

Development of Film Industry

world for the type of work they do. Incidentally, they have produced at least one feature film. "The Luck Of Ginger Coffey", which is now getting commercial distribution. I know the actors were imported for that film and also the director, I believe, but the company put up much of the financing and the resulting film has been shown in different countries.

A number of French language feature films have been produced in Montreal. One which is receiving commercial distribution at present, "A Tout Prendre", was produced by Claude Jutra. It has been shown by the C.B.C. and is at present playing in New York. All this shows that we have the ability to do these things in Canada, but the production of non-feature films by the film board and the private companies has not been sufficient to keep some of our best people in this country. They are working in London and Hollywood. Some of the ablest Canadian producers were trained by the National Film Board or the C.B.C. I refer to Norman Jewison, Sydney Newman, Graeme Ferguson and Sidney Furie who, as I say, are working in both London and Hollywood.

One remarkable man among those I have mentioned is Sidney Furie who is now a leading producer in the United Kingdom. This man was so interested in making feature films here in Canada that he produced two with whatever type of financing he could obtain.

In this connection I wish to quote briefly from a broadcast I heard a couple of years ago on this subject. It was made by Gerald Pratley in July, 1964, and referred to the efforts of Mr. Furie:

Most of you know what happened to Sidney Furie. He was determined to make films. With the assistance of family and friends he raised the meagre sum of \$50,000 and made, "A Dangerous Age," in 1958, the story of a young couple who tried to get married too early in life. When it was finished, and it wasn't a bad little film by any means, he found he couldn't get it shown in Canada. By this time I should add we now had a circuit of British controlled cinemas, the Odeon, formed by Lord Rank, because British films found it difficult getting a showing in this country in the face of American competition. An official of the Rank organization in Canada told Furie that he would never get his film shown anywhere in the world; it was not good enough. Turned down by other exhibitors in Canada, he went to England where he sold his film and where it was shown by none other than the Rank organization in its Odeon theatres.

Furie came back to Toronto and made another film, "A Cool Sound From Hell". His ambition was to break the jinx which hangs over film production here, to make his name in Canada and to give

[Mr. Prittie.]

Canada a reputation as a film producing country, and above all, to make it easier for those who came after him. But he couldn't get his second film shown either. This time, when Furie went to England with it, he remained there.

I would like to think that when this new feature film corporation is established Canadians like Sidney Furie, who have shown this type of initiative and raised capital on their own, will have the assistance which they deserve.

The minister stated that there would be no quota system established but she did say in quite strong terms that the established distribution companies would be expected to give some co-operation in the distribution of Canadian films, always provided of course that the films have some merit. This is important and I would agree with the minister on this point. I have done some reading on the matter of quotas as they are applied by other countries and if we can get some other system to distribute our films so much the better.

I certainly hope co-operation will be forthcoming because without distribution we need not think about establishing a feature film industry. It occurs to me that the C.T.V. network can also be of some assistance. Every year it buys hundreds and hundreds of films. Some of them do not have much merit but they are bought in a package.

When we are given the bill I shall be interested to see if there is anything in it with regard to Canadian content. There is such a provision in the United Kingdom. If a producer there wants to benefit from any government assistance, quite specific percentages as to British content are required respecting actors, production staff and so on. This prevents a foreign company from simply setting up a dummy corporation to take advantage of whatever government aid may exist. The question of Canadian content should not be overlooked.

As the hon. member for Halifax has said, different people from the film industry have been here to interview members interested in this subject. They have made certain suggestions about what would be a reasonable Canadian content in order to qualify for the aid which will be available through the film corporation.

This legislation and aid it provides have been a long time coming. It is regrettable that for so many years so much money has been taken out of Canada by the film industry without any coming back. But we are