

Zale Dalen, who wrote the original screenplay, will direct the film. Dalen has previously written, directed, and edited several short films, including **Gandy Dance** and **Granny's Quits** which is currently doing big bicentennial business in the United States. He is also credited as sound recorder on three Canadian features: **Wolfpen Principle**, **Sally Fieldgood & Co.**, and, most recently, **The Keeper**.

"When I started writing the script two years ago," Zale recalled, "it was to be a detective 'B' movie. Now it has evolved to something between **The Conversation** and **Performance**."

Laara Dalen is the producer of **Skip Tracer** for Highlight Studios, with special investment assistance from the CFDC. Ron Orioux will be squinting through the camera and Rick Patton will do sound recording.

Tom Braidwood has written the theme song for the feature and Fiona Jackson is currently casting for the supporting roles. The \$145,000 budget will include a 20 to 24-day shoot on 48 different locations around Vancouver.



Vancouver Pacific Celebration

NEW HORIZON - Also making the most of Vancouver locations are Bob Rodvik and Mike Col-

lier, alias New Horizon Films. From the Gulf Island waterways to the Grouse Mountain skiways, it's all part of a new travel film, **Vancouver Pacific Celebration**. Completed in April, the short recently garnered the Canuck Award for best travel film from the Travel Industry Association of Canada. The producers are currently negotiating with the federal government for world-wide distribution of their 20-minute work which they expect will become the official Vancouver promotional film.

Vancouver Pacific Celebration focuses mainly on sports and recreation activities in the lower mainland. Commerce is represented in the grand opening of Gastown, and industry is shown engaging in its favourite urban pastime, constructing new buildings.

Keith Cutler drafted the

script, which is narrated by Art Hives, and Ralph Dyck composed an original music score for the \$22,000 film.

Rodvik, producer/cinematographer, and Collier, director/sound recorder/editor, comprise a two-man production team that produced last year's award-winning nature short, **The Gift of Water**, the first film to be produced under the banner of New Horizon Films. The duo is currently working on an educational nature and wildlife film that chronicles the life cycle within a marsh area employing macro-photography and the exclusive use of natural sound effects recorded on location.

Rodvik is also working on a feature film script which he anticipates shooting next spring.

Gayle Scott

THE OCTOBER CRISIS

If you want to hold a festival in Canada this year, you might have some problems in setting a date, but you won't have any problem knowing when *not* to hold it. If you stay away from mid-September through October, your competition is almost non-existent. During that period at least five festivals - even considering the suspension of Stratford's this year - will be held in the Toronto or Montreal regions, some simultaneously. All but two are international. The exceptions are the Student Film Awards and, alas, the Canadian Film Awards.

Festivals in Canada are funded in part by the Secretary of State's Festivals Bureau. They must not be student festivals (thus eliminating from Bureau funding the Student Festival held in Montreal in late September) and they must be international, except for a "national celebration of Canadian film", i.e., The Canadian Film Awards. And to receive any funds you must of course apply.

At this writing in mid-July, despite enthusiasm and energy on the part of the CFA Committee, and especially chairman Nat Taylor, the CFA has been pushed into a position of direct competition with another major festival; has yet to receive funds from the Festivals Bureau because of incomplete negotiations regarding French participation and a missed deadline of July 1; and, unkindest cut of all, has had the publicity rug pulled out from under it by the Secretary of State himself.

Bill Marshall, producer and promoter, has blasted his Festival of Festivals all over the entertainment sections and gossip columns. A strong line-up of foreign premieres, Hollywood openings, and filmpeople guests announced to date implies that Marshall has potentially a great week planned for filmgoers at Toronto's Ontario Place from October 18 to 24. And so it should be. He has, in addition, received \$19,500 from the Festivals Bureau for what Hugh Faulkner proclaimed, in a Toronto cheque-presenting press conference, his "act of bravado" in setting up such a gala event.

Meanwhile the CFA determined that this year's effort must be moved back to Toronto from last year's scenic but somewhat inaccessible Niagara-on-the-Lake location. Furthermore, it's a good move, because last year's awards were impressive and really seemed to be getting back on

their feet after the destructive upheaval of 1973. Taylor even used his industry connections and considerable persuasiveness to convince CTV to broadcast the final award ceremonies. The goals of greater public participation through attendance and mass public awareness through TV (award ceremonies, no matter what they salute, draw huge ratings) seemed within reach.

The next step was timing. Before October everyone is shooting film; after October is dead for filmgoing because of Toronto's damp weather and the onset of Christmas. Voila, October! Even the assault of festival publicity from other areas, the intense competition from new films opening in late September, as well as from theatre season beginnings and TV premieres, all these were obstacles that could be surmounted. But both festivals culminate on October 24!

With more festivals being held than ever before in Canada, and with government cutbacks, every festival gets less from the public purse, and all are worthy. The scramble for private funds, too, becomes more intense. Not to mention CFA preselection inequities, and other sore spots of past years. The odds, then, are great against a stronger festival than in the past.

How, then, does one explain the exact, simultaneous dates of the Film Awards and Marshall's festival? How, then, does one explain the Secretary of State's publicity effort for Marshall, when, despite his expressed devotion to biculturalism and Canadian identity, he has never before made a public statement about the Canadian Film Awards?

And finally, how do you overcome the lack of past support by the industry for the Film Awards, support necessary to build confidence in our filmmaking abilities, convince the public that they should be proud of Canadian film efforts, and inspire beginning filmmakers to work in Canada to improve themselves and the industry at the same time? Not to mention media support in Toronto, where some obscure belly dancer in Pago Pago rates space while Canadian culture is thoroughly neglected in the *Star*, *Globe and Mail*, and radio and TV outlets?

The task is formidable, to say the least. And this year, it's more essential than ever to make sure the show goes on.

Stephen Chesley