

CANADIAN FILM NEWS

Major Developments

It's sort of like some weird circle action, if you examine the development of the film industry over the past several years. The federal government sets up the CFDC to aid in establishing the industry; the filmmakers become very active, first in actual movie making, and then politically as problems arise in forming a solid industrial base. Now it's the provinces' turn, as the assault on their jurisdictions — mainly in quotas and financial aid — begins. And of course they'll act with the federal government to co-ordinate any efforts.

But we're not back where we started. What is being discussed now are specific solutions, especially quotas and levies, as well as re-organising the CFDC to accommodate the realities of being several years down the road. And there's concrete evidence to present to any governmental level that a consensus does exist among Canadian filmmakers and production people. Even public opinion is stronger, as films succeed at the box office and voices are heard, such as the *Toronto Star's* on March 11 calling for quotas.

Small skirmishes occurred in Manitoba, Nova Scotia and Ontario, and the major action happened in Québec on April 10 when the government finally presented its film law. A report prepared for the Manitoba cabinet urged the creation of a film board to provide assistance and training programs.

In Nova Scotia a court battle moved into final stages that will have great influence on censorship in all provinces in the future. Some time ago journalist Gerald McNeil protested to the provincial censor board that he wanted to see the banned *Last Tango in Paris*. He wanted to appeal the board's ruling to cabinet but was told he couldn't because he was a private citizen. Taking his case to the provincial court of appeal, he won. But the province is challenging the ruling in the Supreme Court. And Ontario and Alberta and Saskatchewan are backing Nova Scotia. Further reports to come.

Ontario recently created a ministry expressly for culture and recreation, but won't move the Censor Board to

this cabinet area. No explanation was given, but Minister of Industry and Tourism Claude Bennett did visit Hollywood recently to promote Ontario as a movie-making place. Bennett said he wanted Hollywood money and Ontario talent, whereupon some MP's suggested it might be a better idea to get some Ontario movies made and to institute quotas. As a matter of fact, Ontario has been the great hold-out in the quota question; Premier William Davis has said publicly that he's opposed to it, and without Ontario there's no point in pushing a national quota; most box office income is from that province. A delegation from the Council of Canadian Film Makers met with Davis and some cabinet members in mid-April to discuss the subject of quotas, but my press deadline was several days before, so I'll let you know what happened next issue. Don't hold your breath.

A major brief was presented to all governments via the CFDC, and it summarised the desires of the film-making community in toto. The CFDC's English-language Advisory Group comprises all facets of the industry, and this joint effort leaves no doubt as to whether there is a consensus in the Canadian Film industry, even if Hugh Faulkner and Jean Boucher have maintained the contrary. Among the groups represented were ACTRA, the Canadian branch of the American Federation of Musicians, the Canadian Association of Motion Picture Producers, IATSE, NABET, the Directors' Guild, the CCFM, the Editors' Guild, the Canadian Filmmakers' Distribution Centre, the Society of Cinematographers, the Motion Picture Theatres Association, the Society of Film Makers, and the Association of Independent Canadian Film Distributors.

Nineteen recommendations were put forward, among them instituting levies, increased incentives at Provincial and Federal levels to attract private investment, major refunding and re-organisation of the CFDC, provincial quotas, development of training methods for industry, advocating a full survey of the Canadian feature industry.

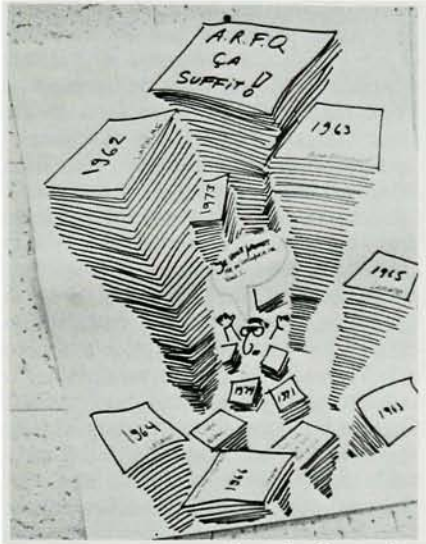
The French filmmakers are studying the Advisory Group's sub-

mission, but right now they've got something slightly more important to consider, for on April 10 the Quebec government introduced its long-awaited film law, *loi cadre*. And the reaction by the industry was anything but gleeful. Cultural Affairs Minister Denis Hardy presented a bill that will have widespread effects on Quebec film making and showing.

The bill first abolishes the present Cinema Advisory Board and substitutes a Quebec Film Institute and Cinema Classification Board, directly under the minister; the former body was separate from the ministry, although the members were appointed by the government. The minister can step in and run the new body for three months at any time (this clause occurs in most Quebec bills). And there will be no public hearings, because, the minister says, the industry has been overconsulted. All of which brought cries of possible political censorship, fear that the enlightened censorship practised recently in Quebec will radically change, and general unhappiness with the whole bill.

Other clauses, in a total of seventy, include forcing theatres to show a certain number of Quebec films, non-French films are to be dubbed or subtitled unless excused by the ministry, and the stated desire to provide three million dollars annually to finance films, make grants and subsidies and loans, operate and prevent takeovers of theatres, distribute and promote films, set up dubbing and subtitling, and produce children's films. This sum could be in addition to the present \$2.7 million allocated for film, or just signify an increase from \$2.7 to three.

Over the following weekend forty or fifty producers and observers assembled at a resort to discuss strategy and meet with Hardy. Those present were from the Association des producteurs de film du Québec, and included president Claude Fournier, v-p Aimée Danis, and sec-treas Mel Oppenheim, plus Pierre David, Pierre Lamy, André Link, Michèle Moreau, Jean-Pierre Lefebvre, Claude Godbout, Jean-Claude Labrecque, and Arthur Lamôthe. Also on hand were Michael Spencer, CBC film buyer René Poissay, and Bob Monteith from the



Cartoon from the Occupation

NFB Ottawa office. The discussion was really stalemated: Hardy has a parliamentary majority and can pass the bill as he pleases. The filmmakers expressed dislike but it is questionable whether they can get together to fight the bill clause by clause, as they must. It could go through very quickly.

On Thursday, April 17, Director Jacques Gagné of the ARFQ travelled to Toronto to meet with the Council of Canadian Filmmakers executive, and explained more fully what the Quebec Federation objects to in the law, and some tentative steps to fight its passage. (The Federation was extremely gratified by the support of the CCFM in the recent sit-in in Montreal; in a marked contrast to past activities on the part of English and French filmmakers. The stated objective this time is to work together and keep each other informed, now and in the future, on developments within the respective groups.)

"Any law that will not change the reality of the film industry is worth nothing," said Gagné. The current outline only transfers some powers, creates the possibility of dangerous political intervention, and offers nothing in the matter of solving basic problems, such as access to screen time (the law says a quota *may* be instituted; nothing definite is planned.) The Bourassa government was elected on a platform of cultural sovereignty, and

"cultural sovereignty is a political fact." Certainly the law is a political fact, and a problem. And it's not the first: in 1973 a draft was circulated that met with favourable response, but was never acted upon. And this time, says Gagné, there were consultations with some individuals, but no groups. Furthermore, before the law was tabled, a paper was presented to fourteen people that summarised the law — inaccurately. It said that quotas were planned, for example, but not that they would be instituted only at the discretion of the minister.

It's mainly the role of the minister that the filmmakers object to. Now an institute is responsible for film; under the new law the institute would be responsible only for disposing of funds, and all its other activities would come under the minister directly. That's too political. The minister will determine who is 'representative' from the film industry to appoint to this body. It will be funded from subsidy, not from the box office.

The next reading of the document will be in mid-May. Tentative plans to fight the bill include a paper stating the ARFQ's position due at the end of the month, and tentative march on Quebec city by the 3500-strong Quebec federation.

Support for the filmmakers' position is growing. The press in Quebec are almost unanimously against the law. The inclusion of the Union des artistes in the federation helps to involve the public, because the performers are well-known to the public. And vocal backup from the English industry may not have a large effect, but it helps.

In the end, however, the Liberals have a great majority, and if they want to pass the bill with little hindrance by the public or the Opposition, they can. And as Michel Brault said to the meeting, "If we had confidence in the Government, the law can be better. But with this Government it's no good. I'm pessimistic about this law and about our chances to defeat it. It might be better to change the CFDC and NFB and defeat Bourassa at the next election."

Cannes Festival 1975

Once again, as a rite of Spring, Cana-

dians pack their suitcases and, led by Jean Lefebvre and the Festival Bureau contingent, seek their annual pilgrimage to sell Canadian film and take the blue Mediterranean waters at Cannes. They'll spend about \$120,000 again this year and show our work at the Vox Cinema, meet international buyers, and get tans. Official entry for Canada this year is Michel Brault's *Les Ordres*, with Jean-Claude Labrecque's *Les Vautours* in the Directors' Fortnight. No Canadian effort will participate in Critics' Week, although André Forcier's *Bar Salon* was a close contender among the three hundred films considered. (See feature article.)

This year the pre-selection committee in Canada offered Festival head Maurice Bessy six films, four of which he took to Paris, instead of one, thus avoiding the embarrassment of last year when Bessy turned down the Canadian choice, *Duddy Kravitz*, and took *Il Était une fois dans l'est* instead. The selection committee, made up of Françoise Laurandean, Martin Knelman, Julius Kohányi, Henri Michaud, Jacques Leduc, André Melançon, Connie Tadros, Lucille Bishop, Chalmers Adams and Penni Jacques, chose from thirty submissions, up from twenty-two a year ago. About half were English-language efforts.

Showing at the Vox this year will be *Les Ordres*, *Bingo* with subtitles, *Alien Thunder* and *Child Under a Leaf* in French versions, *Les Aventures d'une jeune veuve*, *Gina*, *La Pomme la queue et les pepins*, *Pour le Meilleur ou pour le pire*, *Tout feu toutes femmes*, *Starliner*, *Black Christmas*, *Journey into Fear*, *Duddy Kravitz*, *It Seemed Like a Good Idea at the Time*, *Les Beaux Dimanches*, *Les Vautours*, *Sudden Fury*, *Me*, *Lions for Breakfast*, *Wings in the Wilderness* and *Why Rock the Boat*. Others will simply be promoted and not shown. Two student films from Sir George Williams will be shown in the short competition.

Along with Lefebvre will be most of the usual contingent, including Michael Spencer, Sydney Newman, Gratien Gélinas. And a strong support staff for Canadian sales support: David Novek will head promotion; Jacqueline Brodie will assist him; Claire Dubuc is handling the secre-

ariat in Canada; Hugette Parent is in charge of hospitality, and Andra Sheffer, Michelle Gay, Raymond Scotte and Linda Shapiro will perform needed labours.

We wish them luck and good weather, and Cinema Canada's own reps will provide a graphic report on the goings on for we vicarious-livers-back-home.

Productions: Recent, Current, Imminent

Spring is 'just about to announce' time as budgets are finalised, as well as who's going to pay for them, so there is little to report about concrete projects this issue. The CFDC has approved some films conditionally, and more are expected for the next meetings on May 30 and in July (May 16 is the deadline for July submissions in either category). And the CFDC expects to begin the script development program around the first of May.

First let's present some title changes, so that you'll be right up there in any conversation at the next filmpeople gathering. The record-holder for title changes must be David Cronenberg by now; once called *Orgy of the Blood Parasites*, then *The Para-*

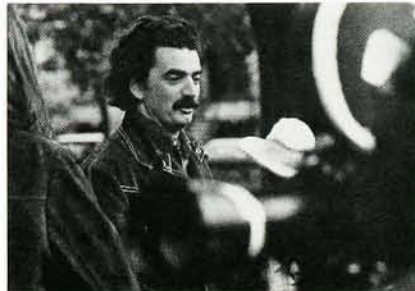


Susan Petrie and David Cronenberg on set

site *Complex*, and then *Starliner*, we're now back to another version: *The Parasite Murders*. Or maybe it's still *Starliner*. I'm so confused I don't even know anymore, but it's all the same movie - I think. *Trick*, *Count Stroganoff* and *Me* is now *Lions for Breakfast*; *The Last Castle*, filmed in Nova Scotia last year, is now called *Echoes of a Summer*, and has a tentative Christmas release. *Kosygin* is *Coming*, starring George Segal and Vancouver is re-named *Russian Roulette*, and will be distributed by Avco Embassy.

Shooting has been completed on several films, among them Gilles Carle's *La tête de Normande* with Carole Laure. Also complete is *The Littlest Canadian*, a CFDC low budget effort by Peter Suatek and Jean

Lafleur for Cinépix. Shot in 35mm colour, locations included Montréal, Québec, and Trois Rivières. *Ti-mine*, *Bernie pis la gang* finishes about now, and is an NFB production by Marçel Carrière with Jean Lapointe, Marçel Sabourin, and J. Léo Gagnon. Carrière previously did *O.K. Laliberté*



Marçel Carrière

Dénis Hèroux



Dénis Hèroux will work until the end of May on a film in Ireland and Germany. Budgeted at almost one million dollars, it stars Carole Laure and Mathieu Carrière, and is financed as a co-production between Cinévideo and Les Films Mutuelles from Canada, Cinerama-ITT from Germany, Filmel from France and Carlo Ponti from Italy. *Eliza's Horoscope* rises again: screened for an unhappy Hollywood audience, it will be released by a phenominalist.

Future projects announced definitely at this time include Quadrant Films' English arm making not one feature but the sequel too, and they haven't even started the first! One of them will be called *Smile, I'll Make You a Star*. Other film plans are John Vidette's securing of rights to Charles Templeton's best seller, with no specific start date, a possibility of Dustin Hoffman shooting his next film about parolees in Toronto, and on a very large scale with a cast of thousands, the *Olympic Film*. To be supervised by the NFB and 75 per cent funded by the Olympic Games Committee, the

director of the \$1.5 million effort will be announced soon. Sixty cameramen will help him.

At the most recent meeting the CFDC granted conditional approval, i.e. subject to finalising director or backing or something, to several English language projects, most of them low budget. In the latter category we have *A Sweeter Song*, to be directed by Allan Eastman and produced by Len Klady; *Brethren* by Dennis Zahoruk; *The Keeper*, to be made in Vancouver by producer Don Wilson and director Tom Drake; *Ransom* by producers Peter O'Brian and Chris Dalton. In the full budget category is Ratch Wallace's *Summer Rain* and Allan King's adaptation of W.O. Mitchell's *Who Has Seen the Wind?*

Television crews haven't been inactive recently. Vision IV has acquired the rights to Patrick Watson's *Witness to Yesterday*, and will produce it for OECA and foreign sales. Les Productions Idam have sold *L'Inconnu* by Ian Ireland to Radio-Québec, and Faroun will handle foreign sales. The CBC imported director David Giles and actor Donald Pleasance for a production of Zuckmeyer's *The Captain of Kopenik*, with a support cast of 165 actors. Martin Lavut directed *Melony*



Martin Lavut

with Carol Kane for the CBC, and his documentary on Orillia was shown March 19 on the network. *House of Pride* is back in production, albeit with fewer locations.

TV productions are rarely made on speculation, but Pandora Productions of Toronto has done just that with *Four to Four*, an hour adaptation of a Michel Garneau play performed at the Tarragon Theatre in Toronto. The cast was composed of Trudy Young, Michel-Chicoine, Charlotte Blunt, and Judith Hodgson, and Peter Thomson directed.

CBC plans an adaptation of Barry Broadfoot's *Six War Years*, to be produced by Robert Sherrin, written by Norman Klenman and directed by Allan King. Peter Rowe directed *Susan*, and Tad Jaworski *The Kill*, each a half

hour drama, for the CBC. **King of Kensington**, a half hour thirteen week situation comedy, set for September filming before a live audience, is in the writing stage. Aubrey Tadman and Gary Ferrier are story editors, and Jack Humphrey and Louis del Grande are working on the scripts. Perry Rosemond is producer.

Festivals, Awards, Honours

Believe it or not, Cannes is not the only festival around, and while the others may not offer the same benefits and sights, they do present good films and attract good audiences. One was a Canadian film festival held for three days in Saskatoon at the university. Thirty-five hours of Canadian experimental films were shown, including sixteen features, and 3000 came to watch. One outgrowth of the festival was the establishment of a Saskatchewan film co-op. In New York, at the Museum of Modern Art, Canada was unique in a special series called New Directors and New Films. Two Québec features, *Il Était une fois dans l'Est* and *Bar-Salon*, formed the Canadian presence, and Canada was the only country to have more than one film shown out of the ten total.

More Canadian representation occurred at Filmex in March, the Los Angeles International Film Exposition. On the screen were *Montreal Main* and *The Man Who Skied Down Mt. Everest*, and in the flesh was Sydney Newman and a number of NFB films, because the Board was honoured this year. Newman spoke to seminars and university groups, as well as the motion picture producers. Shown was a four-hour special tribute that included *Neighbours*, *Pas de Deux* and others.



"Pas de deux"

Public Broadcasting in the U.S. sponsors a National Young Filmmakers' Festival, and a Canadian entry, via Buffalo's WNED, is to be included for broadcast in the spring: *Hello Friend* by Mark Sobel and Robin Lee of Toronto. The Territorial Government of The NorthWest Territories sponsored the first annual Arctic Film

Festival at Frobisher Bay on April 19, with Prince Charles as guest. Animated and live action, made in Super 8 or 16mm since 1970, and about the Arctic, competed for a trophy and cash prizes. Judges were English, French and Eskimo. The National Film Board in Toronto is showing a seven week Women's program consisting of films about and by women. And for your future calendar Pola Chapelle's Bicentennial Cat Film Festival will be held in New York, Boston and Philadelphia in April next year. The show will travel to other cities, including Winnipeg. The theme of Intercat 76 is Cats and Revolution, although the only content requirement for an entry is that it be about cats. Write Intercat, c/o Anthology Film Archives, 80 Wooster Street, New York 10012.

The First Annual John Grierson Seminar was held in Orillia, Ontario in early April, gathering filmmakers and students and A-V users together to discuss documentary. A three day affair sponsored by the Ontario Film Association, the moderator was Allan King, and special guest was Basil Wright from Britain. Other filmmakers present included Guy Glover, Colin Low, Tom Daly, Beryl Fox, and Patrick Watson. Topics discussed included Grierson and the NFB, Flaherty-Grierson Approaches to Filmmaking, Documentary into Feature Film, and Film and TV. Screenings were numerous. (See article elsewhere in this issue.)

Spring is also award time in many parts, but not for Canadians at the Oscars. Mordecai Richler and Lionel Chetwynd failed to win for Best Screenplay, *The Violin* failed to win Best Live Action Short, and two NFB efforts, *Hunger* and *The Family that Dwelt Apart*, failed to win Best Animated Short. But the NFB did set a new record in Britain in the Flaherty Awards. For the fourth time in the last six years an NFB film won best documentary: *Cree Hunters of Misstassini* by co-directors Boyce Richardson and Tony Ianzelo. Péter Földes' *Hunger* won for best animation.

The ACTRA Award



The ACTRA Awards are upon us, and the Montreal Branch has honoured Mordecai Richler for his screenplay for *Duddy Kravitz*. Final winners for national awards are to be announced on April 23, with a live broadcast by the CBC, Pierre Berton as host, and variety entertainment by members of Canada's acting community.

Filmpeople/Random Notes

Before the summer shooting activity begins, many groups get together to elect new executives, summarise past efforts and plot future political moves. The Directors' Guild assembles in April; the Editors' Guild met in March and in February elected a new national executive. Kit Hood is President, Phil Auguste First V-P, John Watson Second V-P, John Gaisford treasurer, Annette Tilden Secretary, Hans Van Velsen and David Nisbet members at large, Bill Purchase Associate Member, and Peter Mugford Affiliate Member.

The Canadian Society of Cinematographers have been very active lately. Their annual general meeting will be held May 10, and last year's executive will serve another term in their same capacities. President Harry Makin CSC reports that an assistant cameraman course given by the CSC and lasting nine weeks was very successful; instructors were Makin, George Balogh, Matt Tundo, Peter Luxford and David Petty. Responding to complaints of Toronto dominance, the cinematographers have instituted a discussion regarding formation of local chapters across the country. Member Jim Mercer, while on assignment, talked to various members and the idea has met with favourable response.

For the first time in its history, the Canadian Film and Television Association will hold its convention outside of Toronto or Montreal. The Alberta Motion Picture Industries Association will be the hosts at the Edmonton Plaza Hotel from September 25 to 27. The Canadian Federation of Film Societies will meet May 16-19 in Toronto. Using the University of Toronto campus as a base, with screenings there and at Cinecity theatre, as well as a banquet and screening at the Ontario Film Theatre, the members will gorge themselves on fifty features and many shorts. Hosts will be the Toronto Film Society.

And co-incidentally, the same group has announced publication of the 1975 CFFS Index of 16 and 35mm features in Canada. Available May 1st for \$25 the volume contains listing of 8500 films available in Canada, as well as cross indexing under director and actor. . . . Pierre Berton is

about to tackle the subject of movies, in this case a look at Hollywood's view of Canada. The book will be out in the summer or fall. . . . A different type of publication, and looking better and stronger than ever, is the latest catalogue from the Canadian Filmmakers' Distribution Centre. It's available from 406 Jarvis Street, Toronto M4Y 2G6 for \$2.50.

Screenings: **Les Ordres** by Michel Brault opened in Toronto on April 18, and just prior was given a special showing at the Ontario Film Theatre. . . . Distributor of **Les Ordres** in English Canada is New Cinema Enterprises, which seems to be getting more and more feature product for theatrical showing. . . . **Atlanticanada**, made by



Scene from "We Sing More Than We Cry" in *Atlanticanada* series

the NFB for a CBC theme evening, is a series of shorts about the region, and was broadcast April 9th. Ian McLaren of the NFB Montreal office and Rex Tasker in Halifax were producers, and Max Ferguson was host. . . . **Adventures in Rainbow Country**, made several years ago by Maxine Samuels (**The Pyx**) returned to the CBC on Tuesdays, starting in Mid-April. . . . **Sprockets** has moved to a new time, Fridays at 10:30, and the April 25th edition featured Marie Waisberg's **The Journals of Susannah Moodie** and **I Object** by Linda Lewis and Frances Mellen. . . . Nelvana had two films on the April 19 edition of CBC's **Children's Cinema**: **Wild Goose Chase** and **The Happy Chalk Dog**. . . . Potterton's **The Little Mermaid** produced by Christine Larocque and Murray Shostak, and **The Happy Prince**, produced by Michael Mills and Shostak, were shown on CTV in March and April. . . . CTV also broadcast Maurice Solway's film **The Violin**, directed by

Andrew Welsh and produced by George Pastic. . . .

Michael Maclear continues to set high standards on his show. Lately he's explored industrial safety, gambling, art forgery, Zen, and the effect of urban guerilla warfare on children in Belfast. . . . Vision IV's series **Salty** began on CBC in late March. 20th Century-Fox TV is distributing it and has lined up sales in Europe, Japan and the U.S. . . . The NFB's film of the Australian tour of the Stratford Festival production **She Stoops to Conquer** was shown on CBC back to back with a video production of the play. It was a Stratford theme evening. . . . And in a double network double showing, double film effort, April 28 is definitely the NFB's night on TV. Robin Spry's **Action**, about the October Crisis of 1970, will be shown on the English network of the CBC at 9:30, and on the French network at 9:00. It's one of the few times a program has had simultaneous broadcast. And even though subtitles are used and original narration tracks are used, the visuals and voices will speak in the language used in the clip; Pierre Trudeau and René Levesque will speak in English, with French subtitles. Later that evening, the NFB feature **The Heat Wave Lasted Four Days**, directed by Doug Jackson and starring Gordon Pinsent, will be broadcast on ABC's late night program the **Wide World of Entertainment**

Results: **Sunday in the Country** grossed \$40,000 during its first week in Toronto, and Quadrant also reports that it's been playing in London, England for three months. . . . **Black Christmas** has been picked up in the U.S. by Warner Brothers, who changed the title to **Murder for Christmas**. They're retaining the basic ad campaign used for the playoff here, a very unusual move for an American distributor. . . . **Bar-Salon**, part of a Museum of Modern Art special series in New York, garnered good reviews from Vincent Canby of *The New York Times* and Archer Winston of the *Post*. . . . Crawley's **Janis** had grossed \$203,000 in the U.S. and Canada by the beginning of April. . . . **My Pleasure is My Business**, August Films' Xaveria entry, has been purchased for European sale.

The Ontario Arts Council announced that special grants for International Women's Year projects are available. You must apply by June first for August or later plans. Grants are up to \$1000 for individuals, \$3000 for groups, and \$2000 is available for administrative costs for non-profit groups. . . . OAC recently awarded

film grants and screenwriting grants. Latter is a pilot program that the Council wants to make permanent if funds can be found. Film grant recipients include Peter Cooke (\$10,000), Clay Borris (\$7,000), Alan Eastman (\$7,000), Patrick Loubert (\$20,000), Peter Rowe (\$10,000), Lothar Spree (\$6,000), Sylvia Spring (\$6,000). Screenwriting grant winners were Carol Bolt (\$3,000), Bill Davidson (\$3,000), Rob Forsythe (\$2,000), Roy Moore (\$3,000), Dennis Murphy (\$1,000), Ian Sutherland (\$3,000). . . . The CBC is having a student competition for TV drama writing. One hour scripts will be accepted until June 30, with first prize of \$1000 as an option on producing, second prize of \$750 and third prize of \$500. Judges are John Hirsch, David Helwig, and David Gardner.

John Hirsch delivered the Allan B. Plaunt Memorial lectures at Carlton University, and his topics were *Life as an Artist in Canada*, and *Television Drama*. He called for more concrete feedback from the audience. . . . John Ross is the new executive producer of the CBC's police series, **Sidestreet**, replacing Chalmers Adams, who resigned. . . . Kate Reid, Donald Pilon, and Henry Beckman recently completed pilot shows for U.S. networks in Hollywood. Each plays a policeman. . . . Barry Leland will bring his accounting expertise to Vision IV, which he has joined as a director. . . . Carol Betts, the first woman to become a full member in the Canadian Society of Cinematographers, is now working on a project for the Ontario Department of Manpower and Immigration. . . .

Employment Opportunities Department: The National Film Board is looking for an Executive Producer, English Production Branch, Ontario Region. That's the head of the regional office in Toronto, folks, so it's official that the NFB is setting up Toronto based production units. Duties of the producer will be to supervise film production and participate in the distribution planning. Interested parties are asked to send curriculum vitae to Mrs. Suzanne Roussos, Personnel Division, NFB, P.O. Box 6100, Station A, Montreal Quebec H3C 3H5. No salary levels are announced.

Hellfire, Damnation and Retribution Department: Remember when Bob Crone sold Film House to a finance group and Film House ultimately went bankrupt? Hillard Elkins, top Ontario lawyers and moneymen, lots of that type were involved. Well, they caught the guys. Seems the whole

business of issuing shares to the public and buying properties was mostly fraudulent. The RCMP descended on Life Investors International and charged various persons with conspiracy to defraud the public in a distribution of company shares. . . . And Ontario Premier William Davis, upholder of cleanliness and far from scandal himself, has ordered a Royal Commission into violence in TV and the movies. Seems he's concerned about its effect on our youth, especially. Liberal Judy LaMarsh will be paid \$250 a day to walk up and down blind alleys. The province has no direct control over TV – and the CRTC is pursuing a similar study anyway – but can censor movies. And with the Conservatives' record with regard to film censorship, club censorship through the fine eighteenth century minds at the liquor control board, and grandstanding in an election year with the party in disfavour in its rural Ontario bastion, the signs are ominous.

That should leave you on a good note. Enjoy the weather, anyway.

They Shoot Indians, Don't They?

– Mary M. Oman

Alberta ACCESS shoots Indians with regularity. However, their weapons are not guns used to destroy the Native People but cameras used to educate and inform.

By using film and TV they help in the education of the Indian people but, more importantly, many of their works inform and educate other Albertans by showing us the skills, talents and the life of our Indian Brothers.

Recently, Garth Roberts of ACCESS wrote and produced a beautiful 21 minute color film entitled *Tailfeathers* which is available through ACCESS Central Service Marketing Division, Ste. 400, 11010 142nd Street, Edmonton, Alberta.

In *Tailfeathers*, shot in Southern Alberta and Montana, Gerald Tailfeathers tells the story of his life as he progressed from a gifted Indian boy moulded into the whiteman's image to a mature Blood Indian artist who has returned, as much as possible, to the old ways of his people.

Against a background of sun and sky, lake and plain, mountain and river, the artist narrates his story as his young son Laurie re-enacts incidents from his father's boyhood.

Gerald Tailfeathers has the usual anecdotes to tell of blind ignorance and stupid discrimination on the part of white officialdom. For instance, in 1943 when he graduated from South-

ern Alberta Institute of Technology covered with honour and distinction, he sought a work permit (as was necessary at that time) to work in a store display department. The government agency involved in granting the permit tried to send him to do manual labour in a warehouse. Only the discrete intervention of John Laurie, head of the art school of S.A.I.T., a white school teacher who recognized Gerald's great talent, got the young artist into work which utilized his genius to some extent.

This was most fortunate, not just to the artist himself, but to all of us who admire his paintings of the history and life of his people and give proper credit to his Indian heritage as set out so well in Mr. Roberts' vivid film *Tailfeathers*.

The Calgary studios of ACCESS are located in the basement of the Calgary Foothills Hospital. Riding down in the elevator one might worry, "What if there is a morgue down here?" However, finding the studios you will find 'morguelike it is not', it is bursting with youth and activity.

Garth W. Roberts, Public Information Producer, who supplied the information for this article between video tapings and interviews, is an energetic, charming, young Albertan born at Rocky Mt. House and raised on a farm south-east of Innisfail. He attended rural schools until graduation in 1962 and then went to Mt. Royal College School of Broadcasting. In 1965 he went to San Diego State College where he graduated with a B.Sc. in 1968. He worked in California as a photographer and writer till 1970 when he returned to Calgary to work for CARET which became ACCESS in early 1974.

Currently, he is working on *Indian Schooling* – as it pertains to four of the five bands of Treaty No. 7. This project came about as a result of his attendance last May at the University of Lethbridge when the Canadian Council of Christians and Jews sponsored an Indian Awareness, Post-Secondary Education Conference. Mr. Roberts became interested in the history and current states of Indian Schooling in the Treaty No. 7 area, so he and a film crew visited four of the five reserves – the Blood, Blackfoot, Stoney and Sarcee. The filmings on Native schooling made on these reserves will be broadcast on the ACCESS *Come Alive* program.

Thirty years ago, filming on the reserves would have been impossible as few white men were allowed to cross the "Buckskin Curtain". Also in those days the Indians did not wish to be



photographed because they felt you gave up some of your soul to the camera.

Then came 'Hollywood' and the film *The 49th Parallel* which broke the barrier down and the Indians would allow themselves to be photographed.

In 1961 the National Film Board made *Circle of the Sun*. This film was of a gathering of the Blood Indians of Alberta performing the exciting spectacle of the sun dance. This film also reflects the predicament of the young generation – those who have relinquished their ties with their own people but have not yet found a place in a changing world.

Between and after these two works other films were made, such as *Little Big Man*, in which many Indians worked as actors and extras. While working on commercial films Indians expect payment, but for educational purposes they will allow themselves to be photographed without pay, as a public relations gesture.

When the ACCESS crew were filming *Native Schooling* they were treated most hospitably. Filming at Gleichen they were invited to a school Christmas party at the Old Sun Campus. In Morley they were filming some children working in Primary Readers in the Stoney language. The children enjoyed helping audio-man Doug Maynard awkwardly learn to say words in Stoney. His best was 'pussy cat' but his pronunciation threw the children into fits of giggling.

Mr. Roberts believes they are so well received on the reservations because the Indians are pleased to know that other people are interested and want to get to know them and that gives them a feeling of worth.

Let's hope filmmakers keep on 'shooting' Indians. □