

ORGANIZATIONS

AMPIA

Alberta Motion Picture Industries Association

347 Birks Building,
Edmonton, Alberta T5J 1A1
(402) 424-4692

"You have a great deal more energy and enthusiasm out here in the West than we have among our older film producers in Toronto," F.R. (Budge) Crawley told a group of 60 participants at a Seminar for Producers and Directors at Banff on the April 22-24 weekend.

Mr. Crawley was keynote speaker for the seminar, held in conjunction with the fourth semi-annual meeting of the Alberta Motion Picture Industries Association. He was brought to the seminar courtesy the Film Industry Development Office of the Alberta Department of Business Development and Tourism.

Crawley's Academy Award-winning **Man Who Skied Down Everest** ran concurrently with the seminar at the Lux Theatre in Banff (the seminar itself was held at the Banff Centre); and at the same time **Janis**, another Crawley film which was nominated for an Oscar, was running in the Jubilee Auditorium in Calgary.

The seminar, one of a series being held by the association, was aimed particularly at producers and directors. Participants included representatives of five television stations and three film labs across the west - from Winnipeg to Vancouver. Besides, of course, AMPIA's own member companies. Also four universities and colleges, and from Hollywood the business representative of the Camera-man's Local of IATSE, Gerald K. Smith.

Next major event coming up in Alberta will be the Fourth Annual Film Festival, to be held November 16 to 18 this fall, chaired by AMPIA president Bill Marsden and co-chaired by past president Nick Zubko.

A seminar at NAIT and a four-day directors' workshop at Banff are being lined up for next spring, to be followed in the summer by AMPIA's

most ambitious undertaking to date: an international convention and film festival to be held just before the Commonwealth Games.

The Canadian Film and Television Association has already made it official that its 1978 convention will be held in Edmonton at that time, and for the occasion AMPIA has booked the Westridge Park Lodge, just outside Edmonton. The dates are July 29 to August 2, 1978.

"We're planning a Commonwealth Film Festival as part of the five-day event," says AMPIA President Bill Marsden. "Our proposal is that it will then be carried on as an annual event."

While the location for the event in '78 will have to be Edmonton because of the Games being held there, the association is seeking help from the Film Festivals Bureau to stage the festival at the Banff Centre in future years.

Having just concluded a highly successful seminar at Banff, Chairman Jim Tustian and AMPIA members are convinced this is the place for the "Cannes of Canada."

Len Stahl
Executive Secretary

ADFQ

Association des Distributeurs de Films du Québec

c/o Faroun Films (Canada) Ltée
136 A, St. Paul St. East
Montreal, Quebec H2Y 1G6
(514) 866-8831

The ADFQ held its annual general meeting on March 10, 1977.

The new executive committee was elected: President, André Link (Cinepix); Vice President, Pierre David (Films Mutuels); Secretary-Treasurer, Pierre René (France Film). Directors are: Rock Demers (Faroun Films), Robert Lantos (Derma Communications), François Prévost (Le Nouveau Réseau) and Gilles Beriault (Prima Film).

APFQ

Association des producteurs de films du Québec

C.P. 686, Station Outremont
Montréal, Québec
(514) 277-6667

The annual convention of the APFQ was held in Quebec City April 15-17. Workshops dealt with fiscal problems and the Department of Revenue (retroactive sales tax and employee deductions), pay-TV, co-productions and the internal structure of the association.

The newly elected officers are: President, Denis Héroux (Cinevideo); Vice-President, Louise Ranger (Les Films Jean-Claude Labrecque); Secretary-Treasurer, André Collette (Bellevue-Pathé). Directors are: François Champagne (SDA Productions), François Floquet (Via Le Monde), Pierre Valcour (Explo-Mundo) and Gaston Cousineau (Videodio).

APCQ

L'Association des propriétaires de cinémas du Québec Inc.

3720 Van Horne Avenue, Suite 4-5
Montreal, Quebec H3S 1R8
(514) 738-2715

On April 19, the APCQ held its annual general meeting. Pay-TV was one of the subjects discussed. Speakers were Rock Demers of l'Institut Québécoise du Cinéma, Lucien Legault of the Nouveau Réseau, as well as Roland Smith and André Gilbert.

The new executive committee was elected: President, Claude Tremblay; Vice-President, Pierre René; Vice-President, Jacques Patry; Treasurer, Marcel Venne. Directors are: Paul Gendron, Maurice Phaneuf, Jacques Martin, Jean Cyr, Marcel Labbé, André Monette, Roland Smith, Guy Couillard, Gerry Chernoff, Marc Paul, Hertel Hotte, Leon Savard, Claude Chabot, Tom Fermanian, André Gilbert and J. Bessette.

ORGANIZATIONS

CAMPP

Canadian Association of Motion Picture Producers

38 Isabella St., Toronto, Ontario,
M4Y 1N1
(416) 964-6661

On March 7, the Canadian Association of Motion Picture Producers held their annual meeting at Mirrophonic Sound Studios. The association is pleased to announce the election of the following members: President, David M. Perlmutter; Vice Presidents, William Marshall, Richard Schouten, John Dunning, Peter O'Brian; Treasurer, G. Chalmers Adams; Secretary, Samuel C. Jephcott.

Among the many topics discussed at this year's meeting was the new German/Canadian co-production treaty and existing treaties, the upcoming hearings on pay-TV, and the CFDC reports. Much time was spent discussing the Canadian co-production policy; is it working and where is it heading?

CFFS

Canadian Federation of Film Societies

2 Belmont St.
Cornwall, Ont. K6H 4Z1

A year has elapsed since the federation communicated with the film community through these columns. Prime reason for silence has been the lack of time at the disposal of new chairperson Chris Wilson, who has almost singlehandedly opened and operated a new cultural complex on the Cornwall Campus of St. Lawrence College. However, more directly, the affairs of the federation have suffered from the departure of the Schomakers of Calgary from the film society scene.

Membership in the federation remains steady. The annual screening weekend will be hosted by Cinema-16 of UBC, Vancouver, from May 20-23 (Victoria Day weekend). A large number of films suited to "alternative" programming will be previewed.

The weekend event will consist of simultaneous screenings of 16 mm and 35 mm films, opportunities for the participants to meet each other, to meet the experts and some of the distributors' representatives, and much more. If you have a desire to "look before you book" or are simply interested in film generally, the CFFS "Weekend" is for you.

While the CFFS (Canadian Federation of Film Societies) organizes this annual event, attendance is by no means limited to member organizations, so any organization with an interest in film is invited to send representatives.

For further information, contact CFFS Preview Weekend, c/o Cinema-16, Box 35 SUB, University of BC, Vancouver, BC, V6T 1W5.

The index of all feature films available in Canada for non-theatrical rental will be published for the last time this year. Always a sellout, the project has overtaxed the energy of its committee of five volunteers and a new publisher is being sought.

The federation is administering the Dorothy and Oscar Burrit Memorial Award for the year and notice of the award was mailed directly to centres where there might be candidates. An amount of up to \$800 is available to fund projects which will contribute to the appreciation of the art of film or the film society movement in the country, but it does not include the funding of film productions.

Readers interested in establishing contact with the federation should write directly to CFFS, 2 Belmont St., Cornwall, Ont. K6H 4Z1.

CFEG

Canadian Film
Editors' Guild
P.O. Box 46, Terminal A
Toronto, Ontario



For all those too busy or just not inclined to put pen to paper, rejoice! The Guild now has its own permanent telephone number, so you can reach us anytime to air your views or ask for advice. (416) 485-3222 is the number to call.

The Annual General Meeting in January saw the following Board of Directors elected for the 1977 Guild year:

President: John Fryd cfe, First vice-president: Bob Buchan cfe, Second vice-president: Vince Hatherley cfe, Treasurer: Jack Schoon cfe, Secretary: Lori Labatt cfe, Directors: John Kelly cfe, Bob Millard cfe, Peter Shatalow (associate), Jim Kelly (affiliate).

The new executive is determined to establish closer liaison with producers and directors to improve the status of all Canadian film editors. Call or write us for further details.

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

Apprenticeship program

An apprenticeship program for Canadian filmmakers, initiated by CCFM, was launched this month. The program is being sponsored by the Canada Council and the Ontario Arts Council, and co-ordinated by the National Film Board's Ontario Production Studio in consultation with the CCFM and the CFDC.

Pen Densham and Peter Rowe have been selected, from lists submitted by each of the participating organizations, as the first filmmakers to participate. They will be apprenticed to Norman Jewison during production of his new \$8 million film "F.I.S.T." which stars Sylvester Stallone. On completion of the apprenticeship period, Pen and Peter will conduct an open workshop at the NFB Ontario Production Studio in Toronto.

CCFM is particularly pleased with the project because it offers a unique opportunity to Canada's filmmakers and it represents an unprecedented co-operative venture between an industry organization and agencies of both the federal and provincial governments.

Levy

For years levy has been the rallying cry of CCFM. In the last month

it has been adopted by the new Secretary of State who has publicly indicated his own interest in a theatrical levy and appears to be moving towards its implementation. The minister has also indicated that he intends to bring down the long-awaited film policy in June of this year. Whatever else the film policy contains, if it commits the government to a levy to support Canadian production it will do more to guarantee the future of the industry than has been done in all the scattered measures adopted over the last 10 years.

Co-productions and the definition of a Canadian film

Both of the above are being blamed by most sectors of the industry for the blatant misdirection which the industry took this year in producing films which were, in the majority of cases, clearly non-Canadian.

The credit list for eleven co-productions made in Canada since August of last year reads like the European Common Market and Canadian writers, directors and lead actors are

conspicuous by their absence. There is, in addition, concern that some producers are fronting and the CFDC is moving to alter the terms of the co-production agreements in order to change the present situation.

Co-productions offer the easy way to qualify for the 100% capital cost allowance tax break now in effect for Canadian films, and they have been used for the purpose to the extent that Canada has become a Bahamas-style tax shelter. The definition of a Canadian film is similarly too loose and a motion has been tabled in the CFDC advisory committee to adopt a more stringent definition devised by the Directors' Guild of Canada.

CCFM is supporting all measures designed to ensure that these recent benefits for Canadian production are no longer available to essentially non-Canadian films. Clearly the present situation is a shambles and doing nothing to develop a Canadian industry.

Voluntary agreement

Analysis of Famous Players' performance during the first year of the

voluntary quota agreement shows the following results:

Percentage of participating theatres which met the terms of the agreement; i.e., showed four weeks of Canadian films 37%

Percentage of participating theatres which failed to meet the terms of the agreement by showing less than four weeks of Canadian films 47%

Percentage of participating theatres which failed to show any Canadian films 16%

The CCFM executive has passed a motion stating that CCFM opposed the voluntary agreement at the time of its introduction and continues to oppose it both in principle and in practice. CCFM has recommended that the voluntary agreement not be renewed, because it has the effect of delaying implementation of legislated measures, and that Famous Players and Odeon (whose performance was worse than Famous Players) be asked to continue what in effect they have been doing: monitoring their showing of Canadian films and reporting to the CFDC. □

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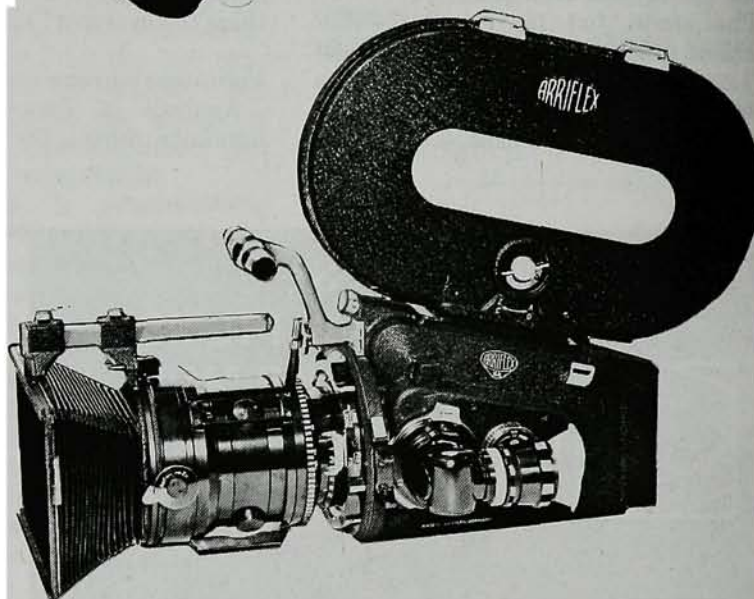
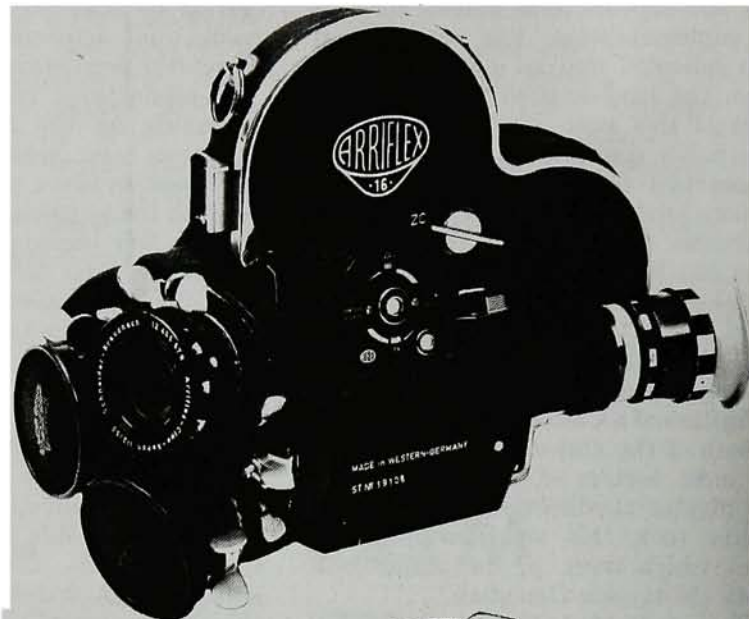
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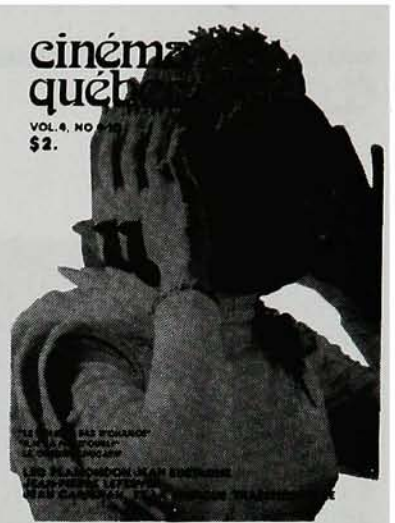
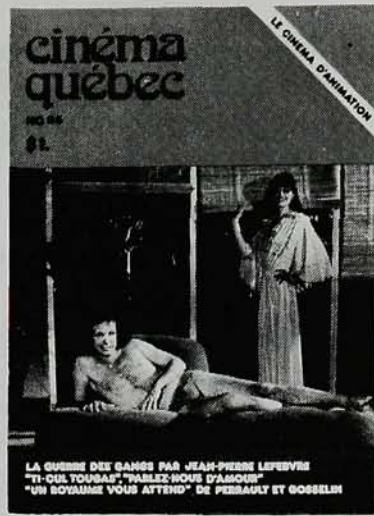
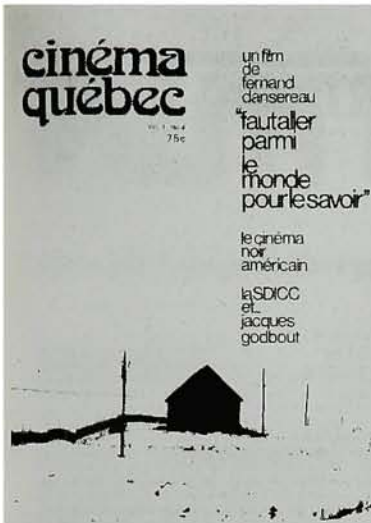
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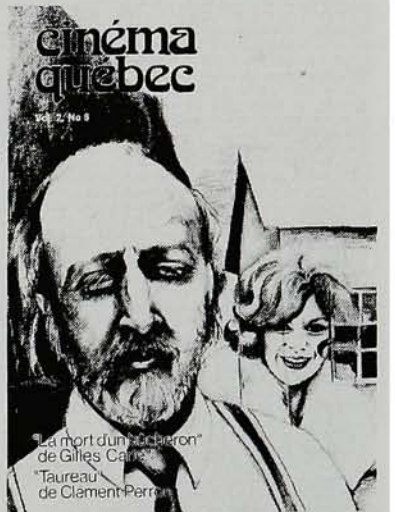


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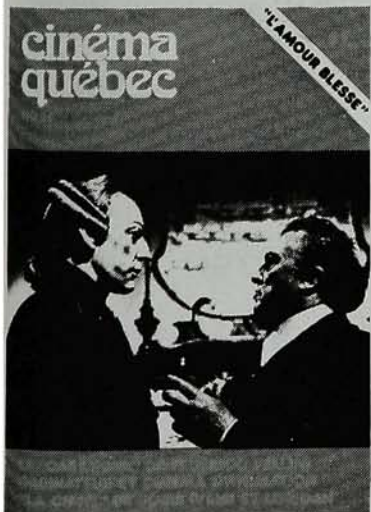
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**cinema
canada**



Erratum

In an advertisement in issue no. 36, the number of members of the CCFM was printed in error as 15,000. This should have read 10,000. Our apologies to the CCFM. Ed.

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FILM REVIEWS

David Cronenberg's

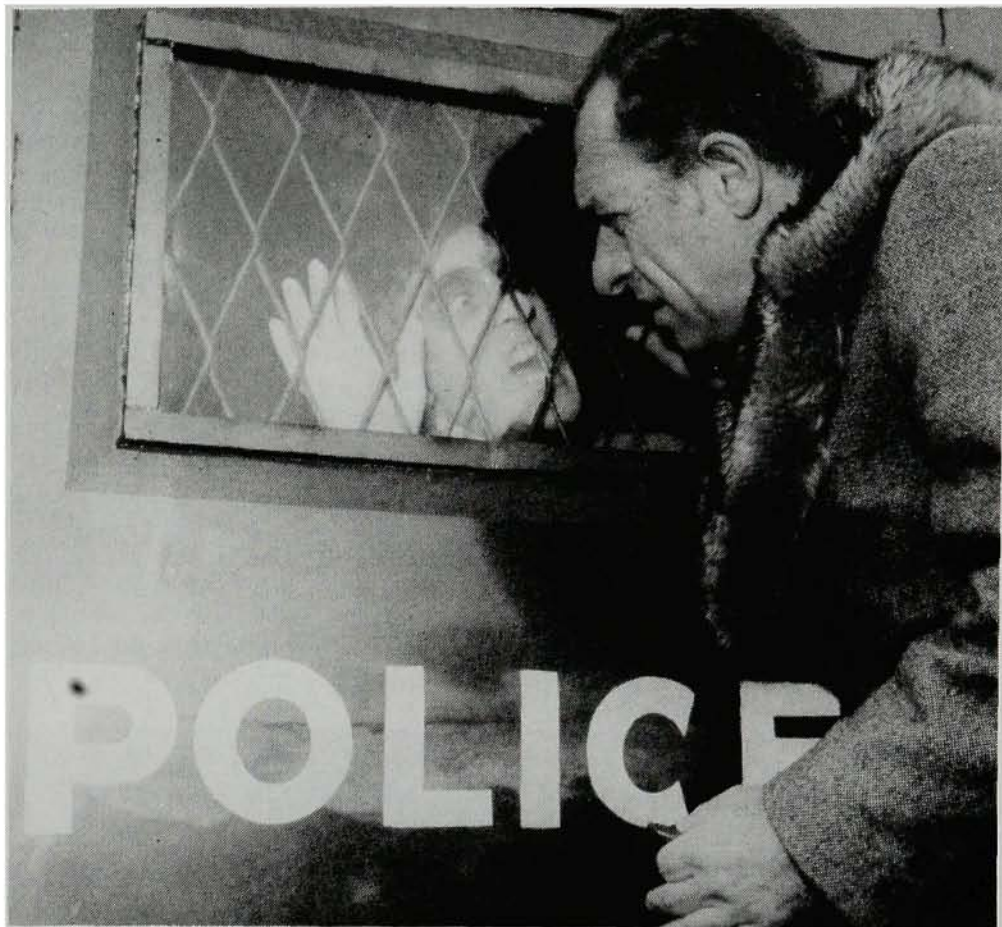
Rabid

d: David Cronenberg, **sc:** David Cronenberg, **ph:** René Verzier, **ed:** Jean Lafleur, **sd:** Richard Lightstone, **sd. ed:** Danny Goldberg, **m:** Ivan Reitman, **l.p.:** Marilyn Chambers, Frank Moore, Joe Silver, Howard Ryshtan, Patricia Gage, **exec. p.:** Ivan Reitman, André Link, **p:** John Dunning, **p.c.:** Cinema Entertainment Enterprises, Inc., 1976, **col:** color 35mm, **running time:** 90 minutes, **dist:** Cinepix Inc.

When David Cronenberg isn't making films, he likes to ride motorcycles. Eventually he may make the first Canadian biker film but in the meantime he's playing out his fantasies with horror movies. The latest, **Rabid**, came out so quickly after **Shivers** and follows so closely the latter's instinct for the visceral, that we don't need to ask why this film was made: Cronenberg's formula for horror paid off with **Shivers** and it will do so with **Rabid**.

Need I say that those who saw **Shivers** and put it down (sometimes viciously) will probably put down this film and for the same reasons. The plots are unashamedly similar: a carnivorous parasite invades a human carrier and spreads, like rabies, through an entire city. But I'm no purist. Like any Girl Guide who has stayed up well beyond curfew at camp to tell horror stories, I would have been disappointed if during **Rabid** I had done a less thorough job on my fingernails.

There is something about seeing a brigade of garbage trucks on clean-up duty in a quarantined city, a city in which members of the home guard (dressed in hospital fatigues) are shooting down snarling, foaming fellow citizens, that is, er, unsettling. In **Rabid** Cronenberg seems to be



Keeping the rabid under lock and key

moving in the direction of creating an implied horror — a population gone berserk and turning on itself; if he doesn't quite carry the subtlety far enough, he at least calls into play more elements than just the grisly evidence of the parasite. Perhaps his greatest achievement in this film is that the parasite, buried as it is in the armpit of the innocent, well-meaning Rose (Marilyn Chambers), rouses not our disgust but our curiosity. That it is also blatantly sexual in form and delivery is the other dimension of the film and lodges **Rabid** neatly in a favorite Cinepix camp.

But proving himself for Cinepix won't hurt Cronenberg any more than it hurt Gilles Carle and a couple of other beginning Canadian directors. After all the Sylvester Stallone story, if it is indeed true, doesn't happen often, and never (?) in Canada.

Rabid is directed with stirrings of style (I think of the eerie final scene). Cronenberg gets a convincing performance from Marilyn Chambers who plays Rose with self-confidence and an almost athletic grace, but

while Frank Moore is sulking his way through his lead role, the amiable Joe Silver moves in to steal the younger actor's thunder.

Cronenberg both wrote and directed **Rabid**. In my judgment, he is not particularly meticulous about either function. There are a few too many unexplained incidents of plot (was the parasite introduced accidentally or maliciously and where did it come from?) and early in the film there are annoying lapses of continuity (was it a snowy forest the accident occurred in, or a grassy field?). He does, however, develop a strong rhythm and ends the film at a point of tension rather than one of overkill.

Cronenberg was fast on the rebound with **Rabid**, perhaps too fast, though it seems likely that the film was intended to set him up for the kind of projects that will one day carry him beyond the critics' barbs. There's always that hope. And for audiences who don't have such a perspective, a diet of gnashed knuckles and fingernails can go a long way too.

Joan Irving

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director. sc.: Script. adapt.: Adaptation. dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors. narr.: Narration.

FILM REVIEWS

Gilles Carle's

L'ange et la femme

d: Gilles Carle, **ph:** François Protat, **ed:** Ophera Hallis, **m:** Lewis Furey, **l.p.:** Carole Laure, Lewis Furey, **p:** Robert Lantos, **p.c.:** R.S.L. Productions Ltd., 1977. **col:** 16mm blown up to 35mm, color, **running time:** 89 minutes, **dist:** Vivafilm Ltd.

Well... technically, it was well done – if one has to defend something about the film, and I don't think one does – but credit where it's due, the technical quality of *L'ange et la femme* was good. The images were attractive, nicely photographed, and well lit. Yes, the lighting was really very good –

one is tempted to say excellent – in fact, it was **the** high point of the film. And the editing was good too – well timed, you might say.

But technical proficiency does not a good film make. And it will not disguise an out-and-out sham. Granted, to admit to a penchant for pornography is not exactly socially acceptable, but to try to clothe it in the garb of so-called 'art' or 'higher ideals' is a farce of the lowest order. No – it is pathetic, monsieur Carle. And what we have come to accept as the beauty of Carole Laure's physical attributes will not save you.

L'ange et la femme concerns a young woman who is chased and killed by three thugs. (What has incurred their wrath? Perhaps her lack of acting ability...) She is then brought to life by (apparently) the angel Gabriel – more, it seems, so he won't be guilty of necrophilia than out of any

real grace – long enough for her to discover love, and the true meaning of life, via some melodramatic music and cheap philosophy, and lessons therein, and one excruciating central sequence of hard-core sex. (One can't call it lovemaking, for love is one thing, among many, conspicuously lacking in this film. Hell, it's not even erotic.) Her death then repeats itself – something to do with design, or fate... (?)

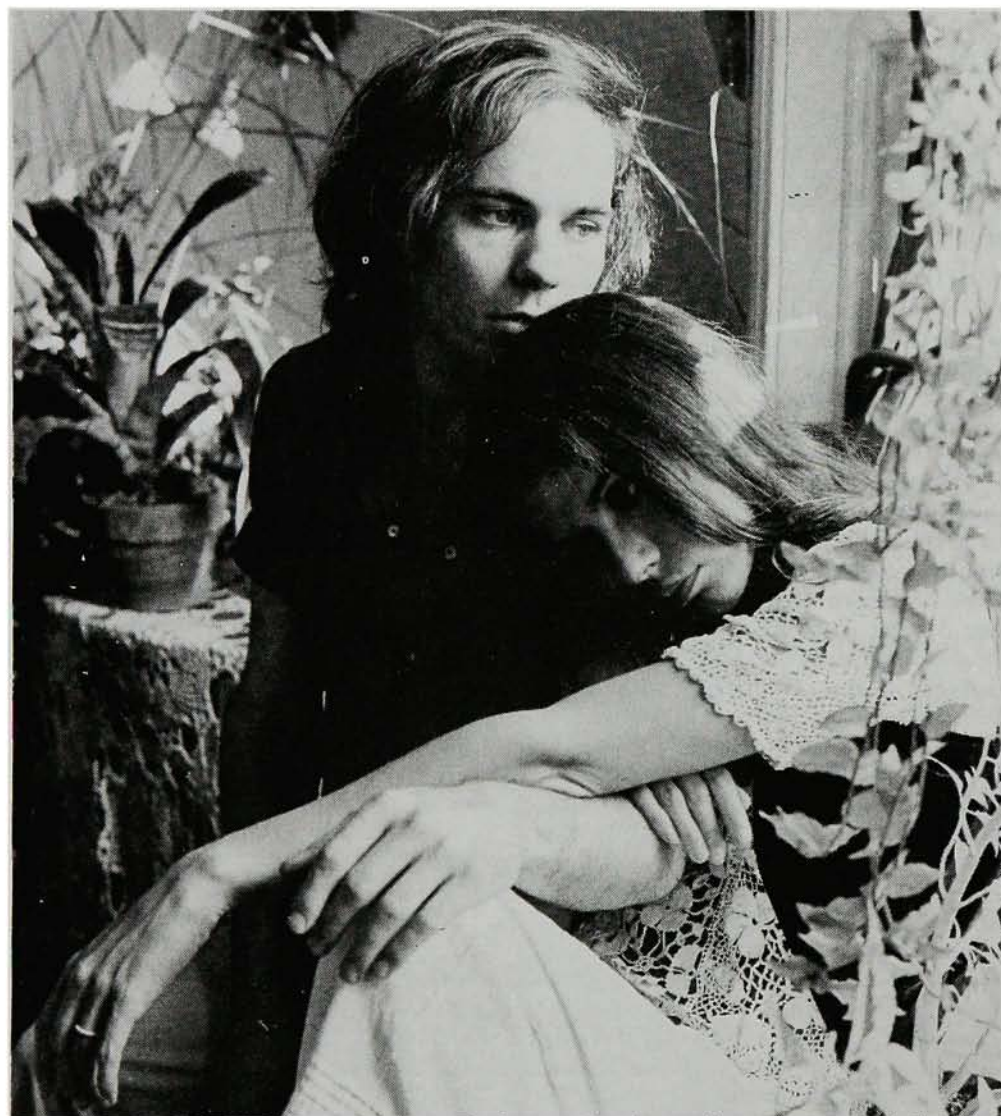
L'ange et la femme is cold and dry and unimaginative, save for one delightful sequence of round-the-table banter wherein we are treated to a hilarious account of an encounter with a cripple in the Metro. But the wit and élan of this scene walked into the film by mistake, and serve only to accent the tawdriness of the rest of the film. (It's not even a real *film* – it's a series of moving photographs with sound.)

The 'spiritual drama' of *L'ange et la femme* is pure hokum – a shoddy invention designed to justify the prurient interests of Carle and the gross exploitation of Carole Laure (not to mention poor Lewis Furey). One can only hope all the handling and screwing of Ms. Laure's body satisfied someone...

Carle, with this celluloid fantasy, displays a complete inability to make even his pretensions interesting. Ms. Laure's solo – "Je veux vivre", supposedly the key to the story – sung while romping in snowy fields, is pathetically uninspiring. The constant readorning of her body is embarrassing. Our pretty little zombie and her guardian angel, in a musical duet that must be a parody (albeit a cheap one) of Tabu perfume ads, are totally lacking in passion. And Ms. Laure and Mr. Furey, reaching for Lord knows what heights beyond, are as consistently vacuous as the script. It's so bad, it lacks even the impact of being insulting.

The sex – and it's the real thing, folks – is not the whole film (percentage-wise) but it is undoubtedly the focal point and raison d'être of the whole enterprise. It would seem the film was conceived and held together by some misguided genital discharge.

If Carle wants to fantasize and/or have carnal knowledge of Ms. Laure with her consent, he may do so. But he ought to abandon his bulky film equipment and do the deed properly and in private, and not waste other people's precious time. **Jane Dick**



Lewis Furey and Carole Laure in *L'ange et la femme* (the alternative was necrophilia?)



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- Québec Cinema Week at the Festival International du Livre, Nice, from May 6 to May 11, 1977, Cinémathèque de Nice.
- the 30th International Film Festival, Cannes, from May 12 to May 27, 1977, Hôtel Carleton, Suite 116.



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