

final-stages film whose working title was **Conflict Comedy**.

And it's Oscar Time. **Les Ordres** is Canada's official submission for the Best Foreign Film category; five features will be chosen as finalists out of twenty-two submissions. Two of the ten films in the two documentary categories are Canadian: **Whistling Smith**, by Barrie Howells and Michael Scott for the NFB, and **The Man Who Skied Down Everest**, Budge Crawley's recent feature release.

Recent Canadian showings at foreign fests include eight Joyce Weiland films at the New Orleans Women's Film Festival; David Acomba's CBC hour **Three Women**, featuring Sylvia Tyson, Maureen Forrester, and Pauline Julien, at the International TV Awards; **The Apprenticeship of Duddy Kravitz** at the Brussels International Film Festival, a marketplace, in January; and Rory MacLean's **The Photographic Arts Centre**, a one minute short promo for Ryerson Polytechnical Institute in Toronto where MacLean is a student, which won a Silver Medal at the Festival International du Film Amateur at Cannes...

Coming up in Fest events are the Travel Film Awards, with a mid-March deadline for entries. Prizes will be given at the Travel Industry Association of Canada convention in Quebec City May 16-19. Entries may be TV or film with any sponsor or producer in 16 or 35mm, as long as the film encourages travel in or to Canada. Write Suite 1016, 130 Albert Street, Ottawa K1P 5G4. The Second International Festival of Women's Films, to be held in New York September 13-26, is looking for entries by mid-March. Films can be either 16 or 35mm, and cannot be industrial sponsored or advertising or publicity. Write 36 West 62nd St., New York 10023.

Looking a little farther down the road, N.A. Taylor has been chosen as the Chairman of the 1976 Canadian Film Awards, which, by the way, almost insures the Fest's return to Toronto after this year's gala at nearby Niagara-on-the-Lake...

**Filmpeople
Random Notes**

Kids in Manitoba who want to see **One Flew over the Cuckoo's**

Nest must present a letter from their parents to the theatre manager, says the Classification Board. Of course, the book is on countless high school reading courses.

THE LAW'S ARM: Budge Crawley is taking Universal Pictures to court. Seems the huge American company, which picked up Crawley's **Janis** sales outside Canada, neglected to sell it, and gave exhibits its own pics such as **Eiger Sanction** instead, or simply didn't push **Janis** at all. A Florida exhib requested the picture and got **Eiger** instead, and although **Janis** made lots of money where it played, it hardly played anywhere. If Crawley wins, it'll set a strong precedent, giving independent producers a needed lift... In Canadian courts, the CRTC is again embattled, this time in B.C. A court there says anyone can apply for a cable TV license if one is coming up for renewal; past CRTC procedure has been to consider only the renewal, not new entries. The CRTC will appeal the ruling because of projected 'Administrative chaos' if everyone comes banging at the door.

DISTRIBUTION: The CFDC has hired Ken Rosenberg to assist Armand Cournoyer in distribution efforts by the government funding arm, and he has a budget of \$600,000 annually to help promote and distribute Canadian features... Astral Films are the new reps for Freemantle TV in Canada, and heading up the joint effort will be former Freemantle head Vern Ferber... Bryanston Distributors of New York, now repped by Astral in Canada, are looking around here and in the United Kingdom for stronger affiliations. It's mainly to take advantage of co-production deals. So far in Canada they've talked to Cinepix.

THE NFB Studio D, under executive producer Kathleen Shannon, commonly called the Women's Unit, is looking for scripts by women. Dramatic fiction, five to fifteen minutes long, will be considered, and if chosen, the writer will be paid the scale rate of \$600 and be able to work with directors. Send your efforts to NFB Studio D, P-43, P.O. Box 6100, Montreal H3C 3H5.

ACTRA The Association of Canadian Radio and Television Artists recently followed board

of directors' elections by choosing the new two-year-term executive. The Board met in Toronto in late January to select these National Officers and Executive. President is Toronto's Donald R. Parrish, who was re-elected. William Fulton of the Maritimes was re-elected First Vice-President. Victor Knight of Montreal was re-elected Second Vice-President. Re-elected Treasurer was Lorraine Thomson of Toronto, Executive members chosen were Roy Brinson of B.C., Jack Goth of Calgary, and Bernard Cowan of Toronto. The Writers' Council includes Jack Gray (Chairman), Grace Butt, Len Peterson, David Watmough, Robert Gardiner. The Awards Committee includes Pierre Berton, Richard Davidson and Lorraine Thomson.

CANADA COUNCIL grants to filmmakers - up to \$6000 plus a travel allowance - were awarded to Karey Asselstine of Winnipeg, Serge Beauchemin of Piopolis, Quebec, Bruce Emil-

son of Toronto, Vincent Grenier of Quebec, and Anne Pritchard of Montreal.

At the C.S.C. February meeting in Toronto the guest speaker was Professor W. Edward Carswell of the University of Toronto, and his topic was color, an area in which he's long been an expert... Ted Kotcheff will make **Dick and Jane** for corelease by Columbia Pictures. It's a 1930s comedy about a middle class couple who become robbers in order to finance keeping up appearances. The final budget is interesting: it's \$4,250,000, or three-and-a-half times what Kotcheff had for **Duddy Kravitz**. Or is it? It seems that after above the line and studio costs are deducted, Kotcheff has only \$1.3 million for actual production, not much more than **Duddy's** total budget. And he's got a shorter shooting schedule... Don't forget to watch **Home Movies** on the CBC at 8:30 March 17.

Stephen Chesley

ONTARIO

The assault against anything as frivolous as 'culture' continues in Canada's progressive province, as the government removes one foot from its mouth only to place the other one securely in. The Ontario Economic Council, a group of men with the collective vision of a mole, stated in a report that culture is a matter of economics, a luxury for rich and heavily populated countries but not something Canada can afford - and, if you can believe they really said it - especially when American culture is so readily available.

In retort, I'll just quote the usually yellowed journalism of the *Toronto Star* which said, in a rare enlightened moment, "The council simply overlooks the fundamental point that culture is basic to a nation, and that without a distinct cultural identity a nation has little if anything to hold it together. Canadian national unity and a distinct Canadian culture go hand in hand."

Pursuing the economic theme, the government, as I stated before, has ordered The Ontario Arts Council to a five percent

budget increase in each year over the next three years. With our present inflation rate, that means that in three years they'll have about 12 per cent less than they do now to work with. And no new programs can be initiated. The arts community has begun to speak up, and a combined letter from Toronto Arts Productions, the Royal Ontario Museum, and the Art Gallery of Ontario, points out that if these institutions are to adhere to Federal guidelines and pay an eight per cent increase, the five per cent budget increases from OAC will oblige them to cut back activities, thus creating unemployment, and depriving people in general, too. A letter to Premier Davis from Arts Council officials protesting the limitation points out, among other things, that the allocation to the Toronto Symphony alone returns 120% to government coffers, because of taxes and such.

In another corner we see, through the mists, the brilliant work of the Ontario Royal Commission on Violence in the Media. This group is bustling about the province listening to views

from the public in a series of hearings. But the hearings begin with a film – very well done, as usual, by Insight Productions – that blatantly advocates everything from censorship to the concluding fact that of course violence in the media affects society adversely. One could ask, if they've already made up their minds, why have a commission? The answer is easy: a cheap political ploy during the recent election, and another way to waste a million dollars.

But what's a million dollars to a province with an annual budget of several billions? Let's look at the total largess of the Arts Council: about six and a half million per year, and they've been limited to only five per cent increase. In another corner, too, we have the chaos of Wintario, the provincial lottery. It's been a windfall for the government: \$29 million profit since last May. The money was earmarked for culture and recreation, and is to be dispersed throughout the province to improve those areas. But so far only \$7.5 million has been given out, and barely any of it to professional groups. One theatre group out of forty in Toronto has received money: the Arts Council has been cut back; the deputy minister in charge has been replaced; and official communication from the ministry to applicant groups is insulting. And any request involving the arts is processed through Wintario and then the Arts Council, thus increasing the paper work of OAC's already overburdened personnel.

Production

It's that time of year again, when reatures are being finished up or planned rather than being shot, and so we find Don Shebib signing Hagood Hardy to do the theme and sound track for **Second Wind** and mixing final tracks, and Murry McLaughlan filling the same role for Don Owen's **Partners**. On the planning front, David Cronenberg is working on *Mosquito*, a script he completed some time ago and which Cinepix is very interested in, and Beryl Fox and Annette Cohen have obtained the rights to Margaret Atwood's *Surfacing*. Latter was in American hands until the option expired recently, and Fox and Cohen picked it up. There was much furor, mostly on Atwood's part,



Jeff Lynas

that American's had grabbed the rights the first time; she complained that Canadians didn't care and wouldn't put up enough money.

Moreland-Latchford Mini-Movies, a series of fifteen four-minute films for educational use, are ready for purchase or rental. Each film covers a special theme for primary and junior students, and the purpose of the series is to encourage children to take a second look at some every day happenings around them. They come complete with curriculum guides. Series won a Silver Medal at the International Film and TV Festival... Media Lab is working on a half-hour called **The Child as Actor**, with Jeff Lynas of **Breaking Point** and **Lies My Father Told Me**. And they've sold **Wilderness Nomads** to Imperial Oil who will back a 35 mm blow-up for theatrical release.

TV concentrates mainly on tape production in these dark days, and at the CBS a new half-hour series is being made in the comedy vein by the Variety department. *The Frankie Howard Show* stars the British comedian as an immigrant confronting the rigours of new life in Canada: Like sending a letter back home, I hope... On OECA is *The Resources Game*, a ten part series begun February 8 on energy problems. Each twenty-minute show pits two contestants of opposing views against each other... On film at the CBC is another series of *Sidestreet* shows. The concept has been revamped under producer Brian Walker to allow more participation by new leads Donnelly Rhodes and Jonathan Welsh in the action. Episodes have been directed by Peter Carter, Paul Lynch and Don Haldane.

Stephen Chesley

QUEBEC

STATISTICS. Figures on the films released for the first time in Montreal are available for the year 1975 in *Inter*, Vol. X, no. 1, the bulletin of the Office des Communications Sociales.

Of the 589 films released, 212 or 36% come from the U.S.A. The other films come from (in decreasing order of importance) France (18.9%), Italy (10%), England (7.8%) and Canada (4.9%). Other countries represent 22.4% of the total.

The OCS, which is sponsored by the Catholic church and which awards moral and aesthetic points to films, has co-related the distribution company with the country of origin of a given film and its artistic merit. Cinepix leads the others with the greatest number of worthless pictures: 36 to Art-Film's 20. No cause and effect relation should be drawn from the fact that Cinepix also distributed the greatest number of Canadian films: 7 to Mutuel's 3. It should be said that Cinepix simply distributes the most films: 89 in 1975, compared to France Film's 56, Astral's 48 and Mutuels' 39. To find an American major, one must drop to seventh place in the list: United Artists with 23 films in circulation in 1975.

Another table compares the quality of films in relation to their country of origin. Canada maintains a high standard: 3-very good, 11-good, 11-average, 3-mediocre and 1-worthless. Of the 29 Canadian films shown, 23 were produced in Quebec, 4 in English. And although the U.S.A. leads the pack in quality films (3-remarkables and 9-very goods), it swamps us in trash (33-mediocre and 85-worthless). Lastly, there is a table which traces the increase or decrease of the quantity of films coming from a given country over the last 15 years.

LABOR RELATIONS. Trouble is brewing in Quebec. The technicians' union, Le Syndicat National du Cinéma, sent out its new regulations, to be effective on April 1, early in February. The response from the producers was swift and unequivocal: some forty companies sent word to the SNC that they would

not respect the new regulations come April.

The situation is at a standstill. In the past, the SNC had negotiated with the Association des producteurs de films du Québec but the negotiations were not fruitful and were terminated by the APFQ without a settlement. It was then up to each company to negotiate individually with the union.

The producers do not object to the salary demands in the proposed Collective Agreement. The bone of contention seems to be the role of the technicians and what is perceived as the usurpation of the responsibilities of the producer by the crew. At this writing, no major feature production is slated for filming after April 1.

CINEVISION. Important changes were made on Feb. 3 concerning Cinevision Ltd. of Montreal. Once the most important equipment rental house in Montreal, it has given up this activity and has as its sole asset a 50% interest in Eli Landau's American Film Theater.



Mel Hoppenheim

The rental activities of the company were put up for public tender by the accounting firm Clarkson and Gordon. Mel Hoppenheim, once president of Cinevision, acquired sole ownership of the rental division. This Quebec based company is now called Panavision (Canada) Ltée Ltd. Although Panavision has leased its name there is no internal involvement or investment in the new company. Pana