

The CMPDA?

"I was tough
on them."

— John Roberts

THE ILLUSTRATED NEWS

THE WEATHER

Thawing
slowly

Vol. 1, no. 4



John Roberts explaining policy in Montreal

photo: Alain Renaud

Federal Policy in Three Months

Mr. John Roberts, Secretary of State, declared in an interview with Jean-Pierre Tadros and Michel Roy of *Le Devoir* in early March that time was getting short and that he would formulate a new cinema policy within the next few months.

Roberts stated that Hugh Faulkner had left him, as heritage, a project for legislation which would simply have re-

quired Roberts' signature. The new Secretary of State felt, however, that he could not defend that legislation without becoming better acquainted with the cinema dossier. Now that he has begun his study, Roberts has become convinced that the draft film policy failed to deal with a most important aspect of the situation: film distribution in Canada.

Roberts has met with the members of the Canadian Motion Picture Distributors' Association. "I was a little tough on them when I met them, but they must understand that we don't have much time left, that the file has been around a long time and that we must make decisions now," he commented. "For those who have spent a lifetime in the industry and who

have invested in it, that's difficult," he continued.

According to Roberts, the solution which the CMPDA proposes is simply to import the American method to Canada. The American majors are ready to help create a film industry here — ready with their money and their expertise — if only the Canadians will accept such a solution. The CMPDA

is convinced, says Roberts, "that Canadian films can't make money and that we can't force people to go and see them." The solution would be to continue to produce films like **Network** and others which are geared to the international market.

Roberts made it clear that, over the years, the difficulty which the Canadian Film Development Corp. has confronted was lack of direction; should we be making commercial films or aim for a product which would be culturally important? The CFDC is consequently in a 'damned if you do; damned if you don't' situation. Although the solution of the CMPDA makes sense, according to Roberts, if one looks only at the commercial side of the question, the Secretary of State wants to know how the CMPDA's interest in the commercial success of films made in Canada can be made to coincide with his cultural interest in those same films.

Mr. Roberts revealed that, to find the answer to this question, he is ready to accept one suggestion made at the CMP-

DA meeting: to meet with Jack Valenti, president of the Motion Picture Association of America and of the Motion Picture Export Association of America. He commented that it is difficult for a government to justify an investment of millions of dollars each year in the same film industry from which the Americans draw out \$30 million a year through the distribution of their films.

Roberts made it clear that he faces heavy opposition within cabinet from disenchanted ministers. It had been thought that the CFDC would become self-financing after the initial investment made by the federal government. Today, however, the Corporation has recuperated only 17% of the \$21 million it has invested in film production to date. "Most of my colleagues in the cabinet think that Canada simply doesn't have the economic infrastructure to support a film industry. This is why we must make decisions quickly. And right or wrong, we're going to make those decisions," concluded Mr. Roberts.

Connie Tadros

Montreal Fest

The World Film Festival of Canada will take place in Montreal this summer, from August 19 to 28. Headed by Serge Losique, director of the Conservatoire de l'art cinématographique at Concordia University, the festival hopes to encourage interchanges among film professionals and to stimulate the development of the cinema industry.

One can't help but draw parallels between this festival and the Festival of Festivals, held in Toronto last October. Both festivals are non-competitive, and propose a combination of international features, shorts and special programs, along with a film market, geared to attracting the industry. The accent is on "firsts" for Canadian audiences, and there is a sprinkling of Canadian content as well. Losique's projected budget (\$300,000) is, however, far less than the \$500,000 that Bill Marshall was reported to have spent for the Festival of Festivals.

The World Film Festival hopes

to catch the Cannes run-off: to show those films that were not quite ready for Cannes in May but which will be completed by August. Losique is counting on the help of Maurice Bessy, director of the Cannes festival, in selecting these films. In all about 20 features and 20 shorts are scheduled for the central event.

Side events are also in the works: Canada 1977 will show recent Canadian productions, and retrospectives on Fellini and other filmmakers are being planned. There will be an evening honoring Japan, complete with the screening of recent Japanese films, and another tribute, this time to Lawrence Olivier. Other projects have as their themes Great Canadians in Hollywood and screenings of Independent Filmmakers.

Losique reports that he has had a favorable reception from the Festivals Bureau in Ottawa, and that Michael Spencer will help with the selection of Canadian films.

Quebec's Semaine Is Authentic

La Semaine de Cinéma Québécois - a screening of some of Quebec's most important and most authentic recent productions - will run in Montreal from March 29 to April 2, moving to Rimouski for viewing from April 11 to April 17.

In general, films shown at the Semaine are films which have not found their way onto commercial screens. In many cases, the films are documentaries and most film distributors are reticent to 'try' such films on audiences which are used to Hollywood fare. Nevertheless, the directors represented are among Quebec's finest, and film enthusiasts have awaited the screenings eagerly.

Pierre Perrault is back, after almost three years' absence, with **Un royaume vous attend** and **Le retour à la terre**. Both films were co-directed by Bernard Gosselin. Michel Brault and André Gladu will screen four episodes of their series, **Le son des Français d'Amérique**, and Arthur Lamothe will show the eighth episode of his series **Carcajou ou le péril blanc**. The episode, **Le passage des tentes aux maisons**, chronicles the government's intervention in forcing the Indians of the north-

east coast to move from their tents into housing, thereby destroying the nomadic culture which they had until then kept alive. This film has been at the center of Quebec's most recent controversy, since Radio-Canada, which commissioned the series, refused to exercise its "option to buy" the film and thus denied it room on the TV screen.

Cap d'espoir by Jacques Leduc and **24 heures ou plus** by Gilles Groulx will both be shown. These films were made at the National Film Board and were suppressed - refused distribution - for years. Groulx's film explores the thesis that Quebec cannot survive within Confederation and its suppression was clearly political.

The NFB will also be present with other recent films: **Raison d'être** by Yves Dion (if a black and white print can be readied in time), **Famille et variations** by Mireille Dansereau and **L'interdit** by Pierre Maheu.

Of the 20-odd features to be shown, only seven are fictional works. Of these, **M'en revenant de par les épinettes** by François Brault will be seen for the first time. The selections, so heavy in documentaries, reflect the movement in cinéma qué-

bécois back to the documentary form. In addition to the features, over 50 shorts will be screened.

The Direction générale du cinéma et de l'audiovisuel will use the Semaine to release **Mesdames et messieurs la fête**, the documentary by Aimée Danis on the cultural attractions surrounding the Olympic last year.

Just how important this week is for those interested in filming in Quebec is reflected by the people who are scheduled to address the audiences. Louis O'Neill, Quebec's Minister of Culture and Communications, will use the occasion to talk about the province's film policy, and

Michel Brulé, director of the DGCA, will also speak one evening. Many of the filmmakers will be available: Pierre Perrault, Bernard Gosselin, Michel Brault, François Brault and Mireille Dansereau, among others. Rock Demers will talk about the activities of the Institut québécois du cinéma and François Macerola will represent the NFB.

The week of screenings was organized by Carl Mailhot, Claude Cartier, Daniel Vincelle and André Lachapelle with the help of the Canada Council and the DGCA (\$10,000 each).

Institut Complete

The seat left vacant by Michel Brulé when he left the Institut québécois du cinéma to move on to the Direction générale du cinéma has now been filled. Mr. Souci Gagné, a sociologist who has been interested in filming in Quebec and has worked with Arthur Lamothe, has been named the seventh and last member of the Institut.

According to the Institut's

timetable, the members were to establish their priorities and policies before looking for a director. The nomination of Yvon Desrochers as director of the Institut leads one to believe that work is going ahead full steam. Desrochers was in charge of the cultural program for the Comité Organisateur des Jeux Olympiques.



Productions in the Works

Why Shoot the Teacher?, the CTV-Fil Fraser feature made in Alberta last year, was supposed to have had its premiere at a special weekend gathering of the province's industry association in February, but editing problems meant postponement to the spring. The gathering was an editing seminar.

Meanwhile Fraser is preparing a production of **Back to Beulah**, the play by W.O. Mitchell that was so well received by Edmonton and Toronto audiences. Production is hoped for this spring, when **Teacher** is released.

Publisher into features

Harlequin Romances are probably the most popular books in the world. The Toronto publisher, half-owned by the *Toronto Star* newspaper, has 2,000 titles for which it has rights, and publishes 12 new ones every month. Readership devotion makes feature filmmaking a natural follow-up, and principal photography has now been completed on their first effort, **Leopard in the Snow**.

Filming was done near Collingwood, Ontario, during February, and in England. The production is an Anglo-Canadian co-production, but without CFDC participation because both director and writer are British. Budget is one million dollars.

Director is Gerry O'Hara; writer is Anne Mather, who also wrote the novel; producers are John Quested of Britain and Gil Taylor of Toronto. Stars are Keir Dullea, Susan Penhaligon, and Jeremy Kemp.

The story is about a woman stranded in a snowstorm who is rescued by a mysterious man with a leopard. The paperback sold one million copies.

Herberman busy

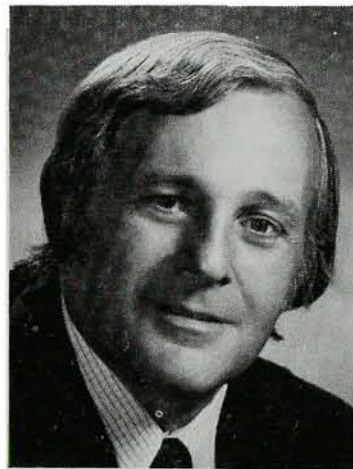
Len Herberman, general manager of Ambassador Film Distributors, is becoming more involved in feature production, usually as executive producer in co-production efforts. Three projects are currently in process.

Herberman will be executive producer on **Sherlock Holmes and Saucy Jack**, a \$4 million co-production set for August filming in London. Plot concerns Holmes' investigation of the Jack the Ripper killings, involving major figures, even the royal family. Bob Clark will direct for Highlight Film Productions of Canada and Sands Films Limited of the UK.

Also in planning stages are two other features. Clark and Herberman have bought the rights to remake **The Cat People**, first done by Val Lewton in the '40s. And Ted Kotcheff may direct a film based on the Phantom cartoon character in late summer.

Greenberg announces two projects

Harold Greenberg's Montreal-based Astral Films plans two Italian co-productions, and may get involved in a third.



Harold Greenberg

Italy's Titanus Films will make two features with Astral-Bellevue Pathe, a western and a caper comedy. **Jim Dawn** will be filmed in Alberta; the comedy is called **You're Never Too Old**. Each will be budgeted at two million dollars.

A third possibility is the latest Vittorio Gassman feature, to be shot in Italy. Greenberg may participate financially, making it a co-production. He wants to replace lead Anouk Aimee with Genevieve Bujold to satisfy the co-production provisions.

Wieland-Steed plan Laurence's Diviners

The team of Judy Steed and Joyce Wieland have obtained the rights and commissioned a screenplay for Margaret Laurence's best-seller *The Diviners*. The feature, budgeted at \$1.2 million, will be shot in late summer if the money can be raised. Charles Pachter, a Toronto artist, has joined the producing entity, which last year made **The Far Shore**.

Steed is to direct this effort, and the screenplay will be by Margaret Atwood and Graeme Gibson. Shooting will take place in Toronto, Manitoba and Scotland.

Nielsen-Ferns

Toronto-based Nielsen-Ferns is planning a feature for theatres and a TV series based on the life of naturalist Grey Owl, and plans to approach Marlon Brando to play the lead.

Brando is currently hoping to produce a series on Indians for television, and was scheduled to meet Nielsen-Ferns about producing some episodes for him. They were to talk about the Grey Owl project at the time.

Other efforts

Murray Markowitz, Tony Kramreither and Ambassador Films are discussing a feature based on the celebrated Christine Demeter murder case, which made headlines in Ontario two years ago.

The Glick brothers, of Hal Roach Studios in Toronto, are supervising post-production on

Ed Hunt's **Alien Encounter**. Currently in script stage is **King of White Lady**, based on the best-seller by Lance Hill. Hill is writing the script with American director Ted Post. Another sci-fi epic is also in planning stages.

Allan Eastman, currently in LA, reports that **A Sweeter Song** is about to go into general US release, and is working on several feature scripts, one with playwright Larry Fineberg.

Fineberg's treatment of the best-seller *The Book of Eve*, presented at Stratford last year as a play, will probably go to Broadway. But a feature film based on the book won't be done by any of that group. Rights are held by Maxine Samuels, Pierre Berton and Elsa Franklin, and they supposedly don't like Fineberg's treatment. They do plan to produce the feature this year if possible.

David French is working on a feature script based on his successful play *One Crack Out*.

The Disappearance, shooting in Montreal in January, moved to England for completion of principal photography.

TV productions host filmmakers

At the CBC, Don Shebib is currently directing a 90-minute film called **The Fighting Men**. Producer is John Trent, and neither has been seen around the Corporation for some time.

And appearing in George Bloomfield's tape effort of Ibsen's *Hedda Gabler* is expatriate Susan Clark.

Stephen Chesley



Alien Encounter

Vancouver News

The hot rumor in town for the last several weeks is the Italian-Canadian co-production **Nightful of Rain** to be directed by Lina Wertmuller. This film has already started shooting in Italy and would use BC for 4 to 6 weeks of location shooting. Bob Gray has been working for the company since before Christmas, though there is still no definite green light.

Bob Linnell has returned from a feature in Toronto followed by a two-month European vacation. He is currently putting his energies to work for BCFIA but is waiting to start a new feature. (Aren't we all?)

Commercial production continues to feed us while we wait for the features scene to improve. Production house Take One has been a major contributor in that market, and has now expanded to shooting all over the country.

Local adperson Stephen De Gange is about to move to New York, just as we were getting used to having him. He has been responsible for bringing the freelance market into his agency (J. Walter Thompson), a situation that has long been sought.

It is rumored that Kirk Tougas has a feature in preparation.

Tom Drake has just returned from Los Angeles where he was writing a television series. Tom is one of the hottest writers on the West Coast. He has for his own perverse reasons decided to live in Canada (he is Canadian), where of course he is ignored except by the people in Hollywood who continue to court him.

Director Gene Beck is now living in Vancouver and will

work the Los Angeles, Vancouver, Toronto triangle.

Kathleen Payne has returned to Vancouver from Toronto where she was (of course) "discovered" and spent a very successful 18 months. Now that she is back in Vancouver where she has been living all her life this singer/actress is waiting to become the new overnight sensation.

Celebrity Revue, the syndicated TV talk/variety show, has folded after several months of taping in Vancouver. The show, which had a format of US and Canadian "names" sprinkled with new talent, lost its two most lucrative markets and wrapped. Hopefully producer Wendell Wilkes will come up with another one. It certainly was an ambitious project for Canada and we sure need more of those.

Daryl Duke remains closeted at his CKVU-TV and probably will remain there for at least the next few months before going back into features. His key local show *Vancouver* remains the only local television show to treat Vancouver like the grown-up cosmopolitan city it is, with continual surprises about our city. This is what community television ought to be about but so seldom is.

Peter Bryant's **The Supreme Kid** opened in Vancouver February 4. By the next issue we will have a report on audience and box office reaction to this Canadian feature which has had more than its share of problems getting before the public.

Fiona Jackson

Kathleen Payne



The crew of coopers at Sweeney's from **Cooperage**



Marketing 'Cooperage'

Even before Phil Borsos won a Canadian Film Award in the theatrical short category he was confident that **Cooperage** would play well in theatres and give him a return.

To begin with, Borsos went out on a limb to make the film. His previous experience was limited to a three-minute short on a Cadillac sale, called **Cadillac**, but from there, through determination and persistence, he went on to produce and direct a theatrical short that won an award for its category in Canada, and almost made the Oscar nomination list. (It was among the last 17 on the list, and was dropped when nominations for the final five films were made.)

The film cost \$19,000. This includes the cost of production, two 16 mm prints, and two 35 mm prints. Borsos received a \$5000 grant from the Canada Council, the regional office of the National Film Board supplied another \$2,000 in stock and processing, and Borsos' company, Rocky Mountain Films, paid the balance.

In marketing the film, Borsos set out to prove its worth by entering the film in various festivals. With the cooperation of the Festivals Bureau the film went to London, Lyons, Barcelona, the Virgin Islands, and Chicago. Borsos had read along with the rest of us the claims George Destounis was making about the lack of short subjects available, and how Famous Players would be willing to finance interesting projects. However, Famous Players responded negatively when Borsos tested them out about showing the film.

He next tried Odeon, and with the support of the local Odeon office, the film was booked for 13 weeks in a BC theatre and another in Alberta. (The rate for a short starts at \$75 per week, is later reduced to \$60, and then to \$20 per week.) Because he was guaranteed a fixed amount from the exhibitor, he decided to underwrite the blow-up costs to 35 mm so the film could be played theatrically.

Based on the trial run, and encouraged by the CFA prize, Borsos is projecting a total of six 35 mm prints playing across the country in both Odeon and Famous houses.

He also managed to recoup some money on a sale of the film to the Canadian Broadcasting Corporation. It was purchased through the program purchasing department for \$1750.

His third avenue in marketing, and probably the most significant, is in print sales. He made an exclusive agreement with Viking Films, and sold 20 prints in six months, with a projection of 100 prints being sold within three years. His return will be around \$85 to \$100 per print.

He then traveled south, visiting distributors from Seattle to Los Angeles. He found a Seattle-based distributor to handle the film's US distribution. He would like to find a New York-based distributor for the education and library market.

His objective in marketing the film (which is an ongoing process) is to continue as a filmmaker from a sound economic base. He has sold all rights to the film, and is currently producing another film on "high-rigging" from the point of view of the high-rigger. His energy and enterprise has made him a number of well-wishers and believers in Vancouver—people he's convinced that, with persistence and courage, "it can be done" independently.

Peter Bryant

First prize in LA

Ottawa — Canada's Capital produced by Crawley Films won first prize at the recent International Travel Film Festival in Los Angeles. It has been televised some 300 times to an audience total of 10 million, reports Crawley. The short is now being shown to theatre audiences too, in the US and Canada.

Pacific Cinematheque

During the month of February Vancouver-based Pacific Cinematheque featured an evening of NFB Vancouver films and welcomed Ontario filmmaker Chris Chapman for a film showing and discussion.

New BC films from the NFB included **Egypt** by Al Razutis, **Salmon People** by Tony Westman, **Augusta** by Anne Wheeler, **No Big Money** by Doug White, and **The Veterinarians** by Eugene Boyko.



Tony Westman

Also included during the month's activities were two Canadian efforts that formed part of a Buddhist Cinema series. **The Fate of Tibet** was written by George Woodcock, Canada's most prolific cultural writer, and Byron Black had a hand in the filming. Black's own film, **Om Ma Ni Pad Me Hum**, was also included; subtitle of the latter is "Filling Space to Benefit Beings."

Canadian films off to fests

Three Canadian films have been invited to foreign festivals.

The Paris International Festival of Science Fiction and Fantastic Films, held March 12-22, plays host to David Cronenberg's **Rabid** and Peter Sasdy's **Welcome to Blood City**.

The CTV-Fil Fraser feature **Why Shoot the Teacher?** has been invited to the Los Angeles Filmex from March 9 to 27.

Travel film award competition announced

The Travel Industry Association of Canada is looking for entries for its annual awards presentation to be held in Edmonton in May.

Films examining a locality in Canada are eligible, and don't need to be travel promotion specifically. Two prizes will be awarded, The Maple Leaf Award for first and the Canuck Award for second place.

Write the Association at Suite 1016, 130 Albert Street, Ottawa K1P 5G4.

CFI's Kelly O'Brien off to Finland

Kelly O'Brien of the Canadian Film Institute travelled to Finland in February to act as a juror for the international festival in Tampere.

She worked on the recent Ottawa 76 Animation Festival and had completed assembling a program of Canadian animation to be shown at Tampere when she was invited to participate in person.

NFB gains Oscar nominations

Three NFB efforts were nominated for this year's Academy awards held in Los Angeles at the end of March.

The Board has won 40 Oscars in the past, but this year marks the first time that three different categories in a single year include NFB efforts.

In the animated shorts category is **The Street** by Caroline Leaf. **Volcano**, by Donald Brittain, John Kramer and R.A. Duncan, is in the feature documentary category. **Blackwood**, by Tony Ianzelo and Andy Thompson, is in the documentary short category.

Stephen Chesley

Swaybill and Clark

Remember **Breaking Point**? Roger Swaybill wrote it, Bob Clark directed it and neither one of them is satisfied with the finished product.

Swaybill says that Clark did the best job possible with the material he had to work with but that material wasn't the original script he wrote.

According to Swaybill, Twentieth Century-Fox forced a rewrite of **Breaking Point** that neither he nor Clark wanted to do. He says the action stayed in the picture at the expense of cutting the film's characterizations.

On top of this, Fox took the final 110-minute version that he and Clark delivered and trimmed it down to 93 minutes.

Nevertheless, Swaybill says, **Breaking Point** will break even on its international release — but reach nowhere near the return of Clark's earlier film **Black Christmas**.

He also says that when **Breaking Point** and **Shoot** were released in the United States there was a conscious effort by the trade papers to debunk them because they were Canadian-made.

What does he think of working in Canada? He says there are a lot fewer hassles than working in the US and it is, of course, much cheaper. The problem is that there isn't enough competent technical talent to go round.

"If you get two or three films shooting in Ontario, you're all right. But if you try to get a fourth film on, there just aren't enough technical people."

Swaybill will work again with Bob Clark this summer when Clark directs his new original



Bob Clark

screenplay, **The Bartender**. But that one won't be shot in Canada.

Sherlock Holmes, Jack the Ripper, Bob Clark and the Canadian Film Development Corporation are getting together this summer to make **Sherlock Holmes and Saucy Jack**.

The CFDC and Ambassador Films are partially financing the film which puts Sherlock Holmes hot on the tracks of the Ripper as he terrorizes London in 1888.

Clark started his film career with a \$70,000 horror film entitled **Children Shouldn't Play With Dead Things**. Then he graduated to a larger budget for **Dead of Night**. Then came his **Black Christmas** and his most recent film **Breaking Point**.

Before starting **Sherlock Holmes and Saucy Jack**, Clark hopes to direct an original screenplay by Roger Swaybill (**Breaking Point**) entitled **The Bartender**.

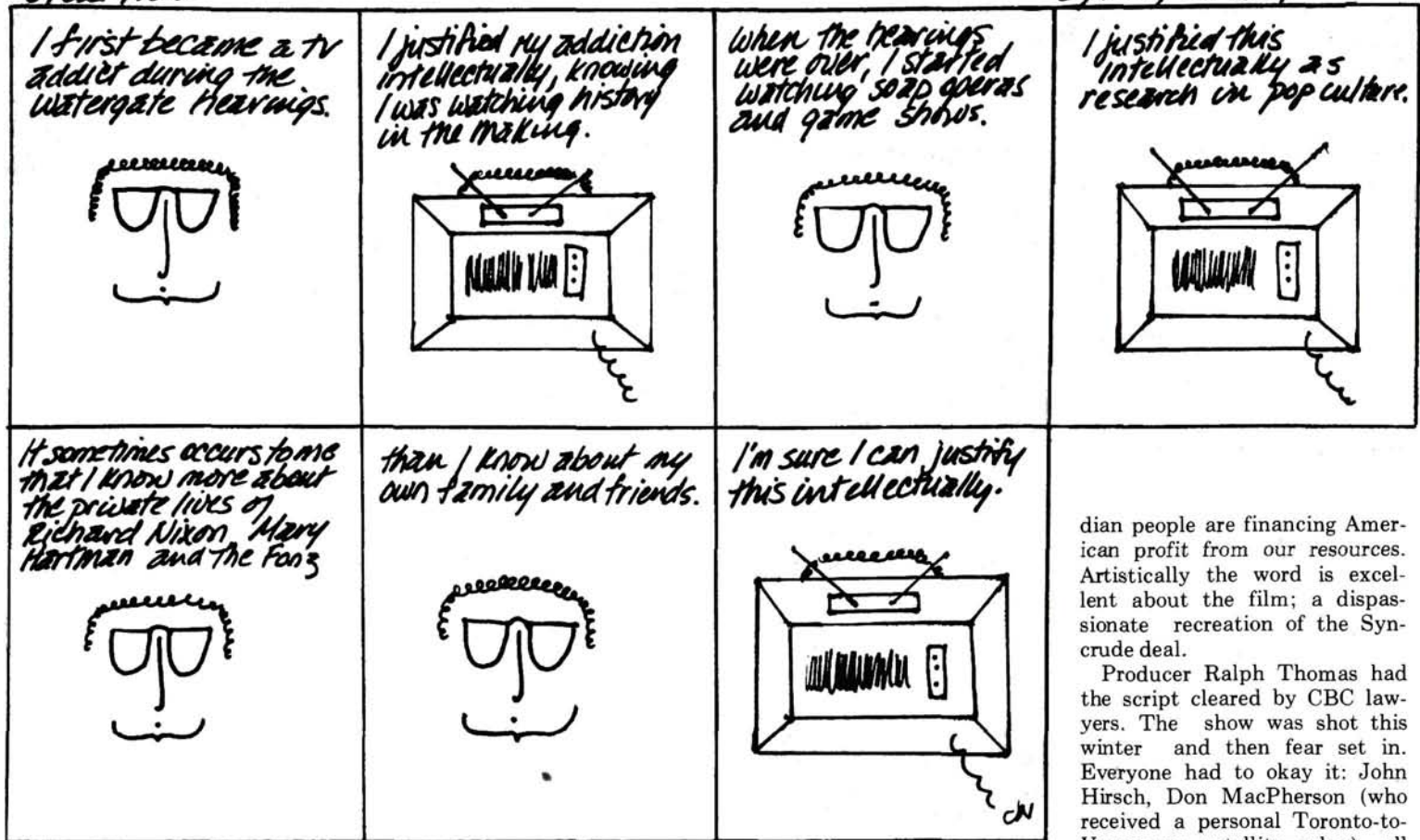
John Wolotko



Blackwood produced by the NFB

Great Hera

by Ruby Tuesday



dian people are financing American profit from our resources. Artistically the word is excellent about the film; a dispassionate recreation of the Syn-crude deal.

Producer Ralph Thomas had the script cleared by CBC lawyers. The show was shot this winter and then fear set in. Everyone had to okay it: John Hirsch, Don MacPherson (who received a personal Toronto-to-Vancouver satellite relay), all the way up to prez Al Johnson.

Until Johnson everyone said okay, show it. It now rests, humbly, at the feet of Johnson. What he'll do with it no one knows, but in any case it won't be seen until May at the earliest.

ACTRA Upset

In what can only be called a bizarre incident, ACTRA and the CBC clashed again in February over the importation of foreign talent.

The Variety Department had scheduled a '50s rock special starring David Clayton Thomas and Blood, Sweat and Tears. Also on the program were Chubby Checker, Chaka Kahn, Robert Klein, Chuck Berry, Bo Diddley and Carl Perkins.

ACTRA said no to the first three: Checker, Kahn and Klein, and threatened to withdraw others from the production. CBC and ACTRA agreed on permitting Checker and Kahn in, but not Klein.

Why not prevent the latter three (Berry, Diddley, Perkins) too? Because they are members of the American Federation of Musicians, and ACTRA has no jurisdiction over their participation — the AF of M never

prevents foreign acts from appearing. So the spectacle of ACTRA trying to stop a production which couldn't be stopped, because they had only partial effect on it anyway, got some publicity for a few days.

Writers' Branch

The Toronto Writers' Branch is a new entity in the national scheme of ACTRA organization.

A petition of 100 writers asked for the separation in Toronto, and it takes effect April 1. It's the eleventh branch of the actors' and writers' union. Members can do anything under ACTRA jurisdiction no matter what profession they list as primary, a situation that has already existed.

Members who are primarily writers will be asked to choose whether they want to join the Writers' Branch or remain in the regular Toronto Branch.

Stephen Chesley

Off the Record

CBC officialdom runs scared again

Following a tradition going back for decades, the CBC is currently holding up the broadcast of a TV drama because it is afraid of unnamed consequences.

Program in question is **The Tar Sands**, a one-hour film by Peter Pearson about the Syn-crude project in Alberta. It was to have been the final program in the CBC's journalism-type series, *For the Record*, and was to be broadcast in late February.

Pearson based his script on the book by the same name by Larry Pratt, and shot it using a combination of real names, like Lougheed, and fictional smaller characters. The story told how, once again, the Cana-



Ralph Thomas

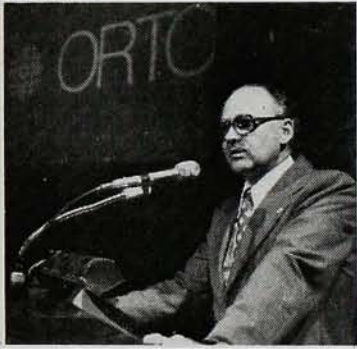
No reason has been given for the postponement, except to say that they want to be sure that the 'public knows what is real and what is fiction.'

Stephen Chesley

Notes Random Notes Random

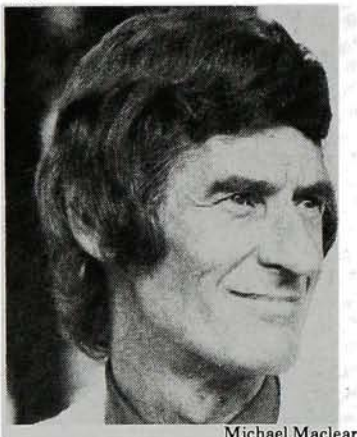
APPOINTMENTS

Marcel Deschamps has joined the staff of CBC Vice-President **Peter Herndorff** as a Vice-President of Planning. Deschamps was formerly General Manager of ORTO, the Olympic communications body. He will also negotiate broadcast rights for the Corporation for major events.



Marcel Deschamps

Michael Maclear has been appointed Executive Producer of Current Affairs for CTV. Maclear currently hosts his own half-hour show, which will be dropped to allow his move into administration. The appointment signals a revamping of CTV's current affairs shows, including W5.



Michael Maclear

People doings

Nick Mancuso, a Toronto actor who appeared on local stage and in several CBC dramas, landed a six-month contract with ABC in New York. Little happened until last month, when the network tapped him to star in a TV pilot feature about an international private detective.

The biggest success in TV history, *Roots*, had Canadian content. Four writers were used on the series, and one was M. Charles Cohen, veteran Canadian contributor to the CBC and elsewhere, who lives in Montreal.

An Evening with Diana Ross, to be seen on CTV March 1, is a 90-minute special starring one of the hottest acts in showbiz. Called upon to direct it was Norman Campbell, a veteran CBC contributor who constantly works in LA and New York for Norman Lear and every other major show, but who seems to contribute little to the CBC except for ballet, opera and musical comedy specials. Why?

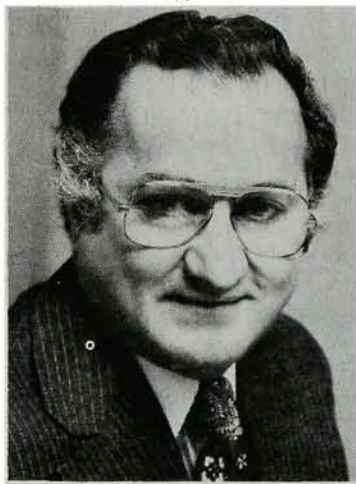
Another why is Harvey Hart, who recently directed three pilots for American TV and who lives in Toronto. Yet he only makes features in Canada, never television shows.

Beverly D'Angelo, Canadian stage actress who has little exposure on TV here, landed a prime role in Paramount's *First Love*, a feature to be shot in Seattle. Director is Joan Darling, a Norman Lear veteran responsible for many Mary Hartman shows.

Johnny Esaw

Johnny Esaw, CTV Vice-President of Sports, was named TV Broadcaster of the Year at the Sports Federation of Canada Media Awards Dinner, held in Toronto on January 28.

Esaw was cited for his support and promotion of skating across the country.

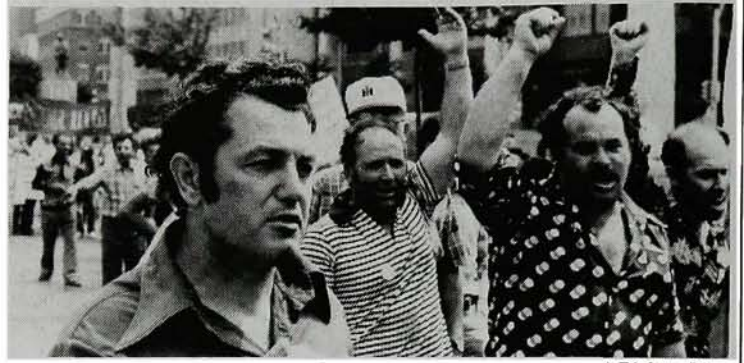


Johnny Esaw

BCFIA announces scholarship

The British Columbia Film Industry Association has collected \$1000 to form the basis for a scholarship.

The Jack Gettles Memorial Scholarship will be given on a merit basis by The British Columbia Institute of Technology. First presentation will be this June.



A Right to Live

New Mackey film

Clarke Mackey's latest film, a short commissioned by the Union of Injured Workers, was shown at Toronto's Cinematheque Theatre in February.

The film is a strong condemnation of the Ontario government's attitude and actions toward workers injured on the job.

Advertising compilation

The Wonderful World of Advertising, Part II, has been scheduled for showing in several Canadian centres this spring. Part I played to kudos last year.

The 90-minute film is a collection of the best commercials shown at the 1976 International Advertising Film Festival at Cannes. Entries are from around the world.

It was shown in Montreal in February, and has been scheduled for Ottawa's Town Cinema on March 17, Toronto's New Yorker Cinema on March 22, and will then travel to Quebec City, Trois-Rivieres and Sherbrooke.

The 16mm print is available from Adfilms on Yonge Street in Toronto.

Stephen Chesley

First, there was "FRITZ, THE CAT"...
Then, "HEAVY TRAFFIC"...
And now, THE FUNNIEST
CARTOON EVER!

"I didn't write this movie"
—Edgar Rice Burroughs

"An insult to cartoon characters"
—Popeye

"I got in free, so I liked it"
—Rex Reed

MARZOON SHAME OF THE JUNGLE

Color

conceived and directed by
PICHA

a CINEPIX release