

TRADE NEWS

New rules for '82 announced by Fox

MONT TREMBLANT—Francis Fox, the minister of Communications, used the platform offered to him by the annual convention of the Association des Producteurs de Films du Québec, to make his first major film policy speech.

Clément Richard, Quebec's minister of Cultural Affairs, also addressed the convention, which was a three day gathering at the Grey Rocks Inn, June 4-6.

In his speech, the principal parts of which are printed on pages 8-9, Fox toughened the application of the capital cost allowance (beginning January 1982) by insisting that either the director or the screenwriter of a film be Canadian.

Furthermore, the two points accorded for screenwriting will be indivisible; to gain the available points, either all screenwriters on a project must be Canadian, or the principal writer must be Canadian and the screenplay must be based on a Canadian work.

Also starting next year, one of the two highest paid actors or actresses must be Canadian.

The minister also announced an additional \$4 million, to be used by the Canadian Film Development Corporation for interim financing, and broadened the CFDC's authority to include funding short films as well as features and television series.

Clément Richard, newly appointed minister of Cultural Affairs, reiterated the Quebec

government's support to the film industry, and announced that the APFQ's president Claude Godbout had been named to the board of directors of the Institut Québécois du Cinéma.

The government's policies will continue to aid the development of an "autonomous and independent film industry," he said. He reminded the members of the APFQ of the work of the Commission to Study the Film Law, and promised to hasten the passage of a new film law for Quebec as soon as the Commission was ready to advise him on the

changes required.

After Clément's address, the APFQ gave homage to André Collette, long-time director of the association and president of Bellevue-Pathé lab, for his unstinting concern for production in the province.

Discussions Saturday were given over to two panels, the first concerning new production technology, and the second dealing with the advent of French language pay TV.

Saturday evening, Fox made his policy speech, and the APFQ held its annual general meeting on Sunday.

Cannes report: slow and sunny

MONTREAL—The marketplace at the Cannes festival was fundamentally changed this year.

"It was horrid. There was nothing to buy, people didn't come, and things were dead." So said Maurice Attias, president of Ciné 360 and veteran of eight Cannes festivals.

Summing up business from a distributor's point of view, Attias confirmed that only the Quebec contingent of distributors came in force: Orval Fruitman of Pan Canadian and Linda Beath of New Cinema were the only English Canadian distributors to attend.

Among the distributors from Quebec, Attias reports that those from Cinepix, Films René Malo and L.N. Films went home all but empty handed. Vivafilm picked up three pics (Scola, Rosi and the gimmick film *Polyester*), France Film two (*Quartet* and *Possission*), Prima Film and Marcel Paradis

a couple each. "But there was nothing, except *Man of Iron*, of real interest in the whole festival. It was simply a terrible, depressing year," Attias concluded.

Producers, not dealing directly with the sales of their own films, had a more benign reaction. "It wasn't really an active marketplace this year," said Ron Cohen, whose film *Ticket to Heaven* was being sold by Serendipity of New York. Added Renée Perlmutter, who screened her production *Love* for feedback, not for sales, "It was more like a convention this year, only no one was knocking you off the sidewalk."

Jon Slan reported his product reel of *Threshold* was "well-received" while *Improper Channels* was bought by every territory which screened it: U.K., Portugal, Germany, Italy, Ireland, Australia, Finland, Argentina and Israel.

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Historic meeting leads to request for govt border action

MONTREAL—In an effort to reopen the American border to Canadian film crews working on Canadian productions, members of the film industry have chosen reciprocal retaliatory action to counter the American border closing. The border is currently closed to all foreign film personnel with the exception of news gathering crews.

At a meeting of the Federation of Canadian Guilds and Unions in Cinema and Television, nine organizations representing actors, directors and technicians across Canada sat down and drafted a letter urging the Canadian Government "to apply the same procedures and restrictions to U.S. entertainment personnel and film crews now being applied by the U.S. Immigration and to continue to apply pressure until such time as the American producers are relaxed.

"We feel that anything short of a balanced and reciprocal arrangement applying equally in both directions across the border is totally unacceptable and we ask that all governments and government departments address themselves to resolving this destructive situation immediately."

This historic meeting took place in Montreal, May 21, marking the first time that

many of these organizations have ever sat down together for discussion. The "Group of Nine" represents the vast majority of free-lance workers in the film industry. They are The Directors Guild of Canada (DGC), The Association of Canadian Radio and Television Artists (ACTRA), the Canadian Film Editors Guild (CFEG), L'Association des Professionnels du Cinéma du Québec (APCQ), The Association of Canadian Film Craftspeople (ACFC), all of whom are members of the Federation, and four invited guests: The Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), L'Union des Artistes (UDA), Le Syndicat national du Cinéma (SNC), and L'Association des Réalisateurs de Films du Québec (ARFQ). During the procedures at the meeting, there was little, if any, disagreement about this reciprocal action. In mid-June, however, the SNC withdrew its name from those who signed (see separate story).

Impetus for the meeting was provided by an earlier meeting in Hull with Canadian government officials, where it became clear that the industry would have to fend for itself on this issue.

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Plouffe sales good for Europe Box office holds in Quebec

MONTREAL—It is no secret that *Les Plouffe* was one of the critical successes at this year's International Film Festival, held at Cannes (see feature articles).

Maurice Attias, president of Ciné 360 and sales agent for the ICC production, reports good sales.

Filmedis bought all rights, theatrical and television, for Europe, advancing \$700,000 against a percentage. Brazil was also sold, and an offer from Australia was refused.

Two American distributors

are interested, and Attias will soon go to Los Angeles to close an American deal.

Meanwhile, the box-office in Quebec remains strong, topping \$1.7 million since first release. Returns are less strong from English Canada where Ambassador is distributing.

Attias reports that director Gilles Carle has just returned from France where he cut a new, shorter version of the film for distribution there. An August release through C.I.C. is expected.

Candid Cannes reactions

cont. from p. 3

John Fisher, in Cannes with *Alligator Shoes*, felt his trip was very profitable for New Cinema. He cited a firm sale to the U.K. and several deals pending with other European territories. New Cinema also made several acquisitions, but is unready to reveal titles.

According to Canada's only foreign sales agent, Michel Roy of Filmaccord, Cannes this year was a good place to wrap up business begun at the L.A. market in March. "I had 15

appointments to close deals begun earlier, saw those 15 people, and left."

David Perlmutter of Jarnac/Quadrant blames the low level of activity on several factors beside the L.A. Market; "box-office is down world-wide, the cost of money is too expensive, and too many distributors have been burnt in the past." Few deals were made this year, he confirms, buyers remaining as cautious as they had been in 1980.

New executives at APFQ & CAMPP

MONT-TREMBLANT—Michael Spencer will head up the Association des Producteurs de Films du Québec, having been elected president at the APFQ annual general meeting June 6.

Spencer, past executive director of the Canadian Film Development Corporation, is a partner in Lamy-Spencer which produced *Les beaux souvenirs* by Francis Mankiewicz in co-production with the National Film Board of Canada.

Other officers include v.p. feature films Joseph Beaubien, v.p. television Jean Lebel, v.p. sponsored films François Champagne, v.p. commercials Charles Ohayon, secretary-treasurer Robert Ménard and directors Jacques Amann (service industry), Eric Fournier (industrial relations), and Marcia Couëlle (public relations).

TORONTO—John Eckert was elected president of the Canadian Association of Motion Picture Producers at its annual general meeting, June 16, 1981.

Eckert was associate producer on *Running and Middle Age Crazy*, and has recently produced *Incubus*.

"CAMPP is about 50 members strong, most of whom are working creative producers

and some of whom would also be called 'entrepreneurs' in the sense the word has been used lately," explains Eckert.

Most pressing on the CAMPP schedule is the negotiations with ACTRA, negotiations which are wide open once again, following the non-ratification of the agreement by

CAMPP and the CFTA. (Members of ACTRA have accepted the term of the agreement.)

Other officers of CAMPP are vice-president Allan King, secretary Rob Iveson, treasurer Sam Jeffcott and directors Michael Hadley, Vivienne Leebosh and Peter O'Brian.

Money owing on uncertified Anne & Joey

OTTAWA—No request for certification was ever made for *Anne and Joey*, the movie produced by Anthony Tudhope. The film, which began principal photography in Toronto early this year, has been suspended, leaving technicians owing thousands of dollars. A few weeks of photography remain to complete the shoot, and the producers are looking for a group to re-finance and complete the film, according to lawyer/investor Anthony Boyden.

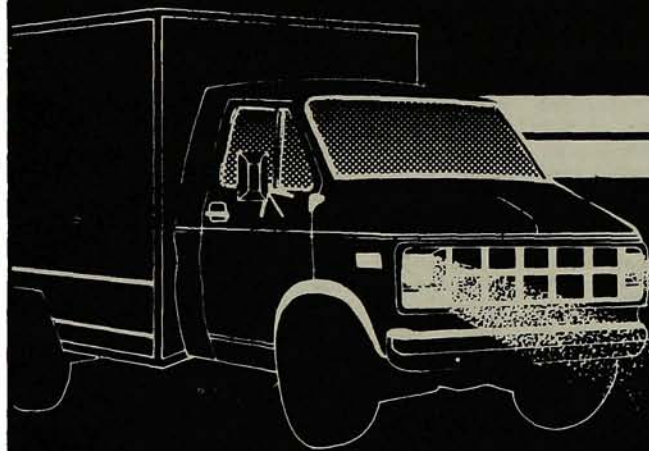
Boyden, who says that investment in the film has been "substantial," is now among the creditors. He and Harry Laforme, who represented the film during production, have severed that relationship. "Mr. Tudhope is now acting on his own behalf," Laforme told

Cinema Canada.

According to Robin Jackson of the Film Certification office, Laforme did submit a request for certification of a film entitled *Zipless*, another project of Tudhope's. That film received a Part A certification. "Mr. Laforme assured us that *Zipless* and *Anne and Joey* were two completely separate projects, and that no request would be made for *Anne and Joey* as the producers did not intend to make it as a Canadian film," commented Jackson.

Laforme told Cinema Canada that he had spoken with the Ontario Securities Commission when the film *Anne and Joey* was begun, and that the OSC did not require registration of the project.

Cinema Canada was unable to reach Tudhope for comment.



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Ten pic negotiations pending between Towers and Pozhke

TORONTO - A ten picture package of co-productions to be called "Great Adventures" is currently being put together by Harry Alan Towers in conjunction with Cinequity Funding of Canada and Global Television Services of London, with participation from Gold Key Sales in Los Angeles.

According to John Pozhke of Cinequity, the projects are not entirely set, and the involvement of Cinequity depends upon certain presale elements coming into place. "I will only do this project with the prospect of short term recoupment." If those elements come into place, Cinequity will maintain a strong level of involvement through the development, financing and distribution of the films.

Cinequity has not yet announced its financing strategy.

The package, which is the brainchild of Harry Alan Towers, will be a series of ten adventure films from works by authors now in the public domain, including Alexandre Dumas, Mark Twain, Robert Louis Stevenson, and Daniel Defoe.

Pozhke confirmed that the first film, *The Black Arrow*, a sequel to *Young Robinson Crusoe*, and one of James Fenimore Cooper's *Leatherstocking Tales* - will go into production in August, September and October, for delivery in 1982. Pozhke emphasizes that the deals for these films have not been finalized and are subject to change. Pozhke told Cinema Canada that he will be in a better position to confirm details by the end of June.

According to Pozhke, one advantage of the series in terms

of television sales is that it will fulfill the requirements for native content under both CRTC regulations and British

regulations.

The project is being coordinated in Los Angeles by Broadwood Productions. Harry

Alan Towers is operating as executive producer and will work from L.A.

Toronto reacts to policy speech, changes

TORONTO - In the Toronto film community, reaction to Francis Fox's announcements regarding the revision of the Capital Cost Allowance procedure for the certification of Canadian productions has been mixed.

Under the revisions announced by Fox, either the director or the writer of a certified Canadian production must be a Canadian. In addition, one of the two leading (read: highest paid) performers must be Canadian.

Jack Gray, president of ACTRA, was the most enthusiastic. "We think it's great," Gray told Cinema Canada. "We're particularly pleased with the strengthening of points regarding writers and directors, and we are extraordinarily pleased and appreciative that the minister has taken so many of our positions." Gray added that ACTRA had been lobbying extensively for such revisions.

Law Lehman, president of the Director's Guild of Canada, felt that Fox "cannot satisfy all of the interests involved. We think that he has done an admirable job in reaching a decision that was fair to the industry. It would be unfair to complain that we didn't get everything we wanted." Lehman stated the DGC's position as being that "a Canadian film is one with a Canadian director. Most of the successful films the industry has produced have been directed by Canadians."

Beryl Fox, the producer of *Surfacing* and *By Design*, said that Fox's changes were "timely and correct: it may be our sole protection against the development of the Canadian industry into a factory for the production of junk food films. On top of which, it's a good time for the ground rules to be adjusted so that the profit position of the

business community is harnessed to the growth and development of Canadian filmmakers. It won't slow down the industry - the only thing that slows down the industry is bad movies. If we take chances on lesser-known Canadians by working them in tandem with world-class artists, the dollars will come back in time, and it will keep the industry alive with fresh talent, create artistic energy, and increase the growing respect for Canadian films."

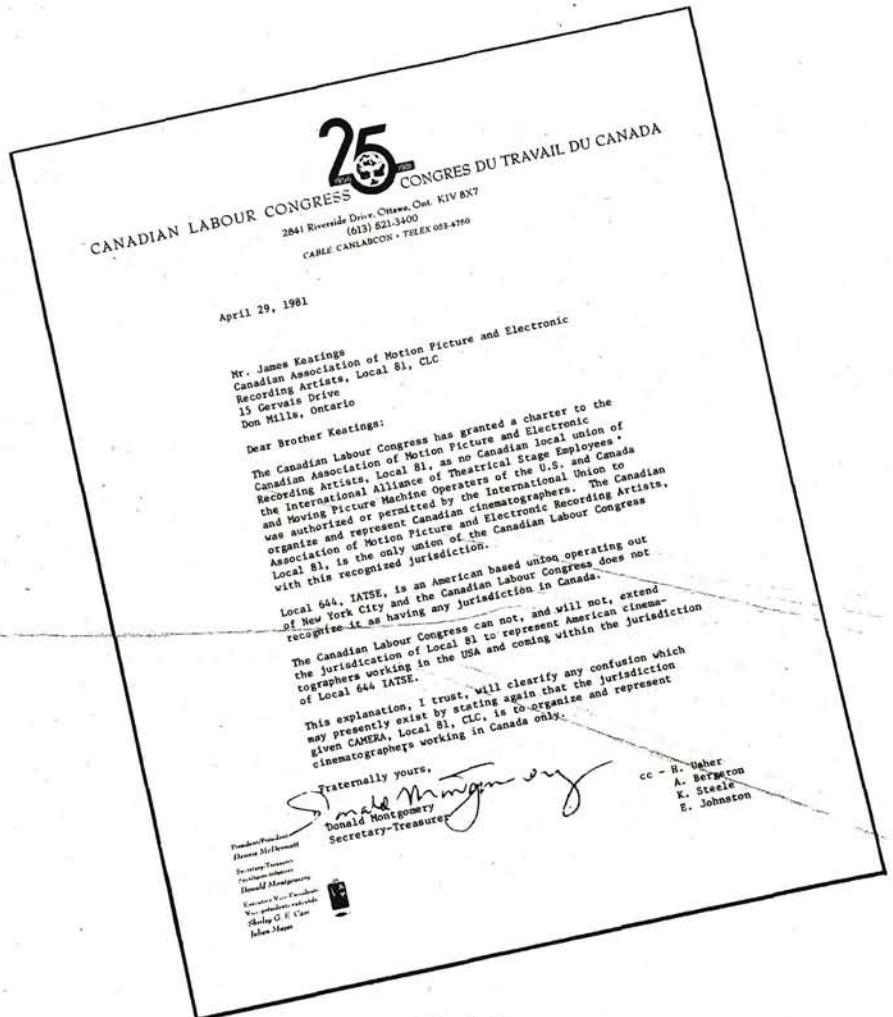
Peter O'Brian, producer of *The Grey Fox*, said "I think it just complicates things. I don't see it as a break. If the viewpoint is cultural, then it doesn't go far enough, and if it's organized to promote the industry, then it makes it a little more difficult to make a film that will find acceptance on the world market. I'm just not very particular about it one way or another."

Director David Cronenberg, in preparation for his production of *Videodrome*, didn't see it affecting him directly, but "If I wanted to make a film with five or six wonderful American actors, I'd have to make it as an American film. I hate regulations in general, but I understand the need for them. I suppose it's kind of inevitable, given the kind of industry we have."

Guidelines paper in works for fall

OTTAWA - The Film Certification Office is preparing a Guidelines Brochure for publication in the fall. Among the changes expected to be included therein, is the proviso that landed immigrants must become Canadian citizens within 4 years if they are to qualify for points thereafter.

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Diehl in rear-guard action, Keating deplores IA double-signers

TORONTO — Walter Diehl, president of the International Association of Theatrical and Stage Employees, attended a Toronto meeting of IATSE 644

on Monday, June 8.

According to Ken Smith, the chairman of the Advisory Committee for 644 Toronto, the meeting was attended by ap-

proximately 40 members of 644.

According to one source, Diehl, who has seen Toronto's IATSE 644 membership partially defect to the Canadian As-

sociation of Motion Picture and Electronic Recording Artists (CAMERA), "dangled the possibility of a charter for the Toronto membership in front of the meeting." According to Smith, he "left the door open for discussion."

The 40 members present at the meeting belie claims by IA 644 (New York) President Charles Austin that there have been no defections from IA, whose membership before the formation of CAMERA was over 100.

Jim Keating, the business agent for the new union, CAMERA, admits that the confusion over which union has which cameramen creates problems. Keating says that there are 25 to 30 members who are "double-signers," maintaining their presence on both lists, and that it is "a sad reflection on those cameramen."

Responding to complaints from several members of CAMERA that the current CAMERA contract is nothing but a rewritten IA contract,

Keating agreed that it was, but that the old contract was merely to be used until the union developed its own contract. Among the specific complaints heard was that under the contract, the Director of Photography on a film could not act as his own operator. Keating said that this was being looked into. He said that the reason for this clause was that it refused to eliminate job positions and reduce crew size. Four contracts are currently being drawn up; documentary, low-budget feature, and commercial. At the moment, the only one of these which will permit the DP to be his own operator is the documentary, although this flexibility may be extended to the low-budget feature as well.

When asked if the offer of a Toronto charter to IA 644 Toronto would have a serious effect on CAMERA's membership, Keating replied that the split already existed within the union, because of the presence of the "double-signers."

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Technicians at Radio-Canada back to work

MONTREAL—The technicians' strike against Radio-Canada ended on June 11 when the members of the Syndicat des Techniciens du Réseau Français de Radio-Canada accepted the collective agreement which was negotiated on June 10.

The technicians earned a 10% increase in the first year (June 30, 1980-June 29, 1981), and a 10.5% increase in the second year. As well, an additional category was added to the pay scales, allowing for a 4% increase in salary above the present top-salary category (those with the Société for 7 years or more).

The Société agreed not to compromise the job security of its technicians by contracting-out work to the point where the volume of in-house production would be reduced.

Although not part of the written agreement, it is commonly thought, among the technicians, that their union will assure the CBC of services during the world summit, being planned for Ottawa later this summer, services that normally would be shared with NABET which is still on strike.

Still striking against Radio-Canada are the 180 members of the journalists union.

NABET still striking CBC across country

TORONTO — Following a one day walkout May 4th, technicians from the National Association of Broadcast Employees and Technicians Local 71 went on strike against the CBC in Toronto May 21. At press time, they were still on the picket line, extending the strike over three weeks.

The two key issues for the NABET membership were job security and money. According to Clyde Noffle, president of local 71, NABET wanted guarantees that CBC's increased use of product from independent producers would not cost any worker his position. The union had also demanded initial increases in pay of 17% the first year of the contract and 7% the second, with a cost of living allowance to go into effect the second year of the contract.

According to Noffle, NABET

is modifying its position to allow the Corporation to go outside to meet the increased demand for Canadian content. It has also, through conciliation, modified its financial demands to 12% the first year and 10% the second.

Cec Smith, a spokesman for CBC, says that the corporation has offered absolute guarantees that there will be no jobs lost in terms of the language changes the corporation wishes to make in the contract, and that they have guaranteed union workers their jobs for five years. Smith added that the Corporation has offered a 10% pay increase the first year of the new contract, with a 10 1/2% increment the second. However, the Corporation has indicated a flexibility with the financial package.



● Director Clay Borris at the first Cannes' screening of *Alligator Shoes*. For Cannes' coverage pp. 20-27.

No. 75 - July 1981

Cover: Combining their efforts to create quality drama are CBC-TV's (l to r) producer, Lawrence Mirkin; head of TV Drama, John Kennedy; director of Program Development and production, Jean Roberts; and executive producers, Sam Levene and Robert Sherrin (see p. 16). Photo: Michael Rafelson.

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Pan Canadian picks up Oscar winner

TORONTO—Pan-Canadian Film Distribution has announced the acquisition of four new films: the Academy-award winning Soviet film, *Moscow Does Not Believe in Tears*; a

second Soviet film, *Oblovov*, which has been well-received commercially and critically in New York; *I Sent a Letter to My Love*, which reunites the *Madame Rosa* team of Simone

Signoret and director Moshe Mizrahi; and the long-awaited Beryl Fox production of *Surfacing*.

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Francis Fox to the APFQ

Points changes, a positive contribution from pay t.v., says Fox

The most practical direct support from the federal government for your work has, of course, been through and from the Canadian Film Development Corporation. Created specifically to help foster and promote the development of a feature-film industry in Canada, the CFDC is by definition our primary mainstay. You, all of you, are its reason for being. It is in return your *point d'appui*...

However, I also realize that most of you are not just involved in feature-film production, but also produce short films of all types. I want to announce a clarification of the CFDC mandate. An overly rigid interpretation of the agency's mandate will not enable it to respond adequately to the realities of the newly expanded market now open to filmmakers through broadcast, satellite and video-recording techniques. Consequently, its mandate will now be clearly established to include shorter films, documentaries and animation. As you well know, the agency has in actual fact been moving hesitantly into these areas. It will now be able to do so boldly, without any administrative or policy impediments...

As important as the CFDC is to the country, l'Institut québécois du cinéma is to Quebec. It exercises a similar, beneficent influence on the private sector. Under its mandate to "stimulate and foster" all aspects of Québécois cinema, from children's films to broadcasting, from research to distribution, it has been an important force in helping to shape the nature of Quebec cinema today. And I would be happy to see the closest possible collaboration between l'Institut and the CFDC...

Problems of growth

While our Canadian film business is comparatively flourishing, it is also beset with certain problems. These are the problems of growth. Our first successes have run away with us. They have also to a certain extent run away from us. We haven't got them under control. We now have to find out how to master these problems.

Quantity of production is increasing very rapidly. Quality is also improving, though a little more slowly. Nevertheless, the *Hollywood Reporter* of May 3 headlines: "Distribution of Canadian Films at All-Time High." And at the Los Angeles film market this past March, out of some \$60 to \$70 million worth of film sold (films from all over the world) about \$7 million, or over 10 per

cent, were Canadian. This cannot be called anything less than a new, vital, major force on the world film market...

Now it is true that new and young industries normally require five or six years for economic development and stabilization; the Canadian film industry has only reached industrial levels in the last three years or so. It is still very young. It makes the mistakes of its youth. But it also has all the vigor and the growth potential of its youth. There is no doubt that so rapid and infusion of so much money tended to exceed the youthful industry's capacity for judicious and effective management.

Just one useful tool

One of the causes for this difficulty has been some confusion as to exactly what the Capital Cost Allowance is, what it's designed to do and what its limitations are. It is not the be-all and the end-all of film-industry problems or solutions. It is, indeed, a useful tool, but it is *only* a tool, *one* tool. It is simply a tax deferral to encourage investment in private-sector film and television-program production. Nothing more. As the industry grows and strengthens, I can foresee a period when this type of tax incentive is no longer as important as it is now, and this is the wish of the Minister of Finance.

There is one particular problem in this area of tax-deferral encouragement of private film investment. That is the question of contracted distribution. The CFDC does require assured distribution of the films it supports. This, of course, raises the problem that many of you have expressed to me about "revenue guarantees." There is no easy solution. The position taken by Revenue Canada with respect to "revenue guarantees" still requires clarification.

Now true success in the movie business is not only in the business, but in the content. People have to want to see their own movies. If cinema in Canada were simply a business (and that would be perfectly legitimate too), if it were perceived solely as a business by the federal government, and if it were being supported only for business or industrial reasons, I would not be here speaking with you tonight.

In fact, as I said last month at the annual meeting of the Canadian Conference of the Arts, "as the federal Minister responsible for arts and culture, I must take an interest in the development of the cultural industries. But the emphasis of my interest is on the *culture*"...

No one in the mirror

What is the significance of the content to us? Since the beginning of this century, cinema has been the primary art through which a people sees itself. By and large, we have (like the enchanted hero in the fairy-tale) been looking in the mirror and seeing nothing reflected there. Or, still worse, we have been seeing somebody else's face.

Without the CFDC and the fiscal support of the Capital Cost Allowance, the trend that existed in previous years would have continued unabated and Canada would have continued to possess little more than a cottage industry reflecting little, insofar as its private sector film production is concerned.

But you have to agree with the fact that the CFDC is not only a financial incentive; it is also a *cultural* incentive, a tool for promoting culture. It has been necessary to strike a practical balance between commercial viability and Canadian cultural content. The structure of support in the Canadian film industry has been likened to the letter "Y". While the totality of that support is a single upright foundation, the letter then opens up in two different directions: commercial viability on the one side, cultural content on the other. If the two sides are not in balance, the letter becomes distorted and unrecognizable.

Back in December, 1980, I announced changes in the administration of the certification criteria for the Capital Cost Allowance, setting the rules and directions for the 1981 production year. These changes consisted of stricter interpretations of the regulations governing certification, to ensure that our production has a greater significance for Canadians.

Crucial changes to definition

I am now announcing further modifications which will apply to the 1982 production year. These current modifications have been taken only after the closest possible, repeated and prolonged consultations with industry, trade and union groups. The consultations began last summer and fall, and due to the changes that subsequently took place in the overall film picture, and particularly because of the events of December, they have continued well into this year. It became clear from our consultations with you that this was not the time to introduce measures that would become so difficult for you as to stifle production.

However, I must point out as

well that the new CCA regulations are part of an overall federal film policy thrust. I want to make sure that every new initiative is consistent with our objectives, and I am trying to harmonize the policies of our different instruments, whether it is the CCA or the CFDC...

The changes I'm announcing today, which will become effective January 1, 1982, revise administrative aspects of the Income Tax Regulations regarding film and videotape certification, and further define "Canadian" as it applies to the "point" system.

Under the amended regulations for 1982, a minimum of six "points" out of a possible maximum of ten will continue to be required. It will, however, now be mandatory that the producer obtain at least two of the "points" for the director or for the screenwriter. As well, one of the two "points" for the two highest-paid performers will become mandatory.

The requirement for a Canadian director or screenwriter has been introduced in recognition of the crucial importance of these two functions to the film project, and their potential impact on the nature and look of the product. The obligation to use a Canadian in one of the two highest-paid performer roles will aid in the development of Canadian stars and the use of more Canadian talent in leading roles.

The "point" system will also be modified as it relates to the screenwriting function. As previously announced for the 1981 production year, two "points" are awarded if all individuals involved in the development of the screenplay are Canadian and one "point" is awarded if the principal screenwriter is Canadian. Starting in 1982, two options will be available to acquire these two "points": The first option awards two "points" if all the individuals involved in the development of the screenplay are Canadian. The second option awards two "points" if the principal screenwriter is Canadian, and the author of the work on which the screenplay for the film or tape is based is Canadian.

Incorporating the proviso of the Canadian author of the work on which the screenplay is based, with the principal screenwriter option, will serve as a stimulus to producers to use more Canadian material and thus create more Canadian themes and stories in our films, while at the same time encouraging the development of more good screenwriters.

I would also like to announce the establishment of a Review

Panel to provide me with a second opinion in cases where my officials have recommended denial of advance rulings, denial or revocation of provisional or final certification, or denial of exemptions for non-Canadians requesting a credit for a producer-related function.

The accompanying notes to my speech elaborate in more detail on these items and also expand on possible exemptions that can be given to non-Canadians to receive credit in the category of producer-related positions, which I announced last December.

To reconquer domestic market

One can look forward to various strategies for advancing the industry to its next level of achievement. One problem that continues to plague producers, is the problem of distribution, not just in foreign markets, but also in our own domestic market. If the Canadian domestic market is important enough for the multinational majors to want to hold on to it so badly, it is surely important enough for us to reconquer it.

Potential solutions to this problem would have reference not only to theatrical distribution, but also to distribution by television, both on networks and through syndication, pay, cable and satellite systems, both in the internal market and abroad.

Television, foreign and domestic, pay-TV, cable systems and video-recordings, all offer new market opportunities. As we market our new and growing success, we must also master the opportunities offered by these new technologies.

In this regard, the boards of the CBC and the NFB have committed their agencies to farming out an ever-increasing volume of their production work to the private sector, and I expect this to continue to grow...

Another important new source of production funding for you will be the introduction of pay-television in Canada. I have stated publicly my position on pay-TV several times, but I feel it important enough to re-state it here. You also must make known your point of view...

As far back as August of last year, I indicated that the introduction of pay-TV was a matter of urgency. I said that "in my view, the pre-requisites for Canadian pay-TV are as follows:

- Canadian pay-TV must contribute positively and sig

nificantly to broadcasting in Canada.

- Canadian pay-TV must include the use of Canadian resources.

- Canadian pay-TV must stimulate the Canadian program production industries.

Pay-TV, properly introduced in this country, must contribute significantly to meeting the programming and content challenges which we face. A properly designed pay-TV system would provide a new and financially rewarding outlet for Canadian production. It would provide a direct injection of programming funding from consumers to supplement conventional investment from advertising revenues and the government."

I am also pleased that the CRTC has left itself open, as is its usual procedure, so that it is in a position to consider new ideas, initiatives, concerns and contributions.

I have, however, on a number of occasions, expressed my concern that a pay-TV system for Canada will need to have adequate purchasing power, distribution and marketing, in order to be effective. Only with these advantages will it be able to face the extremely competitive forces that will be brought to bear within Canada and from other countries.

In connection with pay-TV, there is one more thing that I want to say. It seems to me that the Capital Cost Allowance has not been used as much as it might have been for television productions of all kinds.

However, I must point out that I am quite concerned with the use (or should I say misuse) of such possibilities offered by the CCA for exploitative game shows and for program production used primarily to promote foreign recording artists. The use of the CCA in this area is being closely examined at the moment, and I will be acting on it in the not too distant future.

There is one more measure that is being taken, not in the future but in the present - in

Cohen deals CTV

MONTREAL—Executive-producer Ronald I. Cohen has concluded an "excellent deal" with CTV for both *Ticket to Heaven* and *Harry Tracy - Desperado*.

"Both CTV and the CBC had full opportunity to acquire the pictures, and both were very interested in *Ticket*," commented Cohen. "I think the acquisition is sort of a statement on the part of CTV. It says, 'we're in the marketplace, and being aggressive about first-run product,'" he concluded.

Cohen's previous films, *Middle Age Crazy* and *Running* were sold to Viacom for North America with no separate deal for Canada.

fact immediately.

It has been felt for some time that the CFDC has not had a budget sufficient to be able to offer to the film industry the level of support it felt to be necessary. In this period of constraints it was not easy to provide a solution to this problem.

I am now extremely happy to be able to announce this

evening the immediate establishment of a new Interim Financing Fund of \$4 million for the CFDC.

The Fund will make available interim financing for both production and distribution.

Obviously this grant will make a substantial difference (to put it moderately) in the CFDC's capacity to provide interim financing. But no less im-

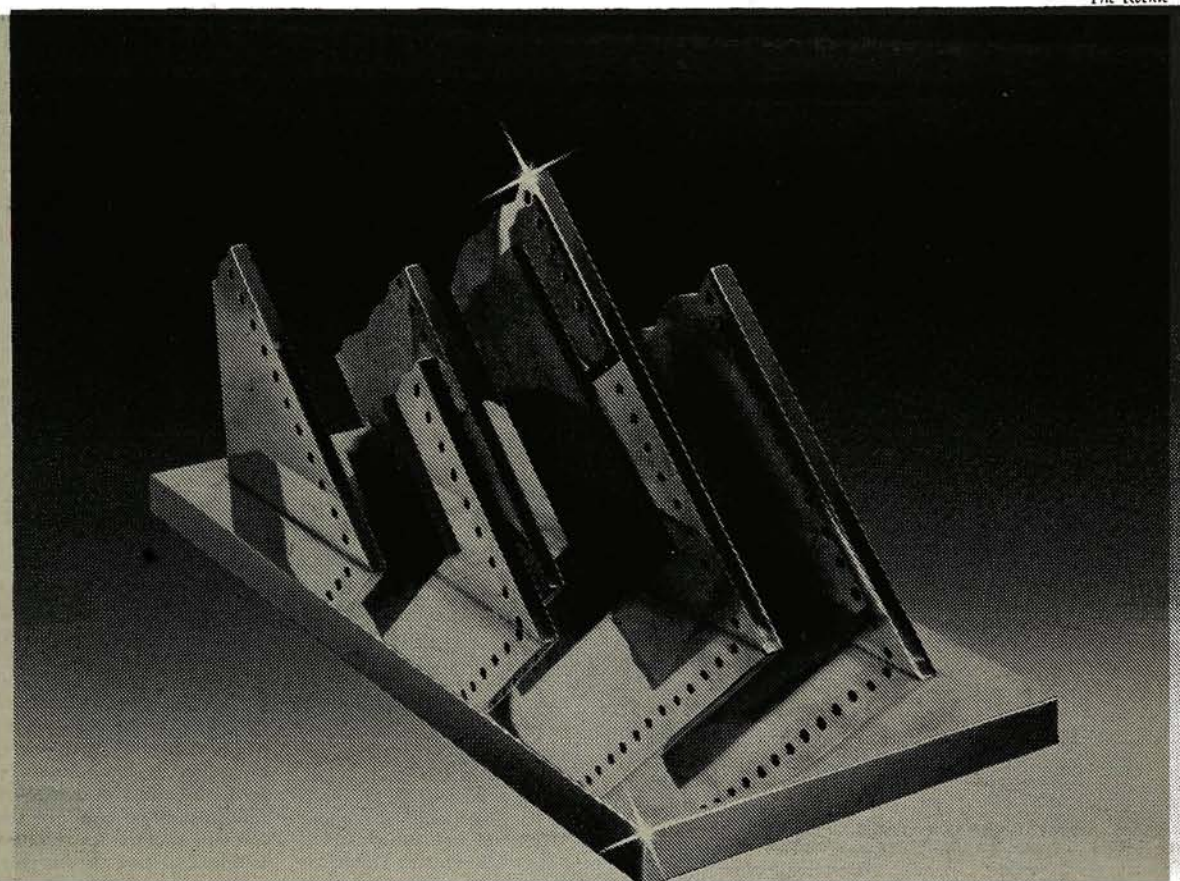
portant, the existence of this Fund will free up the CFDC's operating budget so that it will be available for higher-risk equity investments, and particularly for culturally significant films which would be difficult to fund otherwise.

We can now look at an agenda for the days, months and years ahead of us with a new confidence and a new pride in our

new cultural industry.

If we are looking for a closing word, we might find it in André Malraux in his "Esquisse d'une psychologie du cinéma." He spends an entire volume discussing cinema as an art, and only as an art. He then ends his book with a single, concluding sentence that stands alone:

"Par ailleurs, le cinéma est une industrie."



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Getting information out on immigration status first priority

cont. from p. 3

At the Hull meeting on May 8, Ted Johnston, the Deputy Director, U.S. General Relations, of the Department of External Affairs, played the role of devil's advocate for the purpose of the discussion. By the end of the session, he would only agree that there *might* be a problem and he wasn't convinced that Canadians working on Canadian productions in the U.S. weren't taking jobs from Americans. Furthermore, an absence of concrete evidence (rejected applications for entry) led Johnston to claim he hadn't enough of a case to present to the U.S. Dept. of Justice. He suggested better results might be obtained if Canadian industry representatives badgered the appropriate agencies in the U.S.

However, C.H. Spencer, representing the Canadian Department of Employment and Immigration, announced at the outset of the meeting that this department has always listened to suggestions from the industry concerning entry of foreign film personnel. "In fact," he said, "admission policy concerning foreigners has always been negotiable in terms of budget. In other words, the number of people allowed into Canada to work on a film depends on how much money is being spent here."

Two approaches to a solution surfaced at the Hull encounter. The first is a piecemeal effort to make a distinction between commercial productions and feature films. It was strongly

supported by the two IATSE locals in Toronto. They argued that there are fundamental differences in Canadian needs for U.S. locations, i.e. commercials go south primarily for the weather, while feature films are often aiming for an American "look" in order to sell on the international market. (For instance, three dozen Canadian films made up 25% of the total amount of films presented at the Los Angeles Film Market, according to Variety, April 8, 1981.) Moreover, commercials made by "Canadians on the U.S. locations are broadcast only on Canadian television, posing absolutely no threat to the American economy.)

The problem with this approach, according to a representative of the APCQ, is its failure to address the concerns of filmmakers outside the major commercial sphere. "Our aim," according to this source, "must be to recreate an open atmosphere with the Americans to allow business to go on as before. It's crucial that all sectors of the Canadian film industry band together now and speak with one voice. There has to be an across-the-board policy for everyone."

It was acknowledged around the table that trying to negotiate "through proper channels" with the Americans would consume a great deal of time and yield precious little results. Therefore, several retaliatory measures were suggested:

- to federally legislate that all commercials destined for

Canadian television be shot in Canada.

- to refuse to serve as a conduit of foreign films destined to the U.S. as is currently practised. This action would force Americans to pay more taxes on films that don't go through Canada.

- to prohibit the screening of American films on Canadian Pay TV.

- to form a common front with other countries and organize a one day stoppage of projection of American films around the world.

- to apply reciprocal treatment to American film personnel wanting to enter Canada.

Some of the ideas are possibly detrimental or logistically prohibitive to the Canadian film industry. But one proposal that seems to have gathered great favor came from the DGC, and gradually evolved into a letter of solidarity from the "Group of Nine." It urges the government to apply reciprocal measures to the Americans. This action is probably the easiest to effect and would, one hopes, serve to alert the Americans to our plight.

As to whether or not it will produce the desired effect, Paul Siren, General Secretary of ACTRA says "Who can say? It's in the Americans' own interest to look after their own people in their own way. Our responsibility is to protect our own. Admittedly, it [the action called for in the letter] won't create a healthy atmosphere but we're left with no choice."

There has been much speculation as to why the American film industry wishes to build walls of such proportions. Of course, American industry in general has taken a more conservative, protectionist stance since the advent of the Reagan administration. But on this issue, as Bob Barclay the former National Executive Director of DGC suggests, "Somebody has pulled the wrong lever. I don't think most people in the American film industry realize what's happened. And it's hurting them financially."

The Directors Guild of America, for example, has only recently learned of the border situation and it is horrified by it. In a letter to the Department of State, Visa section, and the Immigration and Naturalization Service, the DGA National Executive Secretary, Michael Franklin urges that the department "amend its policies to what they were in the past, which permit such production units to be admitted into the U.S. to complete such location shooting on the basis of B1 and B2 permits rather than H1, H2."

It is significant that the DGA was informed of the border situation not by any American agency, but by the Directors Guild of Canada, several

Background to the strife

The Immigration and Naturalization Service of the U.S. Department of Justice has finally decided to act on its own directive of March 1980 and has, in effect, closed the border to all foreign entertainment personnel. Since March 1981, Immigration officers have been enforcing laws that have existed for nearly 20 years, leaving Canadian film crews stranded at airports and other ports of entry along the 49th parallel.

In part, the communiqué dated March 28, 1980 reads as follows: "An alien coming to perform services in the entertainment industry must be the beneficiary of a petition to classify a non immigrant as a temporary worker or trainee form I-129B. This includes not only directors and performers but all technical and craft personnel involved. In no event shall such an alien be admitted as a B-1 (temporary travel permit) regardless of the source of employment or the wages being paid.

For years, foreign film crews were allowed in the U.S. on the B-1 form which gave them a temporary travel permit and required going through little red tape. The INS directive means that all film personnel are now required to apply for temporary work permits in one of two categories. The H-1 category applies to people preeminent in their field and H-2 applies to the majority of technicians and other film personnel.

The work permit applications take at least 90 days to process and in most cases will be rejected because the INS will have found an American to fill the job.

It is now considering educational films and commercials, in fact all filmmaking except news film, as part of the entertainment industry, thereby seriously delaying and in most cases prohibiting film news from entering the States.

The consequences to the Canadian film industry are difficult to assess but this new policy will certainly be the cause of much rethinking. Many productions now in the planning stage are being forced to rewrite script, and advertising agencies are busy looking for alternatives to going to the U.S.

months after the border crack-down began. It is important therefore to disseminate information and convince the Americans that continued enforcement of the law will lead to financial loss. Also, relations between the U.S. and Canada are being unnecessarily strained. If there is any hope of changing the situation, Paul Siren sees it as dependent upon "whether or not American industry wants to have a window open to the world. We must convince them that they've made an error, that they've over-reacted to the situation."

Meanwhile, on the other side of the border, a congresswoman from Colorado, Pat Schroeder (Dem.), is working to organize the Governors and state labor officers in the states most affected by the border closing, in an effort to find a process that would facilitate entry. According to Terry Remillard, an aide to Mrs. Schroeder, the congresswoman was approached by the Colorado Motion Picture Advisory Board and asked to introduce legislation that would exempt foreign motion picture companies from having to acquire temporary work visas. But Schroeder doesn't think that attempting legislation is the answer because the labor lobby would never accept one specific exception to immigration laws concerning industry. She would like to meet with Secretary of

Labor Donovan and put pressure on the Department of Labor to give a blanket certification to filmmakers wishing to enter the country to make films and spend money. This could be achieved without legislation but entails much hard negotiating, politicking, and cajoling of the unions to accept such an idea.

A spokesman from the office of Senator Alan Cramston (Dem. Ca.) felt that a blanket labor certification would be a bad idea and would only serve to rile American labor (AFL-CIO). He went on to say, "It seems like INS cracks down every now and then in response to union pressure. It comes and goes in cycles." Senator Cramston is in favor of an open border policy.

So it seems the prevailing attitude in the Canadian film industry is to wait and see what effect the barring of American film personnel from working in Canada will have. Since it was made abundantly clear at the Hull meeting that the Canadian Immigration Department is willing to act on any suggestions made by industry representatives, the letter signed by the nine organizations should bear fruit before long. Whether that fruit is bitter or sweet remains to be seen, but the hope is that the Americans will realize the mistake they are making.

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AGO budget slashed, film program victim

TORONTO—On May 26, Ontario Minister of Culture Reuben Baetz announced that provincial grants to the Art Gallery of Ontario would be increased 7.9% to \$4.8 million.

This was far less than the 25% increase AGO had demanded, and as a result, the Gallery has been forced to cut programs in several areas.

Among the most seriously hit was the film and video program. According to Alexander MacDonald, the Gallery's Manager of Public Affairs, video will be completely eliminated and free film pro-

grams will be out.

The gallery's program of paid admission films will be maintained, as the Gallery views the programs as "revenue recoverable."

Margaret Cooper, the previous film programmer has been laid off, and Kathy Goldsmith, who prior to the cut-backs was in charge of the audio-visual library, will program.

According to Macdonald, the museum expects to save between \$40,000 and \$50,000 per year.

SNC withdraws support, border complaint

MONTREAL—The Syndicat national du Cinéma (SNC) voted in executive meeting not to support the letter concerning the border crossing which had been written at the meeting of the extended Federation on May 21.

According to president Louise Surprenant, who was personally in favor of backing the letter, the reasons for the opposition are several:

- one member of the executive stated, from a source she considered "sure," that the border was only closed temporarily, and would be opened to all shortly;

- that, in principal, the SNC was against the idea of closing borders to technicians and producers in the film industry, which it considers an international concern,

- that Robert Altman was coming to Montreal with the blessing of the Directors Guild of Canada (of which he is a member), and that the SNC didn't see why the border should be closed to some Americans while others operate freely.

The question will be brought before the annual general meeting of the SNC June 27.

TORONTO—Toronto's Festival of Festivals has issued a call for short films to be screened at this September's Festival.

The filmmaker must be an unaffiliated independent resident in Ontario.

Completed entry forms must be sent to the Festival office by Friday, July 3, and the prints of the films must be delivered no later than July 10, 1981.

Institut announces new investment guides

MONTREAL—At presstime, the Institut québécois du cinéma announced its guideline for expenditures over the next three years in a paper entitled *Politique d'aide à moyen terme de l'IQC*.

It will suspend investments and aid to short films, both fictional and documentaries.

The budget allocated to aid production totals \$2,750,000. Concentrating on fictional features, the IQC will help two "first features" with budgets of under \$400,000, making investments of \$150,000 each.

Three features with maxi-

mum budgets of \$1,200,000 each will be helped. The IQC has announced that it will encourage the three production companies involved to regroup their efforts in order to make a public offering and that the combined budgets of the three projects must not be greater than \$3,000,000.

The IQC has also set aside \$225,000 to aid in the distribution of the latter three films.

Screenwriting aid will be accorded once writers have already interested producers or a television station.

In all, writing assistance will

go to a maximum of 12 fictional shoots, 6 feature documentaries, 6 fictional features with budgets of less than \$400,000 and 12 projects for larger feature films.

TORONTO—The 18th Cracow International Festival of Short Films selected *Shipyard* for this year's competition. The Festival, which is sponsored by the Polish Minister of Arts and Culture and by the President of the city of Cracow, took place June 2-7.

Happy Birthday tops other Canadian films

TORONTO—Canada's big grosser in May was Dal's production of *Happy Birthday to Me*, which brought in over \$2.2 million throughout North America in its first three weeks of a break through Columbia. It topped the charts in its first week with over \$1.18 million.

Second on the month's list was ICC's *Atlantic City, U.S.A.*, which has grossed approximately \$2.2 million in the U.S. and Canada since its release in March. The Louis Malle comedy has shown good legs, averaging approximately \$230,000. Best showing has been in New York, where it opened exclusive at the Loew's Tower East before breaking wide. The Tower East was where *Kramer vs. Kramer* and *Ordinary People* began to

climb to Oscardom.

Moving away from the majors, Crown International opened and closed *Improper Channels* (Paragon) in a single stanza in New York, pulling a nifty \$300,000. Crown also had *The Last Chase* for a week, grabbing a quick \$62,000 for the Martyn Burke actioner. Both films are distributed in Canada by Saguenay.

International Film Exchange (IFX) snuck *Tanya's Island* in

and out of New York, grabbing \$125,000 in a single week in 23 theatres. *Search and Destroy*, William Fruet's action pic, has been in spotty distribution, picking up \$52,000 here and there, with a broad Manhattan opening on June 5.

Also in New York, concurrent with its broadcast by CTV in Canada, *The Haunting of Julia* (*Full Circle*) bowed at the Apple's ritzy Coronet theatre, picking up \$12,000.



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SHOOT ALBERTA

by Linda Kupecek

Dear Diary, I haven't written in ages. Here are the highlights for the month of May.

May 1-10: Jack Wynters and Fil Fraser are selling public shares for 4x4, the madcap trucking comedy that almost made it to the road last year. Wynters tells me this is the first time Alberta-based producers have offered shares to the public. Also 4x4 units are handily priced at \$1,000. When the shares are sold, director Ken Jubenville will commence the six-week shoot on Vancouver Island with star Jamie Farr and a western cast and crew. The script (by Pete White) sounds like fun...

ITV is moving ahead with the *Lonely River* series. Bette

Chadwick is handling casting for directors Michael Berry, Ken Jubenville and Arvi Liimatainen, and writer Warren Graves...

CBC casting director Linda Russell is in Calgary to audition for the ninety-minute special *Chautauqua Girl*. Producer is Jeannine Locke and the director is George McGowan. According to the grapevine, only star Lally Cadeau will be imported. Will the rest of the cast be from the west??...

Talked to Wolfgang Richter. He and his lawyer Harvey Korman are launching a lawsuit against the CFDC for breach of contract. Richter says it's a "totally scandalous situation." He says the CFDC entered an

oral agreement and contract for funding his project (*Nails*) and then refused him the money. Richter is suing for \$35,000, plus costs and expenses...

May 11-17: Talked to Art Kent. (He's the ex-journalist who made that documentary on Afghanistan.) Now Kent wants to fund a feature (*Battle Zone Adams High*). Kent says it's a "really good story" with "violence and drug deals." Director for the August shoot would be Mark Lester for Guerilla High Productions Ltd. Although he's raising money in Calgary, Kent wants to shoot in Toronto, "from a business and creative standpoint"...

Then I received a fascinating call from Toronto. The fellow asked me if Calgary was the capital of Alberta. Oh, well. It's been that sort of week...

Went to an NFB screening of *In Search of Farley Mowat* at the Calgary Public Library on May 14. Director Andy Thomson attended the reception hosted by Gary Reading. Thomson's next project will be a series of films on the world arctic with Mowat. Said Thomson, "Although I've done drama, I prefer documentaries. The potential for personal growth is much greater. In features, three or four years of your life is consumed by one project. In that time I could make six documentaries in all corners of the world." Thomson added, "Each documentary is like taking a full credit course at university... a fantastic opportunity to learn and study and be exposed to things." Thank you, Andy. You saved the week.

May 18-24: NABET is out on strike. CBC's *Chautauqua Girl* (and everything else) is on hold. We'll probably never find out if they would have hired western talent...

Joe Thornton has departed Cinemax, and has joined forces with Cal/Can Distributors and Selected Pictures of Cleveland,

Ohio. The new production company is The Select Group...

May 25-31: Hymie Singer held a press conference. Singer is the seventy-one-year-old millionaire who bankrolled a contemporary version of *Dante's Inferno*. The three-week non-union shoot was helmed by Philip Marshak of *Dracula Sucks* fame. Singer announced his next project: *Svengali the Producer*, a tale of the white slave trade set in Vancouver. (Did I really hear that?)

AppleBear came to town. I dropped in on the hearings at the Glenbow Museum. Topic: Our Country's Culture. Gertrude Laing spoke of the need for decentralization of funding and support. Amen. (Rudy Wiebe made a neat point: poverty-level actors are underwriting the culture of our country while administrators are paid well.)...

Interesting contrast in the two previous notes: a fabulously wealthy man contributes \$1 million to an impromptu film staffed by first-timers under the pretext of promoting a Canadian industry, while committed professional artists and bureaucrats debate our culture and the future direction of funding. Now if only we could get those two groups together!...

Oh! I almost forgot to tell you... Neilsen-Ferns/NFB's *The Wars* flew in for two days of shooting on John Scott's ranch, then fled the snows of Alberta for Toronto... ACCESS is shoot-

ing *Come With Me*, a thirteen-hour series for pre-schoolers starring Jack Peach... Thunder Road Studios Ltd. has opened in Calgary. This sound recording and film mix studio and motion picture lab has also officially taken over the Calgary operation of CineAudio. President Ron MacCallum says, "The sound studio and film mix rooms are acoustically designed to digital standards." Vice-President Steve Fouce designed the studio. Vice-president of film operations is Frank Griffiths. Vice-president of sound operations is Neil MacCallum... Video Pack in Edmonton has moved to plush new offices... Tineke Wilders will summer in Toronto for a new television series on plants and people for Canadian and U.S. distribution... Tri-Media Studios Ltd. announces the appointments of Terry Wyman and Bob Aylesworth as project managers... Audrey Cole (associate producer on the upcoming feature *Special People*) was in town with Inuit artist Kenojuak... Syd Sniderman of Roke Distributors predicts "more titles than ever before from the majors this summer"... The Provincial Film Development Office was credited in both *High Country* and *Death Hunt*...

Dear Diary, I have to sign off. CBC-TV is airing *AMPIA At Work*, a series of films featuring the work of Alberta filmmakers, and I don't want to miss it. Bye for now...

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Singer makes Inferno without producer

CALGARY - Hymie Singer, Calgary millionaire who recently bankrolled the low-budget feature *Dante's Inferno*, recently hosted a press conference to announce his next project.

The first script for *Dante's Inferno*, a 'camp,' contemporary version of the classic, was written by Singer, who then hired the U.S. team of Martin Dorf and Philip Marshak (*Dracula Sucks*). A second script was written by Calgarian Michelle Stirling (with a background in commercials and documentaries) with guidance from Marshak.

The budget, first reported to

be \$500,000, is now closer to \$1 million, says Singer. Also, although initial press releases listed Dorf as producer, Singer now states that Dorf was merely an employee of Marshak, and that there was no producer on the project.

Asked about Canadian certification, writer Stirling affirmed it was being sought, while Singer seemed to think he already had Canadian certification.

Although the script was originally rumoured to be near porn in nature, Marshak has described it as a "camp, tongue-in-cheek comedy with threads of wisdom," and stated the rating would probably be PG, or at the very most, R.

Discussions with DGC, IATSE and ACTRA representatives did not lead to an agreement, so there was no union involvement with the picture. An open call for cast and crew was held at the Trade Winds disco, which Singer owns.

The three-week shoot utilized Calgary locations, many of them owned by Singer's real estate development company, Warner Holdings (United Management).

In the meantime, Singer announced his next project: *Svengali the Producer*, based on the white slave trade in Vancouver.

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IN TRANSIT

Simcom into sales, comedy

Chris Frank joins the Cultural Industries Branch of the Ministry of Communications as Chief of Film Policy. He follows Judith McCann in that post. (McCann, who is now with the Canadian Film Development Corp., had also headed up the Certification Office, a job now held by Robin Jackson.)

exhibitions, including the award-winning catalogue for the show *Separate from the World: Meetings with Doukhorob - Canadians in British Columbia...* John Kramer, director and writer of *The Inheritance*, has been appointed to the NFB's Ontario Production office as head of production, effective in August...

position. Gutteridge leaves to take a post in the New York distribution office of the National Film Board of Canada.

Jules Stein, who built the Music Corporation of America from a booking agency into the largest entertainment conglomerate in the world, died in Los Angeles at age 85. MCA, which controls Universal Studios, MCA music and records, television and film distribution companies, music publishing houses is generally considered to be the organization which broke the studio contract system, with its precedent setting profit participation deal for Jimmy Stewart on *Winchester 73* in 1950.

TORONTO - Simcom Limited has acquired non-theatrical distribution rights to Film Consortium of Canada's *Stranger in the Night*. According to Peter Simpson, Simcom will be involved in the sales of the film and distribution to Pay-TV in the U.S. and free television in Canada.

Although Simcom has no plans to move full time into sales, Simpson admitted the possibility of working with other producers, if the time and package were right.

This is Simcom's first involvement in the sale of a film from another producer. According to Simpson, "I liked the film very much - it's very faithful to the play - and I liked it from a marketing point of view. As you know, money was a little tight last year, and I've known Bill Marshall for many years. When he came to us with the project, we were interested."

He also stated that *Curtains*, currently in post-production in Toronto, will be the company's last horror film. "I've spent the last two years killing people (*Prom Night* and *Curtains*), or trying to make them cry (*Melanie*). This year, I want them to hear laughter from the cutting rooms at Film House when we're in there."

Simcom plans to produce *Maggie and Pierre* for television, and is dealing with Linda Griffiths and Paul Thompson.

Martha Langford, formerly the NFB's senior producer in Ottawa, has been appointed Executive Producer of the Film Board's Stills Photo Division. Langford has previously produced several photographic

Natalie Edwards, back in Toronto, will become executive director of the Canadian Filmmakers Distribution Centre July 1. Edwards, who opened the B.C. office of the CFMDC and infused the west with a taste for Canadian short films, follows Jane Gutteridge in the

Altman due to shoot, then Fischer in Mtl

MONTREAL - Robert Altman will begin shooting *Easter Egg Hunt* in Montreal in early September.

The film will, reportedly, be a Canadian production, produced by Christophe Harbonville and Nicholas Clermont of Canamerican Filmcorp. Inc. who made *Reckless* last year.

Gilles Chartrand is executive producer and Jim Margellos, production supervisor.


This will be Altman's fifth feature, shot in Canada.

Producer Claude Léger (*The Lucky Star*) is teaming up again with director Max Fischer to make *The Neighbour*, a feature to be shot in Montreal and New York from July through September. Fischer and Leila Basen, former of R.S.L., wrote the screenplay.

In the works for next year is the first feature written by David Fennario. Past CBC-Crosscountry host Wayne Grigsby will be producing for Allan Nicholls, a Montreal musician who has been a member of the Altman entourage for many years.



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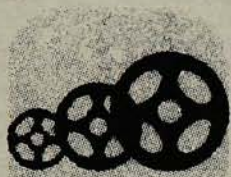


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