

editorial:

"The Canadian Film Development Corporation's return on investments from its founding in 1968 to the end of this summer was a meagre \$2 million. But already \$533,000 has been received by the CFDC between September and October, a sure sign, says executive director Michael Spencer, "that Canadians are becoming more aware of their filmmakers and their filmmakers are becoming more aware of the marketplace."

Columnist Sid Adilman's paragraph in the Toronto Star is probably as apt a summary as any of the past few months in the ongoing saga of Canadian filmmaking, which we're attempting to chronicle. It's not all easy sailing, however.

Both the Canadian film community and Cinema Canada are weathering numerous storms as we approach the end of 1973. The intrusion of politics into this year's Film Awards, the still uneasy feature production situation due to Ottawa's procrastination in the tax matter, and Film House going bankrupt leaving a long list of creditors with mouths agape, are only a few of the major obstacles on our way to a sound and vigorous Canadian film business.

Our own difficulties include being one of those creditors mentioned above, being understaffed and not being able to cover every new development, rising paper, printing, and other production costs, and discovering an unwillingness on the part of those benefitting most from this latest outpouring of Canadian motion pictures to share some of the profit with those of us that helped them earn it.

It would have been nice, for instance, to run the full page ad in Cinema Canada that the distributors of Slipstream ran in Variety, announcing their pride and pleasure in that film's three Etrogs. But Canadian publications are always considered last. Never mind the fact that we're giving major coverage to that film, plus all the others that opened recently.

Don't get us wrong. We're overjoyed about so many fine Canadian films playing throughout for the first time in this country's history. We're here to serve the cause they represent and to see to it that more and more of them get into our theatres and find an audience. But we also hope that the businessmen involved with these projects don't take us for granted — without their support there's nothing to guarantee our being able to continue lending them Cinema Canada's.

Certainly, we're grateful to the Canada Council for our recent grant, but it comes to only a quarter of what we asked for and desperately need. In his letter to us expressing the Council's regret at not being able to provide the amount requested, Timothy Porteus said in part "your magazine should be receiving more support from the film industry." We couldn't agree more.

Michael Spencer's statement indicates that our films are finally making money. By his own rule of thumb, Canadian films had to gross \$2.5 million at the box office, in order to allow Corporation recoupment of half a million. Yet we had to publish this issue so late simply because we lack the funds and consequently the manpower to cover all that is happening so fast in the area of our speciality: the world of Canadian filmmaking.

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Clockwise from top left: director Peter Pearson, Film Awards luncheon, soundwoman Karin Foster, a totem-break on Only God Knows, actress Gloria Sauvé with filmmaker Fraser McAninch, cameraman Pierre Letarte with director Cynthia Scott. Center: director Don Shebib at the opening of Between Friends. All photos: Baltazár Koller.

October/January 1973/74

Editor/Publisher

Second Edition, Number 10-11

George Csaba Koller

Managing Editor: A. Ibrányi-Kiss

Cinema Canada, founded by the Canadian Society of Cinematographers, is now published independently on the 29th day of January March, May, July, September and November. Copy deadline is the 10th day of the publishing month. Issues effective for the two month period following publishing date.

All articles published with the consent and authorization and represent the views of their authors and not necessarily those of the editors. Any manuscripts received by Cinema Canada are presumed to be for publication unless otherwise specified. All rights reserved. Permission to reprint must be secured in writing. Copyright ©1973 by the Publisher.

Advertising: (416) 924-8045

Montreal Correspondent: Connie Tadros

Vancouver Correspondent: Peter Bryant

Halifax Correspondent: Charles Lapp

Special thanks to companies and individuals supplying photos and information.

Art Director: Richard Eppstadt

Typesetting: Annie Buller Typesetting

Printing: Heritage Press Co. Ltd.

Mailing Address: 6 Washington Avenue No. 3, Toronto, Ontario, Canada M5S 1L2

Office Address: 406 Jarvis Street

Telephone: (416) 924-5953 and 924-8045

Printed in Canada. Second Class Mail Registration No. 3081. Return Postage Guaranteed.

dear people,

this is just a personal note of thanks — for all the support, encouragement and good vibes sent our way over the past two years. without it we could not have come so far in such a short time. sure, we're still having some hard, lean times — but it's worth it!

so as we approach our holy-days and a new year, we at cinema canada would like to thank our readers, subscribers, advertisers and friends for their belief in us, and we hope to continue deserving your support.

may the coming year bring joy to all our lives.

your (wo)managing editor