

### Industry wins one year extension Producers Council plots strategy

MONTREAL - Among the budget modifications which the Minister of Finance, Allan MacEachen, announced on December 17 was one affecting investment in feature films; he granted the industry a one year extension of the 100% capital cost allowance, moving to January 1, 1983 the date upon which his reduction of the tax shelter will become effective.

Initially, MacEachen had changed the tax incentive to a 50% CCA the first year and a 50% in the second. The abruptness of the announced change had thrown the film industry into a tail spin, threatening millions of dollars of projected production.

The budget roll-back was a two-pronged victory for the industry. First, it proved that the various sectors of the industry were capable of mounting an effective lobby, and of making themselves heard in Ottawa. Second, it gave birth to the Producers Council of Canada, an umbrella organization whose purpose is to monitor and affect those government decisions which are crucial to the industry. The PCC is the first sign of a concerted effort on the part of the various producers' organizations to speak with one voice.

The November 18 meeting of all industry organizations - French, English, national, regional, unions, guilds, professional associations and related government agencies - was the first ever of its kind to vote a unanimous recommendation (see *Cinema Canada* no. 80).

That meeting had been preceded by a strategy session attended by producers Stephen Roth, André Link, Harold Greenberg, Jean Label, Joseph Beaubien, Robin Chetwynd and executive director of the new Association of Canadian

Movie Production Companies, Martin Bockner, November 17. It was then that the producers decided that only a request for a one-year extension of the CCA could solve the crisis created by the budget, and that only the approval of this recommendation by all industry groups would carry the clout needed to lobby Ottawa effectively.

Although the Nov. 18 meeting did result in a consensus, those attending report that the representatives of government agencies were at first lukewarm to the idea of an extension, thinking it unlikely that the Minister of Finance could be convinced to modify the budget.

Joseph Beaubien told *Cinema Canada* that the month that followed those two meetings was one of intensive activity, and that several producers, among whom were Bill Macadam, Stephen Roth, Marty Bockner and himself, gave freely of their time to resolve the situation. "There was an esprit de corps unlike anything I had experienced before," he reported. Statistics were gathered to

prove the extent of the damage which would occur, were the budget not to be changed, and the producers asked for a meeting with representatives from both the Department of Communications and the Department of Finance.

Jack Gray, the president of ACTRA, went to Ottawa with Roth, Beaubien and director Robin Spry for the crucial meeting, and the chemistry was right. "We saw that the chap from Finance understood immediately what we were talking about, and that there was room to manoeuvre." Memos were exchanged, and the process was put into motion whereby Finance responded to the request made by the Department of Communications to allow a one-year extension.

"We came away from the meetings and the many conversations with the various people in the various departments with one conviction: that there was no one in Ottawa capable of representing our interests as well as we could

(cont. on p. 4)

### The Neighbour halts due to interim snarl

MONTREAL - *The Neighbour*, the \$6 million film directed by Max Fischer and produced by Claude Léger, wrapped in the second week of December, about 2 weeks short of completion. A "blockage with the interim financing" was the cause of the premature halt, says Léger, and he reports that legal action is being contemplated if the problems don't iron themselves out.

Shooting is scheduled to begin again in February, and

the film will be completed then, Léger reports.

The public offering of the film, planned by Bell Gouinlock and Co. Ltd., did not go forward in 1981 because of the non-completion of the film. The issue will be made in early 1982, and Léger expects it to sell out quickly. Léger also reports that the public issue of *Odyssey of the Pacific* has been withdrawn because it was completed sold on a private basis.

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### Beath leaves indy dist for UAC

TORONTO - Linda Beath, a partner in the Toronto-based independent distribution company New Cinema Ltd., has been named director of United Artists Classics-Canada. UAC classics-Canada is a newly created branch office of United Artists Classics, the highly successful art film distribution wing of MGM-United Artists. The announcement was made by Nathaniel Kwit, president of MGM-United Artists Marketing and Distribution, January 5 in New York.

United Artists Classics-Canada, like its American counterpart, will acquire, distribute, and promote films which require special marketing, such as art films, foreign language films, and documentaries. In addition to administering UAC-Canada, Beath will also be responsible for acquiring like-quality Canadian films for American distribution.

Beath, who described her new responsibilities at UAC-Canada as "four times the size of my old job", assumed her new duties January 11. Her knowledge of French and German has facilitated her assessment of foreign films in the past, and she will be going to

the Cannes and Berlin film festivals for UAC this year. Also, she is enthusiastic about UAC-Canada's potentially good effect on the Canadian market: "They (UAC) can take a film into Canada now and have someone who can accommodate the film to a Canadian market, rather than imposing the film on Canada."

Beath will remain a partner in New Cinema with John Fisher of Toronto and Films Inc., an American company connected with Fisher. "New Cinema will operate as before. If there are any changes to be made, all of us will decide," said Beath. "I don't anticipate any major changes," said Fisher, adding that he saw Beath's move as "a chance for Linda to expand her career opportunities."

While Beath remains associated with New Cinema, the anti-trust laws required that she sever her connection with the Fine Arts Theatre in Toronto, in which Beath was a partner with Paul Ennis and Bob Huber before assuming her role at UAC-Canada. Beath told *Cinema Canada* that her shares in the Fine Arts were to be put in a blind trust by her lawyer.

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# Industry effort spearheaded by producers

## ACMPC pays own way as lobby effective

TORONTO - According to Martin Bockner, executive director of the Association of Canadian Movie Production Companies (ACMPC), the importance of his organization "was proven by its participation in the united industry response to the proposed changes in the capital cost allowance" in the MacEachen budget handed down November 12.

"From November 13 to the third week in December, the budget was in fact the prime reason for this organization's existence," Bockner told Cinema Canada. "If we accomplished nothing else all year, the input we were able to give, together with the other industry groups, to realize the one year transition period to the end of 1982 was enough reason for this organization to exist."

Bockner joined the ACMPC on September 13, 1981 and opened the group's Toronto office on October 1. During the four to six week orientation period that followed, Bockner said his organization was working on such possibilities as comprehensive insurance or comprehensive travel and hotel

allowances for member companies available through the organization.

These projects, said Bockner, "were dropped like a hot potato when the budget came down." Through its Toronto office, the ACMPC organized a meeting of the entire production industry on November 18 in Montreal (see Cinema Canada, No. 80).

This initial meeting provoked a little response from the government. "It became apparent," said Bockner, "that the Finance Department didn't understand the ramifications of what they were doing to the industry. Very specifically, what they didn't understand was the multi-million dollars worth of production ground to a halt. Not only did perhaps as many as 50 companies face immediate extinction, given no change, but several thousand people employed by these companies faced the same problem"

Bockner said the producers, assisted by other members of the industry, organized the collection and documentation of evidence which proved that

\$148,445,000 worth of production, already in pre-production, and \$56.6 million in interim financing had been pulled back, put on hold, or cancelled as a result of the budget. "These members documented the alarms we were sounding with facts that could not be ignored," said Bockner.

Bockner expressed the general industry sense of relief in MacEachen's rollback of the budget provisions for 1982. "We can exist with the 50/50 scheme, but we couldn't conceivably exist without a twelve month transition period," he said. "The immediate item on the agenda is the best way to exist at the end of the transition period." Bockner added that ACMPC members were moving right ahead with production. "What was on hold, will now proceed. Projects which were in planning in '81 for '82, will be made."

Bockner characterized his group's relationship with the Canadian Association of Motion Picture Producers (CAMPP), the other Canadian producers'

associations which the ACMPC split from last April, as "friendly." He added: "I can't say that at the break there was or was not any animosity - I wasn't there - but assuming if there ever was any, whatever feeling of that kind which had existed was totally done away with in the common cause given the industry when the budget was handed down."

He emphasized that both groups have a place in the industry. "Our place is as a group of some of the larger, on-going production companies, who, because of their common problems in producing major motion pictures, felt an association representing like companies would serve them better. Many members of CAMPP aren't the same type of producers, in terms of on-going projects, as we are."

Bockner said the ACMPC's immediate aims were to increase membership, negotiate viable agreements with the guilds and unions, and make a greater contribution to the discussions with government concerning industry regulations.

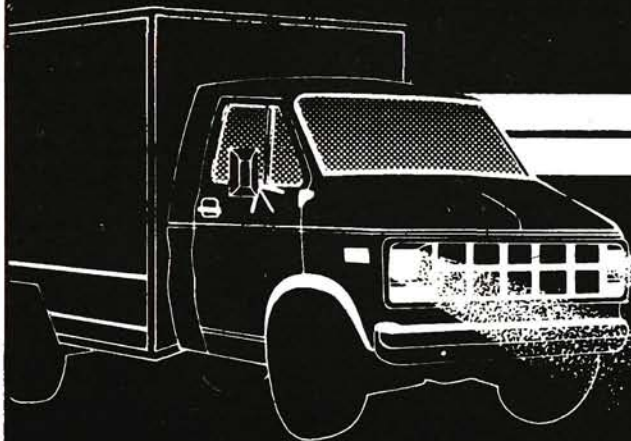
## Industry wins

(cont. from p. 3)

represent them, and that we had to get organized to continue the process. We were simply the best people to do the job," concluded Beaubien.

The Producers Council of Canada will hold a meeting on January 20 in Montreal, and will be comprised of three members each from the Association des Producteurs de Films du Québec, the Canadian Film and Television Association and the Association of Canadian Motion Picture Production Companies. Not represented is the Canadian Association of Motion Picture Producers, whose members seemed to have been absent by and large from the lobbying process. "There are other producers also who are not represented, people like Peter Simpson and John Basset who don't belong to any group," comments Beaubien.

The purpose of the PCC will be to devise an industrial strategy, and to go directly to Ottawa to defend it. "We sensed that we were working in a void, that no one wanted to close the door to the industry. The further we pushed, the further we were able to go," says Beaubien. The PCC, whose rules and regulations have yet to be written, intends to continue the push.



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# Malo brings Heartaches to English Canada, big event

MONTREAL - René Malo is gearing up to give *Heartaches* his best shot, as he makes final plans for the film's launch in Toronto January 22.

The film's distribution by Les Films René Malo probably represents the first time a nationwide break has been organized by a Quebec-based company, having no offices in Toronto and usually associated with French-language films. Malo will use the services of Citadel as sub-distributor, but will make all strategy decisions himself.

"We're releasing it at the Uptown, using the smaller theatre which has 400 places. The objective is to make people line-up, to create that word-of-mouth that a film like *Heartaches* generates. To open it in four theatres simultaneously would kill it," says Malo. He is convinced that audiences react best to *Heartaches*, a bit-

tersweet comedy, if theatres are overflowing. "It's hard to laugh out loud if you're seeing a film alone in a big room," he comments, explaining why he is reluctant to allow film critics to view the film singly.

Malo's strategy is not simply to release a film but to create an event. A huge press screening, coupled with a party at the restaurant Heart to Heart is planned, and radio and television hosts will be invited as well as the usual specialized film critics. Director Don Shebib will be present as will actors Winston Reckert and David Carradine. Ceramic hearts with a band-aid will be given out to underline the theme.

"The music of the film is terrific. Going back to the days when I made records, I remixed the music and made an instrumental version for the second side, getting ready to issue a

record whose launch will coincide with the release of the film," says Malo, who has taken in hand the release of the record as well as the film.

In all, Malo commissioned three posters for the film, and tested them in shopping centers before making his final decision. Although the title, *Heartaches*, may not be ideal - it will probably be changed in the States - Malo isn't worried about it. "The title may be a bit negative, but we've counterbalanced it with the slogan, "Can you laugh until your heartaches?" to get across the message that the film is a funny tear-jerker, and not just a sad film. Besides, although you can't get a bad film to work just because it has a good title, you can certainly get a good film to work with a bad title. Do you think *Raiders of the Lost Ark* is a good title?" he asks, rhetorically.

The film will be backed up with a heavy promotional campaign on Global Television,

and will open in the second week in the five major cities served by Global: Kitchener, London, etc. If the film plays strongly, it will continue to spread across the country.

Should the film not perform, Malo will hold on it, waiting to see how Avco Embassy plans to release it this Spring. "Avco's approach will be very different from mine. Although I think ours is the best one, it's only fair to give the film a second chance if things don't turn out well," he concludes.

Malo reports that he is working on *Heartaches* with the same enthusiasm he felt on his first film, and feels that his experience in Quebec is standing him in good stead. "In Quebec, we're used to preparing entire campaigns for the films we launch. In English Canada, most of the films come ready with the U.S. marketing campaign, and there is less need to work from the ground up." Since no U.S. deal was in place when Malo began to

work on the launch, he has been responsible for every element of the campaign. "I'm a stickler for detail, a real maniac," says Malo. It is this attention to detail which will make the difference, he feels.

Malo is president of the Quebec Association of Independent Distributors, and as such, he means to convince the government that distribution of Canadian productions must be put in the hands of independent Canadian distributors. He feels that only Canadian distributors, for whom Canada is not simply an extension of the U.S. market, can give the films the special attention which will guarantee them top revenues from the Canadian market. In this context, the successful launch of *Heartaches* takes on added importance.

*Heartaches* was made by Rising Star producers David Patterson, Pieter Kroonenburg and Jerry Raibourn; executive producers were Nicole Boisvert and Joseph Beaubien.

## Atlantic City bows in Montreal day and date, French/English

MONTREAL - Thanks to the Institut québécois du cinéma, independent distributor Maurice Attias at Ciné 360 will have a crack at the release of the French version of *Atlantic City* at the same time as Paramount releases the English version for its first run in Quebec.

"The IQC had a role in the interim financing, and insisted that the English version of the film not be released before the French version," explained Attias. Although the IQC ruling did not specify that an independent distributor get the film, Paramount only has the English rights in Canada. Since the French version was not ready for the North American release last Spring, Quebec will get its first taste of the critically acclaimed film in January, when Ciné 360 and Paramount will open the two versions simultaneously.

"There has been no effort to coordinate the releases, expect to divide up the advertising territory," relates Attias, who spoke once to the Paramount general manager Robert Lightstone. "We agreed that they would advertise in the Gazette while I took La Presse, and that they would stick to the English television stations while I covered the French," he says.

Although no government agency seems interested in the situation, *Atlantic City* presents the first-ever occasion to measure the effectiveness of two differing campaigns within the same territory.

"I took a look at the North American campaign, and im-

mediately changed the ad. It might work well in the States, but not in Quebec. I also redid the television ads to better suit the Quebecois market," Attias reports. Ciné 360 will spend between \$15,000 and \$20,000 to launch the French version of the film, and Attias thinks there is no way he can measure the overall impact his campaign will have on the attendance in the theatres. "There will be the 'cinéphiles' who will see my ad and who will prefer to go to see the English version, released by Paramount, because it is the original version. Outside of Montreal, however, Paramount will make little difference because of the limited market for English films."

Canadian-French co-production *Atlantic City* won four National Society of Film Critics awards, including best picture, it was announced at their annual meeting in New York in early January.

Director Louis Malle was the critics' selection as the year's best director, while Burt Lancaster, whose performance as an aging, small-time hood was passed over in favour of Jack Lemmon at last year's Genie Awards, was chosen best actor. As well, writer John Guare's script was voted the year's best screenplay.

The NFSC awards add to the long list of credits *Atlantic City* has received, including sharing the top prize at the 1980 Venice Film Festival. The Los Angeles Film Critics voted the film best

(cont. on p. 37)

## PATHFINDING

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## CAMPP takes exception

On Page 25 of issue No. 80 of Cinema Canada, you credit the Canadian Association of Motion Picture Producers, along with the distributors and the CFDC with the disbanding of the Canadian Film Awards Committee and the formation of the Academy of Canadian Cinema.

The decision to restructure the annual awards was as much the decision of the other C.F.A. members as it was that of the three groups named. The CAMPP members may have speeded up the decision by their joint refusal to submit their films to the existing awards format, but all agreed that the system needed revision.

While it is true that promotion has an effect on the number of Academy members attending a screening of a film in competition, that by itself won't ensure victory. But it does encourage members of the industry to view each others work and to discover the hidden talents on display that previously were only seen by the international jury. The glitter has also ensured the television coverage that in time will be seen as having been a key element in Canadian acceptance of Canadian films as entertainment not just culture for the few.

With respect to the disbanding of the CFDC advisory board, I must again challenge your presentation. The CFDC meets with many groups including our Association. What seems to have changed is that these meetings are no longer the mass forums for groups to challenge another's right to be present and no longer are they simply meetings with Elected or paid officials of a specific organisation.

A recent meeting attended by two CAMPP officers had representatives from writing, performing and TV production segments discussing an area of concern to the CFDC. But producers are a key to the development of the industry and must be permitted to aid in the restructuring from the very beginning.

Again there is an implication that Canadian Culture will suffer as a result. Both CAMPP and the CFDC are just as concerned about Canadian films as we were before the boom. We have a history of working with many groups to maintain Canadian integrity and, particularly, to limit the use of Canadian financing by non-resident producers that cannot know and usually haven't the time to discover the wonderful creative talent that Canadian producers have grown up with.

There will always be an individual or two in an elected or appointed position that appears not to share the same goals as the readers for whom you speak. Indeed they often find themselves at odds with their own organisations. It is therefore a little unfair to condemn the entire organisation for a policy that may have been abandoned with the departure of the individual.

Any country whose cost of production is the same as Canada's while its population is 1/10th that of the United States, is going to have difficulty identifying and supporting indigenous production. Canadians must either pay ten times the price to view or cut their budgets by 90% to compete fairly with invading cultures. Lets hope that solutions will present

themselves during 1982 and that we will all be smart enough to recognise them for what they are.

**Samuel Jephcott**  
Canadian Association  
of Motion Picture Producers

To set the record straight :

• Once upon a time, the Canadian Film Awards held its competitive screenings at the St. Lawrence Centre in Toronto. Entry was free, so interested industry members as well as the public and the international jury could see the films. Plans were in the making to circulate the winning films to the major cities in Canada.

• Television coverage of the Awards began two years before the Academy was founded.

• Under the presidency of David Perlmutter, CAMPP wrote a letter to the CFDC, withdrawing from membership in the advisory committee. This letter heralded the eventual dissolution of that committee as a formal entity. Ed.

## Make no mistake !

I'm disturbed by the similarity between the name Zale Daniel and my own name, Zale Dalen. The opinion Mr. Daniel expressed in "Letters" of issue number 79 could not be further from my own.

As the director of *The Hounds of Notre Dame*, I worked with Tom Peacock for six weeks of shooting, under conditions which ranged from uncomfortable to excruciating. Anybody who thinks Tom isn't an actor simply doesn't know what he's talking about.

Tom is not a "school teacher". He's a resident in the drama department of the University of Alberta with a full schedule on the legitimate stage. And if he was a school teacher, so what? How many "professional" actors drive cabs or wait tables between gigs? Ninety percent? Ninety-nine percent? Does that define them as waiters or cab drivers, thus making them ineligible for awards?

It seems to me that Mr. Daniel's real complaint is that Tom Peacock has managed to find a bit of stability and financial security in his profession. Yes, and glory and respect as well. It seems to me that his letter was motivated by petty jealousy.

Perhaps I should change my name.  
**Zale R. Dalen** ●

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Cover : Rita (Margot Kidder) takes a moment out, reflecting on life's heartaches and her own next move. For an interview with the director of *Heartaches*, Don Shebib, see pages 18-21. Producer David Patterson shares a few thoughts on pages 21 and 30. Photo : Robert McEwan.

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Experimental filmmaker Chris Gallagher gives us his vision: "Seeing in the Rain"

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# CINEMA

C A N A D A

**Publisher:** Jean-Pierre Tadros. **Editors:** Connie Tadros, Jean-Pierre Tadros. **Associate Editor:** Teri Coburn. **General Manager:** Del Mehes (Toronto). **Staff reporter:** Bruce Malloch. **Researcher:** Yves Gagnon. **Columnists:** Les Wedman, Linda Kupecek, Mike Riggio, George L. George. **Design:** Merv Walker. **Typesetting:** Concept Médiatexte Inc. **Subscription:** Dianne Persson. **Advertising Manager:** André Lauzon. **Subscription information:** One year (12 issues): individuals \$18. Companies and institutions \$24. Add \$5 postage for USA and overseas. Two years (24 issues): Individuals \$34. Companies and institutions \$40. Add \$10 postage for USA and overseas. First class (one year, 12 issues): Individuals \$30. Companies and institutions \$36. Overseas: individuals \$38. Companies and institutions \$44. Requests for replacement of missing issues will be honored for three months after the due date of the issue. Subscriptions will not be refunded.

**Cinema Canada**, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: Jean-Pierre Tadros, Vice-President George Csaba Koller, Secretary-Treasurer: Connie Tadros, Director: George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. **Cinema Canada** is indexed in the *Film Literature Index* (Albany), the *Canadian Periodical Index* (Ottawa) and the *International Index to Film Periodicals*. Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council. Second class mail registration no. 3081. ISSN 0009-7071

**Administrative and editorial office:** 834 Bloomfield Ave., Montreal H2V 3S6, Telephone (514) 272-5354. **Toronto office:** 67A Portland St. Toronto M5V 2M9, Telephone (416) 366-0355. **Mailing address:** P. O. Box 398, Outremont Station, Montreal H2V 4N3.

## SHOOT ALBERTA

by Linda Kupecek

CALGARY - The Ermineskin Indian Band of Hobbema, Alberta, is financing an \$8 million feature based on the life of Billy Mills, the Oglala Sioux who won the Gold Medal in the 10,000 metre run at the Tokyo Olympiad. The film, viewed by the Band as "an inspiration for Indian youth" will shoot in Southern Alberta and Japan in the spring and summer of 1982.

Ira Englander of Englander Productions (Culver City, California) will produce *Indian*, the first feature for a company known for the production of documentary films. "In the past, movies about Indians, even when positive, become showcases for the noble warrior. We are going to tell a contemporary story about a man who defied the odds," said Englander. Screenplay is by Shirl Hendryx (*Welcome to our Night, The Terror at Blakesville*).

Billy Mills was not only the first American Indian, but also the first American, to win a Gold Medal in the 10,000 metre run. "We show a man who above all strives for personal dignity. This film is about winning, both on and off the athletic field," according to Englander.

CBC radio drama will expand into more regional production, according to Susan Rubes, head of Drama Programming. Rubes was in Calgary in conjunction with a marathon production session November 11th - 18th, which will result in new radio dramas for future broadcast.

The ten day Calgary session will produce seven 15-minute dramas, and two 30-minute dramas, as will a similar session in Montreal.

Actors, writers, technicians and directors from CBC's western Canadian centres participated under the guidance of Betty Davies (Senior Radio Drama Producer, BBC) and

Marsail MacCuish (Senior Technician, Radio Drama, CBC).

Rubes says the CBC wants to expand the existing pool of writers, and build a wider use of actors and new producers. "Without those three elements, there can be no expansion." To facilitate the script expansion in the West, Ruth Fraser has been hired as the western editor. The next step in this session, according to Rubes: "First, we hear them and hope they are good, then air them in January, February, and March".

In addition to the two current radio drama series (*Sunday Matinee* and *Nightfall*) Rubes plans the following: another half-hour; a five-minute syndicated soap; a 15-minute series; and a mini-series. She hopes to produce more shows from different parts of the country. "The regions want to hear themselves represented on the air," she says, adding that this will create a good decentralization of work. She wants "more shows, better, and faster," and hopes to double the number of hours currently allotted to drama. She is also attempting to negotiate "repeat" times with ACTRA, in order to service the audience who may have missed the first broadcast, by repeating a show within three days.

Rubes anticipates 30 new writers and six new producers from the training program, and anticipates an advertising campaign in June for "a lot of dramas in the can that nobody's heard yet."

How does one write a good radio script?... According to Rubes, there are three considerations: 1) a good relevant story with a beginning, middle and end 2) the dramatization of familiar material as a starting point ("The audience likes the familiar") and 3) visualization rather than verbalization. ("In radio, there are no physical

barriers, you can do anything, move anywhere."

"If you like writing dialogue and are facile, you will catch on very quickly," predicts Rubes, adding that radio is now seen by many writers as a good livelihood.

Regarding radio performers, she comments that the radio actor must be "truer" than in any other medium, except perhaps film. "In film, you communicate through the eyes... in radio, through the voice and pauses."

Rubes anticipates more actors in the regions working through the expanded program, and sees people shifting from one part of the country to another, as work opportunities vary.

Calgary has chosen for the western base for the training program because "There is a good studio here, the radio director (Ted North) was very supportive, and... there is a lot of talent here."

## Reed Communications into adventure and religion in '82

EDMONTON - Reed Communications has gone through a major house-cleaning as it gears up for its 1982 production schedule, reports president Donald W. Reed. Some 51 production staff were laid off on January 8; 38 of those reapplied for their old jobs and 36 were rehired. "I was angry that we had to do that, but we wanted maximum quality and efficiency, and needed to put our house in order."

Reed has just closed its third public offering in as many years, selling \$15 million in units for its Travel Library of 400 programs. All four western provinces were used for the sale. A fourth prospectus for the Medical Library, also pegged at \$15 million, has been withdrawn.

In addition to updating its Career Service, Leisure, and Travel Libraries, Reed is busy producing a \$20 million Adventure Library of 300 programs

and two docu-dramas. "The latter is just a polite word for a feature film," comments Reed. Also in the works is a 5,000 program Religious Library, and the sky seems to be the limit.

"There could be ten companies like ours in Canada. The market for video software seems limitless. Yet, we go to the video-markets at Cannes, New Orleans, Germany, and were the only Canadians there. More people should be out there selling," concluded Reed.

Reed's philosophy is that one counts on producing top quality programming; that it is the packaging and the marketing which makes the difference. For the moment, Reed Communications is moving full steam ahead on all fronts.

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## RSL makes Scandale on q. t.

MONTREAL - R.S.L. has almost finished shooting *Scandale* in Montreal, a "comedy with a little bit of sex," pegged at under a million dollars by Stephen Roth, producer.

"It's just a little film we're financing ourselves. We really want it out and in the theatres before anyone knows about it," he continues. Director George Mihalka (*Pinball Summer, My Bloody Valentine*) is helming the pic, whose story is distantly related to the recent episode in Quebec wherein technicians at the National Assembly were accused of having used the

video systems at the assembly to make pornographic films.

R.S.L. still plans to make *Ladies Night* with Sidney Furey later this year. The film, a "sexy Saturday Night Fever" is set in a milieu of male strippers. The pre-production on the film had been temporarily suspended when the initial federal budget seemed to change the rules for production in Canada.

Mordecai Richler has also readied a script for R.S.L. from his book "Joshua Then and Now" which Roth hopes to see in production this year.

# Solnicki makes plans without David

TORONTO - Victor Solnicki is alive and well and still actively involved in the Canadian film industry, even though Filmplan International has ceased production and former partner Pierre David has set up his own operation, Mutual Productions U.S.A., in Los Angeles.

"Filmplan will continue to administer and distribute all the films it has made," Solnicki told *Cinema Canada*. "My organization and Pierre's will continue to work together, but on a non-exclusive arrangement. Pierre will continue with production and film sales, and I will continue working with my company (Jillian Film and Investment Corporation)."

Both Solnicki and David remain joint shareholders in Filmplan, whose Montreal office remains open to administer its films (*Dirty Tricks*, *Hog Wild*, *Scanners*, *Gas*, *Visiting Hours* - formerly *The Fright* - *The Funny Farm*, *Dreamworld*, and *Videodrome*). While David

is in Los Angeles, Solnicki plans to remain in Toronto. "We both came to the realization that we needed a presence in L.A., which is the largest market in the world," said Solnicki. "I want to do certain kinds of films, so does Pierre, and occasionally our interests will meet."

Solnicki termed his relationship with David "excellent. I still think Pierre is the best marketing person Canada has ever produced."

Solnicki said Jillian has several projects in negotiation for 1982, including a large-budget feature film based on an international best-seller, a series of dramas in the \$2.5 million range aimed at the pay-TV market, and a Canadian content television series suitable for an international sale.

Solnicki was pleased with *Videodrome*, one of two 1981 Filmplan productions, which he said came in on time and on budget. "We made the picture

we set out to do," said Solnicki, adding the film's distributor, Universal, has set the film's North American release date for August 7. He said the other 1981 production, *Dreamworld*, currently in post-production, should be completed in June or July. An agreement for the film's merchandising and ancillary rights has been signed with Fox, but so far no distribution deal has been made.

Solnicki also told *Cinema Canada* that two 1980 Filmplan productions had changed titles and should be released in 1982. *The Fright*, a horror film directed by Jean-Claude Lord, has become *Visiting Hours*, and will be released in March by Twentieth Century-Fox. The Ron Clark comedy *Comics* has reverted to its original title, *The Funny Farm*, whose release date Solnicki expects to be announced sometime in February.

# Quicky sex thriller in Toronto

TORONTO - Filmmakers Anthony Kramreither and Paul Lynch, who earlier in the year had combined as a producer-director team on the \$2 million horror film *Humungus*, again collaborated in early December as executive producers on *Community Standards*, a low budget, non-union, deferred salary agreement production, which hurried before the cameras and completed principal photography before December 31.

Lynch described the film, which is now in post-production at Quinn Labs in Toronto, as "A sex thriller... with lots of good effects, sex, violence, nudity. A terrifically solid commercial product." While he admitted the film was in pre-production for just three weeks, he emphasized that he had been developing the script, along with screenwriter John Sheppard, for over a year.

The non-union crew signed salary deferral agreements "across the board," according to Lynch, including the executive producers, producer Ray Sager, director Don McBrearty, d.o.p. Dan Hainey, and production manager Robert Wertheimer. Lynch called the work by his crew "superb. It's a well-made feature film." Asked if he would continue to work with non-union crews in the future, Lynch answered, "If the same people were available, I'd use them again and again."

The cast, who were represented by ACTRA and paid by

the production, included Lawrence S. Day, Lora Staley, Michael Ironside, Lenore Zann, Claudia Udy, and Tom Harvey. In a cameo role was Paul Bradley, who starred in Don Shebib's *Goin' Down the Road*, whose re-appearance before the cameras in a Canadian feature pleased Lynch. "He's an actor we should see more of," he said.

*Community Standards* is being produced by Mano Films Ltd., and completed an 18-day shooting schedule in December on a budget described by Lynch as "under \$1 million." Lynch said he expects the film to be completed by April 15.

Meanwhile, Anthony Kramreither told *Cinema Canada* he has another project in preparation to begin shooting in May, *Backstretch*, a feature on horse racing, from a script by Kevin Brody.

## Montreal Super 8 fest

MONTREAL - The Third Quebec International Super 8 Film Festival will take place in Montreal from Feb. 24 - Feb. 27. It is organized by the Association pour le Jeune Cinéma Québécois and is open to all Super 8 productions. Registration is free for members of the Association, and costs \$5 for non-members. Deadline is Feb. 1. For more information write to the association at 1415 Jarry St. East, Montreal, H2E 2Z7.

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# Foster and Lehman into packaging with ICF

# Wayne & Shustersalestop 1 M

TORONTO - International Cinema Funding Inc., a new motion picture production company, is concerned with the development of "production packages" in the leisure time industry as well as the overseeing of subsequent production and marketing of products. The company will act as the general partner in limited partnerships set up to develop packages for specific entertainment projects which will be sold to companies organized for the actual production of the properties. The company is technically a renaming of The Lujon Corporation, formed in

1979 to handle the mutual production interests of John Foster and Lewis Lehman, renamed to better reflect their new direction in the entertainment industry.

The principals of International Cinema Funding Inc. are John Foster, president; Lewis Lehman, executive vice-president in charge of production activities; and Ted Averbook, secretary-treasurer.

The company, operational since October, 1981, is currently packaging a feature film, *The Brothers*, based on an original screenplay by Lewis Lehman scheduled for production in

1982. *The Brothers* is a dramatization of events which led to the collapse of a stately mansion on upper Fifth Avenue in New York City in 1947.

International Cinema Funding Inc. has several other feature film properties at various stages of development including a country music odyssey/adventure, *Truly* (a Truckstop Princess); an international caper, *The Affairs of the Bikini Widow* (a tale of innocence abroad); and two comedy films set in Toronto, *The Invasion of the Transvestites*, and *Free Domination*.

TORONTO - With the recent sale of 26 programs to the Independent Television Network (ITV) in Great Britain, foreign sales of the CBC's Wayne & Shuster comedy series, re-edited and re-packaged into 30-minute segments, have surpassed \$1,000,000, the CBC announced in early January.

Eighty half-hour episodes, compiled from the comedy team's 14-year output of CBC specials, were put on the foreign sales market in the spring of 1980. Since then, the package has been sold to 12 countries, including 23 American markets, ranking the package second to *The Music of Man* in total gross sales, according to

the CBC's 1980-1981 Annual Report.

The Wayne & Shuster package also required a special arrangement concerning the payment of royalties, since no existing residual agreement covered the series' unique format, which combines footage recorded perhaps as long as 14 years ago with more recent material. Dennis O'Neill of CBC Enterprises said deals were negotiated specifically for this series with both ACTRA and the AFM, the performers' and musicians' unions, for a two year run world-wide on both conventional broadcast and cable signals. O'Neill added that sales of the series had earned the unions \$400,000.

## Porky to bow in March

TORONTO - *Porky's*, which according to Twentieth Century-Fox has just completed "the most successful test engagement" in company history, will open nationwide in Canada March 19 with distribution being handled by a first-ever joint partnership between Twentieth Century-Fox Canada and Astral Films.

A Fox-Melvin Simon-Astral Bellevue Pathe production, the film will be distributed in the United States by Fox. Astral usually sub-distributes Fox films in Canada, but according to Astral's Shelly Schaeffer, the mutual production investment by Fox and Astral required a joint release deal for Canada. "It's actually worked out better," said Schaeffer, "since we work with the same people and the same theatres. It's been to both our advantages."

*Porky's* is directed by Bob Clark and stars Scott Colomby, Kim Catrall, and Susan Clark.

world sales of the film. Alex Massis and Red Silverstein will also handle *Ticket to Heaven*, *Running* and *Coup d'Etat*.

## Crunchre-edit hurts

TORONTO - *Crunch*, Astral Bellevue Pathe's \$2.5 million football comedy filmed in Montreal in 1979, has been picked up by independent American distributor Summa Vista. Directed by Mark Warren, and starring John Vernon, Norman Fell, and Robert Forster, the film was re-edited and retitled *The Kinky Coaches And The Pom-Pom Pussycats*, yet still encountered limited success with American audiences.

An official at Astral Films, which holds the film's Canadian distribution rights, said the company had no plans to distribute the film theatrically in Canada, but did not rule out a sale to television. The official also said the film's Canadian title would remain *Crunch*.

## Astral picks up 3 Cdn

TORONTO - To date, of the three Canadian feature films picked up for distribution by Astral Films in December - *Head On*, *By Design*, and *Humungus* - only *Humungus* has a release date, Astral's Shelley Schaeffer told *Cinema Canada*. Schaeffer said *Humungus*, a \$2 million horror film produced

by Anthony Kramreither and Mickey Stevenson, directed by Paul Lynch, and filmed in Toronto last summer, would have an April release co-ordinated with an American release by Avco-Embassy. Schaeffer also confirmed that both *Head On* and *By Design* were completed and said release dates for each film would be announced sometime this spring.

## Fox Cdagets Melanie

TORONTO - *Melanie*, a Simcom Ltd. production, which according to producer Richard Simpson "tested extremely well in

its U.S. markets," has been picked up for Canadian distribution by Twentieth Century-Fox Canada, marking the first time Fox has picked up a Canadian film for distribution on its native soil. Avco Embassy holds the film's American distribution rights. Directed by Rex Bromfield, and starring Glynnis O'Connor, Burton Cummings, and Paul Sorvino, the film is scheduled to begin its Canadian theatrical release February 12.

## Make way for Banff

BANFF - The Banff Television Festival will run next summer, from August 15-21.

## Quest for fest benefit

MONTREAL - *Quest for Fire*, now receiving enthusiastic reviews in France after its pre-Christmas opening, will have its North American premiere in Montreal Feb. 10. It will be screened then as part of a benefit for the World Film Festival of Montreal, with tickets going at \$100 a head.

The Canadian-French co-production was directed by Jean-Jacques Annaud, and produced by I.C.C.'s John Kemeny and Denis Héroux.

## Harry Tracy to Manila

MONTREAL - Ronald I. Cohen's production *Harry Tracy* will be Canada's official entry in the Manila International Film Festival, reports IMC+Isram and Silverstein International who have contracted for the



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