

Larry Fineberg, John Lapointe, Robbie Malenfant, John A. Turnbull... Norman Klenman and A.M. Louis Portugais received Senior Arts Grants in Film from the Canada Council...

Canada Council Explorations Program grants were awarded for film projects to L.A. Ewas-shen of Creston, B.C. for a Doukhobors film; P.A. McDonnell of Regina for a film on children's playgrounds; Martin Heath of Toronto for a mobile cinema/theatre to tour isolated areas; Vortex of Toronto for a film exploring different facets of man's relationship with space; Love Films Animation of Montreal for research for a film of a picture of Montreal through the language of its people; Raoul Volant of Sept-Îles for a video documentary of the Montagnais people...

The Video division of the Council awarded grants totalling \$220,000 to groups and individuals. Organizations include Vidéographe of Montreal, Art Official of Toronto, Teled Video Service Association of Halifax, Metro Media Association of Greater Vancouver, Sonographe of Montreal, and Institut d'art contemporain of Montreal. Individual recipients include Richard Boutet of Montreal, Howard Alk of Ottawa (director of Crawley's *Janis*), Helen Goldwin of Vancouver, Kim Andrews of Toronto, le Group Télécap of Montreal, and Christian Chazel of Montreal.

**Aid Request:** The B.C. Early Film Project, funded by the Canada Council Explorations program, is looking for information about any film made in B.C. before 1939. The goal is to catalogue the films, not acquire them. Any gauge is being sought, even home movies. Researchers will visit if you contact the Project at Box 171 Saanichton, B.C. V0S 1M0 or (604) 652-2719.

**Literati:** The Canadian Film Institute in Ottawa has published the third volume in the series cataloguing Canadian Feature production. This part covers 1964-69, and was compiled by Piers Handling... Eleanor Beattie's revised *Handbook of Canadian Film* is due soon... Bob Fothergill's thematic examination of Canadian film was to have been published by Peter Martin, but has been postponed indefinitely... Martin Knelman has left the Film Critic position at the *Toronto Globe and Mail*; he wants to concentrate on freelancing, his column in

*Weekend* and theatre articles for *Saturday Night*. He'll be replaced by Robert Martin, who now covers rock music for the paper... The *Toronto Star* brass, defending the paper's coverage of the arts to a group of theatre people, stated that space allowed has been increased by three columns. And an examination will verify that claim. Of course, all the new copy is right off the Associated Press wire and covers American entertainment news.

**Appointments and Honors:** Claude Jutra celebrated his birthday in March on a CBC set where he's filming *Ada* on location in Toronto. Time was 7:30 a.m. and official guests included Don Shebib, Natalie Edwards and Joe Medjuck... Harry Boyle is officially head of the CRTC, with his term running to 1980... Norman Jewison has been made a member of the Royal Canadian Academy of Arts in Toronto. Only fourteen filmmakers have been so honored since the origin of the Academy in 1880... CBC producer Harry Rasky (**Tennessee Williams, Chagall, Jerusalem**) was himself the subject of a one-hour ETV show in New York... CTV has appointed Vicki Blake as manager of its Educational Film Distribution Department... Lionel T. Remillard is the new Director of French Programming in the Educational Media Division of OECA... Norman McLaren was the subject of a film retrospective at the Ontario Film Theatre this winter; his drawings were also displayed... Film musician Charles Hoffman is Artist-in-residence at the Alberta College of Art. His program consists of a series of demonstrations with the overall title of Exploring the Audio-Visual Arts.

**Here and There:** CTV's Olympic series has been purchased by the BBC. ...**The Neptune Factor** was shown on ABC on March 12th, and for TV was retitled **The Neptune Disaster**... Jack Webb is developing a potential TV series on the RCMP. Of course, it will then be bought by a Canadian network... Harris Kirshenbaum reminds you all that he is accepting films for the CFI-NFB New York programs of showings of independent filmmakers' work to gatherings of distributors. Contact him at the Canadian Film Institute, 75 Albert St., no. 1105, Ottawa K1P 5E7...

Actor Robert Silverman was seriously injured by a car driven by a drunken driver in Toronto recently. He's still in hospital and will take a long time to mend... *Sprockets* returned to CBC Thursday at 10:30 p.m., now that the *Peep* series is over for this year. Seburt Productions' **Just Lather, That's All**, was shown March 11, and the March 25 show featured Julius Kohanyi's **Rodin** and John Gould's **Ancestors III**.

If you're already counting the loot from your film sale to Canadian TV, it would be best to cancel the villa in Spain and cut the yacht down to a rowboat. Rough estimates for prices paid are as follows: For a half-hour show CTV pays \$1500-2500 and CBC \$2500-4000. An hour show will bring \$3000 - 5000 from CTV and \$5000 - 8000 from CBC. A feature sale produces \$10,000-40,000 from CTV and \$8500-12,000 from CBC. For example, CTV purchased several showings of **Why Rock the Boat?** for a reported \$30,000.



Stuart Gillard in *Why Rock the Boat?*

**Canada Firsters Take Note:** A full-page ad in a recent issue of the show biz bible *Variety* trumpeted a feature as a "100% American Action Picture" with stars Stuart Whitman, John Saxton, and Gayle Hunnicut. It added that the picture was filmed entirely in New York, Montreal and Toronto. And in the centre was a photo of an Ottawa police badge.

Stephen Chesley

## ONTARIO

**THE NATIONAL FILM BOARD** Regional Production Centre is still in process, but certain guidelines are appearing, most of them influenced by budget, which in this case is tight indeed. Work will be done in Super 8, 16mm, and in three-quarter-inch color video. The goal is to involve as many freelancers as possible, and to keep equipment purchases, besides editing, at a minimum. And to try and finance the films on a sponsored level. Head Don Hopkins is currently travelling back and forth between Toronto and Montreal setting things up, and no final decision has been made yet as to space acquisition. So the April 1st start date is obviously not going to be met.

**THE LAW** has not been idle lately. Representatives of the guardians of our public morals have tramped through the snow of Ottawa to pull the film **The Texas Chainsaw Massacre** from the hardtop Rideau Theatre and the Britannia Drive-In. Lest corruption spread, the Rideau replaced **Texas** with **Jaws**, and the Britannia put in a porno flick... And in Sarnia the

manager of the local movie palace showing **The Story of O**



The Story of O

was told by the police to find more suitable fare. The manager had received one complaint about the film, and the police declined to give reasons for the order to withdraw the film. The manager didn't like the picture anyway... The long arm of the law had its fingers slapped in a court case, though. Action had been brought against the former late show on Toronto's CITY TV, *The Baby Blue Movie* show-

ing of **Boccaccio**. The court dismissed the obscenity charges. But of course the damage had already been done. What was to many people a good laugh, and to the financially strapped station a source of high ratings, was taken off the air soon after the charge was laid last year. Another victory for the forces of Right and Justice.

**WINTARIO.** All of a sudden Wintario has opened the coffers to a flood, and in one day about fourteen million dollars was given out, very little of it to professional cultural organizations... And in Toronto the City Council, despite protestations by Metro Arts rep David Silcox, froze cultural grants at their former level. The interesting thing is that no arts groups protested the freezing, even though total grant requests are double the budget. So now the groups are fighting to get a bigger share of the same size pie.

**GLOBAL TV** has reported a profit in the last quarter of

1975, mainly due to seasonally high advertising. Overall the network will still show an annual loss, although it will be substantially lower than expected. The goose may be ready to start laying the inevitable golden eggs... And whatever happened to Al Bruner?... On the ratings level Global has moved up significantly, mainly due to Wintario shows and reruns or new foreign shows... CBC and CTV have increased their ratings in the crucial Toronto battleground, but most of the increase comes from American shows.

**THE TORONTO FILM-MAKERS' CO-OP** has revised its fee schedule, to charge ten dollars for membership on a quarterly basis, instead of annually... Filmmaker Kenneth Anger visited Cinebooks, York University and The New Yorker Theatre in February, to promote his book *Hollywood Babylon* and to screen some films.

Stephen Chesley

**sence** by Brigitte Sauriol but today it is ready to give up its distribution rights. The same story is heard at Cinepix which invested \$15,000 in Pierre Harel's **Vie d'ange rapt de star**.

**TI-CUL TOUGAS**, which promises to be one of the more successful of the low-budget efforts, and which has a \$30,000 investment from Les Cinémas Unis (The Famous Players branch office in Quebec), has just lost its distributor, Prospe. Produced by ACPAV, directed by Jean-Guy Noel, the film has yet to line up another distributor.

**FRANCE FILM** seems to be honoring its commitment to distribute **La piastre** by Alain Chartrand. The opening is scheduled for the Complexe Desjardins but the building isn't yet finished, and so the opening has been postponed. The target date now seems to be April 16. What is needed for all these films is a distribution system adapted to the audience which is receptive to them. No one seems ready to invest the \$15,000 or \$20,000 necessary to have a Montreal première with all the appropriate publicity. At the CFDC the search is going on for this new system, and the experience of **Jos Carbone** in Chicoutimi will be watched with interest.

**ASTRAL-MONTREAL.** After six years with Astral, Claude Chené is leaving his post as general manager for Quebec. The new head of Astral (the distribution branch of Astral Bellevue Pathé) will be Maurice Attias.

**SNC.** The Syndicat National du Cinéma has sent a letter to Robert Andras, Minister of Manpower and Immigration, deploring unemployment among film technicians, and taking Ms. Marie-Josée Raymond to task for employing a non-union crew with a majority of foreign technicians for her co-production **Diane**. The SNC states that 60% of its members are looking for work and living from unemployment compensation. It wonders why it was not consulted by the Manpower Office before work permits were given to the foreign technicians, stating that precedents for this consultation were established when **Tony Saita** and **The Little Girl Down**

**the Lane** were shot in Montreal. In these latter productions, the quota established by the SNC (1 foreign technician for 3 Québécois technicians) was respected. Producer Raymond answers simply that the co-production agreements do not oblige producers to go through the unions to find technicians, and that as the investments in the film are 70% Italian and 30% Canadian, this proportion of technicians was respected. She mentions also the difficulties in dealing with the SNC since the union hoped to force acceptance of a collective agreement on April 1 which the producers found totally unacceptable.

**RADIO-QUEBEC**, the provincial educational television agency, will have to get along with a reduced budget this year if the National Assembly adopts the budget submitted to it for the fiscal year '76-77. Down 3% from \$16,345,000 to \$15,818,000, the budget reflects the transfer of government sponsored films from Radio-Quebec (Ministry of Communications) to the Ministry of Education. Last year, the production of these films cost \$1,164,000. Communications Minister Denis Hardy has stated that next year should be one of "reflection" for Radio-Québec so that it may become the "most powerful expression of the Québécois community".



M. Denis Hardy

**DGCA.** Meanwhile, the Direction Générale du Cinéma et de l'Audiovisuel is becoming that bureaucracy which was promised by the Law Concerning the Cinema, voted last June. With nearly 200 on the staff, the DGCA will have a budget of \$2,832,400 for its operations. This is an increase of \$1,524,000 over the combined budgets of the various agencies which did similar tasks last year. \$1,319,200 is set aside for the coordination of governmental productions (as opposed to

# QUEBEC

**RSL PRODUCTIONS** has acquired the rights to Stephen Vincer's novel **In Praise of Older Women** and plans to turn it into a \$1.5 million film, directed by George Kaczender. This is the first film by RSL, and Robert Lantos will be producing with Stephen J. Roth as associate producer. Filming should start in the fall; the CFDC is participating.

**DISTRIBUTION.** Quebec's low-budget features are having a tough time getting to the people. The latest distribution victim is **Chanson pour Julie** whose première was scheduled for March 26. Not only has Films Mutuels put off the opening of the film, it has backed out of its distribution deal, leaving the film without a distributor. And all this despite the press conference which Mutuel had given to announce the opening and to introduce Jacques Vallée, director, to the press. Although Pierre David, president of Mutuel, will make no comment other than to say that the rupture had nothing

to do with the quality of the film, it seems that personal difficulties between David and Jacques Ferland, the songster-star-and-screenwriter for **Chanson**, led to the break. Cinepix is now evaluating the situation.

**JOS CARBONE** is another low-budget film; it opens simultaneously in Chicoutimi and Jonquière in the Lac St-Jean area where it was filmed by Cinémond with Hugues Tremblay directing. Not having been able to find a Montreal distributor, ACPAV (Association Coopérative des Productions Audio-Visuelles), which helped in the production, is responsible for the regional distribution aided by the CFDC.

**THE CFDC** has long since given up insisting that low-budget films have confirmed distribution before they are produced. But the result, at least in Quebec, seems to be that these films may well be denied any normal distribution and promotion. Distributors, even those who have invested in the films, are wary. Mutuel put \$10,000 in the ACPAV production **L'ab-**