

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

vision (Canada) continues to have offices in Toronto and Vancouver.

TRIPS. Gilles Carle, Carole Laure and Serge Losique are in Mexico from Feb. 26 to March 4 for a retrospective of Carle's films. Losique, director of the Conservatory of Cinematographic Art at Concordia University (the old Sir George Williams University), has organized the program.

Arthur Lamothe, director, is in France from Feb. 12 to March 12 showing the six films he has just finished with and about the Indians in Quebec's North-East. Louis Marcocelles, critic in *Le Monde*, has written an important article on Lamothe. The trip was organized by the French Union of Lay Educational Associations and received a grant of \$4,211 from the Ministry of Communication under the aegis of the general direction of cinema.

Distribution

NFB. The second feature by Marcel Carrière, **Ti-Mine, Bernie pis la gang** was supposed to be released in late March by Films Prospec Inc., a new independent distribution company. Unable to find theater space for the film, the release is postponed until April or September. In September, another NFB fea-

ture **J.A. Martin photographie** by Jean Beaudin should be ready for release.

MUTUEL. Denis Héroux's multi-national film **Né pour l'enfer (Born for Hell)** will be released by Les Films Mutuels in four theaters in Montreal as well as in St. Jean, St. Jérôme and Joliette on March 12. Ambassador, who has distribution rights for the English version of the film, will open in two Montreal theaters on the same evening. The film was shot in Germany and Ireland and was inspired by the murder of eight nurses in Chicago by a killer who had "born for hell" tattooed on his arm... On March 26, Mutuel will release **Chanson pour Julie**, a low-budget film by Jacques Vallée, produced by Les Productions Pierre Lamy with the help of the CFDC. Jean-Pierre Ferland, one of Quebec's most important singers and song writers, plays the lead and had a hand in the scenario.

CINEPIX has a few CFDC low-budget films in the wings. **The Supreme Kid** by Peter Bryant should be released sometime this spring. As for Leonard Yakir's **The Mourning Suit**, the promotional material is being written but the release date isn't yet final.

Connie Tadros

THE PRAIRIES

If you have ever sat on a jury picked to judge the level of craft in Canadian film, then you will know that the areas of least competence - and perhaps concern - are sound, script and music. Until the country's professional writers and composers turn their hand to film there is little that can be done to save us from the ungrammatical, the prosaic, and the ubiquitous guitar. But there are some things that can be done about the quality of the soundwork in film. The first is to make people realize that sound is as much a part of a film as image is; the second is to give aspiring soundpersons the theoretical and practical knowledge they need in order to be able to provide an editor with good sound.

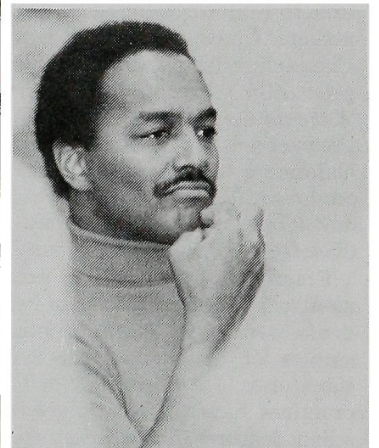
AMPIA is attempting to do both of these things by organizing a sound seminar which will be held at the Northern Alberta Institute of Technology in Edmonton on March 13 and 14, 1976. The principal speaker will be Patrick Spence-Thomas, who runs his own sound studio in Toronto, and he will be helped by Art Hamer of Cine Audio Ltd. and Don Paches, a freelance soundman. Mr. Spence-Thomas' expenses are being paid by a grant from the Film Development Office of the Alberta Government, for which we may thank Mr. Ross.

The seminar will cover such topics as the theory of sound, synchronization and recording techniques; and it will include practical demonstrations of the techniques and the equipment that have been discussed. If this seminar is as successful as the lighting seminar that was organized by AMPIA last year, then we can confidently expect an improvement in the quality of the sound that editors in the province will have to deal with.

In addition to the sound seminar there are two other important items of news to report. The first is that Cine Audio Ltd. is now equipped to process Eastman Color Negative (ECN 11) and Eastman Positive 11 (7383), which makes the Alberta based laboratory competitive with the laboratories in Toronto and Vancouver. The second item is that Fil Fraser of Fraser Films Ltd. has fixed March 14 as the commencement date for

the shooting of **Why Shoot the Teacher?** This feature is the first in a series of features that Mr. Fraser intends to produce with the help of the CTV Television Network: the series will include a film based upon Maria Campbell's book *Halfbreed* and one from an as yet untitled script by W.O. Mitchell.

Why Shoot the Teacher? is a film taken from Max Braithwaite's novel of the same name. The script for the film was written by the playwright James De Felice who, in addition to his work as a dramatist, has written a book on Carol Reed's film **Odd Man Out**. The director is Canadian Silvio Narizzano, whose titles include **Georgy Girl, Blue and Loot**. The first lead actor is Bud Cort, who played in **Harold and Maude** and **Brewster McCleod**; the second lead is yet to be decided. Except for the first and second leads the casting will be done in Alberta and all the backup technical crew will be from the Alberta Industry.



Fil Fraser

Fil Fraser and Larry Herzog of CTV are the producers of the film; the associate producer is Ted Kotcheff; the production manager is Les Kimber. The project is receiving its financial support from, among others, CTV, who have the television rights to the film, and Famous Players Theatres. It is both Mr. Fraser's and Mr. Herzog's goal to prove that Alberta can support a viable feature film industry. One cannot but believe that **Why Shoot the Teacher?** is one of the most important steps in the proof that has been taken to date.

Peter Haynes

Comraderie (sic) and Canadian Content

A "sister" periodical has just published its Sept.-Oct. 1974 issue. This periodical belongs to a distinguished Montrealer and receives some grants from provincial and federal agencies; but in content, heart and mind, the magazine turns desperately toward Hollywood. It's not surprising then that the information on Canadian films in this last issue totalled eight inches ... no doubt an effort to accommodate Mr. Faulkner's quota on Canadian content and to appease the Canadian nationalists!

Better yet, this "sister" publication managed to more than double its Canadian content by launching an attack on **Cinema Canada**. It seems we lack "comraderie" (sic) and are soon to be responsible for the absence of Canadian content in the "sister" publication. Needless to say, someone has an uneasy conscience.

Interested readers can write to **Cinema Canada** for copies of the attack and of our response (Cinema Canada, Box 398, Outremont Station, Montreal).