



In nursing a new kind of cinema—a cinema off the beaten track, the Canadian experience has relevance for India.

we make about 15 feature films in a year—ten in English and five in French,” beams Mr. Spencer. A measure of the Corporation’s success is also the fact that Rank and Paramount have now agreed to screen Canadian offerings for at least four weeks per theatre per year.

Indian film observers at the festival, in fact, were quick to point out the relevance that the Canadian experience has for India. For while the role of the State in nursing a new kind of cinema—a cinema off the beaten track—has come to be acknowledged and accepted in India over the years thanks to the Film Finance Corporation, the idea of a network of theatres committed to exhibition

of films sponsored by it has yet to become a reality. The Canadian experience proves that it can be done.

“When we take up a film, we undertake to foot half the cost by way of easy loans,” says Mr. Spencer, and this in most cases may mean a loan assistance of up to 200,000 dollars. The Canadian entry in the information section of the New Delhi festival, “The Far Shore”, was one such production made with a 200,000-dollar assistance from the Corporation; its total cost was 500,000 dollars.

Accompanying Mr. Spencer at the festival were the comely star of “The Far Shore”, Ms. Celine Lomez, and the director, Ms. Joyce Wieland. They worked

more than seven years on “The Far Shore”, a simple, sensitive love story of a landscape painter. The greatest thing about working with a woman director, said Ms. Lomez, 23 and already a veteran of eight years in showbiz, was “the touch of feminine sensibility” that added a new dimension to the aesthetic of film-making.

Ms. Lomez should know; as Ms. Wieland put it “Ms. Lomez presents the totality of a woman whether in the role of a cabaret dancer or a heroine.”

This touch of aesthetic “totality” is, for all you know, another thing common between Canada and India.

Still from *THE FAR SHORE*

