

CFDC film aid

The Canadian Film Development Corporation (CFDC) provided \$4.2 million in loans and investments to Canadian film projects between last April 1 and October 31.

During this seven-month period, the federal Crown corporation helped finance 71 English- and French-language projects at the development, production and post-production stages.

In English-language production, the CFDC made interim loans of \$1.57 to five feature films: *Videodrome* and *Dreamworld*, both Filmplan productions; *Death Bite*, a Hyperion Film production; *BC - A Special Christmas*, from Cinema Productions; and *Till Death Us Do Part*, a Seagull-Brady production.

Equity investments were made in *Stations*, a Picture Plant production, and *The Wars*, a co-production of Nielsen-Ferns and the National Film Board.

Post-production assistance was provided to *Love*, produced by Renee Perlmutter, and Simcom's production of *Hank Williams - The Show He Never Gave*.

The CFDC made loans of \$1.04 to another 44 English-language projects in the script and development stages.

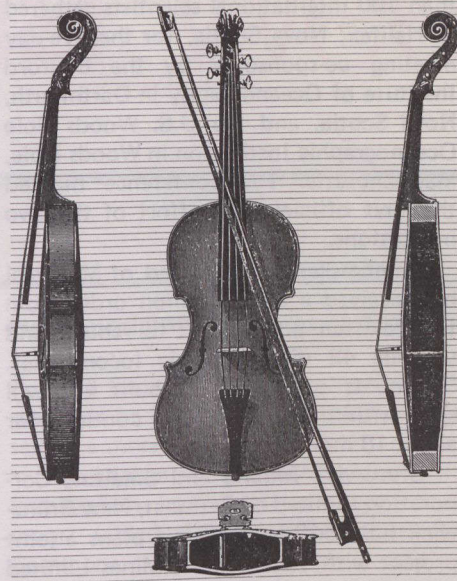
In French-language production, the CFDC made equity investments of \$609,000 in four feature films, a feature-length documentary and a documentary television series.

Canada-France cultural exchanges

During the tenth France-Canada cultural joint commission in Ottawa, last month, several cultural and artistic events were held to mark the event, including an exhibition of stringed instruments, entitled *Prestige de la lutherie française*, at the National Arts Centre. A lecture-recital by the Orford String Quartet with master stringed-instrument makers, Jean Bauer and Etienne Vatelot, two concerts by the French Orchestra and a week of French films, also took place.

Governor General Edward Schreyer gave a gala dinner at Rideau Hall for the members of the French and Canadian delegations, the members of the Canada Council and the National Museums Corporation and representatives of the arts community.

During the discussions of the commission, both sides noted that cultural and academic exchanges between the two



An exhibit of bowed string instruments marked Canada-France cultural talks.

countries had increased substantially over the past two years, resulting in an expansion of the French presence in Canada and the Canadian presence in France. They agreed to maintain and to expand the number of exchanges over the next two years.

Included in the large number of projects considered by the commission, are the following, to take place during the next two years: a Canadian tour of the Paris Symphony Orchestra in February 1982; the presentation of the *Fantin La Tour* exhibition at the Louvre in the autumn of 1982 and at the National Gallery of Canada in the spring of 1983; and a proposed French exhibition entitled *The Mysterious Life of Masterpieces: Science in the Service of Art*. Micheline Beauchemin will exhibit four tapestries at the Museum of Modern Art in Paris between December 1982 and March 1983. The Centre d'essai des auteurs dramatiques will present a series of readings of contemporary Quebec drama in Paris and Lyon in January 1982 and the Toronto Symphony Orchestra will visit Paris in March 1983.

Education

The commission reviewed scholarship programs and other forms of aid to students established between the two countries. These programs and a special bilateral program facilitate contacts between researchers; exchanges between academics and universities are continuing to grow. The two sides noted the development of Canadian studies in many French universities. For example, Margaret Lau-

rence's *The Stone Angel* is now on the curriculum for postgraduate studies in English literature in France.

A substantial increase is anticipated in French involvement in the training of Canadian teachers of French, both as a first and as a second language, and in the training of teachers by provincial departments of education.

The two sides discussed the general issue of the French language in terms of the promotion of the language and the cultural impact of technological change. They focused on the opportunities offered by terminology banks and machine translation, the problems posed by the flow of televised information and programs and the role of satellite broadcasting.

The Canadian side outlined its activities to promote the development of the French language and proposed more extensive co-operation between the two countries in the areas of terminology and translation.

National Gallery honours NFB

The National Gallery of Canada recently saluted the work of the National Film Board of Canada with a nine-week presentation of a series of films called, *The Real NFB/L'O.N.F. en rappel*.

During the past year, NFB retrospectives have been held at the Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Saint Louis Art Museum and the Chicago Art Institute, all confirming the board's international reputation. The National Gallery is the first Canadian museum to honour the NFB.

The Real NFB highlighted, what are considered to be the most entertaining, most informative, and most dramatic films produced by the National Film Board. The presentation was divided into thematic programs such as "Extraordinary People", a film portrait of special Canadians; "On and Off the Earth", explorations of the mysteries of our universe; and many other programs about Canada.

The gallery also presented some of the Board's most successful feature films. They included *The Drylander*, the NFB's first feature film (1964), starring Frances Hyland and James Douglas; Claude Jutra's classic, *Mon oncle Antoine*, and *The Heatwave Lasted Four Days*, starring Gorden Pinsent. The series also included a potpourri of short, live-action and animation films.