



Les servantes du bon Dieu is a remarkably evocative documentary on the lives of nuns.

Le festival des films du monde

Montreal's Festival des films du monde ran from August 30 to September 9, showing 65 festival movies to the general public and many others to buyers and journalists.

Among the entries were the first two Chinese films ever shown at a Western festival — *The Great Flowing River* by She Teh-li and a documentary, *The Potola Palace*.

Among the countries represented were France, Hungary, Iran, Italy, Japan, the United States, Poland, Czechoslovakia, the USSR, Venezuela, West Germany, Spain, Brazil, Chile, Columbia, Switzerland and Canada.

The US entries included Stanley Kramer's *The Runner Stumbles*, Stewart Rosenberg's *Love and Bullets*, J. Schatzberg's *The Seduction of Joe Tynan*, Luis San Andres's *Night Flowers* and George Sluizer's *Twice a Woman*, co-produced by the Netherlands and the United States.

Winners were:

Jean-Charles Tacchella, *Il y a longtemps que je t'aime* (France), Grand prix du jury.

Heidi Genée, *1 + 1 = 3* (West Germany), Grand prix des Amériques.

Caroline Leaf and Véronica Soul, *Interview* (Canada), Prix du jury pour le meilleur court métrage (best short feature).

Gérard Marx, *Nuit féline* (France), Grand prix de Montréal, meilleur court métrage.

Louise Marleau, Prix d'interprétation féminine (best actress) for her performance in *L'arrache-cœur* (Canada).

Giuliano Gemma, Prix d'interprétation masculine (best actor) for his performance in *Corleone* (Italy).

Szabadits Meg A Gonosztol, Prix du jury pour la qualité des images (best cinematography) for *Deliver Us From Evil* (Hungary).

Harry Rasky, Arthur Miller on Home Ground (Canada), Prix de la Presse internationale pour le meilleur film canadien du Festival, en dehors de la compétition officielle.

Alejandro Doria, *La Isla* (Argentina), Gagnant du prix oecuménique.

Luis San Andres, *Night Flowers* (United States), Mention spéciale du jury oecuménique.

Les patrons des arts

Film producers in Quebec get considerable support from l'Institut québécois du cinéma, which is a provincial concern, and the federal Canadian Film Development Corporation. L'Institut has helped finance twenty-six films including *Albert en Albinie*, *L'arrache-cœur*, *Fantastica* and *Le trésor de la Nouvelle-France*.

The CFDC was established by the federal government a decade ago to invest in Canadian films and to encourage others to do so. Producers seeking aid have to have investors already committed, and their films have to involve substantial numbers of Canadians.

Most of the films that originally attracted investors were designed for English-speaking Canada and the United States. The first, *Explosion*, was produced by Meridian Films of Toronto and shot in Vancouver with a Canadian cast and crew. It, like many of the over one hundred other films the CFDC invested \$20 million in during its first six years, was not a box-office smash.

Recently there have been significant changes. Last year the CFDC invested \$7.8 million in films budgeted for over \$50 million, and some 1970s English-language films — *The Apprenticeship of Duddy Kravitz*, *Murder by Decree* and *Meatballs* — have done very well.

Special efforts are being made to expand markets for and to encourage investment in French-language films. Co-production with foreign associates — for example in the making of *Fantastica* — has helped both financing and distribution; and this spring the CFDC announced a special policy allowing investors in French-language films to take repayment from the first revenues. (Ordinarily the CFDC recoups the full public investment before the private investors receive anything.)

CFDC President Michel Vennat says this recognizes the fact of commercial life in North America. "French-language producers don't have the revenues from pay television in the United States or the option of selling to the US networks. If an individual puts \$3,000 into a francophone film, he will be allowed the first \$3,000 the film makes."