

CRTC pay-TV hearings at end

OTTAWA - CRTC public hearings on applications for the first pay-TV licenses in Canada got underway in Hull, Quebec on September 24, 1981. Although few people doubt the seriousness of the enterprise, there was an almost audible gasp when CRTC Chairman John Meisel, in his opening comments, compared the events with Neil Armstrong's first walk on the moon! Chairman Meisel was perhaps closer to reality when he argued that this was Canada's last chance to come up with a system which could develop and sustain both a vigorous culture and a vigorous cultural production industry.

The first four days of hearings were devoted to general representations. Groups, in-

cluding private broadcasters and cultural agencies, cable companies, actors' unions, regional arts councils, MPs and independent production entities, all had a chance to tell the CRTC how they felt pay-TV should be designed and run in Canada. With the exception of the parliamentarians and the cultural agencies, nearly everyone who spoke has a stake in pay-TV.

In its proposal call, the CRTC laid out some clear directives of what it would view favourably in any license application. Specifically, it was looking for solid facts and figures and how much money applicants hope to make and how much they plan to spend on Canadian production and Canadian content

in their programming.

Those making general representations fell into roughly two groups on these key issues. On the one hand were the entrepreneurial interests: the cablecasters who will carry pay-TV and who are anxious to expand their businesses, and organizations like the Canadian Association of Motion Picture Producers and the Canadian Association of Broadcasters. These groups are essentially commercial in nature, and their prime concern is protecting 'the bottom line.' They argued against too stringent Canadian content regulations, and while they gave lip-service to supporting Canadian production and content, most want the companies that are licensed for pay-TV to be given room to manoeuvre.

On the other hand the Commissioners heard from the whole range of independent production groups. These included the independent filmmakers, the Council of Canadian Filmmakers, the Directors Guild, ACTRA and many others. All of these want to ensure that a large slice of pay-TV revenues are directed into the Canadian production industry and they don't want this left to the discretion of the licensees. They were backed in their views by most of the federal cultural agencies which appeared, including the Canada Council, the National Film Board and the Canadian Film Development Corporation. What these groups don't want is a repeat of what happened when the CTV network was introduced some twenty years ago, and more recently when the Global network was started. Glowing promises were made about Canadian production at the time of the license applications but these rapidly went out of the window in the first year of

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New film securities policy

MONTREAL - The Provincial Securities Administrators have adopted a revised National Policy concerning the public financing of Canadian films. The policy, number 23, was adopted on October 8, and has met with positive response from the film community. The language of the policy, and the various modifications made, denote a greater understanding on the part of the administrators for the fine points of film production.

Gone is the confusion caused in the first policy by the use of the words "promoter/producer." The key person is now simply identified as the promoter; he is the person or the company which a) "takes the initiative in development, financing and production of a film, and b) is able to establish the level of fees and other forms of remuneration payable to him or it..."

"In using the word 'promoter,' we cast the net wider," commented one source at the Ontario Securities Commission, "all the while making life easier for the line-producer, who is never really the fellow we are interested in."

Gone, too, are the strict limits (5% and 10% of the total budget) which had been put on the producers' fees, and the regula-

tion that all fees paid to a producer in any capacity must be included therein. "Promoters' fees shall not exceed... an amount equal to the sum of the following percentages of direct costs...: 10% of first \$500,000; 6% of the next \$500,000; 5% of the next \$500,000; 3% of the next \$1,000,000 and 2% of the amount in excess of \$2,500,000." These limits are applied by the securities commission to reduce the temptation to bump up budgets, and to give the producers of low budget films an adequate remuneration.

In addition to the above fees, promoters may now provide facilities and production services at fair market value. If a promoter defers his basic fee until after the investors recoup, "the promoter's fee may be increased by 100%."

It is now thought that the new policy will sufficiently limit the "self-dealing" of which the commissions disapprove, while giving promoters the flexibility they need.

Completion guarantees may also now be provided on a non-arm's length basis, and rebates may return to the promoter.

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Federation adopts new policy to promote low budget films

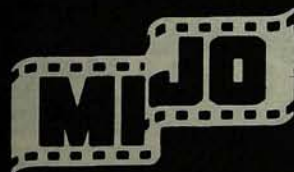
TORONTO - The Federation of Canadian Guilds and Unions for Film and Television, an umbrella group of production unions, guilds, and associations, has decided to offer reduced fees in an effort to stimulate the production of low budget Canadian feature films.

In announcing the plan at the Toronto Festival of Festivals trade forum, the Federation said it will offer a 30% reduction of fees for films budgeted between \$750,000 and \$1.5 million, provided the films are 100% Canadian from producer to all talent and crew, plus script, production company, and all contracted services.

The producers must also employ Federation members, which include the Association of Canadian Television and Radio Artists (ACTRA),

the Directors Guild of Canada (DGC), the Association of Canadian Film Craftspeople (ACFC), the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA), the Canadian Film Editors Guild (CFEG), and the Association des professionnels du cinéma du Québec (APCQ). To be eligible, a producer must submit a budget at least eight weeks prior to the first day of principal photography for examination and approval by the Federation.

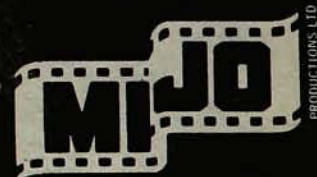
The ACFC, along with the Federation reductions, will offer its own Canadian Film Incentive Plan, also aimed at low budget features. The plan will provide reduced scale rates for films budgeted between \$750,000 and \$1.5 million, less overtime requirements, and fewer penalties. The plan is the first of its kind available in Canada.



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Ontario Censors change mind, ruling

TORONTO — The Ontario Censor Board has reversed its earlier decision and allowed *Pixote*, Brazilian director Hector Babenco's controversial study of abandoned street children, to be shown uncut — but only at one Toronto movie house, not throughout the province, sources at the Board confirmed to Cinema Canada.

Pixote began its theatrical release October 9 at the International Cinema. It had one previous screening in Ontario, at the Toronto Festival of Festivals in September.

Initially, the Censor Board wanted to make seven cuts from scenes which graphically depict sexual experimentation by children and sexual exploitation of children by adults, two areas which the Board considers sensitive. Previously, the Board had banned Louis Malle's *Pretty Baby* and cut Volker Schlöndorff's *The Tin Drum* for scenes not nearly as graphic as those depicted in *Pixote*.

An appeal by *Pixote*'s Ontario distributor, Pan Canadian, asking the Board to pass the film uncut on the basis of its seriousness and its critical acclaim, led to the compromise decision. The film is restricted

to audiences 18 years of age and older.

Also passed by the Board for screening in Toronto was *Caligula*, the Penthouse Films and Bob Guccione paeon to sex and violence, which opened in Toronto October 9. However, this is not the hardcore version which played uncut in Vancouver and with a one-minute cut in Montreal, but a softcore version which Guccione intends to release in markets that pose censorship difficulties.

The *Caligula* playing in Toronto is similar to the British version, which had ten minutes of hardcore material edited from the original. The Censor Board has made one one-minute cut as well, a scene of the tying of a man's penis prior to castration.

Distributed by Citadel Films, *Caligula* is playing at two Toronto theatres to restricted audiences at the admission price of \$7.00, believed to be the highest ticket-price ever in Toronto movie-house history.

Meanwhile, distribution of Bonnie Sherr Klein's documentary examination of the pornography industry, *Not A Love Story: A Film About Pornography*, produced by the National

Film Board, has been delayed until the Censor Board and the NFB can work out an agreement on public screenings. Because it contains several depictions of hardcore pornography, the Censor Board will permit only private screenings of the film. *Not A Love Story* had one public screening at the Toronto Festival of Festivals, but a scheduled screening at Toronto's St. Lawrence Centre October 6 had to be cancelled.

Pierre Lamy honored

MONTREAL — Pierre Lamy has been awarded the Prix Albert Tessier for his contribution to filmmaking in Quebec.

Lamy, a partner with Michael Spencer in Lamy Spencer and Company, is one of Quebec's most prolific producers. His most recent film, Francis Mankiewicz's *Les Beaux Souvenirs*, opened in Montreal in early October.

He is currently supporting the Premiere application for a pay-TV license, and would become director of French production there, should Premiere be awarded the license.

Hard times for Humungus?

TORONTO — Despite the low budget rate agreement, signed between the Directors Guild of Canada and the production of *Humungus* before the shoot began, the DGC voted on October 19 to consider the feature a high budget picture. No further comment was forthcoming from the DGC, and another meeting is expected to decide on what action, if any, is appropriate in the circumstances.

The DGC had agreed to low budget rates when the production presented it with a budget of \$1.2 million for the film. According to the agreement, retroactive penalties could be applied by the DGC if the film went over budget.

When the production filed its preliminary prospectus, it became clear that "direct costs" of the film (as defined by the new national film policy, issued by the securities commissions) were \$1.2, but that the entire budget of the film ran to \$2 million. Other costs included the expense of the issue (\$77,500), cost of financing (\$286,800) and agent's commission (\$180,000), among other items.

In a letter to the DGC, the producers Anthony Kramrei-


ther and Mickey Stevenson argued that low budget status should be granted the production on the basis of the on-screen costs, according to DGC president Lew Lehman.

Kramreither further confirmed to Cinema Canada that the producers were ready to make sacrifices in order to see the picture completed. As outlined in the prospectus, the producers' fees of \$170,000 can be deferred, as can production costs of \$75,000 and financing fees of \$150,000 (the latter, both due to Manesco Films Ltd., the firm which has produced Kramreither's previous films) should the issue not sell out.

Commenting before the Oct. 19 DGC meeting, Lehman said, "Either they have a point or they don't. If they don't, they pay the higher rates. If they won't that's another story." Although the DGC has decided the production doesn't have a point, it has yet to comment on whether it will require payment of higher rates.

Earlier, the Association of Canadian Film Craftspeople (ACFC) had turned down the shoot after a series of unsuccessful negotiations with the

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Loans needed against foreign pre-sales, still difficult

TORONTO — The problems of interim financing, always a contentious issue with Canadian independent producers, is a much more serious threat to the industry than most people realize, according to producer Bill Macadam.

Macadam, president of Norfolk Communications, one of Canada's largest independent television production houses, claims that no bank in Canada will lend money to Canadian producers against foreign pre-sale contracts. Because of this, Macadam believes the Canadian production industry will be unable to fulfill the Canadian content requirements of pay-television.

"The industry needs very strong new initiatives," said Macadam, "Otherwise, there will be no new material on pay-TV. The interim financing pool has dried up to a puddle. There is no mechanism in place in this country to support the pay-TV industry."

Macadam thinks the CFDC should step in and guarantee foreign pre-sale deals with the banks, providing producers with letters of credit at the cost of .5%.

"There must be a realization within the industry that the investor must be protected," said Macadam. "If the industry will protect the investor, in the long run the investor will keep in there."

Macadam also emphasized the difference between investing in feature films, with the high costs of prints and

advertising taken off the top, and television, whose advertising costs are minimal because they are picked up by the networks. "One has to keep on investing in many feature films in order to make a profit, but in TV it's possible to make money back the first time out, although the upside is not as large," he said.

In response to inquiries made by *Cinema Canada*, spokespersons for the Toronto Dominion Bank, the Canadian Bank of Commerce, and the Bank of Nova Scotia disagreed with Macadam's assertion that no bank in Canada was willing to lend money on the basis of a foreign pre-sale contract, although all expressed their bank's basic reluctance to do so.

"Yes, we would lend money," said Everett McCrimmon of the Canadian Imperial Bank of Commerce.

"Our guidelines are relatively stringent, but we are prepared to consider lending money based on a foreign pre-sale agreement. If the buyer was familiar to us, had dealt with us before, then we would give a letter of commitment. If they were not familiar, a letter of credit would be required from their banker."

George Brand, also of the Commerce, said the bank was "still doing loans for foreign pre-sale deals, but we have to see the deals first." Brand emphasized that the bank required a strong letter of commitment from the buyer insuring that real mon-

ey is available to the producer. "Many foreign pre-sale deals have so many holes in them you could drive a truck through," he commented.

Rose Anne Barry of the Toronto Dominion said her bank was reluctant to do interim financing on a project basis because of what happened last year in feature film financing, with many film units going unsold. Barry said the banks were more interested in financing a series of productions than a single project, and were looking to finance companies with long term production commitments and a good equity base.

Barry pointed out the problem of foreign pre-sale deals eliminating a project's 100% CCA tax write-off. To the tax department, if a pre-sale is extremely binding, then the money is not at risk and therefore not deductible in the write-off scheme. But from the bank's point of view, if the pre-sale deal is not strong,

then interim financing investment is a risk most banks would prefer not to take.

"The problem in the Canadian feature film industry in the past year has been with the investors just looking at the write-off, not at the investment," said Barry. She noted an exception, *Prom Night*, which still made money without a full CCA write-off, pointing out that the film's investors were better off without full tax shelter coverage in the long run.

Loren Chudy, Director of Public and Corporate Affairs at the Bank of Nova Scotia, said his bank had no specific policy militating against loaning money based on foreign pre-sale deals, but that the decision would not be made solely on the existence of a pre-sale deal. A number of factors enter into the proposal, including who the production company is, who is financing the film, who developed the project, what is the pro-

ducer's track record, and what is the initial equity financing.

"It is hard to determine the merits of any deal on the basis of one factor," said Chudy. He admitted that a foreign pre-sale deal was a positive factor in financial negotiations, but not the only relevant one.

Chudy also said that he was unaware of any deal made in the recent past based on a foreign pre-sale deal.

Barry and Chudy both stated that they were not aware of their banks having a special policy differentiating between investment in feature films and television. However, George Brand admitted that "TV is the best deal in town. The numbers aren't as big (as feature film) and we can get Canadian deals."

Bruce Malloch •

Hestons team up for Canadian Motherlode

VANCOUVER — Charleton Heston is directing and playing the leading role in *Mother Lode*, a \$6 million feature film which began its seven-week shooting schedule September 28 in Vancouver.

Fraser Heston, Charleton's son, has scripted the film and will produce, along with executive producer Peter Snell. *Mother Lode* marks the second filmmaking venture of the father-and-son Heston team: in 1980, Charlton Heston starred in *The Mountain Men*, written by son Fraser.

Co-starring with Heston in *Mother Lode* is Canadian Nick Mancuso, who starred in Ralph Thomas's *Ticket to Heaven*, which opened the Toronto Festival of Festivals. Other cast members include Kim Basinger, who starred in the popular television film and subsequent series *From Here to Eternity* and in *Katie: Portrait of a Centerfold*, and veteran John Marley, who

most recently appeared in *Tribute*.

Mother Lode is a certified Canadian feature film. Fraser Heston's landed Canadian immigrant status qualifies him for screen-writing points under the Canadian Film Certification Office (CFCO) system, which requires that six out of 10 points represent Canadian talent among the positions of director and screenwriter (worth two points each), first and second highest paid performer, production designer or art director, director of photograph, music composer, and film editor (one point each). Heston's screenwriting credit, Mancuso's position as second-highest paid performer, along with Canadians Doug Higgins as production manager, Richard Leiterman as cinematographer, and Eric Boyd-Perkins, a landed immigrant from Britain, as film editor, fulfill the Capital Cost Allowance certification requirements.

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Ontario new software office for film, vtr

TORONTO — Larry Grossman, Ontario's minister of Industry and Tourism, has announced the creation of an Office of Film Video and Software Development in his ministry's industrial division. In his opening speech to the Trade Forum of the Festival of Festivals, Grossman said the Office would have a mandate to establish an industrial focus in the above ar-

reas, and mentioned the importance of the emerging pay television networks.

Grossman said the office would create a new information technologies capability within the industry division and seek to provide support for the promotion and marketing of Ontario as a film production location. He added that the office will also extend to exist-

ing marketing and promoting services in the video and software industries.

The Office of Film, Video, and Software Development will participate in the design of the software programming for Ontario's new \$11 million Videotex support program, which recently purchased 2,000 Telidon terminals. Grossman estimated that by the end of the decade, Videotex services in North America will be worth over \$75 billion, much of which will be in software programming.

"There is still a great deal of uncertainty about the idea of culture as business, although I suspect that in the future, this concept could become more commonplace as more and more of us will depend upon the information and entertainment industries for our livelihood," said Grossman. He claimed that the nation's single most important economic activity now revolved around the production, dissemination, and use of information.

Many of the filmmakers of the seventies, said Grossman, would be the 'software' developers of the eighties. He added that the TV and video industries were so totally related with the new high technologies that "their future cannot be assessed in isolation with these developments."

Grossman did not announce who would head the new office, but said Ontario Film Officer Brian Villeneuve would be working in conjunction with it.

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Cover: *The picture of innocence? Hardly. Marie (Monique Spaziani) stars in Francis Mankiewicz's controversial film Les beaux souvenirs. (See page 34.) Photo: Takashi Seida.*

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CINEMA

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New priorities at CFDC to help

TORONTO — According to new Canadian Film Development Corporation chairman David Silcox, there will be a change in the CFDC's national priorities in order to give the Canadian film industry the boost it needs.

In a speech on the changing role of the CFDC delivered to a group of film professionals at the Trade Forum of the Festival of Festivals, Silcox saw the CFDC's function as facilitating the inevitable growth of the Canadian film production industry. He emphasized the strong interim financing support available to the private sector for films budgeted under \$4 million.

Silcox noted that the CFDC, in its intervention to the CRTC on the pay-TV licensing applications, strongly recommended that the new pay industry support the private sector and Canadian independent production, but refused to comment specifically on the then-unpublished document. Silcox also stated the need to restore investor confidence and saw his organization's role as encouraging and facilitating the number of financing mechanisms available to Canadian producers.

Another CFDC priority is to encourage more government spending at the provincial and federal levels. Silcox hoped the CFDC could persuade the provincial governments to change their policies and attitudes toward the feature film industry. Noting provincial jurisdiction over distribution and exhibition, he commented: "They have not used that responsibility as strongly as they might have to

the benefit of the Canadian production industry."

On the capital cost allowance, Silcox said that it "probably should have been 120%."

Silcox's speech formed part of a panel presentation which included CFDC executive director André Lamy and staff members Jocelyn Pelchat-Johnson, Judith McCann, and Ian McDougall. In the question-and-answer period that followed, the CFDC came under strong criticism from former Director's Guild president Robert Barclay on its policy of not investing in features with budgets exceeding \$4 million.

Ian McDougall defended the CFDC's policy as one of "self-preservation", noting that the rate of return on investment dropped substantially with films budgeted above \$3 million and that most films budgeted above \$5 million in 1980 sold only 50-60% of their units. McDougall stated that the CFDC would invest in a film budgeted above \$4 million only if the producer could demonstrate that the project merited its high cost, citing as an example David Cronenberg's *Videodrome*.

Ticket to Heaven director Ralph Thomas asked the panel what the CFDC's plans were to develop Canadian script-writing. Likening a script to "a blueprint of a movie," Thomas commented that "if the Canadian films being made this year were buildings, they'd all be on the ground in two or three days."

André Lamy answered that the CFDC spent \$1.3 million developing 50 scripts in the past

year, which he claimed was a figure out of proportion with the entire budget.

Not satisfied, Thomas proposed a year of retrenchment within the industry, urging the CFDC to double or triple the amount spent in 1979 and 1980 on script development.

"If we have pay TV, we will be making terrible films on that system, because we do not have the basic component, the script," said Thomas.

In reply, Lamy said that if the CFDC were given more money in 1982, its two top priorities would be distribution and script development.

On the subject of financial assistance for short films, Ian McDougall reiterated that no money was available since this area was outside of the CFDC's mandate and pertained exclusively to the Canada Council. On the possibility of placing a quota on the distribution and exhibition of short films, Judith McCann commented that this would be "a negative way of going about it," and pointed out that this was an area of provincial jurisdiction.

Marit Jensen, a Winnipeg independent filmmaker, asked the panel to address the problem of young filmmakers trying to make their first feature, who don't have the experience to present a \$1-2 million proposal to the CFDC but can only get a maximum of \$40,000 government assistance from the Canada Council.

Lamy sympathized with the problem but could only suggest such groups apply for provincial government and regionally available assistance.

IN TRANSIT

Martin Bockner, former president of Saguenay Films, has been named executive director of the Association of Canadian Movie Production Companies. He brings to the new association the experience of over 30 years in the film industry in Canada, and is its first director.

Astral Films has announced the appointment of **Perry Persaud**, formerly of Saguenay Films, as 35mm theatrical booker. Persaud replaces **Pat Salisbury** who has gone on to Paramount Films.

William T. Armstrong, past vice-president of finance and controller of Norfolk Communications Ltd., has become the general manager of the New Massey Hall. Mark Moore, the hall's first development and finance officer, made the announcement.

In Montreal, **Lucienne Appel** is no longer with David Novek and Associates. She had been, along with Linda Shapiro, a vice-president of the company.

In California, 20th Century Fox has announced the appointment of **Irving N. Ivers** as executive vice-president in charge of world-wide advertising, publicity and promotion. At Manson International, **Peter Elson** becomes vice-president of Acquisitions and Marketing, after having served there as Director

of New Projects and Sales Manager.

In Toronto, film lawyer **Chalmers Adams** and his wife **Gail** announce the birth of their third son, **Talmage**, Sept. 18.

OBITUARY: Chief **Dan George** Canadian actor best known for his role as Old Lodge Skins in the 1970 film *Little Big Man*, in North Vancouver at age 82. Born on the Burrard reserve in North Vancouver, where he served as chief for 12 years, George was a dedicated spokesman for Indian rights and environmental causes.

Tom Johnston, on the staff of the National Film Board from 1953 to 1980, has died in Ottawa at the age of 66. He had served as the board's representative in New York and San Francisco, and acted as the NFB liaison with External Affairs. Of late, Johnston had been a Film Consultant to the Ottawa Branch of the NFB.

Securities policy

(cont. from p. 3)

The commissions have removed all mention of gross points participation, and have added a new section on financial reporting.

Copies of the new policy are available through the offices of the provincial securities commissions.

Bijou Awards bow for shorts and TV prods

TORONTO — The CBC drama *War Brides* earned seven nominations, including Best Television Drama, while independent filmmaker Robert Fresco topped the list of individual nominations with five, as the nominations were announced for the first annual Canadian Short Film and Television Awards.

Ronald Cohen, chairman of the Academy of Canadian Cinema, and Pat Ferns, president of the Canadian Film and Television Association, announced the nominees for the awards, which will be known as the Bijous. The awards succeed both the Canadian Film and Television Awards and the short film category of the Canadian Film Awards, giving the Canadian film and television industries a second high-profile awards presentation to complement the Genie Awards, which annually recognize achievement in feature film. Cohen and Ferns also unveiled

the Bijou Award statuette, a 14-inch solid brass spiral sculpture designed by Canadian artist Louis Stokes.

The nominations were dominated by CBC and NFB selections. In the Best Documentary categories, only Fresco's *Steady As She Goes*, about an old man building ships inside of bottles, was not an NFB-produced film. The Best Television Drama Over 30 Minutes category was a clean sweep for CBC productions, with *War Brides*, *Running Man*, and *You've Come a Long Way*, *Katie* earning nominations.

Other top nominations were *Final Edition*, with six individual nominations, and *Running Man* with three, including an Outstanding Direction in a dramatic production selection for Donald Brittain. Top independent film to gather nominations was *The Olden Days Coat*, an adaptation of a Margaret Laurence short story by Atlantis Films, with four.

A multiple jury system was used to select the 200 nominees in 27 award categories. Eligible productions were pre-selected by English and French language filmmakers and forwarded to a total of 19 juries based in Vancouver, Edmonton, Toronto, Ottawa, and Montreal. The juries selected three nominees in each production category, as well as pre-selecting nominees for the craft achievement categories, whose final three nominees were chosen by special craft juries. Also, the highest-ranked independent production (non-CBC or NFB) was forwarded to the Best Independent Production jury, which selected the final four nominees.

The awards will take place October 28 at the Harbour Castle Convention Centre in Toronto, sponsored by the Academy of Canadian Cinema, the Canadian Film and Television Association, and Imperial Oil Limited.

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Dorian Gray in Toronto as American TV movie shoots

TORONTO — Shooting has been underway since September 30 on *The Sins of Dorian Gray*, a \$3.5 million American produc-

tion which has been pre-sold to ABC as one of the network's series of Sunday Night World Premiere movies.

Produced by Jules Bass, with executive producer Arthur Rankin, Jr., *The Sins of Dorian Gray* will shoot in Toronto for

four of its seven-week shooting schedule. Prior to Toronto, the production spent two weeks filming in New York City, and the Toronto shoot will be followed by a week in the Dominican Republic.

The screenplay by Ken August and Peter Lawrence is an updated version of Oscar Wilde's classic novel, *The Picture of Dorian Gray*, with an interesting twist: the film portrays Dorian as a female, not a male, character. Belinda Bauer plays the leading role of Dorian, whose innocent wish for eternal youth leads to the aging not of herself, but of her portrait.

British director Tony Maylam, whose previous work includes *Riddle of the Sand* and *The Burning*, is directing an IATSE-Toronto crew which includes director of photography Zale Magder, production manager Joyce Kozy King, art director Karen Bromley, and soundman Rod Haykin. New York special effects and make-up artist Bob Leyland, who has previously worked with Brian De Palma on *Dressed To Kill*, Sidney Lumet on *The Wiz*, and most recently on *The World According To Garp*, is working with Canadian Barb Palmer.

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Cockburn makes movie debut

TORONTO — Extra Modern Productions will start shooting their latest project, a feature length documentary-concert film on Canadian rock musician Bruce Cockburn to be titled *Rumours of Glory*, at a Cockburn concert October 23 in Denver, Colorado.

The project, budgeted at \$420,000, raised through private donations, will be produced by Bill House and Peter Walsh in conjunction with Cockburn's manager, Bernie Finkelstein. Martin Lavut, whose previous films include *War Brides*, *The Winnings of Frankie Walls*, and *Certain Practices* for television, will direct. Cinematographer Vic Sarin, who worked with Lavut on *War Brides* and more recently with Don Shebib on his latest feature *Heartaches*, will be director of photography.

The film's crew will follow Cockburn's tour through the western United States and Canada, including a show at Los Angeles's famous Roxy Theatre, return to the east coast for three shows in Boston, Phila-

delphia, and New York, then conclude with two concerts staged specifically for the cameras in Toronto. The crew will shoot with five cameras and record the sound on a 24-track system.

Grierson conference

MONTREAL — The Grierson Project at McGill University, Montreal, has announced that it is holding a conference on the documentary in Canada and the work of John Grierson, including the early years of the National Film Board, on October 29, 30, and 31 in the Macdonald-Harrington Building on campus. Seminars and panel discussions will include Canadian filmmakers and visitors including Basil Wright, Stuart Legg and Margaret Ann Elton from England, as well as Forsyth Hardy, Grierson's official biographer, and Professor Ian Lockerbie from Scotland's Grierson Archive at the University of Sterling. Stanley Hawes, retired head of the Australian equivalent of NFB, is also expected.



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Canada Council hopes to bring back shorts to theatres

TORONTO — In announcing its intention to fund the Canadian Independent Short Film Showcase, the Canada Council hopes to get innovative, quality shorts back into Canadian theatres.

Open to independent Canadian filmmakers, and to be administered by the Academy of Canadian Cinema in close association with the Council's film section, the Showcase is a pilot

project for the 1981-82 which, if successful, will be established on a permanent basis.

A jury of filmmakers, distributors, and exhibitors will select an estimated six or seven films from competition. The Council will award each winner a \$2,500 honorarium, and will also pay costs of blow-up to 35mm and sub-titling where necessary. Each film will be

held in the showcase on a non-exclusive distribution basis for up to three years. All films will be offered to exhibitors across Canada free of charge, with distribution commencing upon receipt of a signed licensing agreement.

To be eligible, a film must have been produced and directed by a Canadian independent filmmaker during the past

three years, be 10 minutes or less in length, have a non-restrictive rating and complete copyright clearance, and have had no previous 35mm commercial release. The tentative deadline for entry is December 31, 1981, with jury screenings to take place in January 1982. The awards announcement will coincide with the Genie Awards in March, with the winning films scheduled to be avail-

able for commercial exhibition by late spring or early summer of next year.

According to Francoise Picard, the Canada Council's film officer, the major Canadian theatre chains and independent distributors agree in principle with the program. Picard stated the cost of initiating and administering the program to be \$10,000.

New cinema fest bows in Montreal

MONTREAL - The Festival International du Nouveau Cinéma opens in Montreal Oct. 22-Nov. 1, and is presenting an ambitious and interesting selection of new films and unusual films.

The festival, once known as the 16mm Festival, has an equally impressive list of foreign guests. Marguerite Duras heads a list which includes Werner Schroeter, Daniel Schmid, Marcel Hanoun, Tim Burns, Bulle Ogier, Frans Zwartjes and Boris Lehman.

There will be a section of punk and new wave films, and a selection of films from Quebec. For the first time, there will be a section called Video Presence, organized by various co-ops and organizations.

Because of the stiff competition for festival funding, and the controversy which has surrounded this festival in particular, observers are watching this year's presentation carefully. For the moment, the festival's organizers, Claude Chamberlan and Dimitri Eipides have announced a budget of \$60,000 with grants coming from the federal and provincial, and municipal governments.

For the moment, the festival gets high marks for the number of films which will have their North American premiere, and for the quality of its guests. What with simultaneous evening screenings in three places and a seven day schedule, the Festival International would seem a model of economy.

Ron Levine

Photographer for the
Academy of Canadian Cinema
at the 1981 Genie Awards

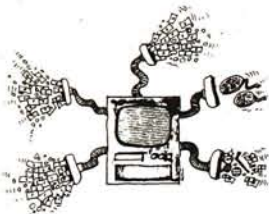


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Pay-TV

The CRTC's pay TV hearings were carried by cable operators live to their subscribers, and generated an unprecedented amount of coverage in the press and on air. Over the next months, Cinema Canada will reprint parts of the verbal presentations made, especially as they pertain to the Canadian production industry. In this issue, Joan Schafer of First Choice and Jack McAndrew from performance comment, each outlining their commitment to Canadian production.

The tables on this page were prepared at the National Film Board of Canada in an effort to tabulate the differences between the various proposals. Because no standard measure was used in the original applications (some amounts were calculated in constant dollars, others in inflationary dollars), figures have been adjusted to render them uniform. They are offered as a 'best efforts' calculation, carrying no official sanction.

NFB - in the public interest

OTTAWA — James Domville, Government Film Commissioner at the National Film Board, told the Canadian Radio-Television and Telecommunications Commission (CRTC) pay-television hearings that the new pay-TV system must be designed to support Canadian interests.

"The entire subscription television system should be more effectively structured to support high quality Canadian program production," said Domville. "I do not believe the purpose of Canadian pay-TV should be to re-tool cable system hardware or to export profits to the U.S. entertainment industry."

He also recommended the CRTC restructure the entire cable TV system, including pay-TV, to allow several tiers of programming. The first channel would be reserved for Canadian services, with

the costs of new programming coming from the basic cable fees, with a second tier of channels for the U.S. networks at a separate fee, revenues from which would support in part new Canadian programming. Other channels providing mass entertainment, sports, and cultural events not carried on the basic service, would form a third tier. Videotex and other interactive services could be added later as the technology developed.

Domville concluded that "Pay-TV should not be introduced unless it is demonstrably in the public interest and is capable of meeting the objectives of the Broadcasting Act. Its purposes should be the creation of high-quality, popular, Canadian programming in both languages... it should generate the maximum possible revenues for program production."

CFDC - should be universal

OTTAWA — The independent production industry in Canada must be given priority access to any pay-television system licenses in this country, said Canadian Film Development Corporation (CFDC) Chairman David Silcox before the Canadian Radio-Television and Telecommunications Commission (CRTC) hearings on pay-TV licensing applications.

"Pay-TV represents the last chance Canada may have to capture its own place in its own market by providing maximum access for both creators and consumers to Canadian film and video," said Silcox. Commenting that the CFDC's representation "does not constitute an intervention related to any one applicant, but to all," Silcox added that the revenues from pay-TV should lead to a stable, vi-

able production industry benefiting both English and French producers across the country.

Silcox stated that the CFDC Board recommends that a pay-TV service be made available on a universal basis, mandatory to all Canadian cable subscribers, in order to meet Canada's unique cultural and economic needs. "It is the responsibility of all Canadians — not just those who choose to pay — to ensure the survival of cultural expression through films and video, and to support the industrial activity which this involves."

Silcox said that traditional distribution systems had been closed to independent production in Canada, and that pay-TV represented a last chance for the federal government to help rectify the situation.

Table 1
FORECASTS PROVIDED BY THE MAJOR NATIONAL PAY TELEVISION APPLICANTS AS GAZETTED BY CRTC

	L.A.M.B.	TELECANADA	FIRST CHOICE	SHOWPLACE	PERFORMANCE	ASTRATTEL	CTVA	CANADIAN PREMIERE
ASSUMPTIONS AS STATED IN APPLICATIONS RE:								
Mature penetration of CATV households, Year 5	7.5%	100%	41%	34%	25%	30%	24.2%	33%
Actual subscribers to Pay service, Year 5 (in 000s)	330	5,650	1,850	1,250	1,500	1,500	1,460	2,000
Wholesale price to Exhibitor	\$8.00	\$2.50	\$7.50 to \$9.00	\$7.00	\$9.00 to \$13.25	\$10.00	\$8.00	\$6.50
Retail price to home Subscriber	\$12.95	\$2.75	\$12.00	\$11.00 to \$13.00	\$13.00 to \$18.00	\$12.00 to \$15.00	\$13.00	\$13.00
TOTAL FIVE-YEAR REVENUE & EXPENSE PROJECTIONS: (in 000,000s)								
Total retail revenue	\$ 198	\$ 910	\$ 1,224	\$ 528	\$ 635	\$ 906	\$ 845	\$ 964
Total wholesale revenue	\$ 122	\$ 832	\$ 768	\$ 308	\$ 452	\$ 647	\$ 520	\$ 482
Total program expense	\$ 46	\$ 679	\$ 594	\$ 230	\$ 351	\$ 536	\$ 351	\$ 392
Total Canadian program expense	\$ 25	\$ 593	\$ 403	\$ 131	\$ 152	\$ 290	\$ 183	\$ 210
Average annual Canadian program expense	\$ 5	\$ 119	\$ 81	\$ 26	\$ 30	\$ 59	\$ 37	\$ 42
Profit projection (cumulative total)	\$ 7	Non-Profit	\$ 20.2	\$ 6.8	\$ 17	\$ 7.4	\$ 40	\$ 24.8

Table 2

ASSUMED RESULTS BASED ON 25% PENETRATION LEVEL OF CABLE HOUSEHOLDS PROJECTED FROM FILINGS TO THE CRTC FOR PURPOSES OF COMPARISON

	L.A.M.B.	TELECANADA	FIRST CHOICE	SHOWPLACE	PERFORMANCE	ASTRATTEL	CTVA	CANADIAN PREMIERE
ASSUMPTIONS AS FORECAST								
Number of Pay subscribers (in 000s)	330	4,800	1,130	920	1,500	1,250	1,460	1,500
Wholesale price to the Exhibitor	\$ 8.00	\$ 2.50	\$ 7.50	\$ 7.00	\$ 9.00 to \$13.25	\$10.00	\$ 8.00	\$ 6.50
Retail price to the Subscriber	\$12.95	\$ 2.75	\$12.00	\$12.00	\$13.00 to \$18.00	\$14.00	\$13.00	\$13.00
TOTAL FIVE-YEAR REVENUE & EXPENSE PROJECTIONS AS FORECAST (in 000,000s)								
Retail revenues	\$ 198	\$ 773	\$ 746	\$ 388	\$ 635	\$ 755	\$ 845	\$ 722
Wholesale revenues	\$ 122	\$ 707	\$ 468	\$ 226	\$ 452	\$ 539	\$ 520	\$ 361
Program expenses	\$ 46	\$ 577	\$ 362	\$ 169	\$ 351	\$ 446	\$ 351	\$ 308
Canadian program expenses	\$ 25	\$ 504	\$ 246	\$ 96	\$ 152	\$ 242	\$ 183	\$ 178
Average annual Canadian program expense	\$ 5	\$ 101	\$ 49	\$ 19	\$ 30	\$ 48	\$ 37	\$ 35

Table 3

A COMPARISON OF FORECASTS PROVIDED BY THE MAJOR NATIONAL PAY TELEVISION APPLICANTS IN FILINGS TO THE CRTC AS GAZETTED

	L.A.M.B.	TELECANADA	FIRST CHOICE	SHOWPLACE	PERFORMANCE	ASTRATTEL	CTVA	CANADIAN PREMIERE
CHANNELS OF SERVICE:								
Hours of English	6	8/12	24/12	8	8.3/24		8.5	8
Hours of French	6	8/12	12	n/a	8.3/24		8.5	8
Hours of Dual Audio	n/a	n/a	n/a	n/a	n/a	10/6.5*	n/a	
LEVELS OF CANADIAN CONTENT ACHIEVED: AS RECOMMENDED IN THE CRTC'S 1978 GUIDELINES THIS SHOULD REACH A MINIMUM OF 50% TOTAL HOURS								
Year 1, total hours	37.5%	60%	50%	30%	34%	31%	25%	33%
Year 1, total titles	45.6%	50%	67%/50%	40%	39%	30%	35%	50%
PROGRAMMING COSTS AS A PERCENTAGE OF REVENUES								
Total programming cost as percentage of Wholesale revenue	38%	82%	77%	75%	78%	83%	67%	81%
Total Canadian production as a percentage of Wholesale revenue	20%	71%	52%	42%	34%	45%	35%	43%
Total Canadian production as a percentage of Retail revenues	13%	65%	33%	25%	24%	32%	22%	21%
MODE OF MARKETING:								
Discretionary	X		X	X	X	X	X	X
Universal		X						

* Movie Channel A 10 hours and Cultural Channel B 6.5 hours.

FOOTNOTES

- Figures given for L.A.M.B. in the application were inflated dollars at the "Revenue" level, but constant dollars for the "Expenses" level, but constant dollars for 1981 dollars and costs were pro-rated to reflect a full five years.
- Final year repeated to provide for five full operating years.
- Based on English market only.
- Since revenue projections are based on an increase in the real subscriber fee charged from \$9.00 to \$13.25, both revenue and expense projections have been adjusted by a deflator to reflect constant dollars with a 1981 base.
- The retail revenue has been estimated since no figure other than wholesale was stated. A mark-up of about 60% was used.
- An attempt was made to reflect the total Canadian programming budget which includes acquisitions, development, funds and equity participation over the five-year period plus start-up, pre-operational investment. No program administrative costs were included.
- TeleCanada is based on 100% penetration in year 1 and not a gradual increase as outlined in Appendix A of their total cable universe.
- NFB staff estimate.
- Includes French and English program expenses except Showplace which is English only.

Joan Schafer speaks of six point First Choice project

A major dilemma for me in my time as an independent producer can best be illustrated by a story. If you are calling CBC and the party you are trying to contact is out of his office and down the hall, you ask to be transferred. In order to accomplish this, the person will ask you the all important question, 'Are you calling from outside or inside?' If you're out, you can't be transferred. The phone system doesn't work that way. Neither does CBC.

When I moved from the warmth and security of inside television to the outside as an independent, the significance of the CBC telephone system hit home. It was the outside versus the inside in real life too. Getting your project into the system is a major task, there are political considerations, little money and less facilities. For the independent is in continuous competition with American programs bought at a fraction of his cost and with in-house low budget productions.

As one potential buyer of a television concept said to me... it's not that I don't like your idea... it's just that I have so many options and none of them are in your favor: I could do it myself inside. I could purchase an American production along the same lines for 5% of the cost or you buy me a series of lunches. Then I can say I was instrumental in encouraging your program if and when it gets made. As you remember Joan, on the inside you're covered, on the outside, it's just cold.

I swore that if I ever found myself on the inside with the resources and the power to say yes, it would be different and it's going to be. First Choice pledges not to produce anything ourselves, not to buy from the world market at a fifth of the cost and not to encourage producers to buy me lunches. Pay TV is my chance, First Choice Canadian's chance to help others bridge the inside/outside gap. Here's how.

First, we pledge to produce no in house programming. We will use only independently produced films and programs.

Two, we pledge 13 million dollars for creative development and interim financing. These funds will be administered by a Creative Development board independent of First Choice and representative of the industry. We pledge substantial license fees for independently produced films and programs leaving with the producer all rights except the Canadian pay window. We have earmarked over \$90 million dollars a year for Canadian produced material, fifty percent of our programming

time is Canadian, sixty percent of our programming dollars are for Canadian films and programs.

Three, we pledge extensive and expensive promotion and advertising for it takes well placed support for our Canadian programs and films to have the desired impact. American shows are promoted in the minds of our viewers and so shall it be with our Canadian programs.

Four, we pledge to help producers make export sales and obtain additional licensing fees. With Riff Markowitz on our management team, we are in the best position in Canada to really help.

Five, we pledge to take no equity interest in productions. We are encouragers, licensers and schedulers. We look upon ourselves as the connecting link between the makers of films and programs and our First Choice subscribers. Having tested our strategy out on the independent community they hope for our success, for if we succeed, they succeed.

Six, we pledge that we do not seek any endorsements from the independent production community. We are open to every idea. We have no deals on the side.

Three points I would like to emphasize:

First of all, development monies. Without substantial dollars worthwhile projects die. I spoke earlier of a 13 million dollar script, concept and interim financing. First Choice understands the need to foster the creative talent that gives us the scripts and show formats. First comes the word. Scripts need time to develop, to be reworked and fine tuned. Script writers need steady work to develop their craft and make a few mistakes. Our creative development board could fund two hundred and fifty projects at 25,000 dollars each, leaving an equal amount for interim financing. May I repeat, two hundred and fifty individual projects. This fund operates independently of First Choice Canadian giving us first negotiation for first refusal on projects. That's a substantial injection into the industry of the hardest money to find... money that puts food on the table while the writers works up the script.

Second of all, licensing fees.

Important works require important money. First Choice Canadian is committed to an average of 33,000 dollars per hour for premium presentations or programs, which is equal to the American pay-TV licensing fees. For some programs, the combination of our development money and our licensing fees would cover the

entire cost. For larger budget productions some money attracts more money. We will make it possible for the program to be produced. May I also say we will not be tied to hardware. We will own no facilities, nor staff, any producers executive or otherwise. Our programs will be produced on a free enterprise system, encouraging the development of state of the art facilities.

Third of all, program creativity.

We have intentionally not preconceived the concepts of our programs for that is the business of the independent community. We intend to encourage it. Our 175 special premium presentations and our 40 Canadian films is a demand, we feel, the Canadian industry can support.

With the introduction of pay-TV our independent base will flower. Our Canadian creators and crafts people will work all the time. A real industry will bloom. And to start up the development board and fund it in its first few months we have committed \$1.5 million from the day of licensing. Our program schedule is entirely dependent on the independent sector. For when it comes

down to it the only thing that counts in broadcasting is programming that gets and keeps the subscriber. We share the CFDC's enthusiastic appraisal of a few days ago that the talent is here.

Let's face it - a 24 hour schedule represents significant viewing time for Canadian productions: our 175 special premium presentations and our 40 Canadian films is a demand, we feel, the Canadian industry can support. With the introduction of pay-TV our Canadian independent base will flower, our Canadian creators and crafts people will work all the time. A real industry will bloom? To nurture this industry we pledge in addition to the previously mentioned 13 million dollars another 1.5 million dollars available on the day the license is granted to develop programs specifically for our use.

In our programming schedule First Choice subscribers could get a taste of Mordecai Richler's new novel "Joshua Then and Now" going into mini-series. "His Majesty's Yankee's" - a mini-series set in Nova Scotia. Peter Simpson's proposed documentary... "Death

in the Past Lane." We know there are Canadian scripts in progress. Ralph Thomas is busy writing his next feature after *Ticket to Heaven*. Beryl Fox is in pre-production with two Canadian features. Joe Koenig of International Cinema is in production with children's drama. Norman Klenonn is developing 5 projects - one on the B.C. prison riots. We look forward to docu dramas, short films made by first time filmmakers. It will be our responsibility to encourage the new wave of Canadian comedy writers.

We know that the talent is here. We intend to encourage it, use it, sell it. We know our subscribers will buy First Choice Canadian for the American blockbusters. But for every American hour they will also buy an hour of great Canadian films and productions. I emphasize great Canadian productions for every dollar spent abroad more than a dollar will be spent in Canada. First Choice Canadian pledges to create a demand for our own indigenous programming making new generations in Canada more familiar with their own culture than those generations before them.

Combines urges action now, licensee to be out of jurisdiction

TORONTO - Recommendations that the CRTC restrict integration of production, distribution, and exhibition interests in the new pay-TV industry highlight the Combines Investigation Act's intervention to the CRTC on pay-TV licensing applications, according to Claude Thivierge, Combines' deputy director of investigations and research.

Speaking at the Festival of Festivals Trade Forum, Thivierge warned against the possibility of price fixing agreements between licensees under many of the systems proposed by applicants. He argued that the proposal of regional systems to combine together in joint programming ventures could result in an unfair lessening of competition.

"The game is now," said Thivierge. "Because of the nature of regulated industries in Canada, once the CRTC exercises its jurisdiction, the Combines Act will not apply."

The Combines Act is designed to maintain free markets, protect competition and fair practice dealing, and prevent false advertising in non-regulated industries. The main points of their intervention are:

- Order divestment of pay TV ownership from programming

production if the number of competitors in the pay TV market is limited.

- Allow open entry and competition in the provision of pay TV programming service subject to the applicants meeting the CRTC's Canadian content requirements and other considerations set out in Public Notice 1981-35.

- Encourage a long-term policy to promote the lessening of concentration in the cable TV sector; in the interim, order compulsory access to the integrated cable operator's prime time viewing channel capacity for independent pay TV distributors.

Like many industry observers, Thivierge sees the hearings which began September 24 as a last chance for the CRTC to insure the survival of an independent Canadian production industry.

"Everything we (the Combines intervention) said they (the CRTC) have said in the past. We'll see if the CRTC is really serious about protecting Canadian production."

CRTC hearings close

(cont. from p. 3)

operation. More seriously no disciplinary action was ever taken by the CRTC against either of these companies.

Throughout the four days of general remarks, the Commissioners questioned presenters on what they would do if they were in the CRTC's shoes. Few grasped the opportunity to give the Commission specific directives.

That American feature films will be the attraction, and the staple, for those who subscribe to pay-TV, at least at the outset, was something "that nobody questioned. What the CRTC must do now is to plot a course across a very thin tight-rope which will allow the pay-TV companies a chance to get off the ground, but not at the expense of the Canadian production industry.

Following the first stage of general presentations, the CRTC moved immediately to hear from the license applicants themselves. All 28 were covered in an intense six-day-a-week work period from October 1-13.

Following that, intervenors were allowed to comment on specific applications. With a final rebuttal from the applicants, the CRTC wound up its hearings on the proceedings and is now pondering who will be granted a license to bring pay-TV to Canada.

Sarah Jennings ●

Jack McAndrew explains Performance's point of view

When all is said and done the business of creative television production is betting on people and ideas – making pragmatic and intuitive judgements – and then taking the calculated risk that the people that you have chosen can translate an idea into a television program that will reach and touch the emotions of an audience.

I've been in that business for twenty five years, producing radio, television and theatre programs and putting them into the Canadian and the international marketplace.

Six years ago I emigrated from my home in the Maritimes and moved to Toronto to revive the Variety department for CBC television.

Just over a year ago, I left the CBC to enter the uncertain world of independent television production.

In doing so, I moved from buyer to seller – programmer to supplicant – so that I speak to you today as one who has worked from both sides of the desk.

I have a single minded and personal objective for this application that comes from a lifetime of working in Canadian entertainment and communications – to create a body of Canadian independent television production that will rank as the best in the world.

I believe that the pursuit of excellence is the only thing that counts – and that quality is the only thing that will win – at home and abroad.

Canadian audiences deserve no less – Canadian producers and the creative community should aspire to no less.

That's why I'm here – because pay television holds that challenge and that opportunity.

I do not believe that the production money generated by television will solve all the problems of the feature film industry or the independent television industry.

Every great idea will not surface. Every producer will not get his program sold. Everyone will not find a pot of gold at the end of the pay rainbow.

But there will be the challenge of competing for a new source of financial resources... a new opportunity to enter a new marketplace.

That competition must be based on excellence – excellence of ideas and excellence of execution.

The principle is fundamental to our application.

We understand the historical necessity for quotas on Canadian programming... but the quotas for Performance are different.

They are bounded only by the ability of the Canadian creative community to produce as much quality entertainment

programming as the audience will accept and we can afford.

When we serve the twin masters of ideas and audience – then we serve the larger national goals.

But first we must entertain – engaging the audience with ideas so that we create a shared emotional experience.

Performance believes that can best be done with programs produced by Canadians.

We believe we can compete for a Canadian audience with Canadian programs – and that we can win that competition – on our terms – on our turf.

I do not share the general paranoia about Americans and American programming.

The Americans are not the enemy. The Americans are the competition.

It is a competition that can be won.

I have produced television programs all over this country and abroad as well.

I have toured theatre productions to New York and Ottawa, Saskatoon and Idaho.

I've seen CBC variety productions chosen the best in the world; and I've seen full theatres for Anne of Green Gables and Feux Follets; I've seen the weekly ratings for Anne Murray and the Royal Canadian Air Farce. And I've seen 6,000 Americans on their feet cheering a Canadian production.

It's always the same. Engage the audience and they'll get your message.

The Performance strategy will win because we have put dollars with Canadian creativity in the achievement of national cultural objectives.

And we are willing to bet on our convictions by putting our money in up front – where it counts most.

The industry has argued eloquently that it can compete with excellence if only it is given the opportunity and the resources – the market and the mechanisms.

We agree.

There are six basic steps in that process:

- 1) create the idea
- 2) sell the idea
- 3) produce the program
- 4) schedule the program
- 5) promote the program
- 6) sell the program in other markets

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BANFF

Banff awards Andermann & Campbell TV festival curtain falls

BANFF — The 10-day Banff International Festival of Films for Television closed September 29 with awards ceremonies at the Eric Harvie Theatre, followed by a cocktail party, dinner and dance at the Banff Springs Hotel.

Festival representatives estimated that approximately 300 delegates attended the screenings, seminars, luncheons, and social events.

A recurring theme of encouragement emerged at the Awards Ceremonies. Jury chairman Rock Demers gave what he claimed was the shortest speech on record, saying, "Long live the Banff Festival," a sentiment echoed by many of the winners.

Executive Director Carrie Hunter presented a large sculpture ("Inspiration") to Fred McNeil of the Bank of Montreal (which had contributed \$150,000 to the Festival) as well as three small "inspirations" to Mr. McNeil, David Leighton, and Fil Fraser.

In turn, Fred McNeil presented the Bank of Montreal's Award of Excellence to Norman Campbell, who thanked "my bank," wondering how he would be received in future at his Don Mills, Ontario branch. The showing of a clip of Campbell's work — *sans* sound — was saved by Campbell's grace and humour, as he strolled in the dark to the onstage piano and played the melody, to the immense delight and applause of the audience. Campbell also thanked the CBC, as did Sam Levene, who, in accepting Best Drama Special Award for *Final Edition*, thanked both CBC and Television Drama Head John Kennedy.

Ken Taylor, former Canadian Ambassador to Iran, presented the Best Film of the Festival Award to Italian director Andrea Andermann for *Castelporziano Ostia dei Poeti*. The prize consisted of a sculpture, airtime on the Preview channel in the U.S., and a \$5,000 cheque. Andermann commented that, in coming to Banff, he had arrived in Wonderland and found Alice in the person of Carrie Hunter, and that, consequently, he plans to leave his cheque in the Bank of Montreal in Banff, "so I can come back next year and make a film in southern Alberta."

The many positive comments from international guests were balanced by discontent from some Canadian delegates concerning organization and scheduling.

Hunter is not unaware of these criticisms, and she pinpoints the source of the trouble. "We had a tight budget and we were seriously understaffed."

At the last festival in 1979, people complained there was too much activity, and not enough free time, so Hunter changed that this year, only to discover the reverse was equally criticized, and that the event tended to lose momentum.

She anticipates the following changes for next year's festival:

1. a title change to The Banff Television Festival.
2. a change in timing to some other month than the industry's peak period (possibly June or late August).
3. a compression of seminars ("I will tighten it up. We'll inundate people with activities and information next year.")
4. a change in length to five days.
5. use of only one facility (Spreading the events into several facilities appeared to diffuse their impact and the opportunity for mixing.)
6. an emphasis on marketing and finance.

Yet, with only three months to plan this year's Festival, Hunter finds the participation "incredible".

Part of this can be attributed to the powerful support of the Bank of Montreal. Its impact was felt not only financially, but, also, in the highly successful p.r. campaign mounted by the bank. In particular, says Hunter, "the press conference in New York helped counteract the crippling effect of the mail strike."

Also, "the Bank's contribution helped our image, because suddenly people in business took us seriously."

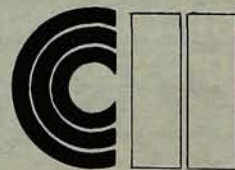
The Bank is not yet committed to financing next year's Festival, although it has requested first refusal. But one source has already committed itself. The Alberta government has pledged \$200,000 a year for eight years.

Linda Kupecek •



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Directors debate merits of TV vs. theatrical film production

BANFF — While agreeing they personally see no difference between directing for TV and for theatrical film, panel members at the opening seminar pointed out that each form of film has its own set of circumstances and difficulties.

Daniel Petrie opened his remarks by saying there was a difference and no difference at all. Using the example of directing *Fort Apache: The Bronx* and his four-hour TV project *Eleanor and Franklin* he pointed out the major difference was in the mechanics, starting with a \$13 million budget for *Fort Apache* versus \$2 million for the TV film. "There was no difference in my approach to filming, except for the time factor of production," he said, "But

there's an inside change, you have a different time clock in your head for TV," he admitted, pointing out *Eleanor and Franklin* was allotted half the production time given *Fort Apache*.

The theme, that there is no difference, was carried briefly through the talks of the rest of the panelists; the concessions made for television directing are concessions of scale because of money, not in personal approach. Canadian director Peter Rowe suggested the decline of theatres as exhibition venues in all but major urban centres, especially the U.S., is part of the trend that has TV growing while cinemas totter along on their last legs. He was also somewhat critical of filmmaking in Canada, pointing

out that TV in general, the CBC in particular, is the only game on the block when it comes to serious filmmaking. "And most theatrical filmmaking here is in the B-film category," he insisted.

A common theme running through the talks given by French director Liliane De Kermadec and Italy's Andrea Andermann, echoing Rowe's comments, was the difficulty of working television film with crews operating from a bureaucratic system, what Daniel Petrie described as civil-servant film crews plugged into projects.

De Kermadec was especially critical of the situation of French state TV, maintaining she would prefer to be given the money to make a film rather than work within a sys-

tem that makes the director a management person dealing with the film crews as labor. She illustrated some of the frustration by saying whether it was a simple story for adaptation, or a complex one with dozens of characters, she still has 23 days for script writing.

Andermann, however, insisted that while there is no difference in the way he constructs a film, or in the photographic techniques he uses, he does have to think in terms of the audience that will see the film, which is usually viewers who aren't necessarily prepared to receive the material as film so much as part of the regular stream of TV programming.

He offered hope, saying new film and video technology makes production more ac-

cessible to more people and everybody has some sort of story, but the possible handicap to that situation is the possibility of an overwhelming supply of dull, boring programs.

The one great difference between directing TV film and theatrical film Petrie said is the advantage TV has in its immediacy, with the end product being distributed that much more quickly.

The panel also agreed that the notion of TV as a farm team for theatrical directing is a myth of the past. Information volunteered by audience members, as well as panelists, was that the situation is actually reversed, with the theatrical film being the breeding ground for TV because theatrical films must now try to be more universal in appeal these days than TV film and filmmakers should look to the fragmenting television market as the medium for serious film directing.

Dave Greber ●

"Write for yourself," is advice from Steve Cannell

BANFF — "You must write for yourself," Emmy-winning television screenwriter Stephen Cannell told the festival's writing for television seminar Thursday, Sept. 23.

"It's a mistake to create for an audience; you can't write for 50 million people or you'll write junk," said Cannell, whose track record in television stands at an enviable

10 series sold out of 14 pilots. "You must write for yourself as a writer and you have to be able to accept an audience's rejection."

Cannell said his successes have put him in the position of being able to write to his standards and not those of a programs advertiser.

If you're sought after you can quickly have a degree of

control. I've pretty much been able to do what I wanted to do what I wanted to do. You have to protect the quality of writing you do or you end up being just another person for sale.

"I don't even know who advertises on my programs," Cannell continued. "The network executives worry about that, not me."

He reiterated a theme those executives made at the first Banff Festival, saying, "A writer must go to the market. It's a help to live in the market you hope to sell to — you'll improve your chances markedly. Opportunities are created through friendships and if you're up here, you're in a position of putting something in an envelope and sending it

to someone who doesn't want to read it."

Cannell is one of television's most consistently successful writers. He has written for such shows as *The Rockford Files*, *Baretta*, *Tenspeed and Brownshoe* and, most recently, *The Greatest American Hero*, shows he also created.

Cannell broke into the business after two-and-a-half years of writing when he sold story ideas to *Mission Impossible* and *Ironside* at the age of 24.

"I'm not by nature a very disciplined person," he recalls, "but I started writing for specific TV targets."

"It's very important to set a time and write every day," he responded when asked what advice he had to writers.

"If you write every day, the discipline will become part of your life. Your craft improves until you can hit smaller and smaller targets, and the more you write the better you get, until you get senile."

Cannell maintains a daily writing schedule and says that his creativity is fuelled by a sort of writer's schizophrenia.

"These characters live in your head and they really are people. I may feel sick or have other problems on a particular day, but when I start becoming those characters, all the rest falls away."

He warned beginning writers against regarding their creations as gold. Flexibility regarding rewriting is a valuable commodity for a writer in television, he said.

"We are in a collaborative art form," he said. "Directors and actors add their own in-

(cont. on p. 16)

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PHILIPPE GARCIA, président

Videodisc the next revolution

BANFF — "I'm excited by new technology but I'm worried what use we'll make of it," British filmmaker Peter Morley told a festival luncheon gathering Sept. 24.

Morley, who had earlier described himself as a former freelance producer has recently become a pioneer in video disc production and it was the disc, its possible uses and the problems disc technology raises, that made up the bulk of his informal talk.

Morley, after an illustrious filmmaking career that has won him numerous awards and world-wide acclaim, is now Contoller of Programming for England's EMI Thorn Corporation, which is actively involved in video disc research. The company is gearing up for video disc marketing in England in October 1981 and Morley is now involved in production of six discs.

There is an inherent difference between video discs and other visual media such as television and film, Morley said. This difference hinges on the fact that the discs will be purchased by consumers.

That act will make the discs more like books than films, Morley maintained. Because disc owners will keep the discs, rather than just view

them once, it will be possible to put more information on them than on a film or television program of comparable length.

"I've always been concerned about the superficiality of television," Morley said. "I'm not criticizing craftsmanship but you can't overload a television program with statistics, facts or ideas. If you do, you'll cause mental indigestion in your audience."

"You have to paint in broad brushstrokes. It doesn't matter whether you're doing a 13-part series, you're speaking the same language and I've found that I have to discard 50 per cent of my ideas on any topic.

"The video disc will improve this situation," he asserted. He said the video disc will not have television's built-in S-point, the point at which a viewer decides to either continue with a program or switch to another. Because the disc owner has already invested money in a purchase, he or she will be more inclined to stick with a disc.

This commitment, coupled with the fact that a disc will be replayed many times, makes the disc a denser medium, he said. In other words, the video disc can and should contain more facts than a film

of the same length.

This makes the video disc a natural medium for education, he said. "You don't have to hook people with a video disc," he claimed. "You have an opportunity to provide information of a higher density than with a linear show. But the disc has to be ever-green," he cautioned. "It has to stand the test of time."

Morley said the video disc lent itself to non-linear uses. For instance, one side of a disc could feature a normal narrative documentary while the flip side could be used as an index of related information or could include footnotes. "Very dense reference works will come out," he predicted. "We will use the disc like a book and we will get more sophisticated as we go. From a teaching point of view the possibilities are enormous.

"We have to develop an appropriate grammar for the video disc, that is our immediate task," Morely added. "We are used to wallowing in programming in a rather passive way. We must take the disc purchasers by the hand and lead them gently across the technological threshold so they can participate in a

(cont. on p. 16)

Taking the medium seriously

BANFF — It's difficult to take TV programming seriously, though the medium itself should be taken seriously. That was the drift of arguments throughout Monday's seminar on taking TV seriously, the liveliest seminar of the festival.

Carlo Sartori, Italian communications professor, showed a 20 minute film of clips from his film about TV around the world, and in his later comments, summed up his message that as long as American-style programming is the world model, TV can't be taken seriously.

Although he divides the world of television into two areas — the economics of the industry, and contents and format — it is only analysis of the economics that gets serious consideration; contents and format are simply viewed as parts of a standardized concept.

James Roy MacBean pointed to the paradox that, in the midst of the festival which has focused on more markets, more money, and more of everything for the filmmaker, the only topic considered at the seminar was that of art.

"The critic sticks to this world and tries to make sense of the shambles," MacBean said, adding that he hopes then to be able to point out the gems that can be found in the video rubbish heap.

He quoted figures for 1975 that showed that 80 percent of the commercials on American TV in 1975 came from the 100 largest corporations in the world; those same 100 contributed to 40 percent of the sponsored programs on American public TV.

The end result of the figures is "When something good gets made, it doesn't get seen. There's a censorship that operates through the context of television that all too often trivializes programs," he said.

MacBean pointed out the difficulties of films like *The War Game*, *Emile*, and Marcel Ophuls's *The Sorrow and The Pity*, all of which were commissioned for TV, but weren't carried by the original commissioners because the end product frightened broadcasters and triggered banning or blocking of the programs.

"These are forms of censorship that militate against art or reality on TV," he concluded.

Philippe Meyer, critic for L'Express, catalogued the rules he set himself when he entered the world of TV criticism and pointed out the critic trying to act responsibly has to fight his editors, the industry, and the context of the industry itself.

"A TV channel has to be considered like a book, a film, Chinese food," he said, "And we should take it seriously, and it will have an impact."

At one point in the proceedings, moderator, Dave Billington, suggested the critic/reviewer must respect the medium, even though the content is pap. He argued the critic is a person that is born, not bred, describing his background as a cowboy who writes criticism as a career focus that started as a normal newsroom move.

Billington insisted the public takes its chances, that critics can't be bred, though he came up with the promising notion of mating Pauline Kael and Andrew Saris, planting the fertilized ova in host mothers to term, and producing a raft of brilliant critics.

"Unfortunately," he said, after the seminar, "that isn't and can't be the case. You can't breed 'em, you can't train 'em, they just happen and you hope for the best."

D.G.



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Satellites provide shortest distance

BANFF — Communications satellites will soon be used to shorten the distance between film producers and prospective buyers.

An American-based company is about to inaugurate what it calls the Preview Channel, James Speck, Vice-President of marketing for the Preview Channel, announced at the Banff festival Pay TV seminar.

The company has leased time on Comsat One and plans to broadcast three-and-one-half hours of film previews each weekday to prospective buyers commencing October 19, said Speck. Time on the broadcast would cost \$5,500 per half hour but the broadcast would be available without charge for the approximately 6,000 owners of satellite earth stations, also known as downlinks. These owners include about 4,500 North American cable stations and 249 television stations, Speck added.

The program will be supported by a Preview Channel newsletter which would serve both as a program guide and an advertising medium. Each

preview will be broadcast twice in a month and, at the conclusion of each preview, buyers will be able to telephone the Preview Channel directly, thus forming an instantaneous communication link between the producer and buyer.

This reduction in time between presentation to buyers and buyer reaction is a major selling point of the scheme. The other, says Speck, is that a film producer will be able to reach many more prospective buyers than is possible by other means.

"The shortest distance between two points is now 46,000 miles," Speck told the seminar. "The Preview Channel is an electronic trade journal aimed at program directors and distributors. It's not for the public.

"Now you (producers) can reach programmers directly," he continued, "and they can pick up the phone and respond directly. Producers will have a bargaining chip and buyers will be able to make a more educated buy."

Speck, a former salesman for retail radio-advertising and for cable TV stations in the U.S., said the idea for the Pre-

view Channel came out of frustration at not being able to get to people. "Getting the product to market was the problem," said Speck.

Now, thousands of potential buyers can view a producer's proposal simultaneously, saving the producer an enormous amount of time and effort. Speck estimates the Preview Channel will be 40 times as cost effective a film marketing procedure as more conventional methods.

All the producer has to do is hand the Preview Channel a 20 or 30 minute video package, pay the fee and await the results of the broadcast.

Speck emphasized that users of the Preview Channel did not need to have a finished film, just a video package that would attractively present their product.

"I would recommend the project be at least at a storyboard stage, though," Speck said, "and preferably include a few selected scenes with the actors intended. It should include all the information an exhibitor would need to know."

If the producer needs help designing his package, the Preview Channel would help,

Speck said, and the company is preparing a guidebook for its customers.

The channel's first broadcast is on October 19 and Speck said his company has booked satellite time on a regular time-slot indefinitely.

Speck sees the project as a new use of existing technology, one that will produce an electronic marketplace to facilitate the flow between film producers and buyers. Although exact sales figures are lacking at this time, Speck says he is confident the channel will succeed.

"It's very hard to get anything done without people's cooperation," Speck concluded. "You have to figure out how to make an everybody wins situation."

And that is what he hopes the Preview Channel will bring about... for producers, buyers, and for the Channel itself.

Paul Hepher ●

TORONTO — The National Film Board reports that the complete works of internationally-acclaimed filmmaker Norman McLaren have been purchased by the new Fourth Channel in Great Britain.

Videodisc
(cont. from p. 15)

new way. You can use video discs to learn at your own speed in your own way."

He said early indications in England point towards a huge market for video discs, despite their cost. "We have to use the discs in a positive and enriching way," he added. "Communicators must never lose sight of the power of their medium. We must take care we are not blunted to our responsibilities."

P.H.

Cannell says

(cont. from p. 14)

terpretations to the script. That's what makes film exciting. And, as shows can become wonderful upon execution, they can be terrible too."

The rise of cable and Pay TV is creating a vast new marketplace for film writers and Cannell told writers, "We have to get into that marketplace and create and be innovative or cable too will be imitative."

And that, to paraphrase one of Cannell's more famous characters, you can take to the bank.

P.H.

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Sartori's outlook gloomy as U.S. dominates world-wide TV

BANFF - Programming developed by the three major U.S. television networks has spread around the world and this process of imitation will continue in new media says Italian media expert, Carlo Sartori.

Sartori, a mass communications professor at the Public Relations School of the Modern Languages University in Milan, drew that conclusion after studying television in 60 countries over a period of three years.

"TV is the same all over the world from a structural point of view," Sartori said. "The United States is the major exporter of television."

Television, more so than other media, is dependent for its form and its content on the local context, he added.

"Much more than other media television depends on its own context," he said. "It exists in a form that is typical to its political, economic context. Television is the most controlled medium."

"I'm not making a moral judgement here, I'm just pointing out facts. The American economic system could not exist as it does without television as it is."

"The three networks are in business to produce viewers, not programs," he continued.

In some countries, programming depends in a very strict way on the economic context," he stated.

"It's a very direct relationship and you have no chance of changing it unless you change the whole system. The fact that PBS is going down in the U.S. is not by chance."

Sartori held out little hope for significant changes in commercial television programming formats.

"In other countries where you have strong public institutions independent from the government, you can have more flexible programming geared to different ethnic and cultural groups."

These groups are not represented by commercial television as it exists, he said. Responding to the assertion that television as presented by the three U.S. major networks does give people what they want, he said, "Audiences may want certain kinds of programs because they got those kinds of programs from the beginning."

In other words, they may

not be aware of alternatives because they have not been given them, creating a sort of limiting vicious circle.

Earlier in the festival Pay and Cable TV had been hailed as mediums with the potential for bringing television out of the commercial general consumption mode.

Asked if he thought the Pay and Cable TV explosion in North America would democratize television, Sartori replied, "No, the programs will still come from the same sources and only the big corporations will be able to afford to jump on the new wave."

"Maybe in the U.S. something will change because cable stations will buy more foreign programs. There will be a Europeanization of the U.S.A. while, unfortunately, Europe and Italy in particular, are becoming more and more influenced by the old (commercial network) model of American TV."

"The U.S. had Laverne and Shirley and now they want La Scala and Shakespeare. Italy has La Scala and Shakespeare and now they want Laverne and Shirley, and that's very sad."

Paul Hopher

Mander gives advice 'Turn it off now!'

BANFF - The coming of Pay TV and the proliferation of cable TV will not necessarily herald a golden age of television, media observer, Jerry Mander, told a festival seminar Friday.

Mander, a former successful advertising man, and author of the controversial book *Four arguments for the Elimination of Television*, said, "There will be a lot more outlets doing the same kind of programming."

He rejected the theory that Pay and Cable TV would foster specialized programming which would suit special interest groups, saying "the potential is tremendously over-rated."

"The net result will be more centralism," he predicted. "Cable will bring a few doubtful local benefits but the democratic potential has been over-rated."

Mander, who has turned to media advocacy for such groups as the Friends of the Earth since leaving the advertising world, said the television medium would not be essentially changed by the coming availability of many more television channels.

He said many of the interest

groups who seek to take advantage of television's powerful hold on the North American public, would fall short of their goals because they would not have the capital or the expertise to properly make use of the medium.


As well, he said that subtle and complicated issues, such as environmental ones, do not lend themselves to exposure on television, which, by its nature, demands simple and visually attractive subjects.


"They are up against the biases of the medium," he said, adding that commercial considerations will still dominate the medium.

Mander, dubbed the Ralph Nader of advertising, said he was not so much concerned about the effect of reporters' biases on news reporting as he was on the effect the medium itself had on the way news is seen.

"It is difficult to think of a story that necessarily can be presented better by television," he asserted, although, he acknowledged television's impact, saying "television is the most powerful medium of all."

Paul Hopher

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