

CANADIAN FILM NEWS

New CFDC fund to help low-budget feature films

The Canadian Film Development Corporation received applications for its special low-budget feature film fund. Announced on July 27th, the special fund of \$600,000 per year was instituted by the CFDC to provide opportunities for developing filmmakers to produce their first feature film, and to increase skills and talents in the industry. The deadline for applications was August 25th.

One of the unique features of the fund is that no distribution guarantees will be required before the films go into production. Feature filmmakers with previous experience who wish to produce low-budget feature films will also be eligible to submit projects in the coming years.

In assessing the past four years of its participation in low-budget feature films, the members of the CFDC noted that only one film of this nature had returned its investment. However, since such films are not made with the sole intention of making a profit, they decided to establish this new category to provide developing filmmakers with an opportunity to try their hand at feature film production. In their view, high risk investments of this nature are essential for the continuing growth of the Canadian film industry — especially of its creative people.

The Corporation will only consider projects with realistic total budgets under \$100,000. In general its contribution will be in the range of 60 per cent of this budget, with the balance to be arranged by the applicant. The companies and the individuals contributing to the production will be the first to recoup their costs. Although no distribution guarantee is required before the films go into production, once the film has been finished the Corporation will assist the producer to obtain distribution of the film. The Corporation is confident that films produced under this programme will at least reach an audience through the distribution cooperatives and small distribution companies which presently exist in Canada. Hopefully, some will reach large audiences through theatre and television.

The deferred salary clause in the new programme means, in effect, that the other forty per cent need not be raised as

cash at all, it could be the collective investment of equipment and services on the part of the crew and cast. This way, the CFDC puts up all the money necessary to produce the film. In the event of profit, those that invested time, resources or energy will be the first to recoup. Then the CFDC wants only 25 per cent of the take for its 60 per cent investment. Sounds like a fine deal!

One catch is that the applicant must be a Canadian citizen or a landed immigrant of at least three years. The application form also requires the listing of the nationalities of the other people involved (crew and cast, as well as other investors), to make sure that what comes out at the end is Canadian product. Aside from this the Corporation retains the usual safeguards on its investment, the counter-signing of cheques, strict supervision of budget, final script approval, judging applicant's previous work, etc.

Selections will be made at periodic intervals throughout the year. For further information, please contact the CFDC offices in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto 5 — (416) 966-6436) and in Montreal (Tour de la Bourse, P.O. Box 71, Suite 2220, Montreal 115 — (514) 283-6363).

It sounds like a fantastic new programme, if the CFDC actually does give out the \$600,000 sum annually. There is a certain amount of resentment growing in Toronto against the CFDC on the part of young filmmakers who have applied for previously announced funds, and been turned down only to find out later that of the entire sum only a small fraction was given out. Specifically, fifty thousand dollars was set aside in March to assist aspiring young feature filmmakers in completing short works. Only ten thousand of this was awarded in grants to six filmmakers. Most of them expected more money than the one to two thousand dollars they received. Those turned down were not given a satisfactory explanation for the rest of the money not being made available. Subsequently, a ten thousand dollar grant was presented to the Canadian Filmmakers Distribution Co-op, earmarked specifically for sub-titling certain Québec films and to buy new prints of some other Canadian features. Even if we assume that this \$10,000 came from

the original fifty, there still remains thirty thousand dollars unaccounted for. Not that the CFDC would ever do anything improper with the money, but why was it not explained clearly to young Toronto filmmakers what became of the rest of the fifty thousand, when both Montreal and Vancouver received the entire amount previously? Were they short-changed for a good reason? Is there a sizable dearth of talent here, as opposed to Québec and B.C.? That is a doubtful supposition, and Toronto area filmmakers are entitled to a CFDC statement on this matter.

Taylor sells IFD and Kleinburg to U.S. interests.

Nat Taylor, President of International Film Distributors, and owner of the Kleinburg film studios, sold both holdings to National Telefilm Associates, a U.S. controlled firm, for a reported sum of nearly one million dollars. NTA Telefilm (Canada) Limited lists N.A. Taylor as Vice-President, and presumably the noted Canadian motion picture executive will remain in a management position, for the time being.

Taylor, self-proclaimed spokesman for the Canadian motion picture industry (mainly through the IFD house organ, *Canadian Film Digest*) sold his string of forty movie houses across Canada to Famous Players three years ago. His latest actions put Canada's oldest and largest distribution company and this country's foremost backlot, studio combination under foreign control.

Reportedly, the Kleinburg studio site was purchased by Taylor in 1958 as a location for a proposed golf course. He built a movie studio and a backlot instead. Kleinburg's two sound stages and other production facilities, plus its natural, scenic features, made it ideal for the CBC to produce several long-running TV series there in past years (*Forest Rangers*, *Hatch's Mill*), and for feature film producers to choose it as the site for their projects (*The Fox*, *The Reincarnate*). The most recent film shot at Kleinburg was *The Merry Wives of Tobias Rouke*.

International Film Distributors deals mostly with Hollywood "product" but in recent years Nat Taylor produced several Canadian features (*The Reincarnate*, *Explosion*, and *The Mask*) which are distributed by IFD as well.

In the light of the recent revelations concerning Canadian branches of U.S. corporations, it is sad news that another all-Canadian company has sold control to those south of the border, who are only too anxious to run our economy and to distribute their brand of culture in Canada.

Greenberg fund aids many Canadian productions.

Harold Greenberg, President of Bellevue Pathe, recently released the list of Canadian features which received financing through the multi-million dollar fund he set up earlier this year.

The list is impressive:

The Neptune Factor: shooting was due to start September 11th in Toronto, Nova Scotia, and Jamaica on this multi-million dollar underwater feature starring Ernest Borgnine, Ben Gazzara, Walter Pidgeon and Yvette Mimieux.

U-Turn: director George Kaczender planned to start shooting his feature in Montreal by end of September.

The Merry Wives of Tobias Rouke: Toronto director John Board's first feature, filmed in a record 16 days at Kleinburg in July. Stars Paul Bradley, Judy Gault, Linda Sorenson, and Henry Beckman. Well done comedy, sure to return its investment and then some.

Les Arpents de Neige; a historical film made in Québec.

Mother's Day: due for shooting in Nova Scotia within a month by American actor Darrin McGavin, with sizable assistance from the tourist board there.

Simard: this feature documentary focuses on pre-teen Montreal pop singer Rene Simard.

Spring Coolie (Out): shot in Alberta, with studio scenes in Vancouver, director David Acoma's ambitious production wrapped mid-summer.

Eliza's Horoscope: made in Montreal some time ago, Gordon Sheppard's film was salvaged by Greenberg and is due for release by Warner Brothers. Completion of editing was stalled by lack of funds.

Greenberg is most excited about **The Neptune Factor**, which is already touted at 20th Century Fox as the big picture for 1973. Fox has guaranteed worldwide distribution, which is rare for a made-in-Canada picture. Being hailed as a viable commercial property, the underwater epic has a \$200,000 commitment from the CFDC.

Bellevue-Pathe, through Greenberg, is also involved with providing completion money for **Lies My Father Told Me**, Jan Kadar's film being shot in Montreal, and Eric Till's **La Guerre, Yes Sir!**

POCA Grants announced to filmmakers.

The Ontario Arts Council has just announced the last of its film and photography grants for this year. In April the Council awarded nineteen film grants worth a total of \$27,000 and thirteen photography grants worth a total of \$8,250. The latest grants include ten to

filmmakers worth \$12,750 and seven to photographers worth \$4,050.

So the Council this year has put out a total of \$52,050 in film and photography grants to forty-nine individuals.

Ron Evans, the Council's film and literary officer, explains that the Council offers a limited number of grants to independent filmmakers for the purpose of "encouraging individual artistic expression through the medium of film." The grants are available only for 16mm. Projects and applicants must be prepared to show previous accomplishment in a 16mm film. In other words, nobody gets a grant to make their first film in 16mm. Two categories of grants offered are: 1) up to \$3,000 for production b) up to \$1,500 for completion. Filmmakers may apply for either but not both categories.

In still photography the levels are the same; a) up to \$3,000 for acknowledged talents, b) up to \$1,500 for emerging or unrecognized talents.

Evans says that the Council will be accepting applicants for both film and photography grants again next February for decision in April, and application forms are available by writing or phoning the Ontario Arts Council, 151 Bloor Street West (961-1660).

The following filmmakers, all from Toronto unless otherwise noted, received grants in April: Anthony Barton, \$500; John Kimberley Cross, \$1,000; Trevor Davies, Guelph, \$1,000; Robert Fresco, \$2,000; Howard Greenspan, Willowdale, \$1,000; Stephen Griffiths, Ottawa, \$2,000; Peter Gross, \$1,000; Tony Hall, \$1,500; Michael Hirsh and Patrick Loubert, \$1,000; Judy Jackson, \$2,000; Gary Johnson, \$1,500; Bonnie Kreps, \$2,000; John Leach, Oakville, \$2,000; Kent Martin, Ottawa, \$1,000; Kenichiro Mimura, \$2,000; Jacques Robin, \$1,500; Paul Saltzman, \$1,000; Detten Schleiermacher, Waterloo, \$2,000; Shin Sugino, \$1,000.

Filmmakers who received grants last month were: Gregory Duffell, \$500; Michael Greig, Ottawa, \$3,000; Tadeusz Jaworski, \$1,000; Mrs. W. Kirkpatrick, Sprucedale, \$300; John LePointe, \$1,200; Don Nixon, Hamilton, \$1,000; Kim Ondaatje, \$1,000; Richard Stringer, \$1,000; Marie Waisberg, \$3,000; Leonard Yakir, \$750.

(reprinted from *RUSHES*, the Toronto Filmmakers Co-op newsletter.)

Canadian Film Awards bigger and better this year?

The organizers of the Canadian Film Awards had to cope with scheduling a record number of feature entries during a limited number of days for jury and

public screenings at the St. Lawrence Arts Centre in Toronto. Three features per day will be shown, in addition to the entries in all the other categories, such as shorts and TV films.

Among recent major productions entered are **The Rowdyman** and **Wedding in White**, which will have its premiere showing at the Awards. Some other recent Canadian features will be notable for their absence. Ivan Reitman's **Cannibal Girls**, John F. Bassett's **Face-Off**, and Jim Margellos' **Another Smith for Paradise** will not be among the competing films. Reitman thinks he has nothing to gain from winning an Etrog, Bassett is complacent about **Face-Off** being the highest grossing English-Canadian picture this year, and besides "the critics panned it, so what chance would I have?" Margellos didn't want to waste the \$100 entry fee, since one of the judges gave **Smith** a scathing review.

Screenings and judging starts October 8th, and the major awards will be presented in the Cinesphere on October 15th. A special prize named for the late John Grierson will be awarded to the person "who has made an outstanding contribution to film in Canada."

Unanswered questions: how successful was the opening of a CFA office in Montreal in overcoming the apathy and/or antagonism of Québec filmmakers who have boycotted the presentations or have been ignored by the organizers in the past. If the CFA is to become truly representative of the achievements of the Canadian film community en masse, it must strive to embrace and encourage the participation of all active members of that community, from far-out experimental cineastes, to stolid, establishment industrial movie makers, from québécois revolutionnaires, to Edmonton dry cleaners turned movie producers.

We have a long way to go before the Etrog assumes the importance of an Oscar, but that importance is determined by how much attention and respect the public pays to the recipients of the statuettes, and not how much the organizers of the Awards would like their affair to resemble the glittering annual parade of stars at Santa Monica Civic Auditorium.



Feature being shot in Saskatchewan.

John F. Bassett's latest movie is being shot in Delisle, Saskatchewan. Entitled *The Last of the Big Guns*, the film is being directed by Peter Pearson, who took over from the re-cuperating Peter Carter. The script is by Les Rose and Barry Pearson, and director of photography is Don Wilder, CSC. Patrick Spence-Thomas is recording sound. Starring Dale Hadden, a Montreal high-fashion model, the picture is being produced by Agincourt, with CFDC assistance, Jim Margellos associate producer. Peter Carter is regaining his strength and at last report was back at work directing Canadian short stories for CBC.

All still pretty quiet in British Columbia. (NDP victory notwithstanding!)

Richard Walton of Los Angeles is currently producing and directing a 35mm Panavision feature film "In Pursuit Of..." in Vancouver. He is using an all Canadian cast and crew and is supplying his own financing. Director of Photography is Kelly Duncan, CSC. The picture is for release in the U.S.

Potterton Productions of Montreal are shooting a feature film in Lytton, B.C. Cast and crew details are unavailable, it seems, because it's a non-union production and everyone was flown in from Montreal.

Pyx production well underway in Montreal.

Director Harvey Hart is filming *The Pyx*, from a story by Montreal University professor John Buel. Maxine Samuels is producing the big budget (\$985,000) movie, on a nine week schedule. The CFDC is supporting the production to the tune of \$200,000, \$350,000 is coming from Hollywood, and the rest from private Canadian sources. The film stars Christopher Plummer and Karen Black, plus Lee Booker (Larry Perkins), Jean-Louis Roux, Yvette Brind'amour, and Donald Pilon.

Maxine Samuels was responsible for bringing *Forest Rangers* and *Seaway* to Canadian TV. Prior to starting work on *The Pyx*, she spent eighteen months in Mexico, presumably to save up enough energy for such a huge job.

Media Mosaic workshop to be held in Montreal.

"From November 8 to November 11, 1972, the Ontario Film Association and the National Film Board will co-host a three day workshop entitled, A Media

Mosaic, to be held at the Montreal headquarters of the Film Board.

The 125 participants expected to attend will be librarians, teachers and audio visual personnel from across Canada. During the conference, they will have an opportunity to tour the N.F.B. studios and to see how professional films are produced as well as to participate in discussions about the National Film Board, its changing structure and roles, its films and filmmakers, its methods of film distribution and evaluation, its Challenge for Change programs and its innovative uses of films and videotapes.

Further information is available from: The Secretary, Ontario Film Association, Inc., Box 521, Barrie, Ontario."

Another Ukrainian language film to be shot by Canukr.

CANUKR FILM PRODUCTION LTD. announced the start of their third Ukrainian soundtrack production of an East-mancolor feature film - MARICHKA.

Following the success of its two previous productions, *CRUEL DAWN* and *I SHALL NEVER FORGET*, the studio finished the pre-production stages of *MARICHKA* with the filming to start September, 1972, on a shooting schedule of 6 weeks.

A complete Ukrainian "hutzul" village is being built on the studio lot where most of the film action will take place. The scenes will be filmed on set location with some filming to be done in its own sound stages, in Oshawa, Ontario.

This is the first such film to be made in Canada with partial investment of the Canadian Film Development Corporation. All talent, studio and crew are Canadian.

Women make film examining their status in society.

Edmonton (CP) - A film examining the status of women in Canadian Society is being made in Edmonton by four women who feel the project will fill the gap in an area little explored on film.

After deciding to make a film about women's problems, they sat about gathering ideas for it in a novel way.

They placed a newspaper advertisement inviting to a meeting any woman interested in participating in a documentary film about women.

"The response was fantastic," said Anne Wheeler, 25, co-producer of the yet untitled film.

"About 25 women from 18 to 55 turned up. Some came on their coffee breaks just to talk to other women. There seemed to be an immediate bond between them."

"Many women volunteered to help with the film in any way they could because they felt such rapport with the subject matter and ideals behind making the film."

"We heard some incredible stories. We just let them talk and incorporated as much as possible into the script."

The lead role in the film is being played by one of the women answering the advertisement. She has had no previous acting experience. The fact the film is being made by women for women is no accident.

All four are firmly convinced by their own experiences, and those of other women, that women are not treated as equals in any areas of contemporary Canadian society.

They believe male filmmakers have so far been unsuccessful in realistically portraying some problems facing women.

Anne is nominal organizer of the film. she convinced the other three to apply for a \$10,606 government grant under the Opportunities for Youth program. All four are quick to point out that all aspects of the film's production are co-operative efforts.

The theme is three days in the life of a middle class woman who leaves her marriage in search for her identity.

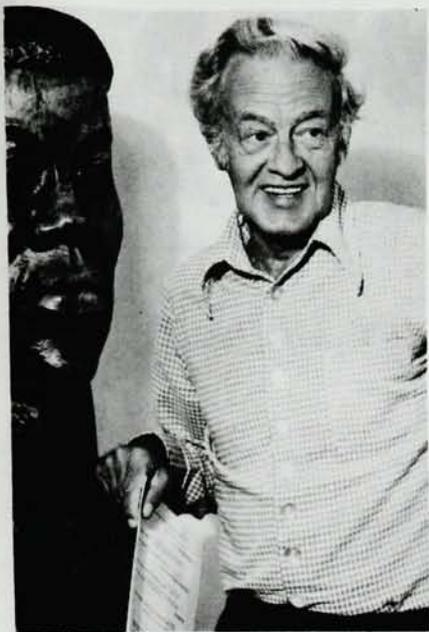
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Sydney Banks appointed Global vice-president.

Global Communications Limited, Canada's newest television and program service, has reaffirmed its intention to spend some \$6 million per broadcast year with Canadian independent producers, according to Al Bruner, Global president.

The pledge is contained in a letter to independent producers announcing the appointment of Sydney Banks, a company officer, as vice-president, independent program production. Banks will coordinate and stimulate production from all independent producers. Within the next few weeks, he will be seeking meetings with producers and inviting specific programs and ideas.

Sydney Banks, a veteran of the Canadian entertainment industry, is well known as a writer, producer and director for motion pictures, radio, and television. He was founding president of the Directors Guild of Canada and is a member of the Broadcast Executives Society and the AMPPLC.

The Global service, scheduled for operation in January, 1974, will reach 7,300,000 viewers in southern Ontario.

Toronto producer angered at the CBC

Kerry Feltham, Toronto producer of a film on the subject of the Chicago Seven conspiracy trials is angry at the CBC for repeatedly airing the BBC produced Chicago Seven Trials program, and ignoring his film, even though it received rave reviews on the U.S. art house circuit. Canadian content quotas, anyone?

Meanwhile Toronto's CITY-TV goes on the air to prove sex sells.

The newest addition to Toronto's airwaves, Moses Znaimer's CITY-TV, Channel 79, is due on the air September 28th with more flesh than filmmakers in tow. Not only is BBC's Casanova series running uncensored, but Friday night after midnight two sexploitation flicks will be telecast to horrify every true puritan. What's more, filmmaker Ivan Reitman is co-producing a daily hour-long women's program with Joanna Cotrell, which will feature trans-sexuals, lesbians, and prostitutes. Reitman is not the only filmmaker on staff, Ken Lambert (Foxy Lady, The Avengers) has been hired as resident cinematographer, and Peter Rowe is working there as well. CITY-TV is also negotiating for the purchase of eight Canadian feature films, which is commendable. Now if the planned program series of Canadian shorts materializes, maybe Channel 79 will truly become the community station as far as the filmmaking community is concerned.

In B.C. it's the redcoats are coming?

Harry Never Holds, a United Artists release, was filming recently in Vancouver, and the producers wanted to borrow some Mountie uniforms from a wax museum for a scene. The RCMP interfered and threatened to confiscate the uniforms to prevent their use in the movie. The reason? It seems the Dudley Dorights have been getting some unfavorable publicity lately in connection with a Russ Meyer skin flick shot in B.C., in which a couple ended their lovemaking in the woods and got dressed, the man getting back into RCMP breeches and his red coat, with sergeant's stripes, no less.

Preminger to film life of Dr. Norman Bethune.

Otto Preminger has commissioned a feature film script from Lionel Chetwynd, an ex-Montreal writer now living in England. The film is to deal with the life of Dr. Norman Bethune whose name is just coming into prominence in Canada as a result of our closer relations with China. Bethune, who served the Chinese revolution with his medical knowledge and was a personal friend of Mao, is today revered as a folk hero in the People's Republic. Preminger travelled to Montreal personally to raise money for this project. If the film is made, it will be another case of Hollywood recognizing a great Canadian, who has been virtually ignored at home.

Short Bursts, quick cuts, fast jabs.

The Rowdyman was invited to the Karlovy Vary film festival in Czechoslovakia, and writer/star Gordon Pinsent accompanied the print.

Actor/Comedian Dave Broadfoot accused the CBC of banning sharp political satire from its airwaves following the October crisis of 1970. Since then, according to Broadfoot, only bland, Hart Pomerantz-Lorne Michaels kind of comedy is allowed.

OECA, Channel 19 producer Carol Armstrong's fifteen minute film entitled *Must I? May I?* won a special gold medal at the Atlanta International Film Festival, winning over many big budget, hour long films.

Famous Players is renovating the Toronto Imperial theatre into six theatres at estimated cost of \$700,000. Those big lines outside *The Godfather* helped to pay for it.

Don Shebib's latest feature *Get Back* is being produced by Chalmers Adams, 26 year-old ex-head of the CFDC's Toronto's office. Adams is turning the experience he gained doling out money to good use now trying to procure it. The 400 thousand dollar budget is half-financed by the CFDC (was the initial turndown of the Shebib script while Adams was still with the Corporation a political move to avoid any appearance of a conflict of interest?) and the rest is from Famous Players and private sources. The eight week shooting schedule starts late September, one location is Sudbury. The film concerns 30 year-old ex-surfers who commit a robbery under the impression that the money will lead them back to the happier time of their youth. (What happier, hadn't they seen *Rip-Off*?)

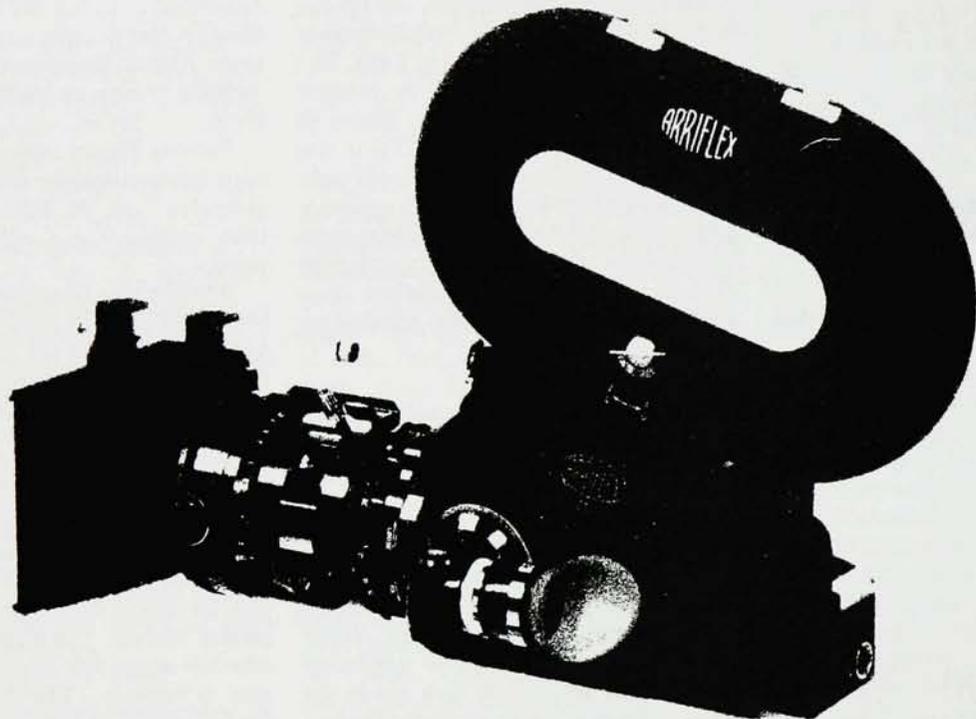
Bennett Fode might turn New Yorker into exploitation house

Toronto's New Yorker theatre has closed down for extensive alterations, and rumors abound that Bennett Fode is considering switching from quality films to either action double bills or sexploitation films for money reasons.

A name change is also in the works for the movie house, where Fode has been showing quality, art house type films for the past ten years. He also helped to launch *Going Down the Road* and *Rip-Off* having had production interest in both films. The theatre will re-open for a trial run with *Marjoe*, and depending on the box-office for the avant-garde type film, the decision will be made to give quality another chance or get filthy rich with smut. So if audience's stay away from *Marjoe*, it's *Faster, Pussycat, Kill, Kill!* at the Nude Yorker.

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