jacobsen Productions has completed editing and testing a compilation film called **That's Country**. It consists of film of fifty stars singing seventy-five country and western songs over the past twenty-five or thirty years. Doug MacDonald of Film House discovered a library of film and saw a feature. Rights were relatively clear, so a **That's Entertainment**-type of film is now ready for test marketing and release... No word yet on such maple leaf efforts as **The Uncanny**, **Angela**, **Full Circle**, etc.

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People's Progress

Canadian actress **Margot Kidder** will play Lois Lane in the double-epic now shooting in England called **Superman... Linda Beath** of New Cinema Enterprises and **Bob Huber**, long-time repertory cinema operator, have joined to run Toronto's Capitol Theatre as the Fine



Margot Kidder soon to be Lois Lane

Arts. They got a two-year contract from Famous Players for the 822-seat house, and plans are for a double bill every night - one re-issue and one recent art film - with separate admission prices for each of \$3.00 and \$3.75 respectively. Famous has been eager to do something with the Capitol for a long time - it sits just off main transit access and has fierce competition from nearby facilities at main transit points - and had worked out a deal with Beath for another non-producing theatre, the T-D Cinema. Latter will be put to non-film use, so a deal was struck for the Capitol.

From July 5-15 an animation workshop for kids was held at Toronto's Harbour front. **Helen Metz** took twenty-four kids aged 9-14 through the "Middle Earth Animation Workshop", providing all facets of the process and resulting in a one-minute film. Assisting were **Greg Roberts** and **Deborah Collis...**

Pen Densham and **Leonard Yakir** returned from the CC-FM/CFDC/OAC-sponsored intern program in July. They were apprenticed to **Norman Jewison** on his currently-shooting feature **F.I.S.T.**, about trucking in the Thirties in the U.S. midwest. ...Actor **Kenneth Welsh** is in an unenviable spot. The postponement of the CBC

show **The Tar Sands** to a slot in next year's **For The Record** series means **Welsh** can't appear in the series shooting this summer and fall; CBC won't allow an actor to appear in a series twice in the same season, and **Welsh** did the show for last season airing.

Harry Rasky was the subject of a Retrospective and special weekend at critic **Judith Crist's** Tarrytown Festival in New York in June. His visit coincided with theatrical opening of **Homage to Chagall** in New York. Critics were ecstatic... Broadcaster **David Suzucki** - radio's *Quirks and Quarcks* and *Science Magazine* on TV, both for CBC - received the Cybil Award from the Canadian Broadcasting League this June. Award is for an *instrumental "individual or program in upholding and promoting the public interest in broadcasting"*. Previous recipients were **Pierre Juneau**, **Harry Boyle** and *As it Happens*.

Diana Postlethwaite has departed her post as Assistant in the Ontario Arts Council Film and Photography Division. She'll return to England. Both she and the film community were upset at the lack of knowledge on the part of new Literature and Film Officer **Steve Stevanovic** about film and felt that her contribution in creating the film program with previous Film Officer **Ron Evans** should have been more concretely acknowledged.

Critic **Robin Wood** has been spending the summer at **Atkinson College**, **York University**, in Toronto... Actress **Kim Cattrall** has signed a seven-year contract with **Universal Pictures** in Hollywood... **Susan Perrie**, now resident in L.A., has appeared in various TV shows, and recently did a pilot that has a chance for next year's second season... Journalist **Bob Johnstone** will join the on-camera group at the CBC's Fifth estate, and **Winnipeg interviewer John Harvard** will conduct current affairs interviews for **Peter Gzowski's** show.

Two recent additions to CBC current affairs are **Carole Taylor** and **Keith Spicer**. **Taylor** returns to TV as a co-host for a **CBUT Vancouver** weekly current affairs show. The other host is **Spicer**. She'll be a con-

tributor to **90 Minutes Live** and a guest host for a week, and plans to host a major documentary special and develop a series, the latter for the season running 1978-79.

Chalmers Adams, producer of **Between Friends** and **Partners**, is now removed from the front lines into a back-up position. He's practicing corporate and commercial law - "with a keener than usual interest in communications" - from the **R.S. Engel** office in Toronto.

Leo Lacroix has been appointed the new head of the French division of **TV Ontario**, beginning July 1. Formerly assistant General Manager of Programming, **Lacroix** is now General Manager of the new French Division, in charge of French Services. 17% of programming is now in French, and so a new division was formed in May for the 650,000 French speaking Ontarians who receive **OECA**... A 23 year veteran of broadcasting, **Ron Keast**



Ron Keast: OECA

has been appointed Chief of English Programming for **TV Ontario**. **Keast** was **OECA's** Director of Open Sector (adult) programming... The **OECA South Central Regional Council**, an advisory board to inform **TV Ontario** of local needs, has four new members: **Charity L. Grant** of University of Toronto's Faculty of Social Work, **Roger Babin** who is head of Guidance at **Welland's Ecole Secondaire Confédération**, **Michael McPherson**, a **St. Catharines** post office employee and organiser of drop-in centres, and **Wayne Cunningham**, Dean of Applied Arts Division at **Georgian College**, **Barrie**.

President of **Odeon Theatres** of Canada **Harry Blumson** has retired early because of ill health. **Robert Myers** has been upped from Vice-President to Executive Vice-President, and Board Chairman **Chris Salmon**, former **Odeon Prez**, will serve

as active chairman... **Frank Fisher**, who was Vice-President and General Manager at **Odeon**, is now Chairman of the Board of Management at **O'Keefe Centre**, Toronto's huge touring house... **Garry Ian Duke** of **Vancouver** has been appointed to a five-year term on the board of the **Canadian Film Development Corporation (CFDC)**... **Lise Ouimet** has been confirmed as secretary general of the **CRTC**; her position has been the same, but in an 'acting' capacity, while **Guy Lefebvre** is executive secretary of the **CRTC Inquiry** into the **CBC**. **Lefebvre** will leave the **CRTC** after the inquiry reports... **CRTC Commissioner John Hylton**, a communications law specialist, will leave the Commission this summer to return to private law practice... Lawyer **Philippe Roberge** of **Montreal** has been appointed to the **CBC Board** for a five-year term... **Ray Chaisson**, now head of **Toronto CBC** flagship **CBLT's** local news, will become head of **CBC English TV** in **Montreal**... **Paul David Break** of **Toronto**, a communications consultant, has been named to the **CBC's Board** for a five-year term.



Gordon McCurdy

Gordon McCurdy, a member of **SUMPTE** and the **CSC**, has joined the professional division of **Kingsway Film Equipment**... **Bill Stewart** has been named a Vice-President of **Global TV**. He retains his position of Program Director... **Al Bruner**, **Global** founder has become Director of Marketing at **CITY TV**, Toronto's independent station... **Rae Corelli** has been named to replace **Peter Trueman** as anchorman on the **Global News**. **Corelli** was a reporter with the **Toronto Star**.