

TRADE NEWS

Pay TV on stream, call for comment

OTTAWA - September 24 is the day. Public hearings will begin here, concerning the applications received by the Canadian Radio-television and Telecommunications Commission (CRTC) for pay television licenses.

Already, study committees within the guilds, and associations are preparing briefs, and individuals are getting ready to comment on the 54 applications before the CRTC, certain that the choice of the pay-TV licensee may make or break the Canadian film industry.

Applicants, for their part, are actively wooing the support of producers as they endeavor to make the best case for their particular plan.

The CRTC has not yet determined how many licenses will be granted (it is also free not to grant any), and so all applications are considered competitive, though they differ widely in approach and coverage.

In general, the applications have been classified as "local network," "regional network," "National network" or "stand-alone."

The national proposals are attracting the most attention, if only because their financial base would be the most important and because several of these have program proposals in both English and French (see page 5).

In all, 15 of the 54 applications propose national systems. Many of these applicants insist that the CRTC issue only one national license, so as not to erode the financial potential of the chosen system. The Canadian market is too small and too fragile to support competing national services, they maintain.

Among the national applicants are Astra-Tel Communications which propose two channels, the first with broad entertainment programming and the second to serve special interests. Harold Greenberg of Astral-Bellevue-Pathé and Philippe de Gaspé Beaubien of Télémedia Communications developed the proposal which has backing from the Bronfman family and Laurent Beaudoin of Bombardier.

Canadian Première Television Network also proposes two channels, this time one in French and one in English. Moses Znaimer, president of City-TV would be president of the company with Jean Fortier, past executive director of the Institut québécois du cinéma serving as Vice President. Pierre Lamy would head up French program production.

Murray Chervoer and Claude Blain have made an application on behalf of the CTV Television Network and TVA. It too proposes an English channel and a French one. The

Bassett and Eaton families, as majority shareholders in Baton Broadcasting Inc., have an important interest in CTV.

Damien Lee of CBR Sports Communications is the only applicant to propose wall-to-wall sports. Beginning with four hours each on Saturday and Sunday, the plan moves to 24 hours of continuous sports for a 168-hour week. Cinequity Corp. is backing this proposal.

Conrad Black, president of Hollinger Argus, would hold 51% interest in the proposed Standard Broadcasting Corp. Ltd., according to press reports.

Lively Arts Market Builders Inc. (LAMB) is proposed by Edgar A. Cowan, and backed by members of the Southam family, Maurice Strong of the Canadian Development Corp. and Michael Cowpland of Mitel Corp. It proposes to complement other systems with emphasis on cultural programming. The programming would be in English with French specials.

(cont. on p. 17)

David Silcox to prez of CFDC

OTTAWA - David Silcox, F.R.S.A., has been appointed chairman of the Canadian Film Development Corporation, filling the vacancy created by the resignation of Michel Vennat.

Silcox, a native of Ontario, has held numerous positions in the cultural bureaucracy over the past decade and a half.

He was an Arts Officer for the Canada Council from 1965-1970, a member of the Faculty of Fine Arts at York University from 1970 to 1977, and acted as the Director of Cultural Affairs

for Metro Toronto from 1974 to 1981.

Silcox has been a member of the board of the CFDC since 1971, and served as the Board's Vice-Chairman from 1975 through 1978.

Silcox has also held positions on numerous boards and commissions involved in the visual arts, and has published two books (*Tom Thomson: The Silence and the Storm*, and *Christopher Pratt*) and numerous catalogues and articles.

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Montreal fest bows with competition, market, confab

MONTREAL - It was an eventful debut. While the Fifth World Film Festival of Montreal opened with Fassbinder's *Lili Marleen* in the glittering Place des Arts, the streets played host to a second manifestation. Some of Quebec's technicians joined forces with more militant directors to protest the amount of money given the festival. As always in Quebec, cinema and politics go hand in hand.

Festival director Serge Losique has followed the same formula as in preceeded years, marrying an Official Competition of 23 films with side events: a selection of German films, another of Latin American films, a selection called Cinema of Today and Tomorrow which regroups more recent works of better known filmmakers, an Hommage section to honor certain directors (Pasolini, Wise, Carle and Kazan this year), and a final selection of Recent Films for Television.

For the first time this year, an Economic Conference has been organized to deal with questions surrounding films for television and the television market, both in North America and abroad. Beginning on August 25 and running for three days, the Conference overlaps with the Film Market.

This year, the Market has been seriously hindered by the postal strike, and by the lean times film merchants world wide are experiencing. While registration is running behind, it would look as if this year's market will be considerably reduced. Its dates are August 24-28.

The Montreal public has turned out en masse, and advance ticket sales are up considerably over last year. With 28 Canadian films scheduled, national product also occupies a larger place than it had previously.

This year, the WFF budget is pegged at about \$800,000, with \$500,000 coming in grants, goods and services from the three levels of government. Although considerable controversy surrounds the management of the festival (and, in fact, provoked a study committee last year made up of film bureaucrats from the federal, provincial and municipal governments), funding was renewed again this year.

Private funding was increased this year, thanks to ef-

(cont. on p. 21)

For contents, see p. 6



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NFB out of sponsored films by 1986

MONTREAL — After years of discussion and negotiation, the National Film Board of Canada will move out of the domain of the government sponsored film, retaining only "special areas" for production. While maintaining "executive producer" status on all projects, the NFB hopes to contract out all other work within five years.

These are the broad lines of an agreement concluded between the NFB, the Association des Producteurs de Films du Québec and the Canadian Film and Television Association.

Sources at the NFB indicate that the agreement calls for a consultative committee made up of representatives of the three bodies to determine which projects fall under the heading "special areas" and, therefore, will be maintained for production by the Board. The same committee will undertake "studies and strategies" to strengthen the participation of the private sector.

Over the years, an increasing percentage of sponsored work has been contracted out directly from the government agen-

cies and departments instead of going through the NFB as it should by law. "We are doing about \$5-6 million dollars worth of sponsored work now, but we figure there is about \$12 million of production being done by the government," says a source in the Film Commis-

sioner's office. Part of the new agreement involves a collaborative effort to repatriate all production into the Sponsored Program, to be monitored by the NFB.

A public announcement of this agreement is expected later this month.

CAMPP continues negotiations with DGC/ACTRA as producers representative

TORONTO — John Eckert, the recently elected president of the Canadian Association of Motion Pictures Producers, thinks that the recent defection from CAMPP by the members of the Association of Canadian Motion Picture Companies (the ACMPC) has been overrated.

"We have nine fewer members, and it certainly erodes part of our revenue base, but very few people are producing anything at the moment anyway."

When asked if he felt that the departure had led people to perceive of CAMPP as an organization for line producers, he said that "If I speak out

against that, perhaps I'll be protesting too much. But we haven't changed. We're currently negotiating feature and television contracts with ACTRA and the Directors' Guild."

Other activities at CAMPP include preparations for the pay-TV hearings scheduled for September. CAMPP is preparing an intervention, "but I don't know if we'll find ourselves in a position where we like this part of A's proposal, that part of B's, and something else of C's. We may simply say to the CRTC that we would like to see certain ideas incorporated into whoever's application is accepted."

Altman: have film, will travel

MONTREAL — The Robert Altman film, *Easter Egg Hunt*, is now scheduled to be shot next year in England. Originally set to go in Montreal this summer, sources at the production company, Canamerica, report that set difficulties are responsible for the change in location.

"It simply became too costly to try to construct the English locations which are required by the film," reported Gilles

Chartrand of Canamerica. The company has decided to move the shoot, and will now use British financial backing instead of Canadian money.

In principle, the film will star David Bowie and Geraldine Chaplin and be made for \$7 million U.S. It is based on a book by Julian Freeman, "Easter Egg Hunt," due to be published this fall.

Canadians honored at N.Y. fest

NEW YORK — At the recently completed American Film Festival, Canadians walked off with a number of prizes.

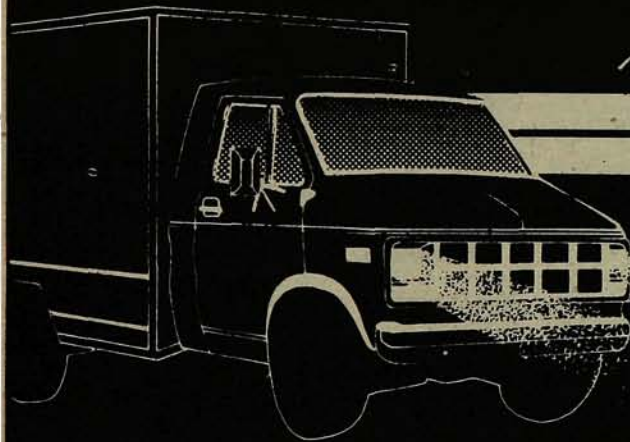
Clorinda Warny's *Beginnings*, from the National Film Board, picked up a Blue Ribbon in the Visual Essays Category. Michael Mills's Oscar-nominated *History of the World in Three Minutes Flat* won a Blue Ribbon in the Humour and Satire class. In the Social Studies Category, *The Ten Thousand Day War* placed second, garnering a red ribbon.

A Blue Ribbon was awarded to *Michael, A Gay Son* (directed by Bruce Glawson) in the Human Sexuality category. The NFB's *Petroleum's Progress* won a Blue Ribbon in the Energy

category. In the field of Mental Health/Guidance, a Red Ribbon was awarded to *A Fine Line*, directed by Allen Rogers.

William Frue's *One of Our Own* was awarded the Blue Ribbon in the Narrative Films category. Phillip Borsos *Nails*, another Oscar-nominee, won a Blue ribbon in the Business and Industry Training Films class.

MONTREAL — Extending the Museum of Modern Art screenings of films from the National Film Board of Canada, the Chicago Art Institute and the St. Louis Museum of Art are both planning 2-month programs for the fall. The New York retrospective ran over a period of 8 months.



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WHAT THE CRITICS HAVE TO SAY

Gerald Potterton's «Heavy Metal»

"Heavy Metal is a first-class entertainment for the class of people whose eardrums are as strong as the pans of a steel band, whose nerves could be used to conduct electricity and whose fantasies tend to be leathery: it is, in other words, a movie for horny, hell-raising teenagers."

- Jay Scott, *The Globe and Mail*

"Probably ideal for adolescent boys who like to masturbate to mutilation, decapitation, and annihilation fantasies with racist trimmings from Soldier of Fortune and Terry and the Pirates."

- Jonathan Rosenbaum, *Soho News*

"This technically first-rate six-segment anthology has enough marketable elements - an amalgam of science fiction, sorcery, hip humour, violence, sex and a smidgen of drugs - to augur a lively b.o. sway within the core youth market."

Step., *Variety*

"They set out to produce something totally original that would take animation down new and unexplored roads. Instead, the road gets bumpy, and deflects the green ball back into the quick and rudimentary animation of Saturday morning cartoons."

- Ron Base, *Toronto Star*

"All in all, *Heavy Metal* is a comparatively painless piece of entertainment. It is not without wit or sophistication, and there are occasional moments

of pathos that are fully earned. It is really too late for me to get very deeply involved with such enterprises, and I have no idea with what age group *Heavy Metal* will find the most favor."

- Andrew Sarris, *The Village Voice*

"Superhuman fierceness is at the root of this kind of fantasy, but there are also enough sympathetic touches to make the material involving."

- Janet Maslin, *The New York Times*

Les Roses'

«Gas»

"An amiable but often witless and disorganized farce... The ending is clumsily handled, the colour in the movie is washed out all the way through, and Rose's direction has all the subtlety of a gang of Hell's Angels."

- Bruce Blackadar, *The Toronto Star*

"One of the most racist, sexist and disgusting comedies ever. I'm embarrassed to admit that *Gas* is made in Canada by Canadians for morons."

- Bruce Kirkland, *Toronto Sun*

- Step., *Variety*

Pierre-Alain Jolivet's «Black Mirror»

"An allegoric, artistic look at life inside a woman's prison. Slow-moving tale is almost relentlessly bleak with brief glimpses of black humour, although not enough to create audience sympathy for charac-

ters or attention to the story.

- Klad, *Variety*

Gilles Carle's «Les Plouffe»

"It is a slick and satisfying entertainment that speaks unremittently, and with no apologies and disguises, of Quebec. In the context of this notoriously Canada-shy Canadian film industry, that's a bold step indeed."

- Geoff Pevere, *Ottawa Revue*

16mm prints stolen
Telefilm loss insured

TORONTO - Over 300 prints of feature films were stolen from International Telefilm's Toronto warehouse on July 23.

According to Steve Swagman, the value of the prints, all of which were in 16mm, is approximately \$175,000. None of the prints were irreplaceable, but apparently there will be one or two television showings cancelled.

The warehouse was broken into by force, but the thieves seemed to have had no plans but merely grabbed the first few hundred titles. They did exhibit exemplary taste however. Some of the films stolen were Kurosawa's *Throne of Blood* and *Ikiru*, Jiri Menzl's *Closely Watched Trains*, and the British comedy *The Lavender Hill Mob*.

The films were insured and the Toronto Police are investigating the theft.

No. 77 - September 1981

Cover: Selling roses for the cause - or to save his soul? For David (Nick Mancuso), the price of a Ticket to Heaven is more than his friends will let him pay. (See pages 24-28). Photo: Lawrie Raskin.

CineMag Trade News 3
 First echoes of the festival: Montreal '81 22
 National pay television proposals 17
 In Transit 19
 Production Guide, by Del Mehes and Yves Gagnon 46

Features

Interview: Ralph Thomas & Vivienne Leebosh, by Gary Lamphier 24
 Proparms: Calling it Quits, by Howard Goldberg 29
 The NFB: Inventing Canada - Again? by Lyn Martin 31

In Progress

"The Amateur": Action on All Fronts, by Humphrey Grey 34
 "Quest for Fire": 'Pretty Department' - Dirty Work, by Suzanna Plowright 35

Book Reviews

Culture Statistics: Film Industry, 1978 (from Statistics Canada), by Brendan Hawley 39
 Fifty Years on Theatre Row by Ivan Ackery, by Andrew Johnson 39
 Bookshelf, by George L. George 38

Film Reviews

Clay Borris' "Alligator Shoes," by Alan Collins 40
 William Fruet's "Cries in the Night," by Maurice Yacowar 41
 Alfred Sole's "Tanya's Island," by J. Paul Costabile 41

Short Film Reviews

Paul Shapiro's "Clown White," by Salem Alaton 42

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Ranger to head IQC, Fortier to Pay TV UA Classics, NWM buys Ticket

MONTREAL - Producer Louise Ranger will replace Jean Fortier as executive director of the Institut québécois du cinéma. The appointment came at the end of a board meeting, held on August 14. Ranger will assume the post on Oct. 1.

Louise Ranger has worked in many capacities in the Quebec film industry, moving from production secretary through the ranks to work closely with Pierre Lamy as production manager and as producer on many films. Her credits include *Les Mâles*, *Bingo*, *Les vautours*, *The Far Shore* and *L'eau chaude l'eau froide*. Recently, she completed production on the animated television series, *Les Voyages de Tortillard* (see Cinema Canada No. 67).

In a surprise move, Fortier wrote to the board of directors of the Institut several months ago, opening up the possibility of his replacement. Stating that he never intended to hang on to the position, and as he felt a periodic re-examination of the post was appropriate, he opened the door for the board to consider his replacement if it was so inclined.

Fortier and the staff of the IQC have been the object of severe and public criticism from several groups within the industry, and the general stagnant climate in Quebec film production has caused re-evaluation of policies throughout the milieu.

Fortier was also known to be interested in the questions raised by pay TV and thought

to be anxious to get involved in the current debates on that issue.

He is now associated with the pay TV proposal Canadian Première, which was put together by Moses Znaimer, president of City-TV of Toronto.

"All my working life, I've been a consultant, and I would be ready to work with the Institut on that basis, caring for some of the dossiers which are more difficult and with which I have become most involved," he suggested.

Fortier was president of SMA and CROP, both research consulting firms, before serving a six-year stint with the Canadian Radio-Television and Telecommunications Commission (CRTC) where he was especially interested in pay TV.

Armand Courmoyer, who had worked at the CFDC as head of distribution and had been at the IQC in that position for two years, left the Institut on Aug. 7 to move to the National Film Board as head of International Marketing.

His departure and that of Fortier set the scene for a new era at the IQC.

Already, Claude Godbout has replaced Guy Fournier as President of the Institut, Fournier having been moved to head up the Study Committee on the province's projected rewrite of the Cinema Law.

Godbout, president of Les Productions Prisma, and past president of the Association des Producteurs de Films du Québec, and the staff at the

IQC are now representative of a younger generation of filmmakers. Among his credits are the production of Michel Brault's *Les Ordres*, Francis Mankiewicz' *Les Bons Débaras*, and Diane Létourneau's *Les Servantes du Bon Dieu*, all co-produced by Marcia Couëlle.

Drabinsky buys studio, shoots two in '81

TORONTO - Toronto International Film Studios at Kleinburg are on the verge of being sold to Garth Drabinsky's Tiberius Film Corporation, for a price estimated at between \$1-1.5 million.

The studio, Canada's largest, has been for sale for several years. Currently owned by NTA Canada, a subsidiary of the American company National Telefilm Associates, the studio comprises three sound stages and twelve and a half acres. Included in the deal is a lease on 120 acres of land owned by the Metro Toronto Conservation Authority.

Although press reports stated that Drabinsky had taken a ninety-nine year lease on the Conservation Authority land, this was denied by Dennis Price of the Authority, who reported that the lease on the land was a one year lease which comes up for renewal in October. The value of the lease was placed at between \$12-13,000, but because the lease was being renegotiated, the rental on the land would probably increase. The length of the lease was confirmed by another source.

Drabinsky told the *Toronto Star* that his company was acquiring the studio because the establishment of pay-TV would increase the demand for studio space.

Tiberius' production *The Amateur*, was shot in large part on sets constructed at Kleinburg, and *On the Brink*, to be helmed by Michael Ritchie, will go into production at Kleinburg in January, 1982 upon the completion of *Tijuana*, a youth comedy scheduled to shoot in Southern California next month.

Both films, according to Linda Friendly of First Performance Public Relations, will be made under Tiberius' production and distribution deal with 20th Century-Fox. Twentieth will also be releasing *The Amateur* in the U.S. February 2, concurrent with the film's Canadian release through Pan-Canadian films.

Tijuana will be shot entirely in the U.S., and will not qualify as a Canadian film for purposes of certification.

TORONTO - Roland Cohen's \$4.5 million movie, *Ticket to Heaven*, has been acquired for American distribution by United Artists Classics, the specialty arm of the United Artists distribution chain. In Canada, the rights were acquired by New World-Mutual, which intends to open the film on October 23, following the gala premiere scheduled for the Toronto Festival of Festivals.

Ticket to Heaven was recently screened in competition at the Taormina Film Festival in Italy, where it walked away with the Best Film Award and

an acting prize for lead Nick Mancuso. The picture was also awarded the BNL-AGIS parchment, which will underwrite the cost of ten prints for whoever handles the film's Italian distribution.

Elsewhere on the distribution scene, Garth Drabinsky's 1977 production, *The Disappearance* and Film Consortium's *Circle of Two* have been scheduled for American distribution by World-Northal, which has slated the films for fall release of more than a thousand prints. Canadian productions.

Cineplex to open Quebec site

MONTREAL - Quebec's first Cineplex opens here in September at 2001 University and de Maisonneuve.

The nine-theatre, 828-seat cinema complex is located on the track level of the McGill Metro Station. Montreal's Cineplex contains the largest number of cinemas under one roof in the province.

The new cinema complex will feature international films from around the globe, including cinema classics, art films, retrospectives and, for young audiences, children's films. It echoes, on a smaller scale, the multi-theatre concept originat-

ed by Cineplex, Toronto Eaton Centre with 21 screens - the world's first and largest Cineplex under one roof, as noted in the Guinness Book of Records.

Cineplex Corporation is the Canadian company that pioneered the multi-screen concept of film viewing in Canada and the U.S. Cineplex now operates 88 screens across Canada and expansion plans include a total of 200 screens by the end of this year.

U.S. expansion plans are now in progress, with locations already confirmed for Los Angeles, Houston and Denver.

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Montreal shoots pushed back to fall

MONTREAL - Production plans across the city are being put back, the result of tight money, dried-up sources of financing, and slow returns on completed projects. (See Production Guide for details.)

Most remarkable is the silence which surrounds the members of the Association of Canadian Motion Picture Production Companies (ACMPC), those nine production houses which declared themselves the "Canadian Majors" last April.

Of the above, only Filmplan in Montreal seems ready to shoot, planning a late August start on *Models* after having twice pushed back the starting date. Although *Videodrome* is also scheduled for 1981, *Diplomatic Immunity* has been indefinitely postponed.

At Astral, the low-budget Israeli co-production *Miri* may

go, but nothing is settled, and no other film is in the works. Late last year, Astral had expected to make three majors films with three majors Canadian directors and distribution deals with the American majors.

Dal Productions professes to have no project ready, and Ron Cohen's George Carlin film has been postponed regularly since June. No one there will release any information on the project.

I.C.C. and R.S.L. are still winding up films made earlier this year (*Quest for Fire* and *Paradise*, respectively), and staff reductions are taking place in most of the above companies with more departures expected.

Hit and Run from producers Joseph Beaubien and Nicole Boisvert is now scheduled for September, after having been put off for script reasons since last year.

Next door, producer Claude

Léger has postponed the start of *The Neighbour*, having first announced a shoot for July 24 and then July 31.

A low-budget film by L.N. Films, *Les mémoires d'une chanteuse allemande*, has been moved from August 14 to October, while R.J. Langevin's *St-Louis Square*, reported to be helmed by Gilles Carle, seems indefinitely put off.

Claude Castravelli is currently in production with Yves Hébert on *Les transistors*, but partners Sam Gabamonte (*Double Barrel*) and Jacques Raymond (*Gunsmith*) are both sitting with films ready to roll if the financing comes into place.

Even Robert Altman can't get a Canadian film together. Montreal producers at Canamerica have announced a British shoot for early next year for *The Easter Egg Hunt*.

Toronto expects about \$40 million in all

TORONTO - According to Brian Villeneuve of the Ontario Ministry of Industry and Tourism, Ontario will be lucky to see \$40 million in production year. Approximately \$20 million (almost half of it on Garth Drabinsky's *The Amateur*) has been spent so far, and with three productions before the camera currently (*Deathbite*, *Humungous* and *Battlezone: Adams High*) adding another \$10,000,000 to the total. With Filmplan's

Videodrome set for the fall, the \$40,000,000 total seems within reach.

While Villeneuve agreed that this was indeed the shakeout year that everyone had predicted, he noted that the film industry wasn't the only sector of the economy suffering. "Everyone who has to borrow money has been hit by the high interest rates."

Naish McHugh of the Toronto City Planning Office, says that

the number of shooting permits issued by his office is down considerably this year, partially due to the production cutbacks, and partially because of the three month old CBC strike. "Last year we issued over 500 permits to the CBC alone. This year, the bulk of the action is with commercial houses like Partners, TDF and ADS, with some contribution from CFTO and TVO."



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The Yorkton International *Short* Film and Video Festival — November 2 to 8, 1981

Saguenay closes

TORONTO—The distribution company Saguenay Films Ltd., now insolvent, is being closed on Aug. 28 by president-founder Martin Bockner. The contractual arrangements which Saguenay had with American distributors have been terminated, with Crow International moving to Ambassador and Group I going to Frontier.

Bockner, a 36-year veteran of the film business with over 20 years in executive positions, is currently taking responsibility for winding up the operation.

Canadian directors lead in top grossers

TORONTO—As of November 1980, 11 of the 13 top-grossing Canadian films had been directed by Canadians.

So reports Lew Lehman, president of the Directors Guild of Canada. "We had been after the Canadian Film Development Corp. for a long time to release the figures," Lehman told *Cinema Canada*.

The Guild has long opposed the wholesale importation of foreign directors to work on Canadian shoots, maintaining that the best results can be obtained by native producers. The CFDC figures, just recently furnished to the Guild, seem to back up this claim.

Kaczender back, Chanel for release

MONTREAL—After having overseen the post-production on his film *Chanel Solitaire*, George Kaczender is back in Montreal, testing the waters.

The film, starring Marie-France Pisier and based on the life story of Coco Chanel, cost \$7 million and is a Franco-English co-production, involving American producer Larry Spangler.

Sales of the film reportedly went well at the Cannes festival, and Kaczender is now weighing the benefits of remaining in Canada or moving permanently to France. The period film, the largest he has ever undertaken, has good advance reports, according to sources.

Levitt-Pickman reach for Lucky Star

NEW YORK—*The Lucky Star* by Max Fischer will open at the Sutton VI in New York City on Nov. 6, reports Harry Abramson of Levitt-Pickman Film Corp. which has picked up the U.S. rights.

"The film needs special handling, and we're prepared to see that it gets it," says Abramson, who has also distributed *The Europeans* and *Lovers and Lies*. "What an independent distributor can offer is care, good planning, and follow-up. We'll see that a film like *The Lucky Star* doesn't get lost in the shuffle. It's essentially a critics' film, and we'll do our best to see that it reaches them."

The Lucky Star, produced by Télé Métropole, Claude Léger and Pieter Kroonenburg, was well received at the Cannes festival 1980, winning a popular French award. World sales had been handled by I.C.M. Marketing which closed shop last year. André Fleury of Télé Métropole concluded the distribution arrangement with Levitt-Pickman.

Jazz greats gathered as Mann shoots docu

TORONTO—*Imagine the Sound*, a feature documentary concentrating on the work of jazz pioneers Archie Shepp, Bill Dixon, Cecil Taylor and Paul Bley, will premiere at the Edmonton Jazz Festival the week of August 16.

The pic, which was shot in Toronto by Ron Mann, who also co-produced with Coda magazine publisher Bill Smith, will follow the Edmonton preem with Eastern Canada bows at the World Film Festival in Montreal and Toronto's Festival of Festivals.

In Montreal, the film will be a part of the "Cinema of Today and Tomorrow" category, and in Toronto it is being filmed outside the various fest series as a Special Event.

According to Ron Mann, there have been talks with the New York and London fests, but no word.

Director Mann is excited about the film's prospects. "This is the first time anyone has put the most verbose, the most articulate of these musicians on film. People came from Italy and Vancouver to watch the shoot. All the musicians created new material for the film."

Mann hopes for a theatrical

release by the distributor, International Telefilm, perhaps with concerts by the principal musicians in conjunction with openings. At the same time, though, "the historical value of the film makes its shelf-life perpetual. There is simply no other footage on a lot of these players."

Imagine the Sound was shot in 16mm and blown up to 35mm, but this didn't stop the producers from using some top-line tech talent. Director of photography was Robert Fresco and Sonya Polonsky, who served as first assistant editor on *Raging Bull*, cut the film. Sandy Kybarots of the CBC handled the art direction. Emile D'Antonio, the noted American documentarist (*Millhouse*, *Point of Order*, *In the Year of the Pig*), acted as creative consultant.

China docu sells well

TORONTO—The CBC has picked up a 6-hour documentary on China, shot by Canadians earlier this year during a 3 1/2 month stay in that country.

Don Duprey, an executive producer on the series, which was made by D.F.S. China

(cont. on p. 14)

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Delays continue as NABET holds, Journal et al put off until next year

TORONTO - To no one's surprise, Peter Herrndorf, the vice-president of CBC's English language services, announced that *The Journal*, an hour-long public affairs program set to follow the National, has been delayed at least until early winter, and possibly as late as January, depending on the resolution of the NABET strike which has crippled the CBC since May.

CBC's fall programming will all be delayed by the strike, with such programs as *Quarterly Report*, *The Fifth Estate*, *Marketplace*, *Home Fires*, *The Great Detective* and *I Married the Klondike* in limbo.

According to Herrndorf, the fall schedule of every network in North America had been hurt by the writers' strike in the U.S., but the CBC has been especially hard hit by the lack of technicians.

As replacement programming the CBC has acquired the BBC mini-series, *Brideshead* revisited, a package of thirteen features from MGM, thirteen episodes from *The Paper Chase*, a one-hour series of SCTV, and a package of Canadian features that had original-

ly been scheduled to air in January.

The Canadian features are *The Silent Partner*, *Murder by Decree*, *Klondike Fever*, *Mr. Patman*, *Suzanne*, *Wild Horse Hank*, *Circle of Two*, *Title Shot*, and *Power Play*. The series will be hosted by CITY-TV's Brian Linehan.

One of the reasons for *The Journal*'s delay has been the minimum 12 to 16 weeks of technical pre-production demanded by the international bureaus of the program - satellite hookups and studio shake-downs.

The *Journal* already has thirty-five editorial and support personnel on staff. Industry estimates of money already spent on the show run as high as two million, although no one at the CBC is willing to release figures. According to Herrndorf, the CBC never reveals program budgets.

When asked if he felt rumours of the CBC's potential demise due to the strike were greatly exaggerated, Herrndorf cited the example of numerous daily newspapers which have survived lengthy strikes, some as long as eight or nine months.

While admitting that the CBC had lost a fair amount of money because of the strike, he felt that the TV arm of the corporation would recover quickly. "All those creative people have been prevented from doing what they love to do best."

Clive Mason of CBC-Radio said that radio would recover more quickly than television, because the shows affected were produced daily, and thus require far less pre-production than television.

TORONTO - Simcom's production of *Melanie*, starring Burton Cummings and Glynnis O'Connor, has been acquired for American theatrical distribution by Avco Embassy, who handled Simcom's *Prom Night*.

Although no details on the deal have been made public, the distrib rights did not include Canada. A separate deal is being made for Canadian distribution.

The American release of the film is scheduled for October or November. *Melanie* was produced by Peter Simpson and directed by Rex Bromfield.

After Axe preems at Montreal screens then at Toronto fest

TORONTO - *After the Axe*, an hour-long 'documentary fiction' produced by Steve Lucas and Sturla Gunnarsson for the National Film Board's Ontario Regional Office and the CBC, will be screened at this year's World Film Festival of Montreal.

The film, which resembles a white-collar version of CBC's *The Winnings of Frankie Walls*, tells the story of a forty-year-old marketing vice-president who becomes involved in a company power struggle and loses, with the result that the winner fires him.

After getting the axe, he is taken in hand by a relocation counselling service, tested, interviewed, prodded, poked and generally examined for placement in a new position.

Aside from the hero, played by James Douglas, and his family, most of the cast of the film were people who held the jobs they portray in the film - a relocation counsellor, a corporate head hunter, a psychologist - and the script, by Lucas, was a blend of scripted dramatic action and the actual interviewing, testing and counselling that a displaced executive would go through.

Lucas and director Gunnarsson are pleased with the film, which is the first film on the subject. With a fall screening tentatively slated for CBC, they have had some discussions with the American networks, and hope to make some contacts at the Montreal Festival. Lucas feels that it would be an ideal film for U.S. television, for relocation counselling (known in the U.S. as 'outplacement') is a multi-million dollar business.

Aside from the distribution of *After the Axe*, Lucas is currently developing a new project, *Strictly Business*, which will examine the economic and political involvement of Canada in Latin America.

When asked if it would be a similar blend of documentary material and fiction, Lucas replied, "It looks more similar all the time."

MONTREAL - *Imagine The Sound*, the film which premiered at the Jazz City Festival in Edmonton, got a rave review in the *Globe and Mail*. Calling the film, "not a jazz film but the jazz film... supreme in a small field," reviewer Mark Miller went on to praise the sound recording.

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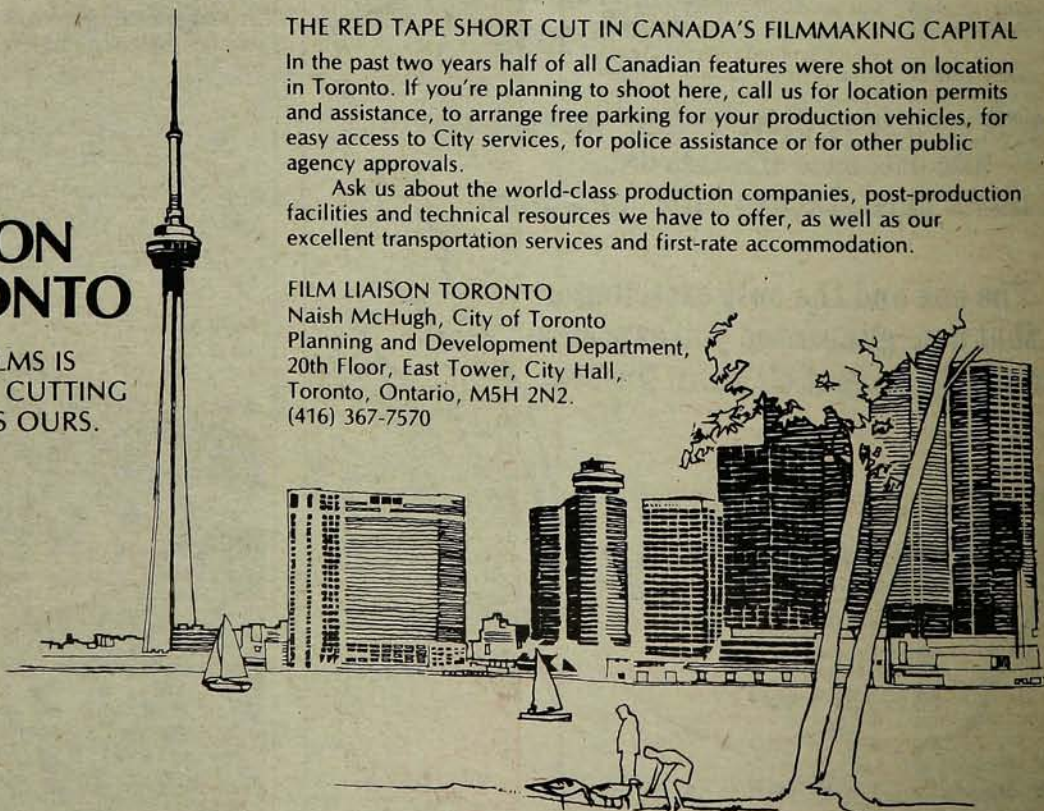
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Horror takes back seat as comedy and drama head fall dist sked

TORONTO - Comedy and drama highlight the early fall release schedule, with a light mix of horror to season the blend, and two literary adaptations for spice.

United Artists is offering the adaptations, with Karel Reisz's

film of John Fowles' *The French Lieutenant's Woman* opening on September 18 and Ulu Guersburg's adaptation of John Gregory Dunne's *True Confessions* following a week later. Meryl Streep stars in Fowles' period romance and *Confes-*

sions features two top box-office draws, with Robert Duvall and Robert DeNiro as the brothers in this forties mystery.

Universal opens John Landis' *An American Werewolf in London* August 21. *Werewolf* comes with a catchy advertising line - "From the director of *Animal House* - a different kind of animal!" and good word of mouth from sneak previews in the U.S.

Another *Animal House* alumnus appears September 18 with John Belushi in a romance with Blair Brown in Michael (Coal Miner's Daughter) Apted's *Continental Divide*. Also from Universal is *Honky-Tonk Freeway* from John Schlesinger, the last of Universal's pickups from AFD. It opens September 4.

With a woman appointed to

the U.S. Supreme Court, Paramount has the very timely *First Monday in October* opening August 24. Jill Clayburgh and Walter Matthau take the leads played by Jane Alexander and Henry Fonda in the original Broadway production. Paramount also has *Night School*, a suspense thriller opening September 11 and *Mommie Dearest* with Faye Dunaway and Joan Crawford and Diana Scarwid as Christina Crawford under the direction of Frank Perry. This Frank Yablans production opens September 25.

Twentieth Century Fox has *Chu Chu and the Philly Flash* opening on August 28, with Carol Burnett and Alan Arkin in the title roles. As one can tell from the casting and title, the film is a comedy.

Warner Brothers opens *Body Heat*, a murder mystery with

William Hurt, Kathleen Turner and Richard Crenna on August 21 in Toronto, with wide break planned for the fall. Also getting the exclusive treatment is Sidney Lumet's *Prince of the City*, a two-hour, forty-five minute drama which breaks in Toronto and L.A. on the 28 (following the New York premiere) with further exclusive breaks slated for October.

Columbia has one film, Neil Simon's *Only When I Laugh*, which toplines Marsha Mason, Kristy McNicol, James Coco and Joan Hackett. The comedy opens September 25.

New World Mutual opens *The Night the Lights Went Out in Georgia* on September 11, with Kristy McNicol, Dennis Quaid and Mark Hamill under the direction of Ronald F. Maxwell.

Indies line up new fall pics

TORONTO - As the majors take a slight breather after the big summer releases, the independent distributors move to take up the slack.

Pan-Canadian has several possible films, depending on theatre availability and the popularity of current product. John Waters' "Odorama" comedy, *Polyester*, will open as soon as possible following its midnight screening at Toronto's Festival of Festivals. The film is already playing well in Montreal where it was released by Vivafilms. *Surfacing* is slated for a Toronto opening after its good showing in premier runs in Vancouver, and the Russian film *Oblomov* is also a possibility. On the west coast, Pan Canadian will finally be opening the Australian film, *The Getting of Wisdom*, which follows strong showings by other Australian films in Vancouver.

Moscow Does Not Believe in Tears and *I Sent A Letter to My Love* are also slated for fall openings in the west, following solid business in Toronto.

New World Mutual has two films - the Chuck Norris martial arts actioner *An Eye for an Eye* and *Richard's Things*, a drama starring Liv Ullman which has received good critical support in New York. Also slated from NWM is the October 23 preem of Ralph Thomas' *Ticket to Heaven*.

New Cinema, distributing in Canada for U.S. Classics, wowed by the strong, record-setting early business of Fassbinder's *Lili Marleen* in Toronto, will follow the German film with Ivan Passer's *Cutter's Way*, starring Jeff Bridges and John Haring, and the Canadian premiere of the complete version of Martin Scorsese's *New York, New York*.

Surfacing bows in warm B.C.

VANCOUVER - The Claude Jutra film *Surfacing* grossed \$16,953 in its first eleven days at the Bay Theatre.

The world premiere July 23 was co-hosted by the movie's stars Joe Bottoms and Margaret Dragu. Charlton Heston and his son, Vancouver producer Fraser, attended.

Heston, commented as he left the theatre at the conclusion of the movie: "I don't see many Canadian films but if this is what's going on in this country, you've got it made!"

Early box office returns showed *Surfacing* one of the strongest entries in the recent history of the Bay Theatre, with \$11,050 the first week and \$5,903

in the next four days. The Beryl Fox production was riding the crest of a report in Macleans which profiled Director Claude Jutra and stated flatly: "*Surfacing*, Jutra's first major film in eight years, shows he is still Canada's top director."

The movie premiered with a "Mature" rating from the B.C. Censor and a warning "not suitable for children," because of a near-rape sequence, and a scene in which a woman is forced to dance naked around a dead bird. The B.C. censor objected that the scenes were "dehumanizing to women" and "spiritual rape."

The film is distributed by Pan-Canadian.

Business as usual despite censor changes

TORONTO - Toronto's two main theatre chains have not noticed any major effects from the recent changes in the restructuring of the censorship classifications.

According to Don Watts, Director of Advertising and Sales Promotion for Famous Players Theatres, it's hard to determine when you have a picture that's doing well. On a popular picture like *Raiders of the Lost Ark* or *Superman II*, the box office can increase slightly for a number of reasons. The reports that we get from the theatre managers are

that it's a good system - people seem to have caught on to the changes.

Lindsay Martyn, the Ontario Supervisor for Canadian Odeon, says that there reports indicate no major changes in the box office, but some managers had reported that matinee business was up slightly.

Martyn added that it was difficult to tell, as there seemed to be a larger number of family-type pictures this summer.

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Bank of Montreal backs Banff fest, offers award for excellence

BANFF - The Bank of Montreal Award of Excellence will be introduced at the 1981 Banff International Festival of Films for Television, Festival Executive Director Carrie L. Hunter has announced.

The Award will be made to

the Canadian chosen by his or her peers in the industry as having made a contribution of excellence to television programming in Canada.

"The purpose of this new award," says the Bank, "is to recognize and encourage ex-

cellence in television programming in Canada. This underlines the Bank of Montreal's earlier decision to become the principal private sector supporter of the Banff Television Film Festival."

"The Festival and the Bank of

Montreal want to honor a Canadian whose work has elevated the standard of television programming, whether in artistic or technical ways," Hunter said.

"We are inviting nominations from filmmaking associations and institutions, from in-

dividuals within these organizations or from people within the television industry throughout the country."

Banff blitz for three

MONTREAL - The Banff blitz hit Montreal and Toronto Aug. 12-13, running back-to-back press conferences for the Banff International Festival of Films for Television (Sept. 20-30). Following up a similar New York conference, hosted by Canadian ambassador Ken Taylor, the Banff organizers have taken the lead in trans-continental p.r.

The festival, which had a most promising start in 1979, only to run into funding snags in 1980, was listed as the second most important television festival worldwide in the evaluation of those writing during the MIP-TV market at Cannes this year.

Sponsored by The Bank of Montreal, the province of Alberta and the government of Canada, the 10-day festival will hold competitive screenings of 35 mm., 16 mm., and video films, at the Banff Centre of the Performing Arts. Over 300 films will be screened from 35 countries.

Simultaneously, organizers will stage five seminars with renowned international film experts as panelists; showcase 1981-1982 television programs from around the world, and present several world premiere films, including *Pippin*, produced by Hilly Elkins and David Sheehan.

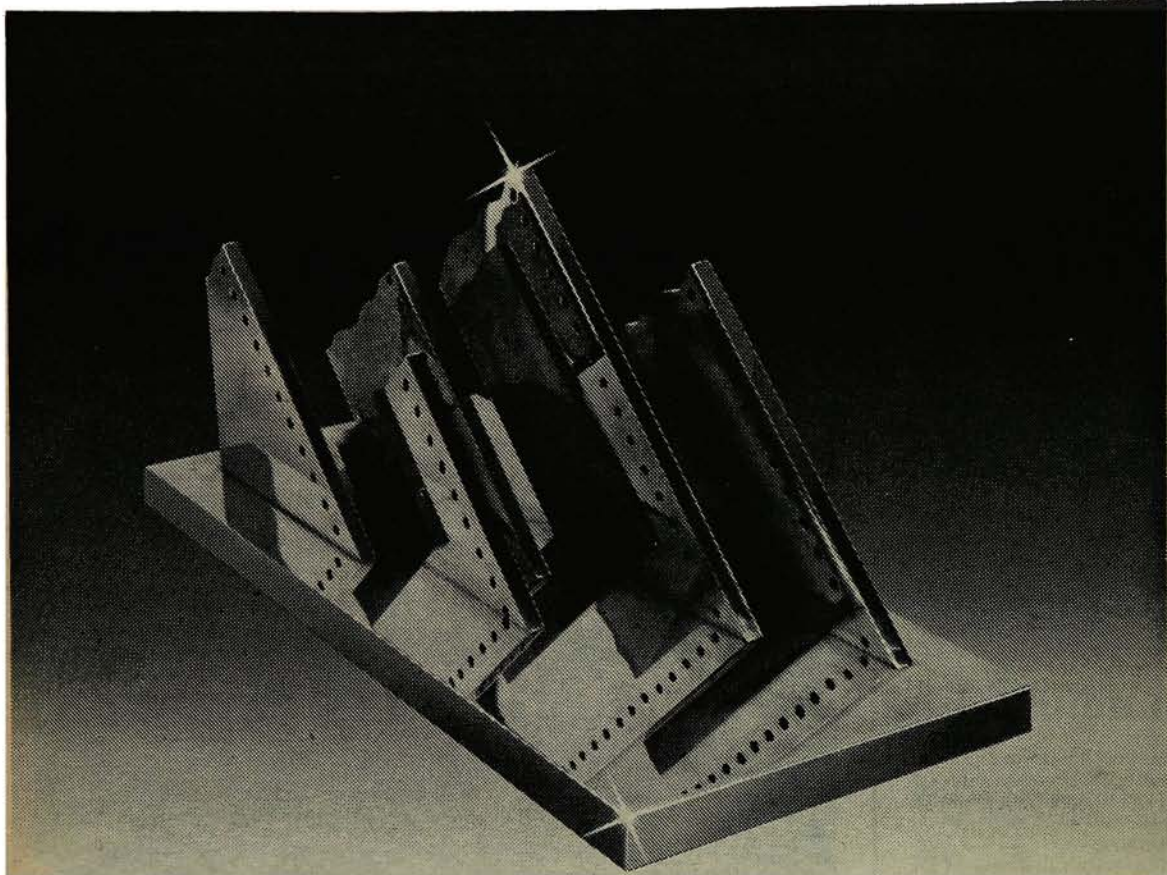
This year, the Banff Festival will also pay tribute to great American comedy, and to International documentary films which have had a social impact on the world.

The competitive categories of films produced on television, between July 12, 1980 and August 1, 1981 are: Television Features; Drama Specials; Limited Series; Continuing Series; Documentary (Social & Political); Documentary (Travel, Leisure & Wildlife); Children's Programs and Situation Comedy.

All entries vie for "The Rockie", a polished bronze sculpture of a mountain, and for a cash award of \$5000 which is presented to the director of the grand prize winner of the festival.

The 1981 Banff International Festival of Films for Television has recently extended its deadline from August 5 to August 25, due to the postal strike in Canada. "This has caused delays in festival material leaving and entering the country, and therefore all entries and inquiries coming into Canada should be sent by air", cautions director Carrie Hunter.

The Rockie



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Torstar winds down Nielsen-Ferns Principles start up new production co.

TORONTO - Nielsen-Ferns International Ltd., controlled by Torstar Corporation, will not undertake any new productions. The operation is being wound down and, while the principals Pat Ferns and Richard Nielsen hold management contracts with the company to complete all productions recently begun, Canada's "largest independent producer of television programming" will no longer figure largely on the Canadian production scene.

In a July 23 announcement, Nielsen and Ferns announced that they are independently setting up another production company to "set up a new program development and production company geared to the future of pay-television in Canada."

"The new company is called Primedia Productions Ltd.," Ferns told *Cinema Canada*, "and we have optioned all the projects held by Nielsen-Ferns with the exception of the Harlequin stories."

According to Ferns, the press reports of the demise of the company Nielsen-Ferns were inaccurate. Philosophical differences played a greater role than did the financial record of the company.

Nielsen-Ferns Inc., founded in 1972 and bought by Torstar in 1976, was Canada's only film and video production house, backed by a major financial consortium not actively involved in broadcasting. For many, it seemed a model after which independent producers might attempt to structure their operations, buffering the obvious difficulties of independent production by big money.

Before the creation of that company, both principals had been at the CBC.

According to press reports and persistent industry rumours, Torstar has been unhappy with the company's financial performance for a

while, and is closing down the company because it is unable to return adequate profit on the original investment. Ferns objects to these charges.

"The company has been profitable a couple of years, and not profitable a couple of years. This year could have seen a significant loss, due to the heavy production schedule, but the reasons for the parting of the ways stem from the emergence of differing philosophies," explains Ferns.

From the outset, Ferns and Nielsen have been interested in developing Canadian programming. "As time went by, the people at Torstar became increasingly interested in concentrating on the American market. We preferred to continue working in international co-productions as a route to the development of some more original programming, geared to the Canadian market," Ferns continues.

Moreover, both men were intent on taking an active role in the advent of pay-television in Canada, and wanted to be positioned to contribute to that debate. When Torstar sold its shares in Western Broadcasting in February, Ferns says that the rupture was inevitable. "We had hoped to time the separation so that we would be out of the company before the CRTC stopped receiving pay-TV applications." As it was, the separation came after that date, but before the CRTC made public the list of applicants.

"We will own the new company, and we will set the course for it," concludes Ferns.

Among the first moves of Primedia has been the backing of the Performance - The Canadian Entertainment Network application for the pay-TV license. By mid-August, both Ferns and Nielsen were in Alberta, rustling up support for the application and, conceivably, funding for their new

venture.

Meanwhile, the company Nielsen-Ferns will remain a business entity for some time, to complete current productions, and honor commitments to shareholders who have invested in its movies. It will also continue to oversee the effective distribution of those films.

The Wars, the National Film Board - Nielsen-Ferns production, and the 13-part documentary *Ark on the Move* are among the programs currently in production there.

CFDC backs guaranteed deals

MONTREAL - Although the Canadian Film Development Corporation has not yet articulated its policy concerning investment in films other than features, executive director André Lamy told *Cinema Canada* that the CFDC will back films which have guaranteed distribution and other interested investors.

The CFDC's mandate was recently enlarged by the Minister of Communications to include short films as well as features. In his comments, Lamy mentioned especially documentaries and animated films.

"Some educational films will become eligible for investment from the CFDC," Lamy said. "We'll be looking to see that films have a target clientele, and a distribution network - whether that be television or through for instance, a government agency, like the Minister of Education."

In general, a film will be more likely to receive CFDC help if it has already interested a television network like the CBC, Radio-Québec or TV Ontario, or has guaranteed backing from another financial source.



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Potterton finishes Metal in record time, happy Kent gathers cash, moves on Battlezone in Toronto

TORONTO - The Disney production of *The Fox and The Hound* took almost seven years from start to completion. Ivan Reitman's production of *Heavy Metal*, currently in North American release through Columbia, took eighteen months from the time director Gerald Potterton began to coordinate the teams of animators who produced the episodes that make up the completed film.

Potterton would at first glance be an odd choice for a film which trades heavily on sex, violence and fantasy, being best known for his NFB animation of Stephen Leacock's *My Financial Career*, the late Buster Keaton's last short, *The Railroader*, and *The Rainbow Boys*.

Potterton admits that he was surprised when he began to read the script. "At first I asked 'what have I gotten myself into?' but then I began to see certain graphic possibilities in the work."

According to Potterton, he was chosen to head up the production for three reasons - first because he was a Canadian, second because Reitman was familiar with his work on *Yellow Submarine* and *Raggedy Ann and Andy*, and third because of his background in live-action film as well as animation.

The job was less one of direction than production, "more of a traffic cop's job," especially with Reitman off at work on his own feature, *Stripes*, and teams of animators at work in London, Los Angeles, Ottawa, Montreal and Winnipeg.

Aside from the geographic sprawl of the project, the main worry for Potterton was making the stories hang together - "It's very risky to do anthologies of stories. So far, we've found that different people like different stories."

Another problem was the sheer amount of drawing - particularly drawings of the human figure. "We had animators working who'd never drawn the human figure before. That's one of the problems (Ralph) Bakshi has, it's the reason he just has people paint over the rotoscopes." (Rotoscoping is a process of animation that involves photographing your story as live action and then drawing over it.)

"Most of our animators felt that they were working on something special. Animators who work on the same characters for a long time can become rather jaded - but that didn't happen on our production."

LA grosses great, Reitman scores again

LOS ANGELES - Yvan Reitman's production of *Heavy Metal* opened August 7 to spectacular box office, pulling in \$3,773,660 in four days in 621 theatres throughout North America.

At the Cinerama Dome in Los Angeles, *Metal* did \$70,528 in its first four days, including \$21,243 on Saturday. At New York's Embassy I on Broadway, the movie broke the seven day house record in four days with \$63,135.

In Toronto, *Metal* opened to

Potterton had nothing but praise for the animators whose work he coordinated on *Heavy Metal* - a group that included animators from seventeen countries. "We gave them a script and an idea of the design of the film - each segment has a specific design."

"I'm very pleased with the way the film turned out. We could have used more time, but the quality of the animation is very high. I don't think it's a step backward for animation. Some critics aren't going to go for it at all - but you have to expect that with the sort of film it is."

Exhausted after the hectic months of *Heavy Metal*, Potterton is considering several projects for the future, including a live-action science fiction film with an animated orientation. But at the moment, "I'm just going to have a rest, actually."

\$31,393 : \$7,275 on Friday, \$9,792 on Sunday and \$4,774 Monday - at the Varsity Theatre.

According to Robert L. Friedman, President of Domestic Distribution for Columbia Pictures, Columbia is very happy with the opening weekend figures, "We've had a very good summer, first with *Cheech and Chong's Nice Dreams*, then with *Stripes*, (produced for Columbia by Ivan Reitman) which has done \$56 million, and now *Heavy Metal*."

TORONTO - Arthur Kent, best known to most Canadians as a CBC news reporter and brother of ex-National anchorman Peter Kent, has moved into a new field, feature production.

Kent's first theatrical feature, *Battlezone : Adams High*, goes before the cameras at Toronto's Central Tech High School on August 17, despite a week's delay in preproduction due to financial difficulties which caused the Director's Guild of Canada to pull its personnel from the production.

According to Kent, the problem was caused by two factors. First, the film's \$4.3 million budget is being raised without the help of either banks or interim financiers, but was sold to investors through private subscription in Alberta (mostly Calgary) by Westfield Securities of Canada. This dealing with individual investors led to the problems because of the mail strike. "It's hard to get a courier in Calgary at the best of times, and with the strike on, we had to contact every individual in person," Kent told *Cinema Canada*.

The production now has \$3.3 million in hand, which will enable them to get through post-production. The other million in the budget is for financing fees, a completion bond, and to cover some of the development costs.

Novice producer Kent has no doubts about the marketability of his story, which he described

as a cross between *To Sir With Love* and *Dirty Harry*. The story, which was developed by Kent, John Saxton (whose last script was *Happy Birthday to Me*), and director Mark Lester, whose previous work includes *Truck Stop Women*, *Steel Arena* and *Roller Boogie*, tells of a high school teacher in an American inner-city high school who can no longer close his eyes to the hoodlumism, violence and crime which controls his school.

"I didn't let my journalistic background go to waste," said Kent. "While we were working on the script in L.A., the *Times* came one day and some kid had been murdered when he refused to pay up to the school's protection racket. We tried to keep our story as current as possible."

The package was designed, says Kent, as a movie with marketable elements - youth, music, action, and a classic conflict between the elements of order and nihilism. "Our kids aren't misunderstood - they're bad... Let's face it, we're not talking about petty crime - we're talking about schools installing metal protectors."

Despite the production's ability to raise most of its budget prior to production, it faced the same problems most producers face - particularly the cost of borrowing money. "Only secondarily did we take advantage of the tax shelter - had we not been able to demonstrate that we were first and foremost a commercial venture, we wouldn't have gotten the production off the ground."

The film will be largely crewed by Canadians. IATSE cameraman Bert Dunk will act as director of photography, Tony Lucibello is first assistant director and Ted Watkins will run the art department. Henry Richardson, whose previous work includes *The Kidnapping of the President* and *Curtains*, will cut the film, with post-production chores taking place at Film House.

The shoot is scheduled for seven weeks in Toronto.

(cont. from p. 9)

Series, reports that other distribution deals are developing, and that the CBC should have it on the air by February or March.

"We have good access to places and people in China, and I think we've brought home more than the other film crews who have shot there," says Duprey.

The film was made with tax shelter money, thanks to a single investor. Other executive producers on the project are John Fisher and Paul Lin. Currently, three editors are busy cutting the film.

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PHILIPPE GARCIA, président

NFB opens LA Center to help promotion

LOS ANGELES - On October 1, the doors will open to the Film Canada Center, the National Film Board initiative to promote better opportunities for Canadians through closer ties to the American film community. Expanding the audience for Canadian films, and winning a larger share of the international market will be prime objectives of the Center.

Speaking before The Canadian Society of Los Angeles, executive director Roland Ladouceur announced that the center will aim to develop 60 million dollars of creative and business activities for the Canadian film community over the first three years of operation. In addition to the cultural impact, the boost is projected in terms of sales, royalties, investment capital and service payments.

"Canada offers a first class environment to combine artistic excellence with commercial success," Ladouceur said. "However, our film resources are not fully utilized because of the modest size of the home market, the high cost of making films, the limit to government assistance and the difficulty of assembling all required funding."

Film Canada Center hopes to add new strength to the Canadian film economy by promoting the locations, studios, laboratories as well as the creative and technical skills available in our country. The center will also provide marketing support for quality Canadian films, better access to local financing sources, easier production arrangement plus various liaison and promotion functions.

The Center is sponsored by the National Film Board.

MONTREAL - National Film Board directors Yves Dion and Co Hoedeman will both be travelling soon with their films. Dion is due at the Malaga Scientific Film Week, and Hoedeman is off to the Cambridge Animation Festival.

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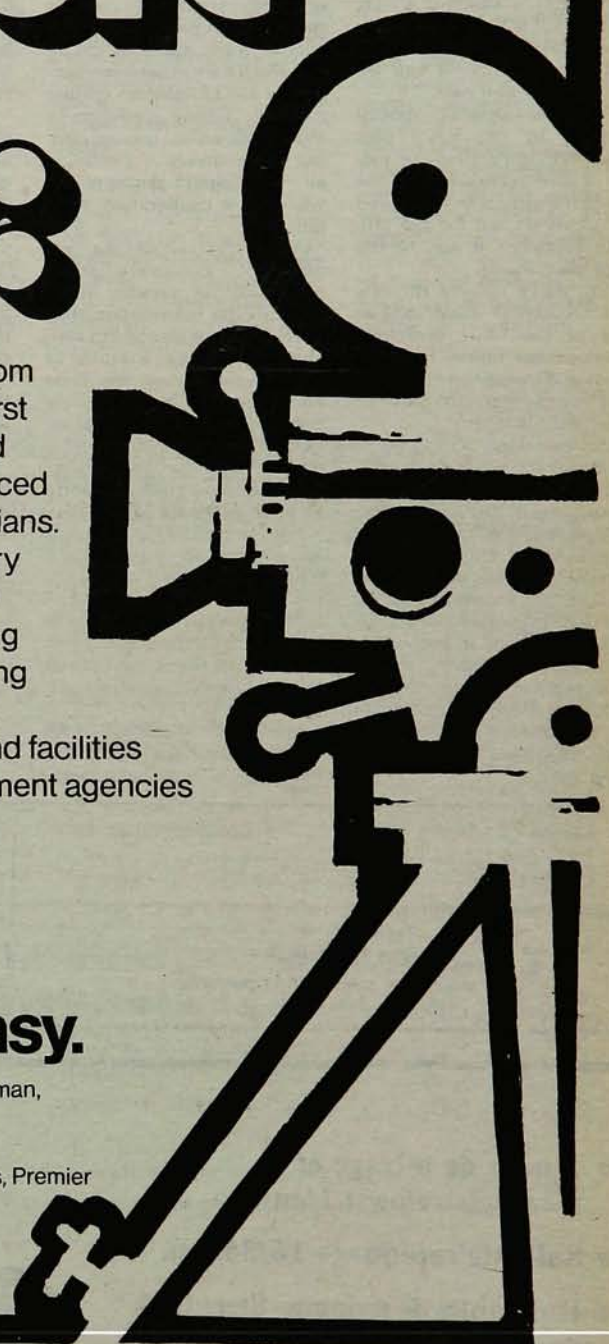
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Montreal mix of language, culture a plus for foreign productions

The following article is the third in a series. Cinema Canada has asked the various provincial agencies to comment on On Location Shooting in their provinces.

MONTREAL — Shooting a film in Montreal is like going to the supermarket for groceries... everything you need can be found under one roof.

The one-stop-shop policy adopted by the city's film promotion department is just one of several reasons why the movie industry is so interested in Montreal; but for the efficient producer, it may be the most compelling.

City Hall's cinema division was created in June 1979 as part of the city's economic development office, La Commission d'initiative et de développement économiques de Montréal (CIDEM).

Movie-making is not new to Montreal, cameras had been rolling here for decades. But the success of *The Apprenticeship of Duddy Kravitz* centred around life on the city's own St. Urbain Street and based on the book by Montrealer, Mordecai Richler, helped make officials more aware of a potentially profitable industry. *Duddy Kravitz* became the second top Canadian-made money-grosser at \$2,300,000, according to Canadian Film Development Corp. figures.

As more feature films were made and the city grew used to having its streets, historic quarter and waterfront turned into sets, ways of expanding opportunities for filmmakers were explored until the decision, two years ago, to create a special office catering to their needs. Now CIDEM-Cinema acts like a liaison between producers and officialdom, cutting red tape, putting producers in touch with artists' unions, closing down streets and rallying all municipal departments when their cooperation is required.

A CIDEM spokesman explained: "Producers come here and we provide them with all the information they need. We have picked out suitable sites they can examine as possible shooting locations and when one is chosen they can come back to the same 'wicket' if they have problems with traffic, parking, equipment... all their problems find a solution at the same place."

Film commissioner, Maurice Saint-Pierre, an ex-army major who can organize a "drowning" chase or explosion with military precision, is on tap 24 hours a day. Producers, directors, cameramen and crews have only to dial a special number, he says.

When one scene called for an explosion in the heart of Old Montreal, it was Saint-Pierre

who contacted the police, fire and traffic departments, had the entire area shut down and then joined the crew to "enjoy" the fiery result.

With one such office in charge at all production levels, there is little chance of a well-meaning citizen alerting the fire brigade for a staged explosion or hapless strollers wandering into an inferno.

There are other advantages, much more important than this in today's inflationary world, Saint-Pierre points out. "One-stop-shot reduces the cost of finding sites and the amount of time and effort involved."

A bank of over 1,000 photographs of possible film locations soon will make the producer's job an even easier one. "They can just come here with their scripts and we'll suggest where they might like to shoot," Saint-Pierre says.

Apart from this supermarket approach Saint-Pierre waxes eloquent on Montreal's attractive extras.

Like other Canadian cities, Montreal benefits from the federal government's tax abatement system. A 100-per cent tax break, it allows investors to write off money used to finance a film made in Canada. In 1980, thanks to this tax shelter, and new improved services, some 30 features-length films were shot in Montreal.

These features, added to documentaries and advertising spots, brought the value of productions in 1980 to around \$80 million. As was the case in 1979, 60 percent of all Canadian films were shot here. In 1981, the movie business hopes to profit from the roughly 20-percent exchange rate on the U.S. dollar, offering American producers more for less.

Some recent features have included *Atlantic City*, a Canada-France co-production starring Burt Lancaster, Susan Sarandon and Kate Reid, and directed by Louis Malle; *The Lucky Star* directed by Max Fischer with Rod Steiger and Louise Fletcher and the horror flick, *Scanners* starring Patrick McGeehan and a box-office hit in New York.

Spurred on by these successes, CIDEM-Cinéma is preparing a brochure listing the unique contributions Montreal can offer the movie world.

Ambience

Commissioner Saint-Pierre points to our varied old and new architecture and the French ambience.

The multicultural character of Montreal (100 languages are spoken daily) with a French majority, supplies all sorts of interesting character found nowhere else in North America.

The presence of a bustling ocean port and the city's

natural beauty, including a downtown mountain park, adds to the glamour. Many 18th and a few 17th century buildings stand in the shadow of glass and steel highrises. Narrow St. Paul Street, laid out in the mid 1600s, retains its European look and the café-terrasses lining Place Jacques-Cartier have a definite continental air. The makers of *Final Assignment* which starred Quebec's Genevieve Bujold, found Notre-Dame Street an easy substitute for Leningrad and the ornate façade of an Edwardian period five-story building became a charming restaurant for *Gas* filmed here last summer. City cinema officials hope science-fiction production the futuristic Olympic stadium or the space-age theme pavilions at Man and His World.

Behind the scenes, filmmakers have a vast pool of technical talent from which to choose. The award-winning National Film Board endorsed Montreal's potential by basing its headquarters here and Maison de Radio-Canada houses some of Canada's best radio and television technicians. Using its contacts with these companies, the film office will go out of its way to track down experienced crew members for productions.

With all these plusses backing them, when directors shout "Action" in Montreal, that's exactly what they can expect.

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Pay TV National proposals differ: hours/week, language

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DAMIAN LEE

Proposed Programming: exclusively sports programming (year 1); 4 hours on Saturday and Sunday (years 2-5; 18 hours/week (8 hours on weekdays)). Then continuous 24 hours/day, 168 hours/week.

PAUL AUDLEY

Proposed Programming: 8 to 12 hours/day, 64 hours/week consisting of children's programming, National Film Board products, films, variety specials, CBC co-productions.

DON McPHERSON

Proposed Programming:
a) An English language service with programming 24 hours/day, 168 hours/week consisting of Canadian films, foreign films, Canadian premiere presentations and foreign premiere presentations.
b) A French-English service of similar type programming consisting of 12 hours French language and 12 hours English language programming scheduled in alternate time blocks.

STANDARD BROADCASTING CORPORATION LIMITED

Proposed Programming: an English language service with programming 8 hours/day, 56 hours/week consisting of films (features, children's documentaries, sports) variety specials, music specials, drama and comedy specials.

PERFORMANCE, THE CANADIAN ENTERTAINMENT NETWORK LIMITED

Proposed Programming: an English language service with programming 8 hours/day on weekdays, 24 hours/day on weekends, 88 hours/week consisting of films, variety specials, music specials, drama, comedy, live theatre and sports.

ASTRA-TEL COMMUNICATIONS INC.

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a) Channel A - 10 hours/day, 70 hours/week of broad appeal entertainment including motion pictures, specials and sports magazine.
b) Channel B - 6 hours/day, 42 hours/week of special interest programming including theatre, dance, concerts, major cultural events, children's programming, musical entertainment specials and films of special appeal.

MURRAY CHERCOVER AND CLAUDE BLAIN

Proposed Programming: Two channels, one in the English language, one in the French language consisting of 8 1/2 hours/day, 60 hours/week of feature films, children's specials, music specials, theatre, animation, variety and entertainment specials.

CONRAD PAUL BEAUBIEN

Proposed Programming: 4 hours/day on weekdays, 2 hours/day on weekends, 24 hours/week consisting of preschool child and parent programming, entertainment family viewing and information.

CANADIAN PREMIERE TELEVISION NETWORK LIMITED

Proposed Programming: two channels, one in English, one in French both shown 8 hours/day, 56 hours per week with programming to be simulcast in certain time blocks and consisting of feature films, foreign specials. Canadian performances and Canadian short stories.

MICHAEL P. DONOVAN

Proposed Programming: English language programming 18 hours/day, 126 hours/week consisting of feature films, public affairs, short films, documentaries, comedy, drama and experimental films.

GEORGE E. SPRACKLIN

Proposed Programming:
a) National (1st) channel: 8 hours/day, 56 hours/week consisting of movies, entertainment events, variety shows, musical shows, documentaries, personality shows, sports, women's programming, children's programming, culture, special services, informative programming.
b) National (2nd) channel: 12 hours/day, 84 hours/week consisting of movies, entertainment events, variety shows, musical shows, documentaries, personality shows, sports.
c) Regional (3rd) channel: 6 hours/day, 42 hours/week consisting of multicultural programming.

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- have a proven capacity to apply contemporary management practices to the human, physical and financial resources of the department;
- enhance his or her candidacy with post-secondary teaching experience and is required to teach.

Salary is negotiable within Institute guidelines for a renewable three-year term.

Reply in confidence by Sept. 22 to:

Mr. Paul Nowack
 Dean of Applied Arts
 Search Committee, Film and Photography Department
 Ryerson Polytechnical Institute
 50, Gould Street
 Toronto, Ontario
 M5B 1E8

CRTC ready to hear pay TV briefs September 24th

Don MacPherson proposes two services, one English, and one both French and English, each running 24 hours-a-day.

Performance, The Canadian Entertainment Network Ltd., was put together by the Nordicity Group (Laurie Edwards, Peter Lyman), Peter Pearson, Jack McAndrew and past Secretary of State Hugh Faulkner. It has the financial backing of the Samson Indian band of Alberta, and several Atlantic financiers. This proposal has received support from producers Pat Ferns, Richard Nielsen, Joseph Beaubien and Nicole Boisvert.

Other national proposals came from George Sprackling of Aim Pay-TV in Vancouver; Canada Pay-TV of Ottawa (André Pytel and Léo Charlebois of Montreal); Paul Audley of Toronto who proposes a non-profit, non-share capital corporation; Stanley A. Lithwick of Canadian Waves Network in Ottawa; David Brough of Mississauga, who has filed four separate applications; D.M.

Ferguson of Cable TV in Montreal and Michael and Lois Donovan of Halifax who have filed for Super Channel Ltd.

Other film people are also involved in the regional applications. Jon Slan has applied for a license with Steven Harris to provide 50 hours/week to Ontario, and Barry Allen follows with a proposal for 49 hours of programming to Eastern Ontario. Curly Posen of Associated Booking Service Inc. has already applied to distribute Premier Pay TV.

In judging the various proposals, the CRTC is expected to look carefully at the financial structures of the proposed companies, and at the opportunity for Canadian program production that each offers.

Once the CRTC has determined which programming application it will license, it promises to move "as expeditiously as possible" to consider exhibition of the approved services, and "any policy issues which may remain to be resolved."



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NFB NEWS



Jonathan Kofman - *The Juggler*

World Film Festival Entries

Among the six NFB films to be shown at the Montreal Film Festival, two are in competition for the best short film: *Le Joueur/The Juggler* directed by Thomas Vamos and produced by Hélène Verrier, and an animated film *The Day Off/Le Jour de congé* by Sidney Goldsmith and produced by Derek Lamb. The first is a short live action fantasy for children, and the second, designed for a more adult audience, is about people's need for a respite

from the effects of media overload.

Also to be seen at the Montreal Festival will be Don Arioli's live action comedy *Baxter Earns His Wings*, and *Les Naufragés du quartier/One Way Street*, an animated work by Bernard Longpré about alcoholism. The Cannes prize winner, *Zea* an explosive little film by André and Jean-Jacques Leduc will be shown on the Festival's opening night.

A CBC broadcast on October 13th has been set for *After the Axe*, produced by the NFB's Ontario Regional Production Studio. The film will be shown in the Festival's documentary series, and treats the subject of executive firing.

Brittain Guest at Flaherty

Don Brittain, one of Canada's best known documentary filmmakers was honored at the Robert Flaherty Film Seminar, which took place this year at San Diego University, in August. An almost complete repertoire of his work was screened and Brittain held informal discussions about the art of documentary filmmaking.

Toronto Festival Entries

The Board will be sending two major works to Toronto. *Not a Love Story: A Film About Pornography* by Bonnie Klein; and *Les Adeptes (The Followers)* by Gilles Blais, examines the attraction of the Hare Krishna religion for young people.

Back to Old Haunts

The old NFB Labyrinth of Expo '67, now the Canada World Youth House, will be showing

Board productions again. A film program is planned as one of the activities at the North South Youth Assembly taking place in Montreal, August 30 to September 4. The theatre is no longer equipped to show the multi-screen productions which attracted millions of visitors in 1967, but on this occasion, on a single screen, young delegates from around the world will be shown NFB films about the Third World. On September 1st, the Board will premiere a new film *Distortions* by Jacques Godbout, about misinterpretation of world events by the media.

Prize Winning Shorts

Two filmstrips produced by the NFB's multi-media studio received awards at the AMTEC 1981 Media Festival in June.

Ten minute visual and audio programs designed for the education market, one is about the 1914 Newfoundland sealing disaster (directed by Joe MacDonald), and the other about the Inuit artist Peter Pitsoelak (directed by Eva Szasz). The studio has produced nearly 100 works in the last fiscal year, earning approximately \$400,000 in revenues.

The War Story

Edmonton director Anne Wheeler of the NFB's North West Production Studio has completed a moving documentary based on the war diaries of her father. Ben Wheeler was a prisoner of war in the orient, the only doctor in a camp of thousands of men. The film will be premiered at the Banff Festival in September.



Drawing from Sidney Goldsmith's *Day Off*

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IN TRANSIT

David Silcox, head of Metro Toronto's Arts Council, has become the new president of the Canadian Film Development Corporation, replacing Michel Vennat. Silcox, who has already served a term as a director of the CFDC, is the first anglophone president of the Corporation, and the first to hail from Toronto.

Armand Cournoyer has left the Institut Québécois du Cinéma after two years as head of distribution there to become Director of International Marketing at the National Film Board of Canada, serving under Lyle Cruickshank. **Pierre Latour** is temporarily replacing Cournoyer, and is expected to be confirmed in the post.

Dinah Hoyle has moved from Pan-Canadian to a job with the Academy of Canadian Cinema, reporting to Andra Sheffer who used to be her assistant at the department of Secretary of State.

At the University of Toronto, **Clifton Rothman** takes over a new position as Distribution, Marketing and Sales Manager for the Media Centre. The Centre is involved in non-feature length education films and video.

At York University, **John Katz** is gearing up to take over the graduate program in Film, replacing **Stan Fox** who is moving over to the Ontario Educational Communications Authority (OECA) for a two-year stint during a leave of absence from the university.

Charles Schreger has been appointed Vice-President, Film Acquisitions, for Columbia Pictures, it was announced by

Frank Price, Chairman and President of Columbia Pictures. In his new position, Schreger will be in charge of pick-ups for domestic release by Columbia. He will be the main liaison between the studio and outside producers of independently financed feature films. OBITUARIES - Three multiple-Oscar winners passed away recently within a week of each other.

William Wyler, who won three Oscars for the direction of *Mrs. Miniver*, *The Best Years of Our Lives* and *Ben Hur*, died in Beverly Hills of a heart attack at the age of 79. Wyler was born in Alsace, came to America while young and began his career in Hollywood as a publicity man in 1920, graduating to direction in 1925. Many acknowledged classics of the sound period bear his signature, including *Jezebel*, *The Little Foxes*, *The Letter*, and *The Collector*. His style was marked by a clear simplicity which favoured long takes and actor's performances, leading the French theorist André Bazin to place him as one of the key figures in the development of realism. Another French critic referred to his work as "the style without a style."

Paddy Chayefsky, the pugnacious author of three academy award-winning screenplays - *Marty*, *Network* and *Hospital* - died in New York of cancer at the age of 58. Known for his hectoring, aggressive style in his later satires, Chayefsky began his career with a muted piece of Philco Playhouse realism, *Marty*, which began on TV and won an Oscar with the theatrical version starring Ernest Borgnine. Among his other screenplays were *The Bachelor*

Party, *The Americanization of Emily*, and *Altered States*. He

had his credit removed from the latter.

Melvin Douglas, Oscared twice as a supporting actor (*Hud* and *Being There*), died in New York at age 80. Douglas, who began his movie career almost simul-

taneously with talkies, spent the thirties and early forties squiring Metro's classiest leading ladies - Garbo in *Ninotchka*, Joan Crawford in *A Woman's Face*, Marlene Dietrich in *Angel* and Merle Oberon in *That Uncertain Feeling*.

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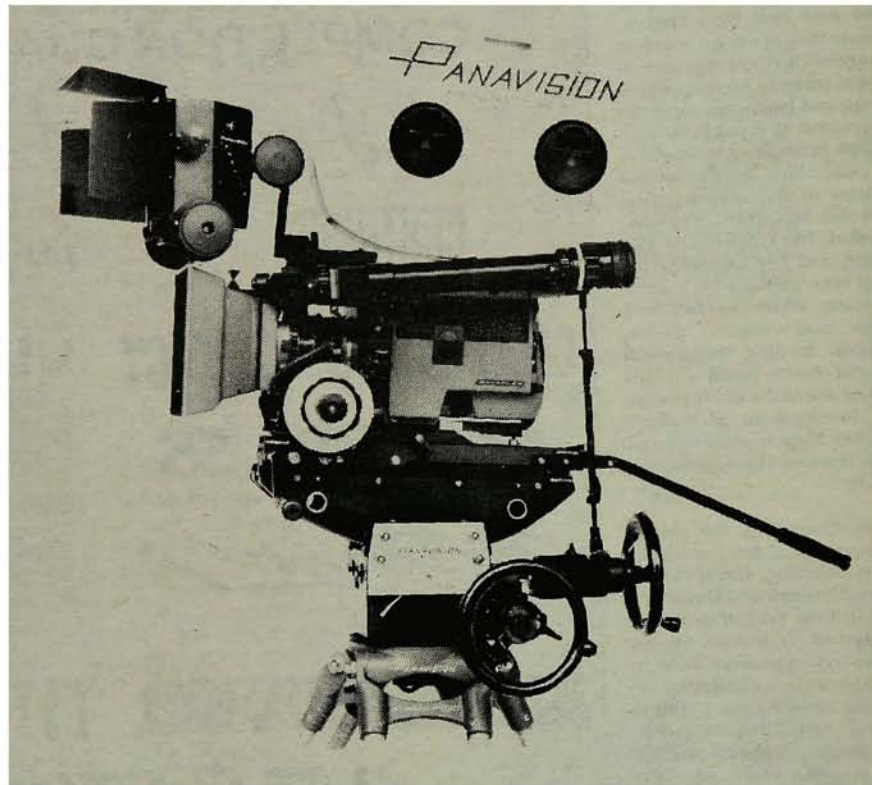
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First echoes: Germans strong with 18 films at Montreal '81

For people interested in unknown quantities, this year's special section, "Cinéma Allemand d'aujourd'hui" may turn out to be the event of the festival. At the outset, however, it's difficult to know, since 11 of the 18 German films included in the festival are the works of first-time directors.

If anyone would have an idea, it would be Gabriele Rohrer, the public relations manager of the German Film Export Union. In her opinion, the selection is a fair sampling of Germany's 1980-81 film crop.

There are the big commercial hits (*Lili Marleen*, *Christiane F.* and *Theo Against the Wind*), films that were screened at Cannes (*Desperado City*, *Malou* and *Iron Angels*); and other, more lighthearted films than North American audiences are used to seeing from Germany (*Taxi to the Loo*, *Asphalt Night*).

And while "lighthearted" may not be the best word to describe any of these films, there isn't much doubt that what we will be seeing is a second wave of what has be-

come known as New German Cinema, the products of another generation than those of Fassbinder, Wenders et al. Rohrer sees these new filmmakers as being perhaps more interested in entertaining their audiences while not making fluff and thinks that they may have a better understanding of cinema than others who have come before them. It is, as well, a much more commercial cinema interested in making itself more accessible to audiences, particularly German audiences, where despite a most impressive number of films, only 9.5% of all box office receipts come from audiences watching German-made films.

The other side of lighthearted is, however, also to be found in films like *Germany*, *Pale Mother*, directed by Helma Sanders, whose most recent work, *The Offered Girl*, was shown in the Director's Fortnight at Cannes where it was greeted with hostility, revul-

sion and finally dismissal. Another kind of reaction greeted novelist Thomas Brasch's first film, *Iron Angels*, shown in competition. The few press people who did show up for the press conference sat in stony silence for the most part, hoping, I think, to hear the director tell them that in spite of his film, everything would be all right. Even a film like *Desperado City* takes its patently American approach one step further than we are used to seeing and the result is a peculiarly cerebral re-working that is not all that unfamiliar.

At the very least, Rohrer hopes that such a section will expand the awareness of Canadian audiences about German cinema (last year she was shocked to learn that few people knew the work of the three directors represented, all of whom had made quite a few films in Germany) and at best, she would like to see three or four more films find Canadian

distribution than the ones that already have (*Lili Marleen*, *Christiane F.* and *Taxi to the Loo* were sold before the festival started). It was these two reasons that encouraged her to fight to get exporters and producers to contribute their films to the programme.

Other films included in this section are: *Slow Attack* (this one could turn out to be the sleeper of the lot); *Céleste* (ever wanted to know what sparked Proust's *Remembrance of Things Past?*); *Lena Rais* (follow Lena as she "...goes too far"); *Sunday's Children* (not to be confused with last year's fine Hungarian film); and *Do Not Fear, Jacob!*

And if at the end of all these you have the urge for one more German film, see *Possession* - directed by a Pole, with a French actress and an Australian actor, it was shot in Berlin using tones that in their own way might add some overall sense of German cinema today.

Air Canada committed to help industry in corporate way

"The Festival takes place in the theatre! It's the pleasure one gets from seeing the films which makes it important," says festival director Michel Fournier. He and the other members of the Board of Directors have doubled their efforts to raise funds, aiming to build a solid basis from which the festival can continue to grow.

Fournier wears two hats, and spends his days as a vice-president of Air Canada, in charge of public affairs. Although he is not personally involved, his department is responsible for the corporate sponsorship of the Festival. As "official carrier", the crown corporation flew guests in from Europe and the United States, and helped co-sponsor the opening reception with Hydro-Québec.

"When we weigh the pros and cons of supporting the many events and organizations which come to us for help, we look for those which have strong community value. Movies are not only art, but the most popular - and therefore probably the most important - of all the arts," he explains. Air Canada's involvement with the Festival has been ongoing now for several years.

The idea of backing the Festival (and, incidentally, backing the Academy of Canadian Cinema) came as the corporation tried to field the hundreds of requests it was getting from individual filmmakers. 'Fly my crew to such-and-such a place,' they would plead, 'and I'll give you a credit.' Films and filmmaking appealed to Air Canada. A flurry of film credits appealed less.

"Finally, it became clear that we should try to help the industry as a whole, and not the individuals. The World Film Festival gave us a chance to back the only international, competitive festival in Canada,

and our association with the Genie Awards helps us recognize those who excel in Canadian filmmaking."

Air Canada is proud of its support to the industry, and Fournier is personally optimistic about the Festival. He speaks lightly of the tardiness with which funds have been forthcoming from the provincial government, remarking that "when you're asking people for money, you have to be ready to accept a certain inconvenience."

Nevertheless, he shares a goal with the other directors of the Festival: to increase the amount of funding coming from the private sector.

"In general, Canadians don't share the American philosophy of private funding to the same degree because our system of government is a mixed one, and we depend more on the government than do the Americans. But the Festival is of such importance in Montreal that we hope to increase the amounts of monies which come from industry." This will be a major emphasis next year.

But, for the moment, the organizing and fundraising is over, and the directors of the Festival, like the other filmmakers, are simply eager to find themselves in a theatre, watching films for pleasure.

Montreal festival

(cont. from p. 3)

festival nor the various government bodies are anxious to talk about the "negotiations" which led to the renewal. Efforts by the directors of the festival. "Still, private contributions remain too low, and efforts will be made again next year to increase the amounts coming from industry," reports Michel Fournier, director and vice-president of Air Canada, the official carrier of the festival.

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Producing for Fassbinder, an "irregular" job

by Kevin Tierney

When new-new German directors speak of how German films have changed over the past five years or so, the example offered more often than not is the collaboration between Rainer Werner Fassbinder and Luggi Waldleitner on the making of *Lili Marleen*.

The fact is that the producer has been making films longer than Fassbinder, the director, has been alive. Why, then, such a bizarre pairing? Marks, of course — not the kind you get in school, the kind you get at the box office. "Fassbinder is like all the other good young German directors of today. He now understands that art doesn't feed him. Like everybody else, he wants money." At least that's the way Waldleitner sees it.

The collaboration came about when Hanna Schygulla expressed an interest in playing the part of Lili. At that point, however, Swiss director Nicholas Gessner has been signed. Not a man to pass up a good deal, Waldleitner agreed to Schygulla's suggestion that Werner Fassbinder come on as director — the decision would cause some controversy in Germany. "It caused a sensation because Fassbinder is controversial, but I liked the idea of building a bridge between the younger audiences and the older ones."

Fassbinder, it seems, had been working on trying to do a re-make of *The Blue Angel*, but when problems with the rights arose, he temporarily abandoned that in favor of *Lili Marleen*. "Fassbinder is a crazy man," Waldleitner says with a look of sincerity, "but I've never met anyone who has seen so many films and knows so much. And, of course, he loves nostalgia stories. Anyway, I think his new film, *Lola*, will be his re-make of *The Blue Angel* but with no songs."

As for their relationship, Waldleitner comments that "Fassbinder needs to go to America to learn some discipline" and, as he expands on that point, it becomes clear that he is referring to the director's work habits, which apparently do not include working "regular hours". But seeing as how Fassbinder was working with his own crew, Luggi had to look on, shaking his head. "Yes, I would work with him again. Maybe. But with my crew — not his. He is a very good director but he has much to learn in terms of technique."

The cast, apart from Schygulla, was also the result of a collaboration of sorts: the producer wanted Mel Ferrer and the director wanted Giancarlo Giannini, but the latter was chosen only after discussions with Richard Gere and Michael

Douglas had broken off when both of them wanted the part expanded — "But they didn't understand that the film was called *Lili Marleen* and not *Richard* or *Michael Marleen*. However, that was one advantage to working with Fassbinder — all three of them wanted to work with him and that makes my job much easier."

The script went through a number of changes that saw it cut from four hours to three to two, but the rough cut that Fassbinder showed the producer was two hours and 50 minutes. Fassbinder understood that the film could not run more than two hours and did what he had to do.

The final version does not totally please Waldleitner, but he is happy that the film has done as well as it has wherever it has been shown thus far: "There are some things in the film that I don't like, but they were put there by Fassbinder." Is it then a Fassbinder film? "No, it's a commercial film."

Budgeted at \$6.5 million Canadian, the film was shot in Bavaria using some provincial government funding under a system that he was instrumental in setting up and he proudly reported that he has already paid it back. "I'm the first producer to pay back money to the government. It's a wonderful system — you pay it back only when you make a profit."

CINEMA

C A N A D A

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