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Rolling: a new feature film industry

Carry on Sergeant, a silent picture made in Trenton, Ont. in 1928 cost \$500,000 and was released, with a thud, after the silver screen had learned to talk. This spectacular disaster set the pattern for Canadian features until recently, when the Federal Government's new agency, the Canadian Film Development Corporation, was given \$10 million and instructed to "foster and promote the development of a feature film industry" in Canada.

by George M. Elliott

In "Valerie," Danielle Ouimet leaves the gymnasium of her convent school on the back of a motorcycle and thumbs her nose at the religious painting on the walls of the corridor that echoes

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to the roar of the mighty Harley-Davidson driven by an indifferent black leather jacket type, a *blousson noir*.

In "Act of the Heart," Geneviève Bujold and a priest discover that another kind of communion can happen in a church.

In "A Married Couple," Antoinette Edwards can't convince her husband Billy that he is an egocentric bore, no matter how many four-letter words she flings at him.

Danielle, Geneviève and Antoinette can be regarded as midwives at the *accouchement* of a rather pregnant feature film industry in Canada. The presiding obstetrician is the two-year-old Canadian Film Development Corporation. When the baby will arrive is a matter of lively interest.

It would have been easy for the Film Corporation to expend all of its \$10,000,000 line of credit in its first year of operations because there was a line-up of producers waiting for no-strings-attached grants. However, they discovered that the Film Corporation operates with the refreshing idea that its money is risk capital and needs all of the normal risk-reducing safeguards like completion guarantees, distribution guarantees, strict budget control, etc.

Today, the Film Corporation has money invested in more than 50 projects. Some of these will become completed features. Of the few that reach the screen, only a smidgen will ever achieve that blessed of all states: artistic and box-office success. So a new industry is being born and its future is the subject of that uniquely Canadian debate: what is our national identity? Will a feature film industry be an expression of Canadian-ness? Or will the exigencies of the international market force Canadian film makers into some kind of non-national mould?

Fortunately, the film-makers themselves are not that self-conscious. Take Gilles Carle as an example. In his metier he is probably a genius. Film reviewers 10 or 15 years from now will run his "*Le Viol d'une Jeune Fille Douce*" (The Rape of a Sweet Young Thing) and "Red" to re-examine his uncanny ability to reveal the eternal moment that is both ugly and unexpected.

Naturally, the industry still has some hurdles to clear. The unpredicted success of "The Graduate" and "Easy



Billy and Antoinette Edwards, their son Bogart, and dog Merton in "A Married Couple", produced and directed by Allan King. The film was financed in part by the CFDC.

Rider" spawned a spate of lightly-veiled plagiarisms in script form—an enormous waste of energy in these times when films succeed because they do not adhere to a proven formula. Anglophone film makers still have a little catching-up to do to match the *élan* and intensity of their French-speaking compatriots.

There was a time when people apologized for the absence of a feature film industry by saying there was no money in Canada to invest in it. That alibi can no longer be used. There seems to be ample private capital in Montreal, Toronto and Vancouver willing to finance feature film production.

Thus a new unpredicted role is being played by the Canadian Film Development Corporation: that of the 'finder' of film ideas, as well as the money to produce the ideas. The search for ideas, for good writing will be the hardest part of the job and could, in the future, involve the Film Corporation in the development of people's writing skills so that there will be enough scenarios to meet the needs of a growing pool of film investment capital.

Aggressive and thoughtful young Canadians—many of them with *primes à la qualité* from the Film Corporation—are, like their homologues in other countries, making 16 mm color films on an experimental and shoe-string budget basis.

Meanwhile, all around the world, good friends of Canada express concern in strongest terms that the National Film Board should be one of the many government agencies that have to operate with restricted budgets under the Government's program of expenditures guidelines announced last summer. In the 30 years of its existence—with the John Grierson philosophy of documentary as its underpinning—the Film Board created for itself an astonishing image of excellence in the short length category. In the same time period, France, Italy, Britain and the Scandinavian countries developed their existing individualities and capabilities in feature length films for worldwide sale. Canada can do the same with more joint ventures that blend private and public capital and that—through coproduction deals with other countries—will blend foreign and domestic, private and public money in feature film projects.

Drama critic Nathan Cohen of *The Toronto Daily Star* may have *le mot juste* on the subject of film in Canada: A rose can bloom on a manure pile, but maybe we need the manure first.

George M. Elliott is a member of the Canadian Film Development Corporation, a director of MacLaren Advertising International Ltd., Toronto and author of *The Kissing Man*, a collection of short stories.



A manifesto for law reform

"In an age of confrontation our social problems become our legal problems."

Excerpts from a recent lecture by John N. Turner, the Canadian Minister of Justice and Attorney General, at the University of Windsor, Windsor, Ont.



It is not surprising that some have called the 'Sixties the Age of the Apocalypse. Nations stockpiled weapons in the name of peace. Political leaders yawned the rhetoric of brotherhood while waging war. Governments destroyed cities in order to save them. Economies accumulated wealth and distributed poverty. Technology controlled man rather than released

him. Corporate bureaucracies denied individuality while proclaiming it. The gross national product become Marcuse's One Dimensional Man.

And so the paradigm model for the relationship between man and society became the conflict between freedom and authority. Freud referred to this once as the major "discontent" of civilization. Indeed, authority and freedom seem now to be on a collision course everywhere. This conflict has become the brooding concern of the political commonweal. The law is caught in the crunch. For, on the one hand, the law represents itself as the symbol of authority. On the other hand, it holds out the promise of freedom. And so this discontent, haunting our civilization, disturbs the roots of the law.

We are witnessing today what has been called a "crisis of legitimacy," or as some would have it, a "crisis of authority." All our institutions—the state, the university, the family, and of particular concern to us tonight, the law—are being challenged. The challenge reaches not only the laws but those who make the laws. It strikes at

the very legitimacy of the legal order itself. In a revolutionary climate, the law is considered the antithesis of revolution. In a mood of alienation, the law is regarded as a false consciousness. In an impatient world, the law is perceived as the curator of reaction.

I believe, however, that the law is still relevant—and can be made more relevant in contemporary terms; that authority and freedom are not contradictory but complementary; that they need not be opposed but juxtaposed; that law is not the enemy of revolution, but that "revolution" can be made possible through law. Indeed, in an age of confrontation our social problems become our legal problems. The problems of the 'Sixties are now the legal challenges of the 'Seventies. Society itself has become the lawyer's client, and society will hold the law to account.

The faith that must move us, then, is the creative and even revolutionary role that law can play in the building and restructuring of a new society. For law is not just a "technical body of rules"; it is the organizing principle for the reconfiguration of society. Law is not just an agency of social control; it articulates the value by which men seek to live. The business of government, then, is the making of laws, and the process of law reform goes to the core of defining the kind of society we will have as a Canadian people and the kinds of rights which we will enjoy as individuals.

"Symbol of esteem and goodwill"

Stage curtain is gift for Kennedy Center for the Performing Arts in Washington

A Canadian-made curtain presented as a gift by the Government of Canada will be raised when the first performance is staged in the Eisenhower Theater of the John F. Kennedy Center for the Performing Arts in Washington, D. C.

The design of the theater curtain with its red and black interlaced crenels is a symbol of unity; unity of natural forces and unity of all nations in friendship and progress.

It is also intended to demonstrate

Canadian esteem for the late President and the close and cordial relations between Canada and the United States.

The curtain, 34 feet high and 44½ feet wide, is the design of Mariette Rousseau-Vermette, who also designed the theater curtain in the National Arts Center in Ottawa. It is being fabricated under her supervision in Huntingdon and Sainte-Adèle, Québec.

Colors and textures were chosen to bring in a note of warmth and light.

Edward Durell Stone, architect for

the Center, and Oliver Smith, the noted stage designer and consultant to the Center, have praised the originality of Mme. Vermette's work, her imaginative use of material and her splendid sense of color.

The Eisenhower Theater is one of the Center's main auditoria. It will be finished in a dark walnut paneling with an undulating ceiling covered in red velvet. The seating is limited to 1,100 people, considered ideal for dramatic performances.






scheduled for Vancouver

The biggest international Trade Fair in North America is being planned as part of British Columbia's centennial celebrations in 1971. The Fair, to run from June 2-12, is expected to attract exhibitors from about 20 countries, including the Soviet Bloc nations. The British Columbia Government expects that all exhibitors will invest \$20 million in displays, equipment, construction and transportation.

Sponsored by the British Columbia Government's Department of Industrial Development, Trade and Commerce, it is designed to provide a show room and a marketplace for British Columbia's world trading partners as well as to promote and publicize the investment opportunities in the province.

It will highlight the strategic location of British Columbia as the easternmost boundary of the Pacific Rim and the westernmost extremity of the Western World.

The last Fair, held in Vancouver, in 1967, had some \$15 million worth of products on display. More than 10,000 buyers were on hand, and public attendance exceeded 130,000.

Inquiries should be directed to the Executive Director, British Columbia International Trade Fair, Suite 1100, 475 Howe St., Vancouver 1, B. C. 

Stuart Hemsley: whimsical consul

You'd have to go a long way bactyl
You came across a pterodactyl
And then, God wot,
You'd wish you'd not.

These irreverent lines are characteristic of the work of a quite proper Bostonian, Stuart Davidson Hemsley, who until he retires at the end of July is full time Consul General for Canada, dean of the Boston Consular Corps, and part time contributor of poetic thoughts to such magazines as *Atlantic* and *The New Yorker*.

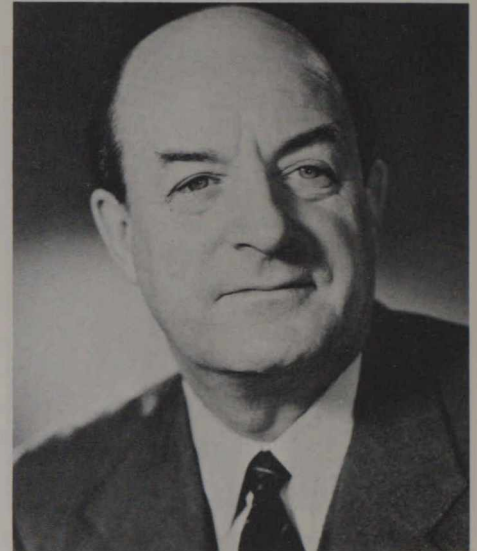
He is the author of *Beastly Ballads* (Burns and MacEachern, Toronto), a delightful collection of observations in verse such as "The Pterodactyl" (above) and "The Clam."



Few creatures are by all repute
Absolutely mum or mute
But the clam
Am.

Mr. Hemsley was appointed Consul General in Boston in 1958, and has served there continuously since then, an uncommonly long posting in Canada's otherwise peripatetic foreign service.

Though not himself a surprising man, despite his vaulting eyebrows and slightly rolling gait, Stuart Hemsley's poetry is full of surprises. Unexpectedly, a sudden, startling figure of speech will reveal the Hemsley poetic wit—imaginative, spirited, and anything but prosaic.



The Perfect Pet

"Serpents make perfect urban pets—
or so say the numerous New Yorkers
who own them."

—New York Times Magazine

I bought a boa constrictor
To give my wife a pet.
In moments when she's lucid
She talks about it yet.

I thought it might be helpful
To change it for a krait.
I still recall her comments
When they came for her that night.

Her conduct had me worried;
But then I found the nub:
These pets are good for urban-
ites — and we are sub.

The moral: though in cities
Snakes may work out fine,
You'll need, if extra-urban,
A wife that isn't mine.

—The Atlantic

A graduate of McGill University in Montreal, he entered government service during the second world war, after working as an editor and as assistant English lecturer in Montreal.

Stuart Hemsley's retirement from the Boston scene is not a matter that is passing unnoticed. A citizens' committee has marked the event with a testimonial dinner, for which messages from all parts of the world, many of them in bad verse, arrived.

Mr. Hemsley himself contributed a poem that was set to music by his friend Arthur Fiedler, conductor of the Boston Pops. Speeches at the dinner were as irreverent as the poet's own "S.P.C.A." sermons:

I'd like to hear a sermon done
On the general theme of the prodigal
son
But slanted anew—
From the point of view
(And on behalf)
Of the fatted calf.

—Copyright *The New Yorker Magazine, Inc.*

"Stuart Hemsley," lamented one of the testators, "will be sorely missed in Boston." "On the other hand they may catch up with me and take more accurate aim," Mr. Hemsley shot back.

The Consul General's retirement to Toronto should give pause to editors of a dozen magazines now that he has more time than ever to cast his mischievous barbs. How much more frequently will he spot such titles as that which appeared in the "*Mosquito News*" (below) and other items (right)?

Notes on a Male *Aedes Aegypti* Whose Terminalium Failed to Rotate

O muffle the drums and mute the lyre;
Sing a dirge-cum-epithalamium
For an *Aedes* mate who failed to rotate
His vital, though small, terminalium.

To us this rotation may seem a bit odd:
Though a simple mosquito positioning,
For you or for me it would take a
degree
Of adjustment, and months of
conditioning.

But enough of asides. The fact still
remains
That mosquitoes as husbands aren't
ratable
If when put to the test they haven't
the zest
To show they are fully rotatable.

Are these, you may ask, indisputable
facts
Observed by a trained entomologist?
Or has somebody picked a few obiter
dicta
From a specialized Peeping-
Tomologist?

I really don't know, but I thought you
should hear
The latest about terminalia.
And I hope you have got a soft little
spot
In your heart for a notable failia.

—*The Atlantic*

Doctors Report That Spiders Spin Slower After a Morphine Dose

Will you walk into my parlor? (said the spider to the fly);
'Tis the prettiest little parlor that ever you did contemplate.
Actually, the whole place is a shambles—an arachnidean mess—
But nowadays, Fly, I care about housekeeping less and less and less.
Anyway, come into the garden, Maud,
for the black bat, night, has come back again.
And that's the way I like it, Maud,
half-light and half-truths.
Me for the drowsy numbness, for inky visions floating off
to a nebulous infinity on foggy and uncertain clouds.
Stomp your feet as you come, Maud,
and try to shake loose some of those inevitable dewdrops;
for when jocund day stands tiptoe on the misty whatnots,
those pearly blobs give off prismatic reflections
that are damnably hard on the eyeballs.
Time was, Maud, when I would have rolled
you up into an anticipatory pie—
a silken, gift-wrapped, postprandial tidbit.
But not anymore.
Peace on Earth and Goodwill to all Flies is my motto.
Maud, I have some Stuff here
which, taken at the flood, leads on to all sorts of things.
But, first, a word from our sponsor.
Observe this giddy habitation, this dubious domicile, unstuck
from a mooring far, far away up in the top left-hand corner.
And a stitch in time saves the whole caboodle,
As Mother used to say, interminably.
Darest thou, Maud, now leap with me into this unholy mess
and swim to yonder point, and there with gossamer thread
knit up the ravell'd sleeve of something or other?
But on second thought maybe you should do this thing alone,
for this anthropomorphine person isn't what he used to be.
Here, my buzzing beauty, my pygmy vivand air conditioner,
take this thread and fan yourself with afterburners
to the site of the circumferential mishap.
And, Maud, I shall ready a Little Something against your return.
For I know a bank whereon the wild time flies,
and there, running repairs made, heavy-lidded and recumbent,
we shall grow our hair long, sleep in our clothes,
whisper measured obscenities to the passing proletariat,
and sniff our way down the soft, silent river of oblivion.

—*The Atlantic*



Canadian entry for clean air car race

An innovative low-pollution car, designed in the University of Toronto's faculty of applied science and engineering, will compete with vehicles from U.S. colleges this August in a transcontinental smokeless car race.

Officially known as the "1970 Urban Car Competition," the race is scheduled to start from the Cambridge campus of the Massachusetts Institute of Technology on August 24 and will end at the Pasadena campus of the California Institute of Technology. The race will take nine days to complete and will include Toronto as the first of six stops.

The propulsion system of the Cana-

dian car is described as an "electro-propane hybrid." It will have two distinct sources of power that can operate together or on an either/or basis.

The propane engine of the U of T car can be used to drive the car or charge its standard lead-acid batteries. Alternatively, and where zero pollution is the aim, one or both generators can operate as propulsion motors.

The competition is divided into three parts. The first consists of a series of short events which emphasize performance. The second part is the transcontinental journey, and the final part consists of emission measurements in California.



Variety of entertainment is summer lure

Nearly 40 million Americans are expected in Canada this year. A great many of them will go in pursuit of recreation and culture in one form or other. Following is a national survey of some of the more interesting attractions they will encounter this summer and fall.

Rock Festival

The world's biggest rock festival, in Ontario this August, could live up to its immodest billing provided its promoters can find a place to hold it. The police are making sure local authorities know what they may be getting into by showing films of traffic jams and other problems that resulted at Woodstock and in California last year.

Theater

At the opposite—or Establishment—end of the cultural scale is Ontario's Stratford Festival (June 4-Oct. 10), now in its 18th prestigious season. "Unquestionably the best classic repertory company in North America," according to Clive Barnes (*New York Times*, June 10). "Of all the international Stratfords, Ontario's, with its green parks and handsome theater, is perhaps the prettiest," he says.

On the playbill is Shakespeare ("The Merchant of Venice" and "Cymbe-

line"), Sheridan ("The School for Scandal"), and Ibsen ("Hedda Gabler") and three premieres (Slawomir Mrozek's "Vatzlav," Arrabal's "The Architect and the Emperor of Assyria" and Arnold Wesker's "The Friends"). As well, there will be the pantomime virtuoso Marcel Marceau and a variety of musical events including Canadian folk singers Tim Hardin and Gordon Lightfoot, and classical music by the Orford Quartet and Lois Marshall, soprano.

Other important theatrical events this summer will be staged in Halifax, Charlottetown, Quebec City, Montreal, Ottawa, Toronto, and Niagara-on-the-Lake. The following are highlights:

The Neptune Theater in Halifax is performing "You Know I Can't Hear You When the Water's Running," "Lion in Winter," "The Killing of Sister George," "Tiger, Tiger" and "A Flea In Her Ear."

Drama in both languages is scheduled at a dozen centers in the province of Quebec. In Montreal, Molière's "Les Précieuses Ridicules," and plays by contemporary French and Canadian writers will be presented.

The Shaw Festival at Niagara-on-the-Lake, Ont., is achieving international importance for the quality of its performances. This year's productions

(June 22 to Sept. 6) will include "Candida" and "Forty Years On."

In Toronto the National Opera Co. will present "Fidelia," "Don Giovanni," "Faust," "Carmen," and "La Traviata," and the National Ballet of Canada will premiere a number of new productions.

Folklore and Regional Events

If the play's not your thing, there are many events that reflect the folkloric and ethnic traditions of the country taking place throughout Canada. Note these for variety:

In New Brunswick, The Acadian Festival (Aug. 9-16) in the fishing village of Caraquet, is a unique spectacle. The French-speaking Acadians of the Maritime provinces begin this week-long festival with the blessing of the fleet, and it includes concerts, contests and gala dances.

Not far away, the Miramichi Folk Song Festival (Oct. 10-12) at Newcastle, N.B. specializes in lumberjack and northeastern folk songs.

There is a Gathering of the Clans and a Fishermen's Regatta on July 1 in Pugwash, Nova Scotia. There are Highland Games July 17 and 18 at Antigonish, and the remarkable Nova Scotia Gaelic Mod (Aug. 3-8) at St. Ann's.

In Lunenburg, the annual Fishermen's Reunion (Sept. 8-12) is the "Mardi Gras" of North Atlantic ports, including New England.

July 3-12 are the dates for the *Raftsmen's Festival* in Hull, Quebec, when lumberjacks from the U.S., Australia, New Zealand and Canada vie in international competitions.

Among a number of major French-language folk festivals in Quebec is one at Baie-Saint-Paul (July 26-Aug. 2).

From the end of June to early September, the daily Changing of the Guard ceremonies on the lawn of Canada's Parliament Buildings in Ottawa, by soldiers in scarlet uniforms and towering bearskin caps, provides an unfailling attraction.

At Brantford, Ont., on August 7, 8, 14 and 15 the Six Nations Indian Pageant reveals North American Indian history and culture in a pageant of traditional dances, chants and drama held in a forest amphitheater and in an authentic reproduction of an Indian village of 300 years ago.

The National Ukrainian Festival (July 31-Aug. 2) in Dauphin, Man., features historic and cultural displays,

"The School for Scandal" at Ontario's Stratford Festival: "Unquestionably the best classic repertory company in North America."



Douglas Spillane



Barrel racing at the Calgary Stampede (July 9-18 this year). More information on summertime in Canada is available from Canadian Government Travel offices in Boston, Chicago, Cincinnati, Cleveland, Detroit, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle and Washington.

and this year an out-of-season demonstration of the art of making Easter eggs. In Gimli, Man. (Aug. 1-3), the Icelandic Festival features the descendants of settlers wearing their national dress, celebrating with parades and traditional Icelandic sports, songs and dancing.

One of the biggest square dance contests on the continent, with over 3,000 participants, is the Square Dance Jamboree (Aug. 3-10), in Penticton, B.C.

Commemorative celebrations for the discovery of gold in the Yukon will be held August 15-17 in Dawson City. Old time vaudeville at the Palace Grand Theatre continues throughout the summer.

The Wild West

For sheer excitement and color, catch the drama of the annual Calgary Exhibition and Stampede (July 9-18). The top rodeo performers in the United States and Canada are there, and the whole city with them in an endless

series of parades, street dances and even free flapjack breakfasts.

The Manitoba Stampede and Exhibition, held July 22-26 at Morris, is another large rodeo, specializing in chuck-wagon races and bronco busting, and for an authentic frontier flavor, one of the best is at Williams Lake, B.C. (June 29-July 1).

In Saskatchewan, "Buffalo Days" at Regina, July 28-Aug. 8, is a revival of the early times of the western frontier. Participants wear old-time costumes, and buffalo steaks with all the trimmings are served at street corner cook-outs.

In Edmonton, "Klondike Days" (July 23-Aug. 1) recapture the bravado and slightly risqué atmosphere of the Gold Rush era.

The Tamer West

From July 6 to Aug. 15 the Rocky Mountain resort town of Banff, Alta., stages its annual summer festival, with concerts, recitals, opera, ballet and drama productions.

Exhibitions

The world's largest and oldest annual fair is the Canadian National Exhibition in Toronto (Aug. 20-Sept. 7). Over 3 million people attend annually.

"Man and His World" (June 12-Sept. 7) takes place each year on the St. Lawrence River site of Expo '67. A new United States pavilion—one of 21 national pavilions—brings the total number of buildings to 70. Conceived as a permanent "successor" to Expo by Montreal's Mayor Jean Drapeau, the International fair is again designed to appeal to a wide range of interests.

The Temple of Moog, named for a form of music produced through an electronic synthesizer, and a daily program of free concerts by over 100 professional artists is part of this year's emphasis on music. Also new is the Overpopulation pavilion, which questions the way man is using Earth resources in 24 thought-provoking displays.

In Winnipeg (June 26-July 4) "Manisphere 100," the Red River Exhibition, offers a variety of cultural attractions, historic and ethnic displays, with a special centennial theme commemorating 1870, when Manitoba joined Canadian Confederation.

In Vancouver, the Pacific National Exhibition (Aug. 22-Sept. 7) has a grandstand show and the West's richest variety of sporting and cultural exhibits.

Where do all the Canadians go?

Last year foreign visitors accounted for Can\$1,075,000,000 of the industry's earnings and pushed Canada up among the top five earners of foreign tourist income in the world. The average visit expenditure was \$27.06 in 1969. But Canadians spent an estimated \$1,280,000,000 outside the country last year—\$205,000,000 more than tourists brought into Canada.

Over 90 per cent of the Canadian tourists came to the United States.

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Bujold, Sutherland & Co.

When a Canadian film (financed in part by the Canadian Film Development Corporation) has as its "Canadian" stars, Genevieve Bujold and Donald Sutherland, it has, other considerations notwithstanding, great potential. (See story on page 1.)

Miss Bujold, 27, is best known for her performance as Anne Boleyn in "Anne of the Thousand Days" for which she received an Academy Award nomination. The most publicized and acclaimed role to date of Mr. Sutherland,




land, 34, is that of Hawkeye the army surgeon who keeps the boys in stitches—and the nurses without—in "M*A*S*H".

They went back to Canada for "Act of the Heart," directed by Miss Bujold's husband Paul Almond, and due to be released in September.

Miss Bujold is the first identifiably French Canadian actress to achieve concurrent stardom in the United States, France and at home. "La Guerre est Finie" (with Yves Montand),

"Roi de Coeur" with Alan Bates (released here as "King of Hearts") and "Le Voleur de Paris" (with Jean-Paul Belmondo) were all made in France. "Isabel," written and directed by her husband, was made around Canada's Gaspé Peninsula.

Mr. Sutherland, born in Nova Scotia and now a Los Angeles resident, made his early career in the United Kingdom in television, movies (the Plummer-Caine "Hamlet") and the theater. He was in "The Dirty Dozen," and "Joanna" (both U.S.) before returning to do "Act of the Heart." His latest films are "Start the Revolution Without Me" with Gene Wilder and "Kelly's Warriors," shot in Yugoslavia. He is the son-in-law of T. C. Douglas, leader of the New Democratic Party in Canada. 

-- from "Valerie"; see article beginning on page 1.

