

CANADIAN FILM NEWS

CANADA AT CANNES

Having the "Cinema Canada" showings of out-of-competition Canadian films at Cannes last year paid off, apparently. This year, in addition to the official Canadian entry LA VRAIE NATURE DE BERNADETTE by Gilles Carle, the Cannes Film Festival sent a special invitation to have Eric Till's A FAN'S NOTES enter the competition as well. Till's film was overseas anyway, along with its director, as the official Canadian entry at the Berlin Film Festival. Other Canadian films scheduled for special showings at the directors fortnight at Cannes were Jean-Claude Labrecque's LES SMATTES and LA MAUDITE GALETTE by Denys Arcand. Laurent Coderre's ZIKKARON is this nation's entry in the short film category. (Film critic Marc Gervais will report on Cannes, 1972 in the next issue of CINEMA CANADA.)

WILLIAM FRUET DIRECTING OWN SCRIPT

Bill Fruet, scriptwriter of Don Shebib's two feature films, makes his debut as a film director on the screen adaptation of his own play, WEDDING IN WHITE. The play was staged at the Poor Alex in Toronto this winter with the support of a Local Initiatives Program grant. Doug McGrath and Paul Bradley will recreate their stage roles in the film, which stars Donald Pleasence. Carol Kane and Doris Petrie have the two female lead roles.

The May/June six week shooting schedule has already started on the \$275,000 feature. Private backers are financing it, along with C.F.D.C. assistance. Producer is John Vedette for Dermot Productions, director of photography is Richard Leiterman.

The location is an old house in a Toronto alley that looks, according to Fruet, typically Canadian. "It could be anywhere in Canada." The drama is set in the forties and concerns the plight of an adolescent girl's coming of age, parental authority, and loneliness.

CANADIAN FILM DEVELOPMENT CORPORATION

The Canadian Film Development Corporation announced in Toronto the names of film makers who will receive grants arising out of a competition for funds to complete dramatic films whose production has been undertaken during the past few months.

A jury from the industry viewed edited footage from films submitted by the applicants and examined the film makers' scenarios before making its recommendations to the Corporation.

The jury consisted of Sid Adilman, The Toronto Star; Lee Gordon, Westminster Films Limited; Morey Hamet, Phoenix Films Inc., Bob Huber, Cinema Lumiere; and Don Shebib, Director of "Goin' Down the Road" and "Rip Off".

A total of \$10,000 will be made available to six film makers to assist them in completing their films.

Grant recipients are:

Michael Asti-Rose "Mirror Mirror"	\$1,000
Peter Duffy "Cabbages and Kings"	\$2,000
Erwin Wiens "And When Their Time Had Come"	\$1,250
Gordon Nault "M.J.C."	\$2,000
Judith Steed "It's Gonna Be Alright"	\$2,000
David Troster "Jamie and Eric"	\$1,750

The Canadian Film Development Corporation held a reception at the Park Plaza Hotel, on April 24th, in honor of the recipients. The very impressive guest list included the most influential people in the Canadian motion picture business. Michael Spencer and Chalmers Adams of the C.F.D.C. were the hosts at the affair. Those present included Sydney Newman of the National Film Board (and more recently, the CBC Board of Directors), Eugene Hallman from the Canadian Broadcasting Corporation, John F. Bassett, Bob Crone from Film House, Larry Dane, Al Waxman, Gerald Pratley, Don Owen, Don Shebib, Peter Carter, Richard Leiterman, Morley Markson, Alexis Kanner, Bill Fruet, Peter Rowe,

Bob Blackburn, Henri Fiks, Bob Brooks CSC, James Beveridge from York University, Mike Lente, Lillian Gauci, Patricia Murphy, Ann Bishop, Ed Cowan and his wife, Nuala Fitzgerald, Allan King, Margaret Collier from ACTRA, Kirwan Cox, Bennett Fode, Harry Makin - a veritable Who's Who of the Canadian Film Scene - plus many, many more directors, producers, some lovely ladies, and the grant-recipients themselves. A night to remember!

FOX HALTS CANADIAN DISTRIBUTION

Toronto-born Gordon T. Stulberg, the President of Twentieth Century-Fox Studios in Hollywood, was in Toronto late last month to announce the closing down of Fox's Canadian operations.

All distribution of Fox films has been turned over to Belle-Vue Film Distributors Ltd. of Toronto. Eighty per cent of the Fox staff has been merged into Belle-Vue, under its President, Herb Mather.

Stulberg became President of the troubled studio seven months ago, and this shutdown is part of a multi-million dollar stream-lining of the organization. He claims the closing will save Fox \$700,000 a year in fixed overhead.

DON OWEN SHORTS ON CANADIAN ROOTS

Don Owen just finished shooting six three-minute short films - portraits of rural hamlets, villages in Ontario. The films attempt to capture the spirit, ambience, and atmosphere of the places, with the actual voices of the local people on the sound track. The unifying theme of the six vignettes is a search for roots and identity in the country. Owen is very excited about these latest works, as he is about COWBOY AND INDIAN, a feature length documentary on two Ontario artists, one a city dweller, the other living on a farm in the country. This film was finished over three months ago for the National Film Board, and is still awaiting distribution. Owen is also very enthusiastic about a feature script, which he plans to film, provided financing is available. He finds that young Canadian writers are finally turning out excellent motion picture scripts.

SUPPORT CANADIAN CINEMA!

TWO CBC NEWS TEAMS COVER VIETNAM WAR

The CBC News Service has two teams of correspondents covering the North Vietnamese offensive in South Vietnam is what has been described as the most important phase of the prolonged war.

Joe Schlesinger, CBC News Hong Kong correspondent and his cameraman Brian Hosking, have been joined by CBC Vancouver newsman Mike McCourt, who is now in the Mekong Delta. McCourt's cameraman is Harry Nuttall.

As far as is known, Schlesinger and McCourt now are the only Canadian radio and television journalists covering the war. In certain instances, their television film has been the only footage available, used not only by the CBC, but also by the American networks.

When North Vietnamese forces with tanks were attacking An Loc recently, Joe Schlesinger was there to send film and radio reports back to Canada via satellite. How Joe and his cameraman Brian Hosking got to An Loc and out again is a story in itself.

Now that the Americans are pulling out of Vietnam, newsmen have to find their own way around the battle zone, hitching rides with South Vietnamese helicopters and vehicles. Gone are the days when a newsman could call up the Americans for a free ride into battle zones, complete with meals and a place to sleep.

"There is no big press operation in Vietnam any more", says Schlesinger, "and you have to find your own way in and out of the fights."

To add to the difficulties, there is the increased danger of being killed. Schlesinger and Hosking hitched a ride with a medical evacuation helicopter going to An Loc. They were the only TV journalists at An Loc. Their helicopter was carrying seven other passengers besides themselves.

When the big North Vietnamese attack came, Schlesinger and Hosking were aboard the last helicopter to get out before invading tanks arrived. Of the seven passengers who went into An Loc with them, six had been killed and one wounded. Schlesinger and Hosking came out unscathed.

Their film was the only footage available on the An Loc fight and was transmitted

to North America by satellite to be used not only by CBC television news, but also on American TV.

When it is all over, Joe Schlesinger hopes to get a brief holiday. In the past two months, he's had only one day off to spend with his wife and family in Hong Kong.

UNCAS FILMS TORONTO DANCERS

Hans Pohl of UNCAS Productions took a camera crew to cover the London performances of the Toronto Dance Theatre. The dancers were received warmly by the London critics, although some suggested that they toured too early in their development. The documentary film of the tour will probably be shown on television here. In London at the same time Don Shebib's film *Goin' Down the Road* was playing to good reviews and audiences.

OCTOBER CRISIS SUBJECT OF ANOTHER MOVIE

David L. Wolper has acquired the rights to *THE REVOLUTION SCRIPT* based on the book by Brian Moore who will also do the screenplay. It will be produced in association with Potterton Productions in Montreal. Theodore Strauss will be the associate producer. The script is based on the kidnappings of Pierre LaPorte and James Cross, and the subsequent murder of LaPorte.

PAUL BRADLEY IN THE NEWS

Paul Bradley (from *Goin' Down the Road* fame) is now starring with Donald Pleasance and Doug McGrath in Bill Fruet's *WEDDING IN WHITE* currently in production.

Bradley was also the subject of a CBC *TELESCOPE* program which was directed by Don Shebib and shot by Richard Leiterman. Toronto Star TV Critic Jack Miller called it "a striking piece of TV portraiture." That it was. At one point Bradley admitted "hustling prostitutes on Yonge Street and robbing a jewelry store as a teenager to stay alive and would do it again for survival and to avoid the humiliation of going on welfare."

ACTRA AWARDS TO BUJOLD, BERTON, AND SPRY

Gevevieve Bujold and Pierre Berton were chosen best performer and "most outspoken broadcaster with integrity" respectively at the first annual ACTRA Awards Dinner on April 14th. The event, sponsored by the Association of Canadian

Radio and Television Artists, will hopefully grow to the dimensions and stature of the Emmy Awards in the U.S., complete with live television coverage. Gevevieve Bujold won the Earle Grey award as the most outstanding performer in Canada. She was on location in Quebec, and could not be on hand to accept the honor personally. Pierre Berton, also Master of Ceremonies for the evening, won the Gordon Sinclair Award for "outspoken opinions and integrity in broadcasting."

The John Drainie Award for Distinguished Contribution to Broadcasting was won by Graham Spry, radio pioneer, who helped set up the first radio network in Canada, which later became the CBC. According to the trade press, his acceptance speech was the highlight of the evening.

Other nominees for outstanding performer were Chief Dan George, Paul Harding, Budd Knapp, and Gordon Pinsent. For the broadcasting award Peter Gzowski, Gerald Pratley, Orest Ulan and Jack Webster were the other candidates.

FOCUS ON THE MUNICH OLYMPICS

Harry Clapp, representing Agfa Gevaert in Toronto, is beaming these days as his company is setting up processing facilities or expanding already existing ones at the major Toronto labs. One of the reasons for all this hustle-bustle seems to be the selection of Agfa-Gevaert motion picture film as the official film for the Munich Olympic Games. For Toronto producers covering the event, film will be made available at a lower price if purchased here, ahead of time. Also detailed information is available on the photographic data of the various stadii (lighting, color of walls, etc.). Priceless knowledge for the cameraman and the producer who prefer to know these things well ahead of time. They'll have tough competition once there, however. David L. Wolper has announced that ten world famous film directors will be working on the Olympic Games Film this year, in an attempt to make it a box-office success, as well as an artistic one. The directors are Milos Forman, representing Czechoslovakia (even though he lives in New York now), Kon Ichikawa from Japan, Claude Lelouch from France, Yuri Ozerou of the Soviet Union, Arthur Penn from the United States, John Schlesinger for Great Britain, Ousmane Sembene from Senegal, Franco Zeffirelli representing Italy, and Mai Zetterling, Sweden. Not since the 1936 Nuremberg Games has so much film talent been focused on the Olympics.

MIXED REVIEWS FOR MON ONCLE ANTOINE

Canadian Film Awards winner MON ONCLE ANTOINE opened in New York last month to mixed reviews from the critics. Claude Jutra's film suffered at the hands of Vincent Canby of the New York Times, who wrote "... the film is so calculated to evoke humor, nostalgia, sadness and regret that it leaves very little room for self-discovery ... that even the quite charming performances by professional and amateur actors finally seem as studied and mechanical as the film itself." Clive Barnes, however, writing for the same newspaper, raved about the film, as did Andrew Sarris of the Village Voice, who wrote that "Canadian cinema has come of age!" Daily News critic Kathleen Carroll described MON ONCLE ANTOINE as "... an affectionate dissection of life in a French-Canadian mining town ... it has humor and a degree of charm."

HANDBOOK OF CANADIAN FILM TO BE PUBLISHED

Writer Eleanor Beattie collected a whole bookful of invaluable information on Canadian film, during research trips coast-to-coast recently. Published by Peter Martin Associates the book is due for release sometime in August. Ms. Beattie profiles one hundred important Canadian filmmakers, complete with biographies and filmographies. Canadian cinema is also included, along with a film study guide to libraries, schools; bibliographies, and a survey of the present situation concerning film co-ops, distribution outlets, and the film scene in general. The book will be paperback, costing less than three dollars. Sounds like a bargain!

ALBERTA PLANNING FEATURES

Plans are afoot in Calgary to make a feature film on the life story of John Ware, a legendary Alberta rancher, who happened to be black.

Edmonton writer Sheila Watson's novel THE DOUBLE HOOK might be made into a film as well. Producers Samuel J. Kopolowicz and Dale Phillips of Filmwest Associates, Edmonton tentatively schedule Cache Creek, British Columbia as the location.

FILM FOR CHINA MADE BY EDITCOMM

Derek Baker of Editcomm informs us that he recently completed an industrial

film commissioned by General Motors, designed for showing in the Peoples Republic of China at an upcoming Canadian Trade Exhibition. The publicity man from GM Diesel Division of Canada wanted a film made about a brand new, three-hundred thousand dollar mammoth ore-transport diesel truck. But he didn't want a sales film. So Derek and his cameraman went to London, Ontario, to the GM works there and started to capture this automotive giant on celluloid. They came up with a twelve minute short cut to sound effects, which Derek claims is geared to an Oriental audience. No narration necessary. Speaking of multi-national endeavors. A U.S. giant corporation wanting to impress Chinese mine directors with a Canadian made film!

TWO NEW DUBBERS AT FILM HOUSE

Bob Crone of Film House reports that he is proud to have Len Abbot and Hugh Strain on staff, both recently from England. Len Abbot's dubbing mixer credits on features includes TALES OF BEATRIX POTTER, THE RAILWAY CHILDREN, NOTHING BUT THE BEST, STOP THE WORLD I WANT TO GET OFF, GIRL/BOY, and CATLOW, and he has done THE AVENGERS, THE PRISONER, THE SAINT, THE THIRD MAN, and THE PROTECTORS, to name just a few, on television.

Hugh Strain came to Film House from Warwick Films in London. He's worked on dubbing THE CARETAKER, WHAT'S NEW PUSSYCAT, MORGAN, ULYSSES, MARAT/SADE, GET CARTER, THE VIRGIN AND THE GYPSY, and THE GO-BETWEEN, among many others. Both men bring with them years and years of technical excellence as well as a refined artistic sense, judging from the quality of the films they have worked on. Toronto is lucky to have them here!

CINEMA CANADA needs information, specifically on Canadian filmmaking activities coast-to-coast! Attention production companies, producers, directors, cameramen! Also independent filmmakers, experimental cineastes, film students and visual artists! We would like to know what you're doing, what you're working on. How else can people find out about the epic being shot in Prince Edward Island, or the cinematic voyage undertaken by three Canadian microbes equipped with microscopic sync sound equipment through the bloodstream of a newly liberated Arctic penguin? Keep those cards an' letters comin', folks!

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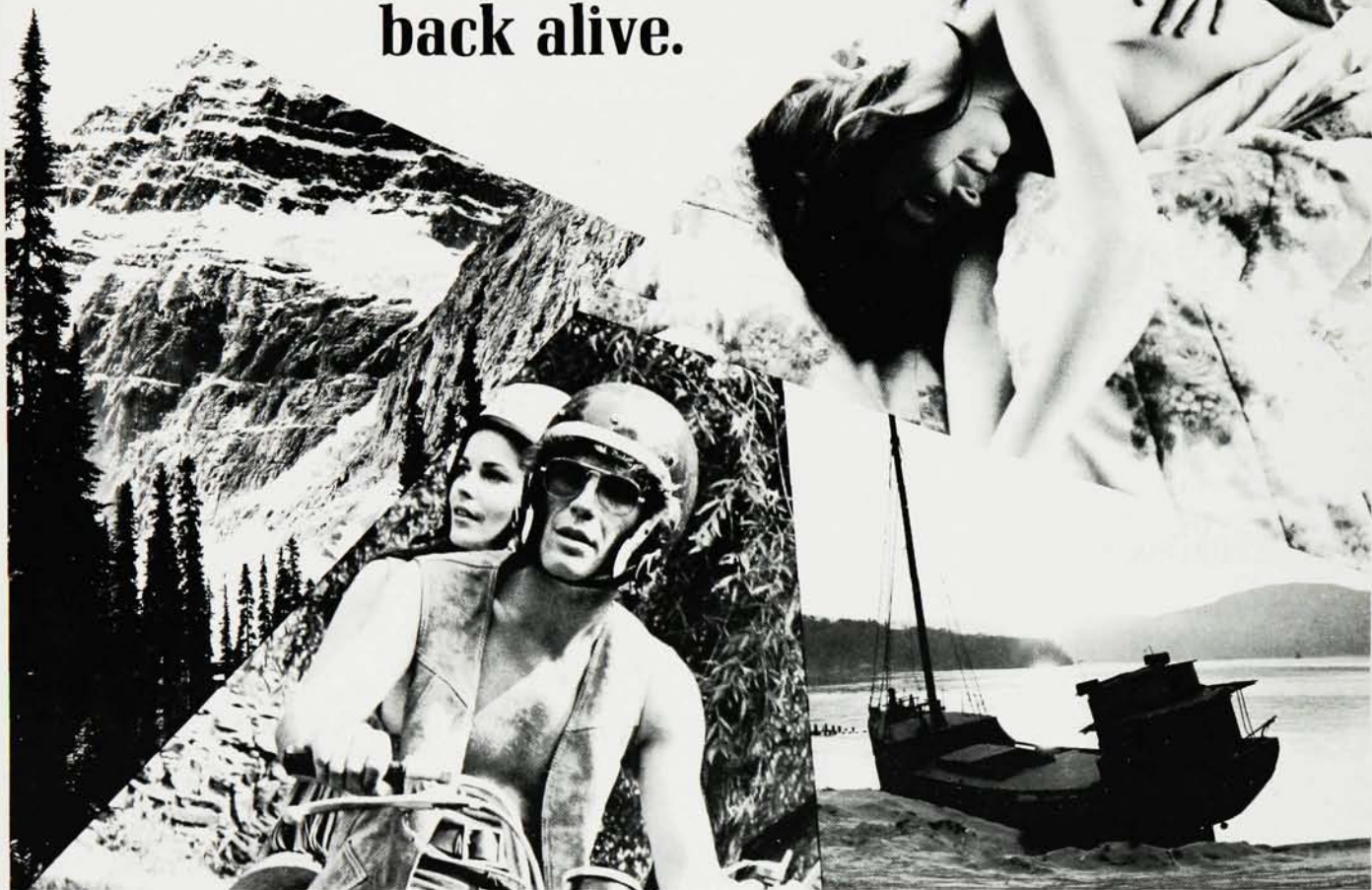
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