

Cinema Canada?

"You won't
have a chance!"

— Vic Beattie

THE ILLUSTRATED NEWS

THE WEATHER

Increasingly
turbulent,
with hostile winds
from the South

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Of wolves in sheep's clothing, and eagles and beavers...

Boycott of Cinema Canada Revives the Digest

Starting this December, the Canadian Motion Picture Distributors Association will be publishing its own magazine, a revived *Canadian Film Digest*. Anthony Ross, director of information services for the CMPDA, informed *Cinema Canada* of this in response to a routine query about the advertising policy of the CMPDA. Ross announced that a decision had been taken at a CMPDA executive session not to advertise in any Canadian publications in the future be-

cause the Association would be putting all its resources into its own "organ."

Calling Nat Taylor's offices in Toronto, *Cinema Canada* contacted Pat Thompson who confirmed that she had been named editor of the *Canadian Film Digest*, which is to be a monthly publication in magazine format. Although denying that the *Digest* would be a house organ for the CMPDA, she did say that Taylor was expecting an advertising

guarantee from the Association in order to begin publication.

A conversation with Vic Beattie, president of the CMPDA, confirmed the above information. Beattie, having been out of town in recent weeks, did not know if the actual decision had been taken to back the *Digest*, but acknowledged conversations were being held. He insisted on the necessity of creating an "organ" which would realistically reflect the Canadian film indus-

try, and would cover the activities of the CMPDA.

In October 1975, a formal meeting had been held between Millard Roth and Frank Mancuso, respectively executive director and president of the CMPDA, and Connie Tadros, editor of *Cinema Canada*. At that time, it was made clear that the magazine would welcome the participation of the CMPDA — on an equal footing with all the other organizations interested in filming in Canada

— in **Cinema Canada**. Since that time, correspondence has been continuing with Millard Roth and Tony Ross, and the invitation has been renewed several times. Nevertheless, the American members of the CMPDA have exercised a virtual advertising boycott concerning **Cinema Canada**, and have never submitted any articles for publication.

Vic Beattie, the current president, was unaware that any

communication had been going on between the CMPDA and **Cinema Canada**, and admitted that he himself had only begun to read **Cinema Canada** two months ago.

When asked whether he thought the market could sustain yet another film magazine, Beattie answered that the *Digest* would need the advertising support of the distributors, exhibitors and producers and that **Cinema Canada** "doesn't have a chance" of surviving the revival of the *Digest*.

Cinema Canada contacted George Destounis, president of Famous Players, in order to confirm that the support Famous had accorded the magazine over the last year would be forthcoming in the new year. Destounis reassured us of his support, saying that we shouldn't be surprised to see that Famous had given the *Digest* a Christmas ad "because the boys in New York didn't have time to free up the cash."

Like other American-backed projects, the new *Digest* should

be glossy and attractive. The first issue is to contain 64 pages. The offices are already equipped with a composer and a camera, and have a staff of four: editor, art director, and two contributing editors.

The members of the CMPDA are Ambassador, Astral Films, Columbia Pictures, International Film, Metro-Goldwyn-Mayer, Twentieth Century-Fox, United Artists, Universal Films and Warner Brothers.

Connie Tadros

Capital Cost: "Canadian Film"

On November 24, in the *Canadian Gazette*, the Treasury Board officially defined a Canadian film/video work to qualify it for the 100% capital cost allowance. That makes it official law, retroactive to May 26, 1976.

Briefly the following criteria are required for certification:

- 1-The film is a co-production under current international agreements OR
- 2-a) The producer is a Canadian
 - b) A minimum of six points is allocated to Canadians in the following roles: director (2), screenwriter (2), lead actor/actress (1), second lead (1), art director (1), cinematographer (1), music (1), editor (1)
 - c) Seventy-five percent of the remuneration paid to other

personnel must go to Canadians

d) Seventy-five percent of processing and post-production must be spent in Canada.

Certification can be officially gained at either of two points in the filmmaking process, at completion of principal photography or at completion of production. A ruling can be gained in advance, though certification procedures must still be followed at one of the above two points.

The amendment applies to features or shorts. Although shorts need not meet the point system, they must have a Canadian producer and spend 75% of production budgets in Canada.

No mention is made of the national character or location of the production company.

Stephen Chesley

Sauvé on Pay-TV

Communications Minister Jeanne Sauvé has revealed that she sees pay-TV as a non-profit venture, with the specific corporate arrangements still to be determined. She has agreed, in response to a storm of demands, unanimous among groups affected by pay-TV, that the CRTC will hold public hearings, possibly across the country.

In a speech in Toronto on November 9, Sauvé said that the general thinking of her depart-

ment favors a non-profit system. She sees pay-TV as a catalyst to promote Canadian production, but admits that most of the programming will be American. "It's not realistic," she said, "to be exclusively Canadian" as some groups have proposed. She also raised the likelihood of competing means of delivery, making use of cable, satellite and perhaps even broadcast systems.

Also announced, though not officially, is that pay-TV will be a further six months in the future, or at least two and a half years away. This is in response to the 105 briefs the CRTC has received on the subject, most of them calling for a delay until the details of the new communications medium can be fully worked out.

Stephen Chesley

Annual CFDC Report

The Canadian Film Development Corp. has published its annual report for 1975/76. With increased investment, the CFDC participated in fewer films than in preceding years; English production was on the increase while French production was seriously depressed. The following is an excerpt from the introduction of that report:

"The Corporation assisted in the production of 18 feature films during the year, one of the lowest years on record. To maintain even this figure, it had to increase its financial contribution significantly. The drop in the number of films produced occurred almost entirely on the French side: from 14 in 1974/75 to 7 this year. English-language features dropped by one, 11 as opposed to 12 in 1974/75.

The Corporation's revenues dropped slightly from \$864,011 in 1974/75 to \$833,998. The main sources of this revenue were foreign sales of **Kamou-raska**, **Death Weekend**, **Black Christmas** and **The Apprenticeship of Duddy Kravitz**. Some revenue was also derived from Canadian theatrical releases.

This year, in a total of 75 projects including 18 features, the Corporation invested \$3,882,000, up \$300,000 from last year. The amount contributed by the private sector — production houses, private investors, distribution companies and theatre chains, plus the writers, directors and producers who contributed part of their salaries — provided another \$2,098,000. This figure represents a significant drop from the \$4,536,000 derived from these sources last year and the amounts contributed by private investors outside the industry remained low at \$688,000.

The total cost of the feature films funded by the C.F.D.C. in 1975/76 was \$5.9 million. This figure is down \$2.2 million from the \$8.1 million invested last year, but the Corporation's share was \$3.8 million as mentioned above. Thus, for the first time since its inception in 1968, the Corporation's share of production costs exceeded the contribution of the private sector (64.62% to 35.38%). This is not a desirable situation and in 1976/77 attempts will be made to keep the Corporation's share below 50% of production costs."

English Production

Eleven new English-language features were produced in 1975/76 with Corporation assistance, ten in Ontario and one in British Columbia. The cumulative cost of the eleven features was \$4,298,259. Of this, the Corporation's share was \$1,673,155 or 38.93%. Investment from industry sources such as laboratories, distributors and exhibitors increased considerably over previous years, reaching a total of \$1,091,000. For the second successive year, the response of private capital did not meet expectations, reaching only approximately \$683,000.

French Production

In 1975/76 the Corporation participated in the production of 7 feature films in the French language. The combined budgets of the 7 films amounted to \$1,896,554, the Corporation's share amounting to \$1,228,700, or 64.79%. The amount invested by the Canadian film industry (laboratories, distributors, exhibitors, production houses, etc.) was \$430,138. Private investments represented \$5,000 of this sum. The balance of \$187,716 was invested in deferred fees and services.

Three Versions of Bethune

Now that the CBC has completed shooting its major special on Bethune starring Donald Sutherland, others are moving into the picture.

John Kemeny has hired Ted Allan as screenwriter for a seven-million-dollar feature to be co-produced with Columbia Pictures. Allan was co-author of *The Scalpel and the Sword*, a Bethune memoir published 20 years ago.

Otto Preminger still plans to make a feature on Bethune, and in addition to the rights to the Roderick Stewart Bethune biography, Preminger has purchased the rights to a forthcoming volume on Bethune by Sydney

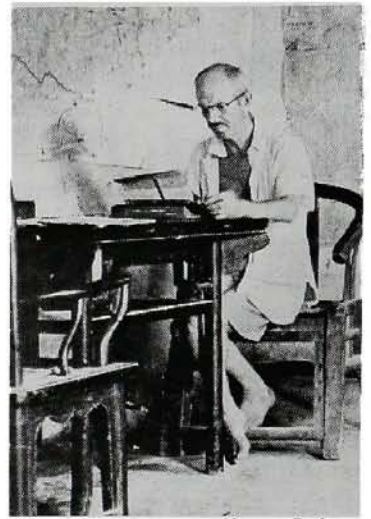
Gordon, to be called *The Lonesome Road*. Gordon was co-author with Allan of *The Scalpel and the Sword*.

The CBC's production was the largest in its history, and one of the costliest. Over 300 extras were employed, with 100 of those working on a single day to portray China's millions. The production was on tape, with Eric Till directing. Strange events attended the scriptwriting: Rod Langley's script, based on his play *Bethune*, was first planned for use. Then Sutherland brought a friend in to collaborate, and he rewrote the script to make it more suitable for television. Langley and

ACTRA sought an injunction to prevent production unless Langley's script was used (he had been paid for his work). When the showdown came in the Ontario Supreme Court, Langley backed off because Roderick Stewart threatened to sue everyone in sight, claiming that Langley had lifted most of his information from his biography. Stewart was placated by CBC cash and Langley's agreement not to pursue his action.

A footnote: Preminger says he wants Sutherland for the Bethune part. Sutherland says he hates Preminger and would never work for him.

Stephen Chesley



Norman Bethune

FEATURES ROLLING

Deadly Harvest to shoot outside of Toronto

A mid-November shoot for *Deadly Harvest*, a Burg-Ambassador co-production, has been announced by producer Tony Kramreither. About a time in the future when there is a food shortage in Canada, this violent thriller stars Clint Walker, Nehemiah Persoff, and is directed by Tim Bond. Production manager is Peter O'Brien, camera is by Bob Brooks, and John Ryan is first A.D. Music will be by John Mills-Cockell. Investors include Ambassador, Famous Players and private sources.

Kramreither is also planning a late winter production of *In Council Rooms Apart*. The \$1.2 million film is yet to be cast or staffed, but novelist John Gray, who wrote the original work, will do the script.

Denis Heroux and *The Uncanny* in Montreal

The \$800,000 co-production, *The Uncanny*, is now shooting in Montreal with Denis Heroux at the helm. It's a British-Canadian effort, with part of the filming to be done in England.

Story concerns cats terrorizing humans. Stars are Ray Milland, Peter Cushing, Samantha Eggar, Donald Pleasance, as well as several Canadians. Odeon, Rank and the CFDC invested.



Peter Cushing in *The Uncanny*

Ed Hunt shooting *Alien Encounter*

Ed Hunt, whose features never had a budget above \$100,000, is now shooting the \$1.8 million science fiction film *Alien Encounter* in Toronto. Earl Glick is producing for his Hal Roach Studios, and the cast includes Christopher Lee, Robert Vaughn, Tiu Leek,

Jonathan Welsh, Kurt Schiegl, Ted Turner and Daniel Pilon.

Glick has also optioned the Lance Hill bestseller *King of White Lady*, and hired Ted Post (*Magnum Force*) to direct and Hill to do the screenplay.

Hill is also doing well in show biz. He's got offers for several more projects based on others' work, and his own next novel, *Torture Doctor*, has generated interest, even by the likes of George Roy Hill (*Butch Cassidy*, etc.).

CFDC invests in first pic made on foreign soil

When the *Wind Blows*, a \$1.1 million horror film now shooting in England, stars Mia Farrow, and marks the first time the CFDC is investing in a film not actually made in Canada. It's a co-production shooting in England, with Famous Players investment too. Forty per cent of the cast, crew and investment is Canadian. Also appearing are Keir Dullea, Jill Bennett, and Tom Conti.



Mia Farrow as she was in *Gatsby*

Features (cont.)

Reitman/Cinepix have one shooting, one in the works

Producer Ivan Reitman has two projects with Cinepix, one now shooting and one planned for the near future.

David Cronenberg is currently filming **Rabid**, a \$500,000 horror film financed by Cinepix, the CFDC and Famous Players. Stars include Marilyn Chambers, Frank Moore, Patricia Gage, and Joe Silver. Story concerns a girl who contracts rabies and terrorizes a city.

Reitman will produce **Convoy** in the near future. It's a \$1.4 million futuristic thriller to be directed by Bill Fruet, and concerns urban guerrillas in convoy trailers. Investment is by the CFDC, Cinepix and Famous Players.

Another project of his own finds Reitman as co-producer with Universal (of Hollywood fame) of a \$3 million comedy by

the *National Lampoon* group. Reitman produced their touring stage show.

Angela filming in Montreal

Angela, a feature film starring Sophia Loren, John Vernon and Steve Railsback, is currently shooting on location in Montreal.

Budgeted at \$3 million, **Angela** is a Canafilm (Parimont holding company) production in association with Zev Braun Productions with the participation of Classic Films Industries Ltd.

A Canadian company, Cinevideo, has been engaged for the production services. Line producer is Claude Heroux, executive producer is Zev Braun who recently completed filming **The Little Girl Who Lives Down the Lane** in Montreal. Boris Sagal is directing. Screenplay is by Montrealer Charles E. Israel. Director of photography is Canadian Marc Champion (**Partners, Slipstream, Why Shoot the Teacher?**).

An official Canadian film production, **Angela** (formerly **Jocasta**) is a contemporary version of the Greek myth, Oedipus and Jocasta. The story entails a passionate and tender romance between a mother and son — neither being aware of their blood bond — which ultimately results in tragedy.

Stephen Chesley

Toronto Bellevue Lab Closed

(C.T.) — Bellevue Pathé Laboratories (Ontario) closed its doors on Friday, Nov. 5. According to André Collette, vice-president and general manager of Bellevue-Pathé Quebec (1972) Inc., the lab had not been profitable for about five years. Over the last year, he went weekly to Toronto, initiating marketing studies and administrative evaluations. His conclusion, approved by the parent company, Astral Bellevue Pathé Ltd., was that Toronto could not support the eight laboratories which now vie for clients. The decision was made to close the facility.

The last years have been difficult for the Toronto labs. Film House went bankrupt in 1974 and Quinn labs had a close call this year. These difficulties were cited by Collette as evidence of the tough competitive situation among the labs. Pricing practices are, in his opinion, unhealthy at the present time and

do not permit a lab with a substantial overhead to compete.

Bellevue-Pathé was the only lab which employed union workers, and the fringe benefits and elevated salaries were a major factor leading to the closing of the lab. Other factors cited were the lab's geographical position in the city which led to high transportation costs, and the general market in Toronto which Collette feels is declining.

Some of the equipment will be brought back to the Bellevue-Pathé lab in Montreal, strengthening its position. There only four laboratories compete with each other. Collette expects certain clients, especially those who require release printing, to send their work to Montreal.

The annual volume of business in Toronto was approximately \$3 million a year; the lab employed about 75 people.

Connie Tadros

Action at CBC

Pearson starts shooting last of Journalistic Series

The Tar Sands, based on the Syncrude deal between the feds, Alberta and Ontario, with a script by Peter Pearson, Peter Rowe and producer Ralph Thomas, is the last production planned for the Journalistic Series on CBC this year, and it was shot in November with Pearson directing. Based on the actual events, real names are used, and even Premier Peter Lougheed's office has been recreated. Kenneth Welsh played Lougheed, and the rest of the cast includes Mavor Moore, Ken Pogue, and Dr. Morton Shulman. The script is based partly — according to its author, only very partly — on the book **The Tar Sands** by Larry Pratt.

Others in this year's Journalistic Series are **Ada**, about a mental patient, directed by Claude Jutra; **The Dream Speaker**, about a disturbed boy and an Indian medicine man, directed by Jutra in Vancouver; **Some Day Soon**, about the Win-

nipeg Flood, and **Hank**, about a small businessman collapsing, both directed by Don Haldane.

CBC remembers

Two CBC programs marked the network's fortieth anniversary. One was a three-hour radio compilation from the past. And on TV on October 30 was a tribute to Alphonse Ouimet, president from 1958 to 1967.

CBC prez honored

Al Johnson, newly installed CBC president, has been awarded the Vanier Medal for public service by the Institute of Public Affairs.

CBC sells Down Under

The Australian Commercial TV Network has purchased a large package of TV product from the CBC. Included in the sale are **King of Kensington**, **Jalna**, **Sidestreet**, **The Collaborators**, **The National Dream**, and one-shots such as **Sarah** and others.

Broadcast will begin in February 1977.



Sophia Loren chats with Boris Sagal during *Angela*

Film Projects Galore

Gulkin and Carle to film together

Exit, Gilles Carle's ninth feature film, will be made in both French and English, and will be produced by Harry Gulkin. Gulkin and Carle, along with stars Carole Laure and songwriter Lewis Furey, gave a press conference to announce plans for the feature, and Gulkin was still beaming from his seven-award win at the previous night's Canadian Film Awards for **Lies My Father Told Me**.

Carle's feature is budgeted at \$1.5 million, and concerns the travels of a circus troupe around Quebec. It will be filmed in the first half of 1977 around Shawinigan and in Montreal. It is, says Gulkin, a love story with music. A second male lead will be announced.

Furey will write the music, and is now working on the score for Gulkin's **Jacob Two-Two**, scheduled for Easter release. Both Gulkin and Carle discovered Furey's work at about the same time; he has released two albums of original compositions.

Carle was pleased at the opportunity to work with a reasonable budget for the first time; all his films have been made for under \$350,000. But he resents greatly what he calls the 'contempt barrier' in Canada. Every time he makes a film, he says, it's treated like his first. After eight features and 100 shorts, the various government agencies act condescendingly to him. "They give a grant but they never let you get ahead. Foreigners are different; they call me and say come work with us. I don't have to start each project as if I must prove myself.

"But what I want to be able to say to the foreigners is 'You come up here and help me with my film.'"

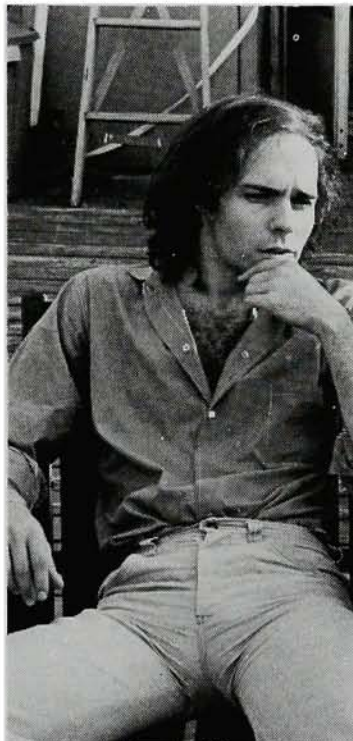
Gulkin emphasized that producing Carle's film continues his policy of making quality films that are commercially successful.

Also planned by Gulkin are two more projects for 1977, one definite and one still to be confirmed. Definite is **The Dodo Bird**, based on an eight-year-old off-Broadway play by Emmanuel Fried. To be directed by Bill Fruet, it's a tragicomedy about the effects of alcoholism and automation. Fruet will assume major screenwriting

chores, with Fried assisting. It's the first time automation has been examined since Chaplin's **Modern Times** 40 years ago, says Gulkin.

Production services will be supplied by Gulkin Production Services Inc. of Montreal, with many of the same people doing duty as for **Lies** and **Jacob**: Howard Ryshpan, Susan Lewis, Michele Boudrias.

Lies My Father Told Me has grossed \$8 million world-wide to date.



Lewis Furey will star in **Exit**

OECA begins series co-produced with British TV

Ontario's TVO will co-produce a series of six half-hour dramas with Highgate Associates and Harlech TV in England. Each of the three will make two episodes, and the series title is **Classics Dark and Dangerous**. Jim Hanley and Philip Nixon are producing the two here, and Don Thompson is directing.

The first went before the cameras in November, and was **The Mannikin**, based on a story by **Psycho** author Robert Bloch. Stars were Keir Dullea and Ronee Blakely. The other local effort is **The Ugly Little Boy**, by Isaac Asimov, with Guy Big, Kate Reid and Barry Morse.

Ashley Multi-Media announces three productions

New Vancouver-based producer and distributor, Ashley Multi-Media, has three projects in advanced planning stages. Ashley's head of production is Harve Sherman, formerly of Vision IV in Toronto. Planned are a \$6 million production, with United Artists, of Frederick Forsyth's **Dogs of War**, a \$3.6 million western with Burt Lancaster to be called **Bounty**, and a \$1 million effort with Universal titled **Gringo Legions**.

International Film Distributors in Toronto acts as distributor for Ashley product, both original efforts and those that Ashley buys or controls, including output by Brut Productions and the Canadian rights to **The Passover Plot**.

Ongoing and upcoming

Angela, starring Sophia Loren and John Vernon, now on in Montreal, although original director Sydney Furey was ousted at the last minute and replaced by US TV director Boris Sagal... Toronto-based Video Program Services will act as executive producer for a \$12 million production of Leon Uris' **Trinity**, about the current Irish troubles. It will be filmed in Ireland and partly in the Maritimes. VPS has mainly worked on made-for-TV movies, such as the Fitzgerald/Zelda biopic last season and **Eleanor and Franklin**. Allan King is gearing up for another project... Sophia Loren will return to Canada in 1977 for **National Holiday**, a co-production produced by Carlo Ponti. It will be shot in Canada and Italy. Sophia's adventures with six kids on the day in 1938 when Mussolini is visited by Hitler in Rome constitute the basis for the plot.

Neilsen-Ferns announces heavy shooting schedule

Hard on the heels of concluding a deal whereby 80% of the company has been purchased by the **Toronto Star**, Neilsen-Ferns announce several productions in

addition to their major TV series for Imperial Oil. These include a series of shorts for Bell Canada, **The Voyage of Norma and Gladys**, two for the Department of Fisheries, a documentary on Karen Kain in Moscow, and a BBC co-production on Canada's forest workers.

Mendeluk well into third of Xmas trilogy

Writer/director George Mendeluk is finalizing plans for the final film in his series of three shorts on Christmas themes. The third effort, to star a female in a Dickens-type plot, will be shot this winter in either Quebec or Niagara-on-the-Lake, Ontario.

He began the trilogy as a search for new approaches to Xmas themes, and wanted to make films that would be entertaining as well as a learning experience, especially since he feels that so many Xmas traditions are common throughout the world.

His first effort, **The Christmas Tree**, was shown last year on CBC and Radio-Canada, and is distributed internationally by Walt Disney Educational Media. The second, **Miguel's Navidad**, was shot in Mexico last winter, and will be shown on CBC and Radio-Canada this Christmas; two U.S. networks are bidding for the rights. Linda Sorensen produced and Harry Makin shot it on a six-day shoot. Ricardo Montalban narrates.



Makin, Sorensen and Mendeluk in Mexico



Festivals Festivals Festivals Festivals



Waiting for Fidel

Montreal 16mm-Fest

With the lowest budget in its history (almost nil) the Cooperative des Cinéastes Indépendants held its sixth annual International Festival of 16 mm. Cinema October 27 - 31 in Montreal. Its aim is "to bring attention to important films that do not get circulation through the commercial channels." It is non-profit and non-competitive.

On the surface the Festival was much like last year's - an unpretentious, mild-mannered publicity campaign attracted familiar faces to the drab basement locale of the theatre of the Bibliothèque Nationale. The theatre seats 250 - the audience averaged 30 in number for each presentation.

The Festival this year was entirely self-funded. Not long before the scheduled opening its director resigned, apparently discouraged by lack of financial support. Undaunted and firmly idealistic, Claude Chamberland, one-time coordinator, took over and went ahead on less than a shoestring.

The Festival this year focused on Canadian films - 19 over last year's eight - under the theme 'Looking at Ourselves'. Also presented were three retrospectives on foreign filmmakers - Werner Nekes of West Germany, Austrian Peter Kubelka, and Robert Nelson, an American.

It is encouraging to note that while last year's Canadian films tended to be very 'Canadian' in the ho-hum sense of the word,

this year's were generally well received and well worth watching. Judging from audience response they were also the most popular, **Cooperage** (Phil Borsos, Vancouver), **Waiting for Fidel** (Michael Rubbo, NFB), and **La veillée des veillées** (Bernard Gosselin, NFB) reaping the bulk of the praise.

Although the powers that be deemed the Festival unworthy of funding this year, there are those who want to see it continue. The theatre was kindly rented out for a token sum, the projectionist worked at a discount, the National Film Board in particular and friends in general gave the Co-op considerable moral support.

The Co-op forges on, already planning Festival number seven, hoping funds will reappear, dreaming of a real "festive" atmosphere in an attractive location, providing refreshments between films to inspire dialogue with real live roving filmmakers and, shall we say, giving itself a bit of glamor.

Certainly there ought to be some viewing ground for these films - after all, it's where most filmmakers start. The Co-op's optimism notwithstanding, the future doesn't look rosy. Hopefully the Festival will develop and expand. Chamberland is hanging on fiercely like a dog onto a bone. At this point one can only wait and see. Stay tuned in '77.

Jane Dick

Festival of Festivals questioned as to 'famous' attending

Press reports questioned the assertion by Festival of Festivals organizer Bill Marshall that such luminaries as Jack Nicholson, Julie Christie, Robert Towne, and so on, were to appear at the Festival of Festivals.

Contacting their agents or the parties themselves, all denied having been invited or said they had informed Marshall of their inability to attend. All were announced as possibilities as late as the opening day of the fest.

Marshall said that all were formally invited through the office of Secretary of State John Roberts, and airline tickets were sent to a few.

Dino de Laurentiis was there.

CFI lands encore animation fests for 1978 and 1980

ASIFA, the International Animation Association, has awarded the Canadian Film Institute the honor of hosting the international animation competitions set for 1978 and 1980. In a unanimous vote at their executive meeting in Luca, Italy, in November, ASIFA approved Ottawa and the CFI.

In a new arrangement, beginning in 1978, animation fests will be held in the spring and fall of each year, one in Eastern Europe and one in the West. The best of each fest will be shown at the next. Hence 1978 will see Zagreb as the spring site and Ottawa in the fall (more conflicts with existing Canadian fests!). Anney and Mamiai will share 1979. Four months are required between fests, according to ASIFA rules.

Other CFI activities include continued work on computerization of their 10,000-title film library, arranging a tour of a group of Indian films across the country in response to the Indian showing of Canadian efforts, and enlargement of the Filmmakers' Service Unit, designed to serve independents who need publicity or other advice and aid.

Upcoming fest activity

If you can arrange to have your film play in Los Angeles for seven consecutive days before December 31, you can enter the Academy Awards for next April. You may even be nominated.

The Festival of Short Films at Tampere, Finland, will be held from February 17 to 20. Deadline for entry is January 10, and requirements specify films under 35 minutes made in 1976 and in either 16 or 35 mm. For further information contact the Film Festivals Bureau, Secretary of State, 66 Slater Street, Ottawa.

More Canadian film activity in Washington

The Canadian embassy in Washington recently expanded its staff by a large number, to a rumored double its previous level. Increased cultural activity goes hand in hand with this expansion, and the cultural attaché is busy working up programs of Canadian films.

Many features are being shown, including **Mon oncle Antoine**, **Kamouraska**, **La tête de Normande St-Onge**, **Eliza's Horoscope**, **Bar salon**, **Partis pour la gloire**, and **Pour le meilleur et pour le pire**. Having been informed that several English-language features have also been made, the diplomats made plans to show some of them too.

Also being set up is a short film package.

Stephen Chesley

Sunny days in Kamouraska



awards, kudos, appointments et al

NFB picks up another one

The NFB feature documentary *Il n'y a pas d'oubli*, made by exiled Chileans and about Chileans in exile, received a Special Jury Mention at the recent Locarno International Film Festival in Switzerland.

CBC internal awards given

Emily Carr, a two-part English-language documentary on the life of one of Canada's foremost painters, has won the Prix Wilderness award for documentary programs, CBC announced. Quebec *Printemps 1918*, a two-hour French-language program, has won the Prix Anik award for best drama.

The Prix Anik awards incorporate the Prix Wilderness awards, which were instituted in 1963 by CBC employees to commemorate three CBC filmmakers who were killed in a plane crash while filming a documentary in Alberta.

The awards were presented by John Roberts, secretary of state, on October 7.

Special program awards also were presented to *The October Crisis*, which the jury said was "a courageous and careful use of television to explore social and historical realities," and to Billy Cox, a St. John's, Nfld., program "for a fine example of the way in which a community station can sympathetically and constructively approach community problems."

Winners of Prix Anik awards for artistic and craft contributions include: Mark Blandford, producer of *The October Crisis*; David Halton, narrator of *The October Crisis*; Eric Till, for direction of the Toronto production *The First Night of Pygmalion*; Elizabeth Sheppard and William Hutt for their performances in *The First Night of Pygmalion*.

Kate Reid for her interpretation of the voice of Emily Carr; David Knight for film editing in *Emily Carr*; Jack Long for photography in *Emily Carr*; Joe Grimaldi for sound mixing in *Emily Carr*; Mike Halleran for narration in the Vancouver production of *The Reckoning*; Danny Tanaka for film editing in *The Reckoning*; Peter Kent, Nicolaos Evdemon and Ian Wilson for reporting and filming in the fall of Cambodia; Les Nirenberg, Brian McKenna and Michael Auger for investigative reporting in the Montreal production *Settling Accounts*; Eamon Beglan, Tom Farquharson, Michael Gyll and Ron Manson for camera work in the Toron-

to production *The Nutcracker*; Gordon Luker for lighting in *The Nutcracker*; Dr. William Gunn for recording of animal and bird sounds in the Toronto production *The Arctic Islands* and Rudolf Kovanic for cinematography in *The Arctic Islands*.

CBC sells *Kensington* in U.S.

The CBC has made its first U.S. sale of a show it owns totally. *King of Kensington*, the sitcom, has been sold to nine major markets with a potential audience of 20 million homes, including New York and Los Angeles. It's also the first U.S. sale while a program is in production... Other CBC foreign sales include *Beachcombers* to five British cities, Nancy Ryley's *Emily Carr* and Terry Filgate's *Lucy Maud Montgomery* to Southern TV in Britain...



François N. Macerola

NFB names new Head of French Production

NFB head André Lamy has appointed François N. Macerola, 34, as Director of French Production. Macerola was in distribution at the Board. He succeeds Yves Leduc who has returned to making films.

The Owl wins again, and again

Carloine Leaf's animated NFB short, recent Ottawa 76 Grand Prix winner, won two awards in Australia recently. One was a Silver Trophy at the Mel-

bourne Film Festival, and before returning to Canada the pic won First Prize at the First International Festival of Animation in Melbourne. Fest was modelled after Ottawa 76 and Anecy fests. Grand Prix went to Russia. Other Canadian winners were Potterton's *The Happy Prince* for Best Children's Film and both *Illusion* and *The Twitch* received Diplomas of Merit, all at the Animation fest.

Odeon announces Engineering Department shifts

Odeon Theatres has moved some members of its engineering department for Eastern Canada up the ladder. Chief Engineer responsible for all technical services in the region is Ed McCormack. Bill Devitt is now Chief Engineer for theatre projects in Eastern Canada. And Robert Hilder is now Chief Sound Engineer for Eastern Canada. All are long-time Odeon employees.

CTV announces management changes

The CTV TV network, headquartered in Toronto, shifted some employees up and added new faces and new positions recently. John T. Coleman, formerly Manager of Marketing Services for the network, is now Director, Government and Industry Liaison... Babs Pitt, formerly Vice-President of Marketing for CFCF's production arm, Champlain Productions, in Montreal, moved to Toronto to become Director of Information Services... A new position, Manager of Sales Administration, was filled by Alex Semeniuk... Alfredo Gerard, formerly Advertising and Sales Promotion Manager for Fiat Canada, has joined CTV as an Account Executive.

Literary matters

TV is 24 years old in Canada, and CRTC researcher David Balcon will publish a history of this period next spring with complete program descriptions and an index... The Toronto Star has sent a letter of intent to the Nielsen-Ferns film company to purchase controlling interest in the successful TV and industrial short company. Pat Ferns and Richard Neilson will continue to hold equity interest and will manage the company, which had \$3 million in revenue last year. They welcome the Star's offer because of the expanded money sources for future production. And the Star, awash with money due to a 25% increase in profits, is not entirely new to the film field: it put money into Joyce Weiland's *The Far Shore*... Brian Moore has sold his novel *The Doctor's Wife* to United Artists and F.P. Rosenberg for filming.



awards, kudos, appointments et al

SMPTE honors Canadians

Several Canadians were honored with awards at the recent annual convention of the Society of Motion Picture and Television Engineers in New York. It was the 118th get-together of the group.

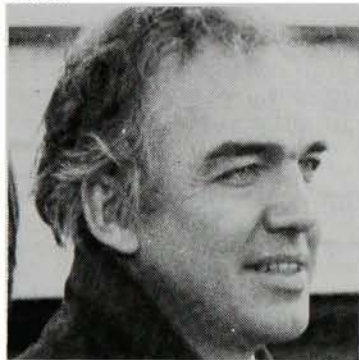
Maurice L. French of the CBC received a Citation of Outstanding Service to the Society.

Gerald G. Graham received the John Grierson International Gold Medal. Graham was director of planning and research at the NFB and is now retired.

Fellow Awards were presented to Hellmut Berger, director of engineering for Baton Broadcasting, and to Leonard A. Green, chief, Sound and Projection Division of the NFB.

Low raised high

NFB veteran filmmaker Colin Low was recently made an Indian chief in his home town of Cardston, Alberta. The Blood Indians of Alberta made him a Kainai chief and renamed the pioneer producer Chief Bull Horn.



Colin Low

Appointments

Tony Ciancotta, long-time York Theatre manager, has been moved up to the Film Booking Department in Odeon Theatres' head office. He'll be responsible for theatres in Toronto and some in Eastern Canada.

Peter Herndorf, now head of CBC-TV current affairs, will become Vice-President of Planning in April 1977. He'll be in charge of operations, coverage and capital, all long-term considerations.

Diane Schwalm is now Head of Publicity and Advertising for

Twentieth Century-Fox in Canada, replacing **Doug Ouderkirk** who has been shifted to Atlanta. Schwalm had been Ouderkirk's assistant for the past two years.

Chetwynd Films has moved **Robin Chetwynd** to Executive Vice-President and **Sid Priddle** to Director of Marketing Services.

As a result of the *Toronto Star* acquisition of 80% of Neilsen-Ferns, **Bill Watchorn** will move from Manager of Corporate Development at the *Star* to Neilsen-Ferns as a Vice-President.

Pierre Juneau is the new Chairman of the National Capital Commission.

Gordon Craig assumed the position of Program Director at CBUT-TV, a Vancouver CBC station, on December 1. Craig was Head of TV Sports, and organized this year's Olympic coverage.

Mexicans visit NFB

Twelve Mexican filmmakers visited Quebec as guests of the NFB during October. It's all part of a \$1.2 million two-year co-production program between the NFB and the Secretary of Public Education of Mexico.

Plans are to shoot social documentaries about problems common to both countries. The Mexicans saw features by the NFB and others and showed some of their own. They visited Radio-Canada and Radio-Quebec also.

Canadians participating in the program include Maurice Bulbulian, Georges Dufaux, Gilles Groulx, Arthur Lamothe, Yves Dion, and Jacques Leduc.

Film Studies Association meets in Ottawa

The weekend of November 12-14 saw 75 film historians, teachers and researchers gather in Ottawa for a weekend of screenings and learned papers.

The group, a year-old association concerned about film studies in Canada, concentrated on Canadian efforts this weekend. About 35 olden goldies were shown, mostly from the Public Archives and NFB Archives collections. Included were **Back to God's Country**,

quota quickies, westerns and other features, early government shorts, NFB war efforts, **The Royal Visit of 1939**, and so on.

Papers were given on Quebec cinema during the 'forties by Pierre Verroneau, on feature production from 1915 to 1922 by Peter Morris, and on the NFB war years by Seth Feldman and Barbara Martineau.

Discussions were held, led by President Peter Morris, about future plans for the organization as well as specific matters such as access to historical material. A further gathering is planned for Montreal in the spring.

Morris set up the screenings. Secretary Seth Feldman handled notification of members, and President David Eley arranged facilities, assisted by Karen Laurence, at Ottawa's St. Paul's University.

Winners and entries

The NFB film **Jack Rabbit**, directed by Bill Brind, won first prize in the Special Skiing Film Category at the Third Annual Samsonite International Ski Film Festival in New York in the fall... **I'm the Same as Everyone Else**, a film by Tony Douglas Associates, won the prize in the Medical Category at the San Francisco Film Festival film as communication competition, held in October... At the Mannheim Festival Albert Kirsh's **Los Canadienses** won Best TV Film and received



Jack Rabbit with director Bill Brind

the International Federation of Cinema Critics Honorable Mention. A People's College Diploma was awarded to John Smith's **Bargain Basement** at the same fest. Both **Bargain Basement** and **Los Canadienses** are NFB efforts.

Don Shebib attended the Teheran Film Festival to represent

ent **Second Wind**, his feature accepted for competition. Just before he left, Shebib burned himself in a kitchen accident, and arranged to acquire a dark suit for planned receptions by dignitaries, including the Shah's wife.

CTV's special **The Children's Hospital** has been nominated in the non-fiction category for an International Emmy. Five finalists will compete.

Shebib's **Second Wind** has been accepted as an entry at the Berlin fest, the first Canadian appearance since **Duddy** won the Golden Bear three years ago.

Newman talks

The Film Advisor to the Secretary of State, Sydney Newman, was in London in September to deliver the first James MacTaggart Memorial Lecture, named for a BBC drama producer. He was also a guest at a dinner celebrating the 21st anniversary of commercial TV in Britain.

In late November Newman gave a talk at the Ontario College of Art as part of its Centennial Lecture Series. Topic was "Square Eyeballs on a Round World: Some ruminations on drama as communication."

Screenings

The NFB's one-hour documentary **A Great White Bird**, by Mike McKennirey, about the struggle to protect the endangered whooping crane, was shown on CBC in October... Potterton's **The Remarkable Planet** was rebroadcast on CTV in November... **Apple Cider**, by Toronto-based Nelvana Productions, was seen on CBC in November. Film concerns a city boy who travels to the country and learns how to make cider.

Working

Jeffrey Lynas, that lovely child in **Lies My Father Told Me**, will appear as the lovely young Paul Muni for PBS-TV in the US... **Margo Lane**, former CBC producer and broadcaster, is now in New York and in demand. She's doing documentaries for NBC flagship station WNBC. She has had no work in Canada since her CBC series **Some of My Best Friends Are Men** ended... **Ted Kotcheff** will direct another remake of **A Farewell to Arms** for **Peter Bart** and **Max Palevsky**, in Hollywood.

Stephen Chesley

IN AND OUT OF THE MOVIES

gerald pratley

Canada's English-speaking film endeavors seem awash with "co-productions" these days; that hybrid form which only the French and Italians seem to pull off without a one-sided use of technicians and actors, and an undue sacrifice of native qualities.

Businessmen in films see only dollar signs, and without knowing what they are talking about declare that co-production is the only way to "create a viable industry," whatever that means, in "smaller countries" such as Canada.

In Canada, when producers speak of co-productions they mean movies made to look like second-rate American films, complete with second-rate American players, preferably written and directed by second-rate Americans, and in which everything Canadian (**Black Christmas**, for example) is disguised to look American.

Making films this way is supposed to open those magic doors to the American marketplace, where they will be gratefully received as "international pictures" by eager distributors and audiences, and thus make fortunes for their producers. The fact that this seldom happens (partly because the films are awful and the US has enough second-rate productions of its own) deters Canadian businessmen and politicians not at all. Any mediocre person arriving from the States with a 'proposition' will get a favorable welcome and an interview in the *Toronto Star*. And sad to say, the CFDC (the Canadian Film Development Corporation) is now involved in this dubious practice.

It is with some interest then that we watch a departure in kind as the first Anglo-Canadian co-production, **Ragtime Summer**, completes its five-week shooting schedule in Lakefield, Ontario, on the Severn River about 100 miles from Toronto.

Although the screenplay is by the Toronto writer and actor, Ratch Wallace (previously he made an interesting short subject, **The Match**), and everyone connected with the picture is going to great pains to call it a "Canadian-Anglo" film (very awkward phrasing!) this is really a British film of a Canadian story shot on location where it is supposed to take place. In this respect it is at least honest to its characters and background.

David Warner plays an English teacher who comes to a small Ontario town in the early

1920s and becomes involved in politics (he was a conscientious objector during the war) and women, the latter being a wealthy widow with a British background (Honor Blackman) and the headmaster's daughter, played by the young Canadian actress Trudy Young. (She was the fated girl in George McGowan's **Face-Off**.)

Other Canadian actors playing supporting roles are Tim Henry (seen with Michael Sarrazin in **Eye of the Cat**), Cec Linder (several UK films to his credit) and Lois Maxwell, James Bond's Miss Moneybags.

The lighting cameraman, Brian West, is from London, although he was here to photograph **Duddy Kravitz** and **Russian Roulette**. The sound recordist, David Bowen, editor Kirk Jones, producer George Willoughby and director Alan Bridges are here from London. Three horses in the scene being shot are local!

The money (\$175,000) is coming from the CFDC, the Rank Organization and Odeon Theatres of Canada - one of Canada's two "foreign-owned" circuits.

Everyone is working quietly and efficiently (in spite of almost constant rain) and the fact that the small budget precludes all the help behind the camera a director might want. Alan Bridges, whose remarkable picture **The Hireling** was shown, and destroyed, on commercial TV the night before, took cheese and biscuits for lunch under dripping trees, and remarked that he hadn't thought much about the film as a co-production.

"I was shown the screenplay, I liked it, but it needed work. I was asked to direct it. We've come here to do it as well as we can. But I can see that, successful or not, it doesn't do very much to further Canadian production. You've simply got to make your own films with your own people. There's enough talent in Canada to do this. But that's not my concern, is it? I want to make a film which I hope audiences will like and reflect credit on all those who made it."

Politics aside, the rain reminded him of the weather during the filming of the car rides in **The Hireling**, a film he is pleased to have made. **Out of Season** is a film he'd rather forget. "I'll never get involved in an arrangement like that again. I didn't really care for the script, but I wanted to work with Vanessa. The two writers took over the film, took it to Los Angeles and re-edited it. The result is not my original film."

He thinks that the continuation of film production in England depends on low-budget pictures. "To pour millions into one or two big pictures is wasteful. Several smaller films made for the same amount of money would give everybody more work, and if some of them fail, the loss is much less than an expensive film that fails." □

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