

FILM NEWS

Major Developments

TREASURY BOARD head Jean Chretien recently presented budget estimates for federal funding of arts grants for the next fiscal year, and the results are pretty well what was expected. Total funding will be \$598 million, up 14.5% from last fiscal year. Total Canada Council allotment is up 11% to \$36.3 million; the CBC is up 18% to \$415 million, but that includes \$11.2 million for the Olympics; the National Film Board received \$20.9 million last year, and will now get \$25.7 million, a small part of which again goes to Olympic coverage; Public Archives, which includes the National Film Archives, goes from \$9.5 million to \$14.4 million; and the CRTC is upped from \$9.7 million to \$12.4 million, mainly because telecommunications are now included in its mandate.

TORONTO STAR columnist Sid Adilman received a news leak that touched off a series of memos and letters. Seems the Tompkins management report on the film industry, handed to Hugh Faulkner in mid-April, recommends establishing a comprehensive agency to oversee all aspects of Canadian film, private and public. With the agency comes a film czar, and under its umbrella would be the NFB, CFDC, Canada Council film activities, and maybe even CBC drama. Or so Adilman's sources said.



Sydney Newman
André Lamy

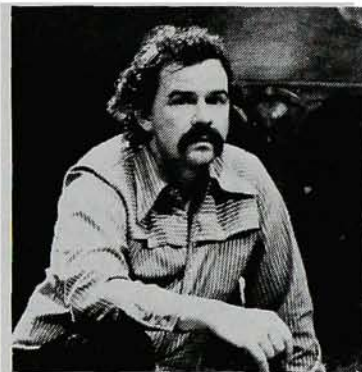


Government Film Advisor Sydney Newman and Government Film Commissioner André Lamy rushed memos to Faulkner supporting the super-agency. But it must be remembered that this type of setup was discussed before, during the regime of Gérard Pelletier as Secretary of State.

We'll find out more on May 1st, when, it is said, the management report will be made public. Faulkner must accomplish something by year's end, because CFDC funding expires next spring. Look for some combination of government aid with the main burden being carried by private industry.

Production

OLYMPICS: Details about the official Olympic film are pretty well set now, and guidelines are mainly that all events be covered. To that end a \$1.2 million budget - \$900,000 from the Olympics and \$300,000 from the NFB - has been set. The



Jean-Claude Labrecque

film will be shot in 16 mm and blown up to 35 for commercial distribution. The NFB receives world commercial rights until 1980, as well as ownership of out-takes for its archives. The stereo production is due out by late May, 1977. It will be the first Olympic feature shot with sync sound, because of a technological innovation of the NFB's: the Chronocode time index system. Timing numbers are printed on the picture film and on magnetic film when the camera is on; both are co-ordinated by a special quartz clock. Production personnel include producer Jacques Bobet, director Jean-Claude Labrecque, assistant

director René Pothier, production manager Ashley Murray, technical director of sound Serge Beauchemin, and chief editor Werner Nold.

Don Owen's **Partners** is tentatively scheduled for a June release, as is the Harvey Hart-Harve Sherman effort, **Shoot...** Dennis Zahouruk's **Brethren** may be destined for TV... **The Mourning Suit**, distributed by Cinepix, has tentative openings in Montreal in the spring, Toronto in late spring, and Vancouver in the fall. Director Leonard Yakir is working on another script, entitled **Vic-tims**. . . David Cronenberg's feature continues to pick up title changes. Called **The Parasite Murders** or **Shivers** in English Canada and **Frisson** in Quebec, the title is **They Came From Within** in the States. I still like **Orgy of the Blood Parasites** best.

THE CBC is currently shooting a biography of Lord Beaverbrook, the first of several drama documentaries by the current affairs department under head Peter Herndorf. Producer of *Beaverbrook* is John McGreevy, and the program will include interviews with those involved with Beaverbrook, as well as dramatized portions with John Colicos and Neil Munro as the elder and younger Beaverbrook respectively, Chappelle Jaffe, Maurice Podrey, Donald Davis, Gerard Parkes, Joseph Shaw, and Elizabeth Shepherd... Current affairs has also bought the rights to Peter Newman's best seller *The Canadian Establishment*, and producer Cameron Graham will again collaborate with Newman on a mini-series. They worked together previously on *First Person Singular* and *The Tenth Decade*.

THE ONTARIO GOVERNMENT is preparing a brochure to entice Hollywood to run up and use all the great facilities and locations and workers Ontario has to offer. The brochure will include a location summary and an index of production services... Arthur Hiller will film some of his new feature, **The Silver Streak**, about trains, in the Toronto and Calgary regions.

ZEV BRAUN, American producer, talking about the film **The Little Girl Who Lived Down the Lane**, recently filmed in Montreal under the Harold Greenberg-Cinévidéo banner:

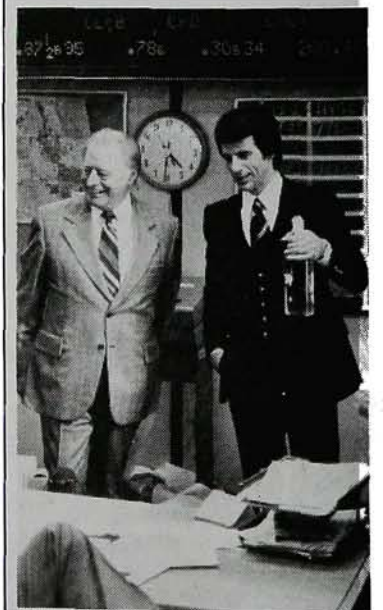


Harold Greenberg (Astral Bellevue Pathé) and Claude Héroux (Cinévidéo)

"Officially this is a Canadian-French co-production, but it is strictly an American picture put together with an international director, Nicholas Gessner, and international backing." Gessner gives the film its French co-nationality, he went on, and the financing came from America, Canada, and Switzerland.

Festivals

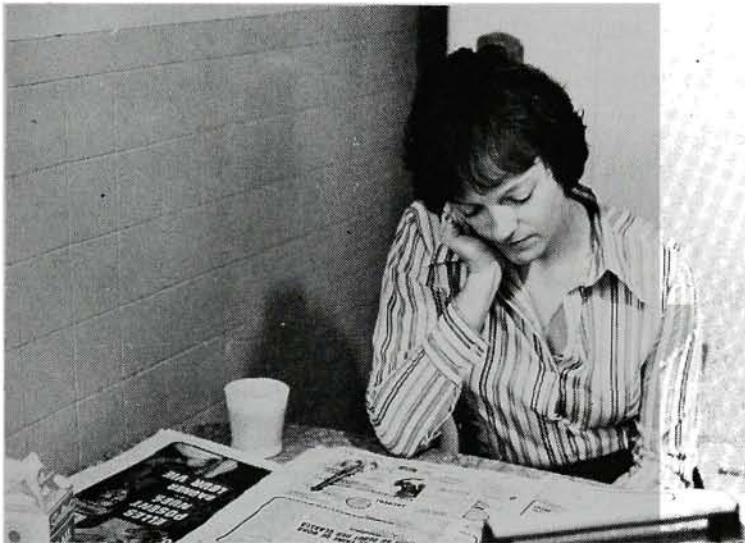
CANNES: The official decision about Canadian official representation in the main Cannes competition has been announced - there will be no official Canadian entry. Seems the world competition was too strong. Four features were presented to Cannes director Maurice Bessy - Gilles Carle's **La tête de Normande Ste-Onge**, Clément Perron's **Partis pour la**



Second Wind



L'eau chaude l'eau frette

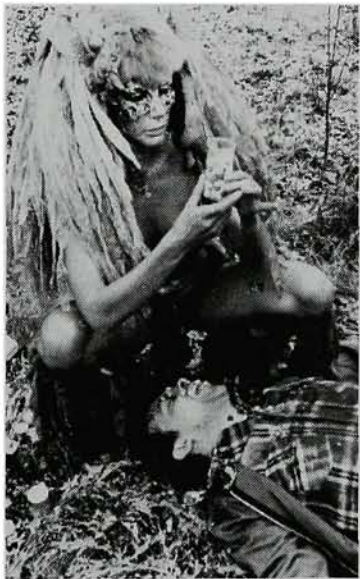


L'amour blessé

gloire, Don Shebib's *Second Wind*, and André Forcier's *L'eau chaude l'eau frette*. It's the first time since 1971 that Canada has no entry in the Grand Prize competition, and it follows last year's shared best director win by Michel Brault.

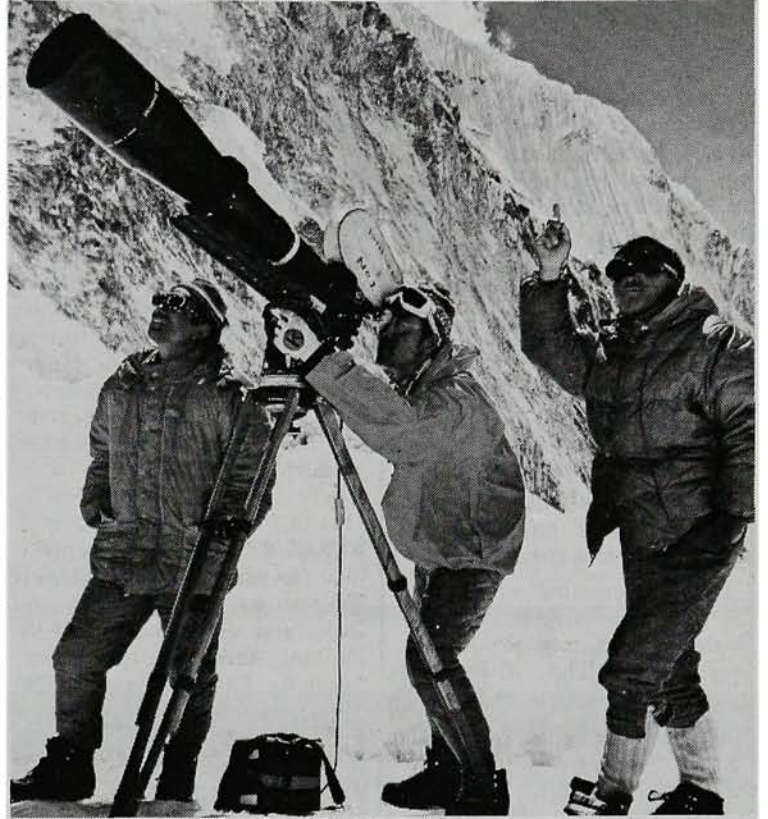
There will be Canadian content, however. *L'eau chaude l'eau frette* and *La tête de Normande St-Onge* will go to the non-competitive Directors' Fortnight while *Le temps de l'avant* by Anne-Claire Poirier will be in the Critics' Week selection. *L'amour blessé* by Jean-Pierre Lefebvre will be screened in L'Air du Temps, a new category this year. *Metamorphosis*, a short film by Barry Greenwald, is the only Canadian film in competition.

The Canadian delegation will be large and technically equipped. André Lamy will be the official delegate, and along will be the Festivals Bureau's Jean Lefebvre and Jacqueline Brodie, and probably CFDC Executive Director Michael Spen-



La tête de Normande St-Onge

cer, as well as various producers and directors and distributors. Canadian features will again be screened at the Vox Theatre, and most will also be available on videotape to ease time problems for harried foreign buyers.



Shooting *The Man Who Skied Down Everest*

BUDGE CRAWLEY'S *The Man Who Skied Down Everest* won an Oscar as Best Documentary Feature at the recent Academy Awards, and that other Canadian, Mary Pickford, received an honorary Oscar from the Academy... **Tarzan Doesn't Live Here Anymore**, an episode of TV Ontario's *Africa File* made by John Labow and Karl Parent, picked up an award at the Ohio State Awards... **Crawley's *Janis*** was screened at the Belgrade Festival in March... Queens University was the site of a Canadian Contemporary weekend in March, with screenings and receptions and seminars with the Queens film studies people and director Frank Vitale.

OTTAWA 76: More information about the Canadian Film Institute's Ottawa 76, featuring the Annual International Animation Festival from August 10 to 15 (the four days previous will present new features). Deadline for entries is July 1, and any frame-by-frame is eligible. Submissions can be by the filmmaker, sponsor, company, agency or institution. An international jury will pick the winners from among five categories. Also scheduled are retrospectives, workshops, out-of-competition screenings, and receptions for the international

participants to meet the local filmmakers. Accommodation and entry forms are available from Festival Director Wayne Clarkson, The Canadian Film Institute, Suite 1105, 75 Albert Street, Ottawa.

Coming in the fall in Toronto is producer William Marshall's super festival. The first of what he hopes will be not an annual event but one that occurs from time to time, it's set for October and plans include international screenings, Hollywood premières, and much gaiety... All of which leads one to ask: Whatever happened to the Canadian Film Awards?

Random Notes

GROUPS: The Council of Canadian Filmmakers appeared in person before the Bryce Commission on Corporate Concentration in Toronto in late April. The CCFM earlier filed a written brief... At the Canadian Society of Cinematographers' April meeting in Toronto, guest speaker was Crispin Rhodes of W. Carson. A film on the presentation of the Roy Tash Awards was shown, along with CSC efforts by cameraman Yuri Spilney (**Tamara's Tapestry World**), cameraman Kuri Kurita's **Magic Island**, and DOP Ken Gregg's **A Bird in the House**.

APPOINTMENTS: Peter Bryant is now on the Advisory Committee of the CFDC, although no one from the West is on the select working committee. And critic Les Wednan was chosen by the British Columbia Film Industry Association as the West Coast board member of the CFDC, and they're waiting for approval from Michael Spencer... Daryl Duke has been named president of CKUV-TV in Vancouver, a new UHF channel scheduled to begin in September. And BC's adventurous Communications Mandate, with programming input by filmmakers, is now officially cancelled by the new government...

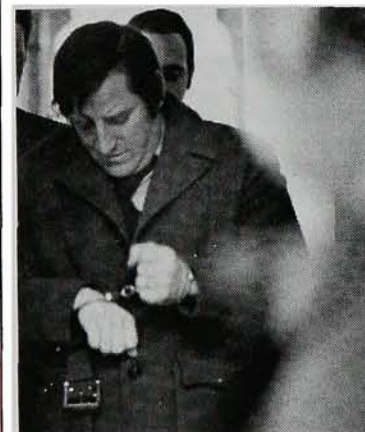
Bryan Flemming of Halifax has been appointed to the CBC Board of Directors for a five-year term. The 37-year-old international law specialist has been active in the Canada Council and in Maritimes arts organizations... Jean Fortier, former head of the Liberal Party's Quebec wing, and Charles Dalfen, now BC's deputy minister of transportation, are the new CRTC vice-chairmen. The CRTC has been increased to nine commissioners to handle additional telecommunications duties. Orders-in-council appointed the new commissioners, with more to be named. One prospect is Louis Gagnon, who was head of Infocan and left for the UN when Infocan started getting flak; he's an old friend of Trudeau's.

FILM HOUSE announces the appointment of Nolan F. Roberts



to its Sound Department staff. From a start as location mixer with Crown Film Unit in England, Nolan was location dubbing-mixer for 10 years with Associated British Pathé, 2 years at Twickenham Studios, followed by 10 years at Shepperton Studios, the last 5 of which he was Chief of Sound. His senior expertise in location sound work, as well as studio mixing and dubbing, will now be available to all Film House clients. The appointment reiterates Film House's commitment to the highest quality sound product.

RESULTS: Crawley's documentary **The Man Who Skied Down Everest** was nominated for an Oscar and thereupon picked up by an American distributor, Specialty Films of Seattle. The film won the Oscar for Best Documentary Feature and was immediately given a run in three theatres in Toronto, one of only two cities that showed the film before (the other being Los Angeles for Oscar eligibility). It had a respectable gross the first time around in Toronto; this time was a disaster: about \$6500 total for the first week. It was moved to a smaller house. The ads read 'Canada's Oscar Winner' but that didn't help... Michel Brault's **Les ordres**, not successful at all in theatrical release, is booming in the uni-



Les ordres

versity circuit, with 25 bookings a month... CFDC head Michael Spencer and writer Maq-boul Jung were married in Montreal in March... Jeannine Locke's CBC interview with Prince Charles drew 2.1 million viewers, according to CBC ratings... And all the journalistic drama series drew over a million... CBC children's

show ratings are much higher than last year, some as much as 50%.

OTHER BROADCASTING NOTES: David Helwig is leaving as CBC drama department literary manager soon. He'll return to writing and some teaching at Queen's University... The CRTC criticized Hull station CFVO-TV, a co-op TV station, for allowing its Friday night blue movies to become too racy. The most popular part of the station's programing, and thus a good source of revenue, it is watched by Anglophone Ottawa as well. Toronto's CITY-TV cancelled a Friday midnight blue movie, also extremely popular, under pressure of police censorship and harassment...

CABLES: Continuing the attempt to retain lucrative Canadian ad sources in spite of Bill C-58 which declares such expenditures not deductible for tax purposes, a group of American station owners have offered to set up separate corporate operations here so they can pay tax to Canada on Canadian revenue. They didn't exactly label the enterprise "branch plant" or say what they'd do with the revenue that wasn't taxed, but they didn't have to say anything... Continuing the federal-provincial battle over control of cable TV, Communications Minister Jeanne Sauvé said in Montreal that if the two levels of government can agree in negotiations, some local aspects of cable might be transferred to the provinces, especially since Saskatchewan is putting pressure on the CRTC for Sasktel to own provincial cable hardware, which means provincial participation.

SCREENINGS: Donald Britain's NFB documentary **Volcano** on writer Malcolm Lowry was shown on the CBC in April... **Recommendation for Mercy's** American distributor, Cinemashares International, has devised a new ad campaign for the film, and late April openings in 13 U.S. cities were planned.

THE BIG GUYS: Halifax in mid-May will be the site of the Rocca hearings to determine whether Rocca Cinemas have been harmed by major foreign distributors and exhibitors who

have, according to Rocca, denied him access to the big first-run features. Rocca will



John Rocca

be armed with his booking schedule for the past five years, and has asked several film community members to be witnesses, including Kirwan Cox. The session should last five to 10 days.

Ontario

The Isaacs Gallery and Poor Alex Theatre in Toronto are joining forces to present, in two series showings, the complete film works of Michael Snow. Dates are April 22-25 and April 29 - May 2... On TV Ontario's Mike McManus Show March 26 was expatriate Alex Barris, who talked about the Canadian colony in Hollywood... Scott Young, one of the three commissioners on Ontario's Violence Commission, says that attacks on chairman Judy LaMarsh's \$250-per-day salary are being made simply because she's woman; in the past, says Young, no one complained that the fee, an amount always given to commission chairmen, was too high - it's just that LaMarsh is the first woman head. Perhaps if Mr. Young looked closely he would see that the complaints are not sexist, but simply because many Ontarians feel that the whole commission is a waste of money... Ontario Theatres Branch, responsible for licensing theatres and censoring films, has begun to place warnings in newspapers - inside a particular film's advertisement. Usually such comments are run in provinces where filmgoing is classified, not censored.

Stephen Chesley

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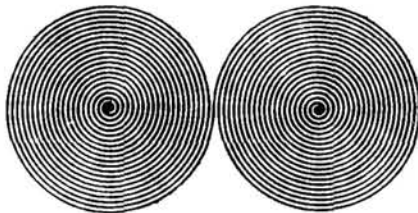
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QUEBEC

APFQ. The Association des producteurs de films had its annual convention in Quebec city on April 9, 10 and 11. The minister of communications from the province and the secretary of state and his under-secretary from Ottawa all came to address the convention at what has become an annual work and re-orientation session.

This year, two items seemed to predominate: Radio-Canada and its poor relations with the private sector, and the reorganization of the province's cinema agencies under the Direction général du cinéma et de l'audio-visuel (DGCA).



Pierre Lamy and Claude Fournier talk with Denis Hardy (centre)

The producers read a long brief concerning Radio-Canada which is now being written in its final form and will be presented to Mr. Faulkner, secretary of state. Unable to get valid statistics from the network, the producers estimated that 70 hours of its total of 2500 hours of film are made in Quebec. This figure includes the National Film Board productions. Although the figure was disputed by representatives of Radio-Canada (the APFQ holds open conventions), even the representatives could not find more than 150 hours of locally produced programming. The brief should be ready by the middle of May.

Provincially, the producers were anxious to know who will be at the head of the DGCA, the agency through which will funnel all sponsored films. Many were also alarmed by the nominations which had been made to posts within the DGCA and were anxious to hear what method had been used to fill these posts.

Gérard Frigon, assistant minister of communications, addressed a workshop Saturday afternoon and put many fears to rest. First, he specified that all nominations to the DGCA were temporary and would be sub-

mitted to the normal process of competition for civil service jobs. Second, he announced that the director of the DGCA had been chosen and would be announced within a matter of days. (At this writing, one month later, no public announcement has been made though it is rumored that Robert Bastien will soon be named. Bastien has worked with Claude Giroux, a Québécois best known for having produced *Un homme et une femme* in France.) Frigon accepted the suggestion of the APFQ that a joint committee be formed by members of its organization and the DGCA in order to discuss this new administration more thoroughly. (Although of no particular concern to the producers, the DGCA will also administer the Information and Classification Service and the Cinémathèque Nationale.)

Denis Hardy, minister of communications, spoke on Friday evening about the Institut, that organization made up of members of the private sector which he will appoint, following the recommendations of the professional associations which were consulted, and which will counterbalance the DGCA. He suggested that the contract which the law requires between his ministry and the Institut need not be annual but might be renewed every three years. The Institut will have a budget of \$4 million; he insisted that this sum does not include the funds for government-sponsored films. A budget breakdown includes production, distribution, exhibition, and might go so far as to permit the establishment of a film school, study scholarships, distribution prizes and so on. Hardy has not yet appointed members to the Institut; it is thought that he is waiting for the DGCA to get organized. Both organizations should be functioning by June.

The third item on the agenda was discussed in a closed session. The APFQ was faced with an ultimatum from the Syndicat national du cinéma



Aimée Danis, newly elected president of the APFQ, during a production last year



Pierre Thériault and Paule Baillargeon in *La piastre*

concerning working conditions and wages which were to be effective on April 1. At the end of the session, it was announced that the APFQ would begin negotiations with the SNC and that Louise Ranger had been chosen to negotiate in conjunction with the board of directors.

EXHIBITION. By the end of April, two low-budget Québécois films had made it to the screens in Montreal. *Chanson pour Julie* by Jacques Vallée and *La piastre* by Alain Chartrand were both playing in downtown theatres. They opened to generally bad critiques and small audiences. *Jos Carbone*, a film made in the Lac St-Jean region by Hugue Tremblay, opened on May 6. Meanwhile, *Second Wind* opened with the discretion now associated with English-language features from Toronto: little publicity, no effort to contact the French-speaking press, and no subtitles.

FRANCE FILM. Three new theatres have been added to the scene in Montreal; a fourth will follow. La Compagnie France Film opened the three theatres April 17 when the huge Complexe Desjardins — a new office building, hotel and shopping centre complex — opened in downtown Montreal at the corners of St. Catherine St. and Jeanne-Mance.

The largest theatre seats 500, two others have 250 places. One of these is equipped for both 16 mm and 35 mm. The fourth theatre accommodates only 109 people and is only equipped for 16 mm films.

AQDF. The Association québécoise des distributeurs de films has elected a new executive board. The new officers are Rock Demers, president; Marcel Paradis and André Link, vice-presidents; Nicole Bois-

vert, secretary-treasurer; and Richard Moranville, André Pénin and Didier Farré, directors.

CQDC. Lucien Hamelin, the director of the Conseil québécois pour la diffusion du cinéma, resigned his post in an open letter in the middle of April. His resignation was accepted by the board of directors, which consists of representatives from four organizations: the Association des producteurs de films au Québec, the Association des réalisateurs de films du Québec, the Syndicat national du cinéma and the Syndicat général du cinéma et de la télévision (section ONF).

In his letter he stated that a class struggle was going on within the administration of the CQDC and that the producers and directors were insisting upon his resignation in order to get into the good graces of the Direction général du cinéma, the provincial cinema administration. The five employees of the CQDC also resigned to underline their confidence in Hamelin, an avowed Marxist.

The CQDC distributes "difficult" Québécois films throughout the province and abroad in order to insure that films which cannot get distributed through the commercial circuits still reach the people. There has been criticism of the functioning of the CQDC, aimed both at the kind of film it selects to distribute and at the selection of provincial organizations with which it collaborated. Screenings are followed by discussions about the films and, there too, there have been accusations of manipulation of the public.

Hamelin's resignation was followed by letters of support from the unions and by silence on the part of the directors and producers. The distributors, who were once on the board of directors, withdrew last year.

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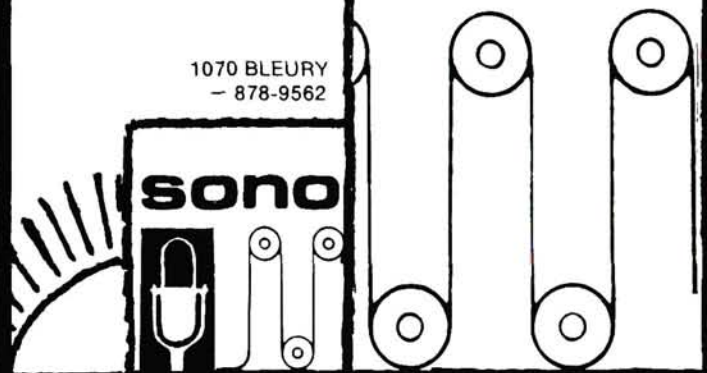


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Alberta

AMPIA SOUNDS OFF. A frequently asked question following any seminar has to be "Did you get anything out of it?" The March 13th and 14th Alberta Motion Picture Industries Association sound seminar held true to form, and by no means in a derogatory sense. A wide range of expertise was represented in the attendance: right from the fledgling "soundperson" (to appease the libber) to the experienced veteran film location and television soundman. It was one that brought both ends together in a loose, informal gathering to hear what the pros had to say, either in an instructional vein, or in the simple relating of experiences and handy hints.

I was particularly intrigued with the discussions on microphone selection and placement: that usually complicated problem of getting the most and the best out of selected mikes, under the worst conditions. Hans Oomes of the National Film Board handled that problem competently. He was more than ably supplemented by our own Don Paches, a partner and chief recording engineer at Damon Productions and, of late, a very qualified recording technician for CBC Edmonton.

The relationship of the soundman to the rest of the production crew was discussed in depth, by Patrick Spence-Thomas. Patrick is obviously very intent on making the industry recognize the soundman more, in the are

a of preplanning and "designing" the job.

Edmonton's Art Haymer, chairman of the seminar and director of sound production for Cine-Audio, along with Patrick Spence-Thomas, gave the audience the works on proper editing and preparation of tracks, layout of cue-sheets, and mixing procedures.

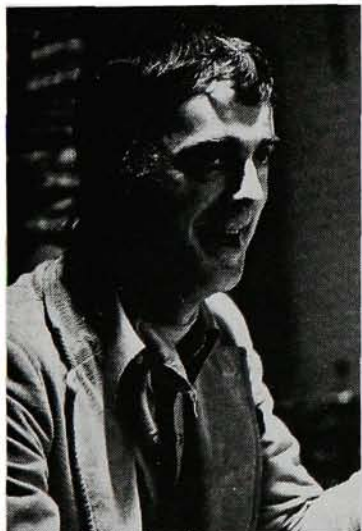
One of the big things the seminar did was to make the experienced soundman realize that a lot of his already routine ideas weren't all that far wrong. It instilled more confidence in our methods, and taught us how to improvise when we were lacking money or equipment. We've got some good technicians here in Alberta, and obviously a lot of desire to "get out and do it".

Along with a couple of production people from our neighbor Saskatchewan, we had the chance to play with a few nice little goodies: pieces of production equipment brought in by such specialists as Manfred Klemme and Don Matthews from Braun Canada, Clive Smith from Racial Zone Magnetics, Steve Talian of Multi-Track Magnetics, and our regional emulsion specialist, Alec Besky of Kodak.

The Northern Alberta Institute of Technology was readied for our seminar by Dennis Dickens who made sure that we had projectors that could illustrate with ample quality, and that the room had maximum signal to noise ratio or "PA". Not to mention the coffee and donuts.

Banff, Alberta (in the heart of Alberta's Rockies) will be the scene of the next seminar, on May 15th and 16th. Registration is of course being accepted now for the two-day event to be held at the Banff Springs Hotel. Should you feel like a few holes of golf or just a good scenic break, I'd advise your writing a note to: AMPIA, Mr. Len Stahl, Exec. Sec., 347 Birks Bldg., Edmonton.

The CSC's Harry Makin will be out here soaking up the sun, and telling us all tall tales about how easy it all was. As was the sound seminar, so should it be with the cinematography seminar.



Patrick Spence Thomas

Jim Tustian csc, cfe

Manitoba

THE MANITOBA FILM PRODUCERS' ASSOCIATION has been active soliciting work for its members. The executive of the MFPA recently met with the interdepartmental committee on film, vis-à-vis government tendering and projects for the upcoming year. Further meetings will be taking place in the coming months with the CBC, ACTRA, etc. As well, the association plans a one-day exhibition of the member organizations' films, possibly in May, to increase awareness of the versatility of film production in the industrial and commercial areas in Manitoba.

CREDO. One of the most active groups in the MFPA is the Credo Group. Derek Mazur and Brad Caslor formed Credo just over a year ago and already they have established themselves as an important company in the area of animation. Assisting them in the organization are Chris Hinton and Steven Rosenberg. Credo is currently active producing segments for *Sesame Street* and commercials for the Manitoba Department of Mines concerning litter and for Industry and Commerce on energy. The Credo Group hopes to expand in the near future into the area of live action commercials.

CBC WINNIPEG recently telecast the first in a series of locally produced dramas. Traditionally, the local CBC affiliate has centred its activity in the area of variety programming with such shows as *The Diane Stapley Show* and *Hymn Sing*, with the occasional drama thrown in each year. However, under Derek Goodwin and Don Williams the policy in drama is changing, with the anticipation of about six hour and half-hour dramas in the upcoming year. The first show, *A Kind of Game*, was a courtroom drama with an intriguing premise written by local attorney Bill Marantz. Lem Cariou turned in a beautiful central performance as the defence lawyer with good support from a rather large cast of local actors. The direction was somewhat flat but the prospects were encouraging that the remaining shows would be even better. Certainly a hopeful beginning.

THE WINNIPEG FILM GROUP'S annual general meet-

ing is planned for April 22, 1976, after a rather busy and rewarding second year of operation. The Group's most recent production, a half-hour drama entitled *The Crunch*, finished shooting in March. This marked the Group's first venture into fiction filmmaking and proved to be a tremendous learning experience for those involved.



Ian Elkin and Henri Less work on *Crunch*

The Crunch centres around Jay, a factory foreman who witnesses an accident at the foundry. This incident proves to be the last straw for him. Fed up, he walks off the job. The grind of his job is matched by the tedium of his home life. So, he finds himself walking out on his wife and children as well. Jay feels trapped by both worlds and when he seeks counsel from his friends, he finds more confusion. The possibilities for a new understanding seem feasible but difficult in the end and Jay returns to his family.

The original story was written by David Cherniack who took on the director's mantle. The crew included Henry Less on camera, with assistance by Ian Elkin and Elise Swerhone, Leon Johnson on sound, Warren Williams taking care of the electrician's duties, costumes by Nancy Edell, set design by Joe Grande, Howard Gurebich production managing, Vesna Cherniack assisting the director, etc. In all, a crew of up to 20 and the acting talents of such Winnipeg actors as Jay Brazzeau, Billy Marhenke and David Gillies.

The production was financed by the Group with the assistance of a Local Initiatives grant and material support from the NFB's Prairie Region office. Despite the incredible number of production hassles, too numerous to mention in less than book form, the film is currently speeding through the editing stage. It is hoped that a completed print will be available in late summer.

Len Klady

Post-production perfection from Kingsway.

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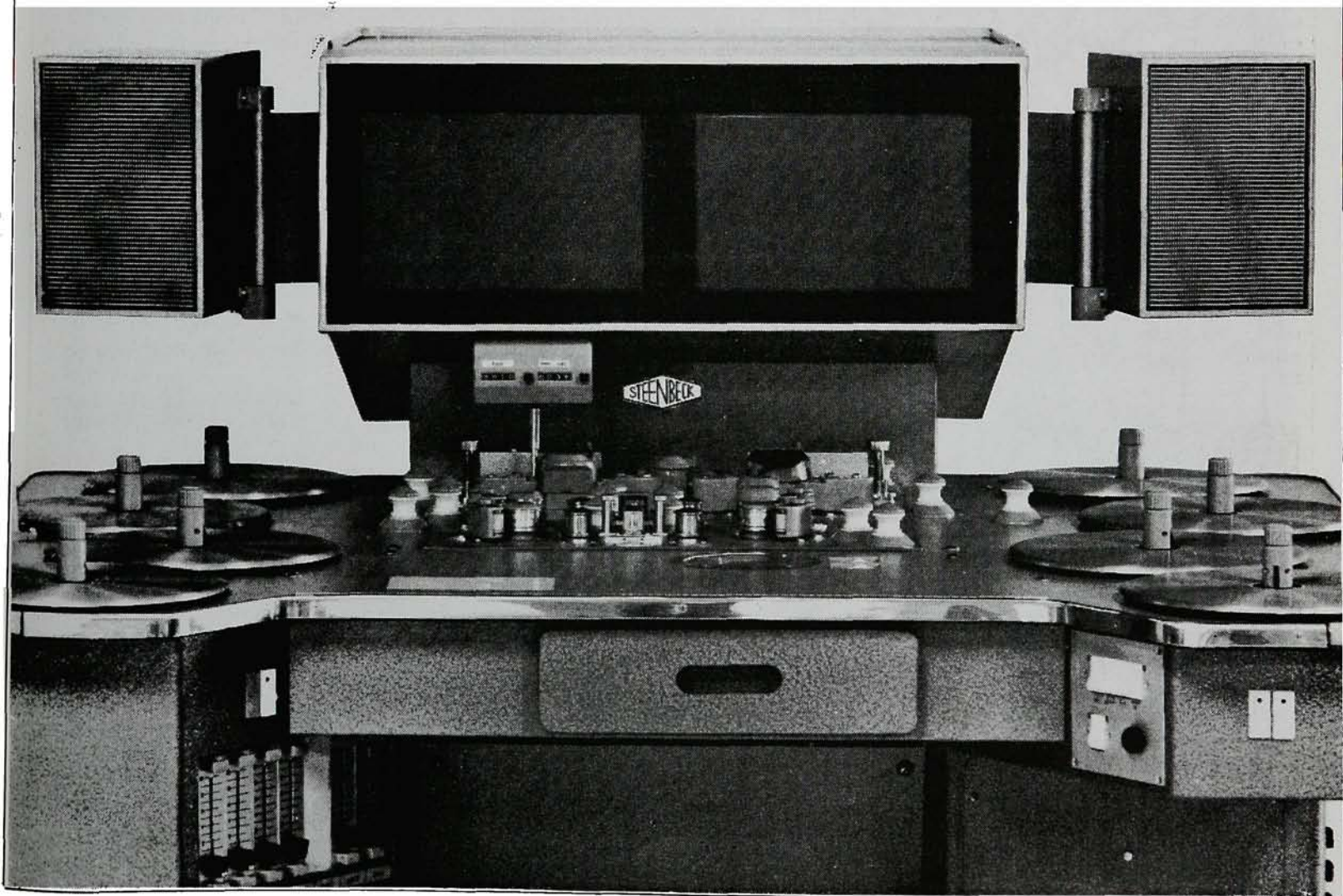
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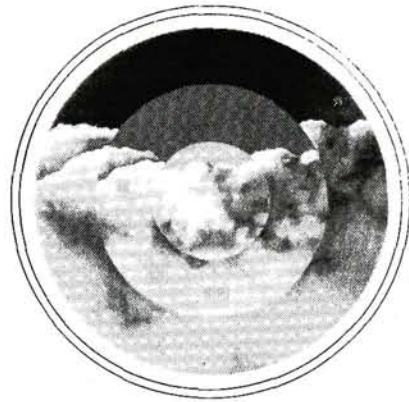
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