

Newly formed CCFM proposes immediate remedy for lack of feature production.

At the past two meetings of the Council of Canadian Filmmakers (CCFM), there was quite a bit of excitement, and many in the industry feel that this newly formed group may be English-Canada's last hope in unifying filmworkers on all levels of cinema into a cohesive and powerful voice.

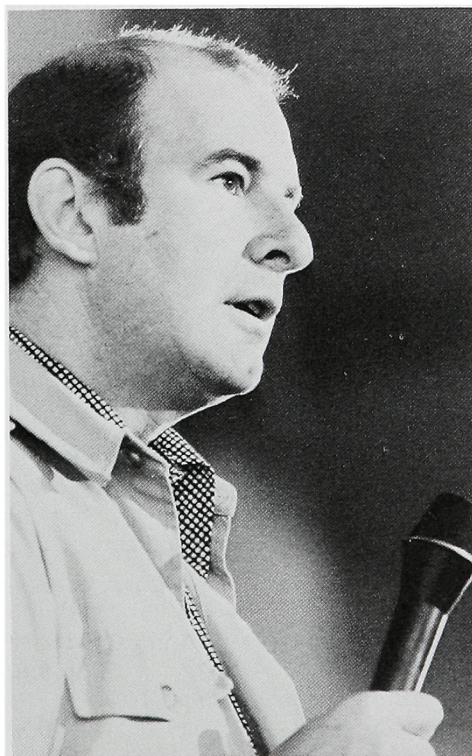
As we indicated in the last issue of this magazine, major changes are in the offing for the filmmaking community. Their extent and impact are more discernible now, than right after the initial meeting of the Council at the Westbury. Whereas over 200 people (the cream of the Canadian film community's crop) jammed into that meeting hall in March, the next general meeting at Bennet Fode's Tivoli theatre in April was attended by nearly 500 filmmakers. It was chaired jointly by Peter Pearson, President of the Directors Guild of Canada, and Richard Leiterman, lately of IATSE 644-C, but a maverick, independent thinker just the same. The Council adopted its present name at the Tivoli, as well as unanimously accepting the aims and objectives drawn up by the founding executive.

1. to pursue the development of an economically and artistically viable motion picture industry;
2. to encourage an increase in the demand for Canadian motion picture productions and their distribution in foreign and domestic markets;
3. to pursue the development of cinema crafts and trades through the establishment of minimum standards;
4. to encourage the education of members and potential members of the film industry in motion picture arts and crafts;
5. to encourage the exchange of motion pictures and information related to the production of motion pictures between Canada and countries throughout the world;
6. to promote effective communication and common action between professional motion picture organizations for the achievement of common goals;
7. to speak to governments and departments of governments as the unified voice of all the disciplines;
8. to concern itself with social, economic and labour relationships within the motion picture industry, and to make recommendations to the appropriate organization;

9. to encourage the priority of employment of Canadians and reciprocal relationships with international motion picture makers.

Heated discussion followed the introduction of the above aims and objectives, since everyone had their own viewpoint as to what is actually wrong and what's to be done about it. Peter Carter, Budge Crawley, Allan King, Ron Kelly, John Board, Don Shebib, David Lee, Patrick Spence-Thomas, Ken Post, A. Ibranyi-Kiss, and both chairmen made impassioned speeches about their prognoses and own brand of remedies. After much deliberation as to the make-up of a new, permanent executive committee (how many affiliated people versus how many independents), the following people were elected by secret ballot, either representing their organizations, or as free agents:

John Board	(Assistant Director)	
Budge Crawley	(Producer)	
Glen Ferrier		IATSE 644-C
Sandra Gathercole	Toronto	Filmmakers Co-op
Jack Grey		ACTRA
A. Ibrányi-Kiss	(Managing Editor-CC)	
Ron Kelly		Chairman
Allan King	(Producer/Director)	
Richard Leiterman	(Director of Photography)	
Peter Pearson		Directors Guild
Ken Post	(Director of Photography)	
Don Shebib	(Director)	
Patrick Spence-Thomas		NABET
Bill Wood		IATSE 873



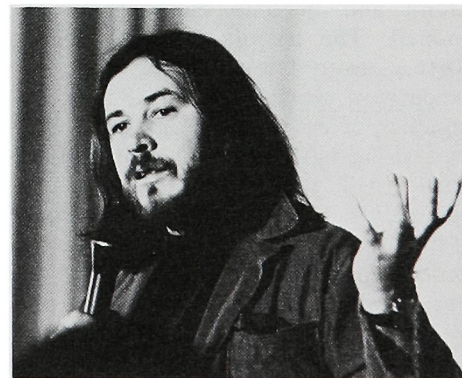
Ron Kelly

The committee was formed to meet almost on a weekly basis, until the present slow production situation is rectified. Its members have been conscientiously coming together at Spence-Thomas Productions (who offered temporary shelter to the Council), sometimes as often as twice a week. Subcommittees were formed to deal with specific issues, such as political lobbying on both federal and provincial levels (Sandra Gathercole, Jack Grey, Allan King), inter-union relations (Richard Leiterman, Glenn Ferrier, Patrick Spence-Thomas, Bill Wood, Don Shebib), funding for the Council (Budge Crawley, Kirwan Cox), and drawing up a constitution (Jack Grey, Jerry McNabb, Peter Pearson), also formed were a Membership Committee (June Pike, A. Ibrányi-Kiss), and a Press Committee (John Board, Ron Kelly). The non-executive members on these subcommittees were co-opted from member organizations.

To help solve the present crisis situation in English-Canadian feature production, Ron Kelly put forth an idea which was adopted by the Executive and presented to Ottawa, by way of an urgent telegram to the Film Advisory Committee of the Secretary of State's Office, which met on April 30th. A copy of it went to Robert Desjardins, as well.

The CCFM rushed this proposal to Ottawa well in time for the Advisory Committee's session, but the Council has yet to receive a formal reply. Everyone went to Cannes shortly thereafter, and Secretary of State Faulkner's only verbal comment since then has been that Robert Desjardins is looking into it.

When the CCFM was first formed, it was welcomed by government representatives who felt that it will help them deal with the industry in a rational way. Instead of having to talk to half a dozen lobbying organizations, now it is possible to come to across-the-board agreements, and lobbying efforts will not be contradictory. However, in spite of its initial favorable reaction, Ottawa has yet to back it up with any concrete action. The Council is getting impatient.



Don Shebib

photo: Baltazar/Koller

A Crisis can be an Opportunity : A Proposal from the Council of Canadian Filmmakers towards solving the present crisis in English-Canadian feature film production----

The Council of Canadian Filmmakers represents approximately 5,000 people in the film community including the members of ACTRA, NABET 700, IATSE 644-C, IATSE 873, the Directors Guild of Canada, the Toronto Filmmakers Co-op, and other groups.

I. The Organization

The CCFM was brought into existence because the English-Canadian feature film industry is on the brink of collapse. Films are simply not being made and many hundreds of film workers are unemployed. They have organized the CCFM to meet this emergency with radical and creative solutions.

II The Problem

We are culturally overwhelmed, demographically dispersed, and undercapitalized by the failure of native private enterprise to take the risks our situation requires. Yet our national survival depends on our economic and cultural vitality.

The problems of making films in Canada are unique and demand unique solutions. The present crisis stems from decisions made in Canada to attempt to model an English-Canadian film industry on the American pattern. These decisions have proved bankrupt in the long-run and the disastrous decline in film production will continue unless those decisions are changed.

The reason for this decline hinges on the lack of private investment without which the CFDC is presently inoperable. The Department of National Revenue has decided to interpret the Income Tax Act to avoid leverage leasing which was the rationale behind nearly all previous film investment. The leverage leasing bubble has disguised the fact that private investment is not willing to take the risks inherent in the English-Canadian film market at this time. An alternative must be found to the present system of financing, the inadequacy of which is evident from the flood of applications from established filmmakers for the low-budget CFDC category which doesn't require heavy private money or distribution advances. The fact that some top filmmakers cannot find private investment for even this category should prove that the system simply doesn't work.

One cannot ignore the fact that most English-Canadian films have a record of unrelieved red ink. They face infinitely greater competition from foreign films in their domestic market than their Quebec counterparts. Also, the distribution/exhibition system has an immense overhead that has further

undermined potential profits despite increasing acceptance by Canadian audiences.

Finally, one must not overlook the failure of the Canadian Film Development Corporation to take aggressive measures to develop scripts and scriptwriters or the failure of the Canadian Broadcasting Corporation to provide a mechanism to link Canadian films and the mass audience – in other words, to just show the films.

III. The Solution

The following proposal is designed as one interim solution that is possible within present structures without a great deal of additional money. The CCFM plans to make proposals in the future of greater depth and breadth. The present crisis demands immediate action.

In essence, we believe that the CFDC must expand its present scope of operations to include script development, management of initial theatrical marketing of films in this category, and ownership of those films on a profit-sharing basis with the makers of the films. In addition, the CBC must take an active part in financing Canadian films and distributing them to the people in Canada.

We must avoid the present overdependence on private investment, avoid many of the present excesses in the distribution/exhibition marketing system, and assure the mass of the Canadian people an opportunity to see the work that they pay for.

We also believe that the creative talent has a responsibility in this system, and we, the film workers, are prepared to work for reasonable minimum rates in this film category in exchange for participation in potential profits and involvement in the management of this film category.

We believe that continuity is essential for a successful film industry and fear that the great progress in Canadian feature films made over the past few years will be irretrievably lost if talent is now dispersed through prolonged unemployment.

IV. The Mechanism

We propose that in addition to present programs, the CFDC undertake a new category of ten (10) medium budget films beginning July 1, 1973. These films will be owned by the CFDC. The CFDC will oversee distribution on a market-testing basis. The option remains, after this market testing, for distribution through regular channels.

This program covers an 18 month period with 6 months for script development followed by 12 months production. It must be remembered that this is a worst case hypothesis and will cost this much only if none of the films earn a penny.

To force government action, another **General Meeting of the CCFM has been called for Wednesday, June 27th, 7:30 P.M., at the auditorium of the Ontario Institute of Studies in Education (O.I.S.E.) on Bloor Street (Toronto).** All interested filmmakers are urged to attend and become members of the Council. The agenda includes a complete, up-to-date briefing on the Executive's work since the Tivoli, the sequence of events concerning the mini-brief along with Ottawa's reply (invitations will be sent to Faulkner, Desjardins, and other government representatives), a call for a vote of non-confidence in the CFDC, and the approval of a new Chairman and Executive Director for the CCFM. The Inter-Union committee has also been very active (one point of conflict: mixed-crews!) and will put forth concrete proposals at this meeting. Be there!

FINANCING

1. Script development:

The CFDC sets up a script development program, buys options on properties and commissions 30 treatments, 20 second drafts, and 10 final drafts annually with a maximum of \$10,000 per film script. \$250,000

2. Production:

10 films at \$300,000 each maximum \$3,000,000

3. Distribution:

4-wall rental of 5 appropriate theatres at \$5,000 per week for two weeks each, times 10 \$500,000
Advertising in cities at \$5,000 per city times 10 \$250,000
Promotion and prints times 10 \$150,000
Administration of theatrical market test \$100,000
 \$4,250,000

4. Income:

Guaranteed television sale to CBC at \$100,000 times 10 \$1,000,000
100% box office from 4-wall distribution ?
Foreign sales, etc. ?
 ?? \$1,000,000

5. Special Emergency Fund

10 films at \$150,000 \$1,500,000

6. CFDC Total possible financial exposure of CFDC script fund plus 10 films times \$150,000 \$1,750,000

\$4,250,000

7. Profit sharing plan:

CFDC 50%
Script 5-10%
Direction 5-10%
Producer 5-10%
Cast and Crew 20-35%

NFB as active as ever

by Marie Dawson

The National Film Board of Canada has announced its plans to shoot ten \$300,000 feature films, using scripts designed to dramatize the Board's language-learning program. Gordon Pinsent has been reportedly sought for the lead role in the first film.

Making its West Coast debut in San Francisco last month, the Film Board's outstanding "Mon Oncle Antoine" gave the signal for a special month-long salute to the NFB and Canadian films.

The National Film Board is really going places. Besides winning a Grand Prix at the Cannes Film Festival the Board also captured two top prizes at the American Film Festival in New York.

First prize Blue Ribbons were awarded to the films "Nell and Fred", a social documentary by Richard Todd and "Here is Canada", by Tony Ianzelo.

NFB chairman and Canadian Government Film Commissioner, Sydney Newman presented the John Grierson Award to Martha Coolidge, 27, a graduate from New York university who received the trophy for her film on drug addiction called "David Off and On". Miss Coolidge originally worked for CFCF-TV in Montreal.

The Grierson Award was given by the NFB, Films Incorporated and the Visual Education Centre of Toronto. The Festival was sponsored by the Educational Film Library Association.

Montreal's famous Paesano restaurant was the scene of NFB shooting in April when the Board's comedy production, "The Great Little Artist" got underway.

Scripted by Angela Ferrante, Martin Defalco and Sergio Lanzieri and directed by Defalco, the film starred Canada's most famous Italian performer Bob Vinci, better-known as "Don Ciccilo", and also featured popular French Canadian actor Mario Verdun. Aldo Vinci, 67-year-old father of Bob Vinci and star of more than 40 Italian-made movies, also appeared. Umberto Taccola, Ida Dell'Aquila, Anna Migliarisi and Sergio Lanzieri made their film debuts.

The film was produced as part of the NFB's new "Multicultural Programme." The aim? To produce new films reflecting the contemporary lifestyle of various ethnocultural communities in Canada today.

The NFB sent a loud stage whisper about population control over to Ghana recently. A film on "Family Planning in Ghana" produced by the Board was enthusiastically received by Ghanaian Head of State, Colonel I.K. Acheampong at a screening at Osu Castle in the capital, Accra.

English-unit filmmakers Dorothy

Courtois, Ken McCready and Don Rennick; Canadian High Commissioner Noble Power; J. Titsworth of the Canadian High Commission and Dr. A. A. Armar, Director of National Family Planning in Ghana, attended the presentation.

Sponsored by the Canadian International Development Agency, the 27 minute colour film which looks at family planning techniques and examines Ghanaian opinion on the subject, was shot in Ghana last Spring.

Also from the National Film Board... An English version of the original French film "Bozarts" (Beaux Arts) called "We Are All... Picasso"

Moving in and through art exhibitions, galleries displays, pausing only to take in some individual works — among them one by Armand Vaillancourt, internationally known metal sculptor — the film is an articulate survey of the art scene in Québec by people closest to it; artists, sculptors, critics, museum directors, teachers and some lay public.

It also questions the structure, format and value of art in the universal scheme of things — definitely adding up to a wide-ranging assessment of Québec's "democratization" of art.

Open meeting held by Stunt Council

by Shelby M. Gregory

Continuing the effort to improve the Canadian stunt performer's position the "Canadian Stuntmen's Council of ACTRA" held an open meeting for all applicants interested in stunt work, on May 24 in the Carlton Street ACTRA offices. Though 50 or so people in town claim to be professionals in this field, only nine interested actors turned up. However, two top level ACTRA officials — Toronto representative, Jim Keatings and Alan Bleviss, President of the Toronto Branch Council — attended.

Council members present were Frenchy (John) Berger — President; Shelby M. Gregory — Secretary; Gary Flanagan — council member and James Ince — council member. Vice-President, Mari-lou MacDonald was unable to attend. Another absentee was council member Bob Hannah who had a prior engagement. Bob was addressing the Construction Safety Association about a film in which he appeared (his stunt: being completely buried alive in a sand pit).

The purpose of the council meeting was to interview new applicants interested in stunt work, a cross section ranging from professional kite-flyers to trampoline champions, from cow-girls to lady wrestlers, from stunt pilots and rodeo-riders to an authentic Kung-Fu

master from the Hong Kong film industry.

The basic idea was to create a pool of highly skilled talent available for stunt work in Canadian films and so eliminate the need to import stunt performers from Hollywood.

The presence of two bogus stunt schools in the Toronto area, has made the ACTRA Council bent on establishing that they are the only recognized authority on stunt co-ordination in Canada. These schools (which incidentally charge 400 dollars for nothing but bruises) have attracted students by newspaper advertisements. The so-called stuntmen running them have been exposed as false prophets. They even went as far as claiming ALL the stunts on Police-Surgeon and other Toronto productions. ACTRA has already closed down one group and is watching the other, hawk-eyed.

Though invitations were sent to both groups neither was represented at the meeting.

A Stunt-Symposium will be held in the summer to train additional performers for feature work should demand exceed supply.



Taureau (*The Bull*), a recent NFB production.

Canada Council Senior Arts Grants to 32 Prominent Artists

Ottawa — Thirty-two prominent Canadian artists will receive Senior Arts Grants from the Canada Council this spring, according to an announcement made here recently. Total value of the grants is \$421,152.

Names of the successful candidates in Film are: Jack Darcus, Vancouver, Albert Kish, Montreal, Martin Knelman, Toronto, Morley Markson, Toronto, Al Razutis, Vancouver, and Joyce Weiland, Toronto.

Filmpeople, filmpeople, filmpeople

David Tompkins and James Murphy must be two of the hardest-working people for the cause of Canadian films. David is director and Jim is manager of the Canadian Filmmakers Distribution Centre, which disseminates hundreds of shorts and dozens of features through the non-commercial web of exhibition outlets. They'd like to get their films into commercial theatres, too, but it's an uphill climb. Assisted by Tom Urquhart, the two distributors give the best deal of any we've heard of to the filmmakers. The latter get 70%, and the non-profit Centre is run on the rest. If you wish to book or deposit a film, contact the CFDC (no pun intended) in Room 204, 341 Bloor Street West Toronto M5S 1W8, or call (416) 921-2259.

Mary Pickford was honored recently in Toronto, when a historic plaque marking her birthplace was unveiled by Buddy Rogers. The archeological and historic sites board of the Archives of Ontario selected the site for marking, and the event was sponsored by the Ontario Film Institute. Ms. Pickford sent husband (and past co-star) Rogers, along with a letter which stated in part: "While it is more than fifty years since my widowed mother with her three small children moved from Toronto to New York and California, no matter where my footsteps have led me, the memory of Toronto has remained always in my heart's inner chamber."

Hillard Elkins is conducting a 'world-wide search' for a female lead in his next film, "One Hundred Dollar Misunderstanding." The film, to be produced by Elkins Productions of Canada, Ltd. (Toronto), is based on the best-selling novel by Robert Gover. Elkins, who will make his directorial debut with this film, is looking for a girl to play the leading role as "a 14-year-old Black hooker, vintage 1950, and a virgin from the waist up." The hooker is a very sympathetic character in the book and just as readers fell in love with her, so will the viewing audience. Resumes and pictures should be sent to Elkins Productions, 170 University Avenue Suite 300, Toronto, Canada.

John C. Foster, CSC reports that a CBC Gallery show he shot in Woodstock, New Brunswick, is one to watch for cinematographers and the general public alike. Called **Are You Listening?**, the film is a study of a rural community, through the 'window' - in a figurative sense - of the local radio station. Something magic began to happen in the cutting room, and some of the footage is mesmerizing. "Shoot-



ing an Anglican church during a double christening, magic things began to happen with light as only the "Great Gaffer in the Sky" lit the set. Some of the night shooting belongs on canvass. We went in there not as a film crew from Toronto, but as family. And it worked!" See for yourself when CBC airs it July 7th. John and Karen Foster are a husband and wife camera/sound team, who produce documentaries. Good ones. They're responsible for the recently aired **Daytona** short. More about them in the future.

Eleanor Beattie's **Handbook of Canadian Film** is out, published by Peter Martin Associates Limited, at 35 Britain Street, Toronto, Ontario M5A 1R7. It's a valuable but rough source-tool, compiled just a bit too early (doesn't include the great upsurge of Canadian features in late 1972) and incomplete in other ways as well. But buy it to learn from, in any case. "No one with serious interest in film in Canada can be without the *Handbook*," the blurb says. We agree, it serves an intermediary-stage role, but we've yet to reach the level (at least in features) for a more definite work. The book contains a brief historical examination of films in Canada, biographies, filmographies and bibliographies of eighty-one prominent filmmakers, and address lists of film-related organizations and institutions. Some reservations; not only are Filmmakers juggled at random, but the bibliographies stop quoting *Cinema Canada* after our first issue (march, 1972), whereas other magazines are quoted up until last August. Among others, Michel Brault's filmography is incomplete. Similar mix-ups omit the Toronto Filmmakers' Co-op from peer groupings. But still, a monumental effort and worth having around.

Dennis Zahoruk would like to solemnly announce the commencement of principal photography on "The Shakespeare Murders," a short feature-length film, best synopsisized as a semi-satiric detective mystery based on Shakespeare's writings, to be produced, written, and directed by Zahoruk, with Josef Sebesta on camera, to be shot mostly in Toronto, but also on location in Hamilton and Stratford (Shakespeare-land), with stars Gary Peterman and Moira Sharp, assisted by Berry Clavir, Don Brough, and Laurinda Hartt, from

June 30th, until August 8th (on weekends), in 16mm colour, for a low-budget, in the Year of Our Lord, 1973.

Walter and Ellis Delorey co-produced a truly beautiful film, called **Great Rain Mountain**, by going up to the Yukon being flown into the wilds, and staying there for two months last Summer. Just finished, the end result of this admirable task is inspiring, free-flowing, alternately pacifying and disturbing, with excellent camerawork and a synthesized sound-track. Produced with the assistance of the Canada Council, L. Littlewhite, Ryerson, and the Toronto Filmmakers Co-op. Available for sales or rental from the Canadian Filmmakers Distribution Centre, at the above address. Walter and Ellis are back up North this Summer, shooting more film.

Recha Jungmann just finished a short film entitled **two plus two and drop one**, which had its premiere at the Women and Film Festival in Toronto. A puzzling film, it explores the complex realm of sex roles, male/female-female/female relationships, and three people in particular. Produced by Belphegor Films, Lothar Spree did the cinematography. Recha's short script **Notes for My Son** appears at the back of this issue; it institutes a new *Cinema Canada* policy to print short scripts. We are soliciting such writings. Please mail to Cinema Canada, 6 Washington Avenue #3, Toronto M5S 1L2, Ontario. Prerequisite; scripts should be copyrighted by writers.

John S. Gaisford has left Somerset Productions to become an independent producer, and is looking for experienced dubbing actors, who have not worked with him before. (He looks forward to working with those actors who have delivered excellent dubbing performances for him in the past, he says, but don't call him, he hasn't forgotten you!) Mr. Gaisford started in the industry in 1956 as CBC film assistant, and has worked his way up to producing two feature films, **Take Her by Surprise** and **Out of Touch**. But his specialty now is dubbing (He's responsible for the English versions of **Valerie** and **The Initiation**, two highly successful Cinepix productions) and he'll be doing just that in the immediate future on feature films for U.S. television.

Gary Crowds, the editor of *Cinéastes* magazine, a radical film publication from New York, writes that there are still copies left of the summer 1972 issue, which has excellent political studies on the Québec cinema scene in English. *Cinéaste* is published quarterly at 244 West 27th Street, New York, New York 10001.