

CRTC license of First Choice met with surprise, milieu measures implications

TORONTO—An initial reaction of dismay washed through the film community on March 19, following the CRTC announcement of its decision on pay-TV. The Canadian Radio-television and Telecommunications Commission licensed six companies — two national and four regional — to operate pay-TV networks in Canada.

The dismay soon gave way to the hope that the decision of the CRTC would not be contested, and that the licensees, for better or worse, be allowed to proceed with haste toward setting up the systems which the producers hope will lead them out of the doldrums.

National licenses were awarded to First Choice Canadian Communications Corporation and to the specialty performing arts network Lively

Arts Market Builders Inc. (LAMB). Allarco Broadcasting was awarded a license for Alberta under the name Alberta Independent Pay Television, while Steven Harris and Jon Slan won the Ontario license under the name Ontario Independent Pay Television. For the Atlantic region, Finlay M. MacDonald of Star Channel Services Ltd. got a license to operate while, in British Columbia, the only multi-lingual permit was given to Bernard

Excerpts from the text of the CRTC decision can be found on pages 12-17. These texts deal with the objectives of the CRTC in awarding the licenses, the conditions which accom-

pany the licenses, the desire of the CRTC to hold additional hearings for a universal system, and the dissenting minority report.

T.C. Liu of World View Television Ltd.

Concerns were similar throughout the producing milieu. John Eckert, president of the Canadian Association of Motion Picture Producers, and Stephen Roth, president of the Association of Canadian Movie Production Companies, were concerned that, with the proliferation of licenses, projected penetration rates could not be

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ACMPC invites distributors to talk policy

STE-ADELE, QUÉBEC — The Association of Canadian Movie Production Companies (ACMPC) invited distributors to come and discuss mutual problems in a week-end meeting at the Alpin Inn (March 19-21).

Among the members of the ACMPC, several have close ties with distribution: Dal Productions/Cinepix, Tiberius/Pan-Canadian, Mutual Productions/New World Mutual, Astral Film Productions/Astral Films. Other producers like Robert Lantos (Derma Communications), and so the meeting was not one of sharing information but rather one of planning joint strategy.

Among the questions discussed was whether the distributors might join the Producers Council of Canada, en-

larging the group to form a stronger common front in discussions with the government.

Although the Council of Canadian Filmmakers has been belaboring the point for ten years, the producers finally have come to the conclusion that distribution is a serious problem in Canada. Stephen Roth, ACMPC president, told Cinema Canada, "We are the only country in the world which doesn't have a strong domestic market. We have no control, and we reap no profits." This is the problem to which the meeting addressed itself.

Although reluctant to discuss the content of the meeting, Roth did comment on a recent proposal, made at the CFDC meeting with the québécois producers and distributors: that each

film with CFDC support should be distributed by a Canadian independent distributor.

"That won't solve the problem. Forcing us to deal with the weaker Canadian distributors won't make them strong. They still have to bargain for screen time against the Majors who can guarantee a stream of product. Canadian distributors will never be the major suppliers of Canadian theatres." Obviously, something stronger was needed.

Other reports from the meeting revealed that those present had discussed the possibilities of proposing either that all films be distributed in Canada by Canadian-owned distribution companies, or that the Majors

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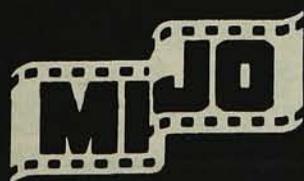
Quebec production scene on go

MONTREAL — The public sector continues to be a critical element in several of the feature projects which are going forward in Quebec. Claude Fournier has begun to shoot *The Tin Flute* with a budget of \$3.45 million. Shooting in both English and French, Fournier and producer Marie-Josée Raymond have put together \$1.7 million from the CBC/Radio-Canada (investment and rights), \$1.1 million from English production at the National Film Board, \$250,000 each from the CFDC and the Institut québécois du cinéma, \$100,000 from Famous Players. The producers are investing \$50,000. (See the Production Guide for other details.) The project consists of two feature films (one in French, one in English) and a TV series of five one-hour programs... Meanwhile **Empire Inc.**, the CBC/Radio-Canada co-production in collaboration with the NFB, continues principal photography in Montreal... After being stopped for three months, the Claude Léger, Max Fischer feature *The Neighbor* began shooting again on March 12. Bailed out by interim financier Bruce Mallen, the film is now called *The Man from 5A*, and now has a budget of \$6.2 million... In pre-production is *Ovide Plouffe 1949*, billed as

a six one-hour television series and a feature. It will be made in co-production by Denis Héroux's company Cinévidéo and Filmédia-Mondex of Paris Héroux told Cinema Canada that the critical success of *Les Plouffe* in Paris freed up a \$2 million investment from French television in the series. John Kemeny is not involved with this project, but is reported on his way to Yugoslavia to make a film... Another series combined with a feature is in the works, also in co-production with France. Pierre David's Mutual Productions Ltd. and Producteurs Associés (Paris) will begin *For Those I Loved* in August... Micheline Lanctôt and René Malo are ready to follow-up on the success of *The Handyman*. *Sonatine* will go before the cameras in September with a budget of under \$1 million. Lanctôt wrote the film and will direct... Four feature films have been announced by International Cinema Corp. The \$12 million project, entitled *Louisia*, involves I.C.C., Télé-Gaumont (Paris) and Télé-

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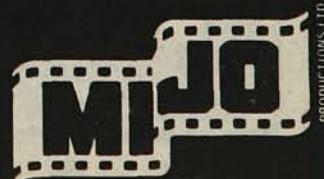
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Tenth Anniversary Issue

Cover: To help us celebrate Cinema Canada's tenth anniversary, Toronto photographer Deborah Samuel offered to shoot a special cover and help us blow the candles out. Jerry Mylynchuk created the make-up for Roberta Weiss, and Merv Walker did the art direction.

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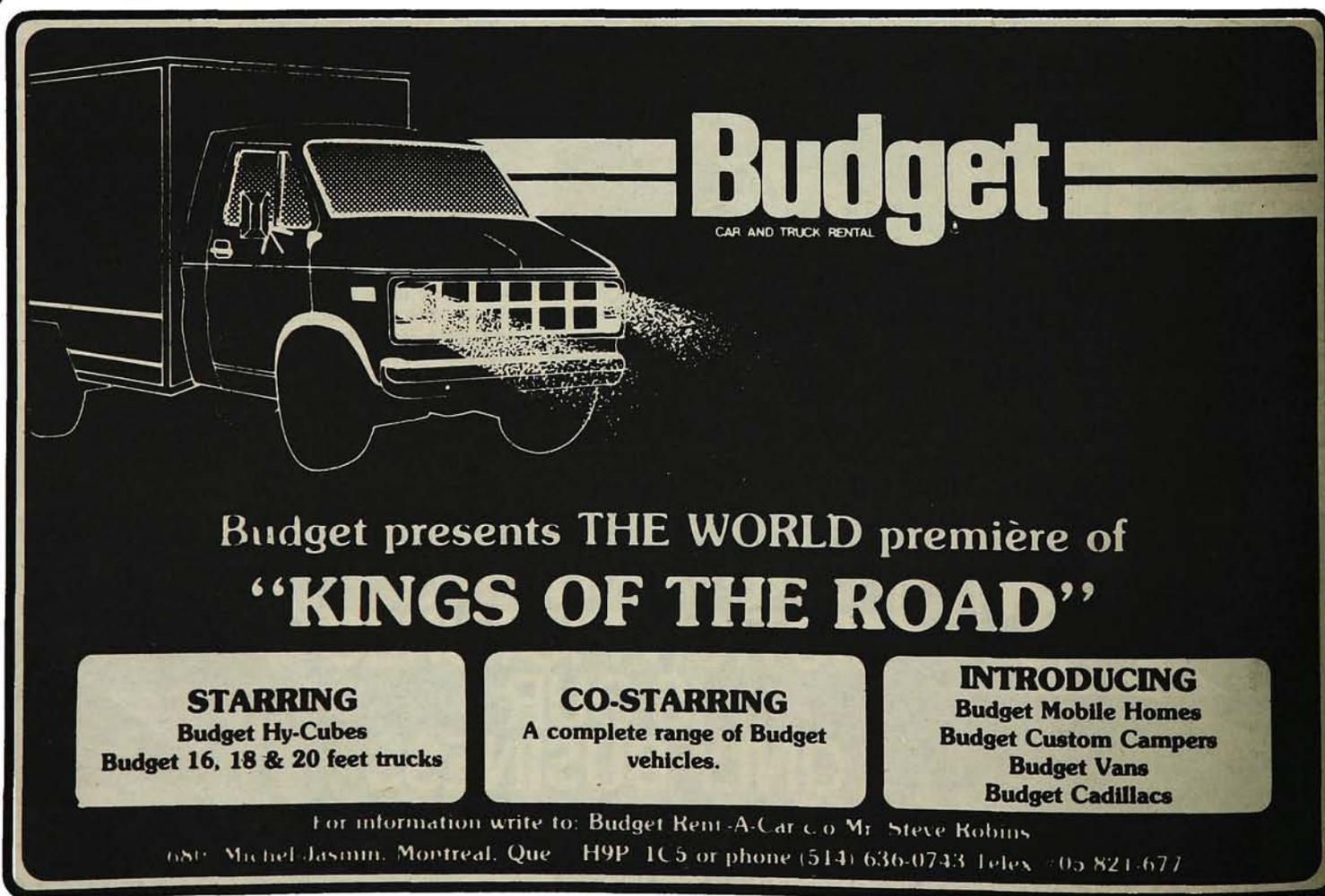
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Private sector exercises control over Film Canada

MONTREAL - The private sector has made itself heard, loud and clear, on the subject of Film Canada, and its advice is being taken seriously at the highest level. The Minister of Communications, Francis Fox, held two meetings with representatives of the Producers Council of Canada during the month of March, and the whole concept of Film Canada will be reviewed following its participation at the American Film Market.

Originally, Film Canada regrouped representatives of the CFDC, the NFB, the CBC, and the provincial film offices of Ontario, Saskatchewan, Alberta and B.C. Its intent was to represent and promote Canadian films at festivals with marketplaces, and at film markets. The federal agencies (CBC/NFB) were to use Film Canada to sell their films abroad, and there is a difference of opinion about the direction Film Canada was to take concerning the marketing and sales of other Canadian

films.

In Toronto and Montreal, word of the creation of Film Canada brought resistance, many being unhappy that they had not been consulted before the fact, others outraged that the government would presume to represent private sector interests abroad. The initiative, stemming from the CFDC, also hit a cord of dissatisfaction growing in the private sector about the activities of the corporation.

On March 8, Fox received representatives of the Producers Council to talk about the matter. The producers expressed their concern with Film Canada as portrayed in the trade press, and explained their difficulties in accepting the new structure if they were to have no part in determining its direction.

The subject came up again on March 11, during a meeting to which the CFDC had invited the francophone producers and distributors in Montreal.

The all-day meeting covered a lot of ground, and participants reported that the group was unanimous in condemning Film Canada as long as the NFB and the CBC were represented. "These agencies produce films and are our direct competitors for federal financing and in the marketplace. How can we be expected to serenely let them represent our interests in foreign marketplaces?" asked one participant.

Despite the unanimous disapproval of the plan by those present, participants told Cinema Canada that executive director André Lamy responded, saying that Film Canada would be tried out for a few years before a re-evaluation would begin. (Lamy declined to comment to Cinema Canada about the content of the above meeting, stating that consultations were on-going and that conclusions would be premature.)

On March 18, Fox again received members of the Council,

this time with David Silcox and André Lamy of the CFDC, James Domville and François Macerola of the NFB. As Fox announced in Montreal on March 22, that meeting led to the creation of a "joint public-private (50%-50%) committee" to review and evaluate the usefulness and direction Film Canada is to take after the American film market.

Sources at the Producers Council, which call the above committee "the board of directors for Film Canada" report that one member each of the APFQ, ACMPC, and the CFTA will represent the private sector and that Lamy, Macerola and Jean Lefebvre of the Film Festivals Bureau will come from the public sector.

The committee, which is referred to as a "consultative committee" by CFDC staffers, will function for six months, at which time suggestions will be made for the permanent structure of Film Canada.

As the private sector understands it, the Producers Council had clearly scored points with the Minister. "Following the L.A. market, Film Canada will do nothing without the express consent of the private sector," sums up Council rep. Stephen Roth. Film Canada's participation at Cannes should begin to reflect the direction in which the private sector hopes the organization will develop.

Feds back World Fest with funds

MONTREAL - The World Film Festival of Montreal has been awarded a grant of \$175,000 by the Department of Communications, Minister Francis Fox announced March 22 in Montreal. An additional \$75,000 is available to match private funds, if raised from new sources.

Of this amount, festival director Serge Losique confirmed to Cinema Canada that \$50,000 was ear-marked by the CFDC for a film market. He suggested that a marketplace with kiosks (which had been the market-style since the WFF began) was now out of date, and that videocassette facilities would be put in place this year to respond to the new technologies. "We plan to announce a confirmed list of buyers who plan to attend this year, and the sellers will flock to the festival," he commented.

No news was forthcoming about the provincial grants, despite a tripartite understanding between the federal, provincial and municipal governments to act in accord when funding the WFF.

DGC gets pro P.Q. union status

MONTREAL - The Directors Guild of Canada has been granted status as a "professional union under the Quebec Professional Union Act. Quebec is the only province which has such an act, and the DGC is the only group of filmmakers which has been granted such status.

"As far as I can determine," states DGC legal counsel Michael Bergman, "all the other groups - the Syndicat national du cinéma (SNC) and the Association des professionnels du cinéma (APC) - are simply non-profit associations."

A professional union stands midway between a non-profit association and a bona fide trade union, explains Bergman. Under the statutes, a professional union has the right to enter into collective agreements on behalf of its members, to enforce any such agreement, to sue to protect members' interests as well as to set standards, write a code of ethic, etc.

In Quebec, there are overlapping jurisdictions concerning assistant directors and unit location managers. They may belong to the DGC, the SNC, the APC or any combination of the above. Bergman describes the granting of the new status "an event on the union scene" in Quebec. The meaning of this event may become clear as negotiations begin for the crewing of *Cross Country*, the film-line production set to begin in April and to be directed by Paul Lynch.

Consultants report ready for Minister

OTTAWA - Deputy Minister of Communications Léo Doré confirmed to Cinema Canada that the study by the Bureau of Management Consultants concerning the possibility of moving the Film Festivals Bureau and the Certification Office to the CFDC was now completed.

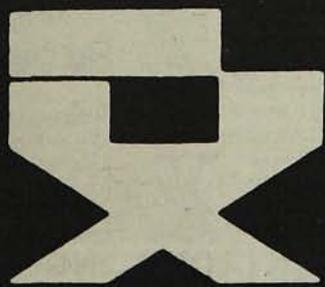
Doré will soon transmit the results of the study to the Minister, and a decision should be forthcoming before the end of April.

Lefebvre to Cannes

OTTAWA - Jean-Pierre Lefebvre's *Les fleurs sauvages* has been chosen for participation in the Directors' Fortnight at the International Film Festival at Cannes. No Canadian film has been chosen for the official competition.

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Ontario sellers enthusiastic about reception at NATPE confab

TORONTO - For a foreign delegate among the estimated 4000 production and distribution representatives attending the 1982 National Association of Television Program Executives (NATPE) convention March 11-16 in Las Vegas, the numbers involved and the sheer size of the gathering could have been traumatic. But the experience proved beneficial to the two Canadian groups which attended, CBC Enterprises and a group of 11 Ontario-based independent producers and distributors sponsored by the provincial government's Film Industry Development Office.

Traditionally a convention, NATPE has become a strange mixture of seminars and sales market; one Canadian participant commented that not much cheque writing goes on there. NATPE mostly provides a chance for companies to meet foreign buyers who may be followed up later, and to make the connections necessary to arrange co-production agreements with the Americans.

Brian Villeneuve of Ontario's Film Industry Development Office said his department spent \$18,000 to provide a reception suite and screening rooms for the 11 companies involved. "We feel it is very worthwhile to encourage the export of Canadian productions - essential since the domestic market is too small," said Villeneuve. "Our part is to provide an encouragement and incentive for them to be there (at NATPE). We give them a skeletal structure; we do not become actively involved in the marketing of product."

The 11 participating Ontario companies, Astral Television Films Ltd., Bruce E. Raymond Productions, ITA Communications Ltd., International Tele-Film Enterprises, Media-Lab Television Inc., Mediatel Distribution Inc., Norfolk Communications, Ralph C. Ellis Enterprises Ltd., Representation Films Ltd., Visual Production '80 Ltd., and William F. Cooke Television Programming, paid their own travel costs, but the

Ontario program provided 10 suites within the convention centre as screening rooms, a reception room providing hospitality, and a program book listing each company's available programming for potential buyers.

Villeneuve explained the program reduces the intimidation as small company might feel at a large convention as much as it lessens the cost. "They are familiar with each other from back home, so they don't feel so alone. Also, a definite synergism takes place. All the companies do co-operate with each other, they know each other's product and make references to buyers, which wouldn't take place if they were here as individuals."

Bill Macadam, president of Norfolk Communications, felt the Ontario arrangement was the best government program he'd ever come across. "The support they provide is absolutely outstanding," he said. "It provides enormous back-up for the industry. Without their

help in the early stages, we (Norfolk) could not have made penetration into the international market."

Macadam, who was able to sell the Norfolk series *KGB Connections* in syndication to 70 American markets at NATPE this year, felt NATPE had become a victim of its own success. "It's so big and unwieldy, it's become difficult to find the people you want to find," he said. He thought it would be better to separate the seminars and the sales market next year.

Maxim Engel, president of Media-Lab Television Inc., felt his company's participation at NATPE proved "very, very effective," and that the Ontario government set-up "worked very well." He sold the series *Portraits of Power* to the American market, and said he negotiated a major deal with a major U.S. company to co-produce a dramatic series sometime later this year. He said the greatest value of NATPE was in being able to make connections in the American market. "Most Canadians flail around there (in the American market). It's

the most complex market in the world. There are about 40 different ways to sell a show, which makes it harder, not easier." But he added there seemed to be at NATPE "an extreme willingness of foreign companies to co-produce with Canadian companies."

Guy Mazzeo of CBC Enterprises said that while the total number of buyers was down at this year's convention, there was a higher number of buyers from the international (non-U.S.) market. He also attributed some of the slowness to the unusual hours at the convention: twice the floor opened only in the afternoon (at 12:30 and 2:30) and closed at 7:00 p.m. The CBC showcase at NATPE was their Telidon tele-text demonstration, which drew considerable attention from the potential buyers and sellers in attendance. Mazzeo said some CBC programs, particularly *Strawberry Ice*, did well at NATPE, but that the true results wouldn't be known for 3-4 weeks, after follow-up calls were completed.

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Doomsday heads out

HALIFAX - Doomsday Studios Limited will market its own films, as well as other non-sponsored films from all four Atlantic Provinces, at MIP-TV '82, to be held in Cannes, France, from April 23 to 29. This will represent the first major coordinated marketing attempt for non-sponsored films from the region.

The Studio first became involved in marketing because there was no regionally-based distributor to deal with the international marketing of its own films. Its previous marketing trips resulted in several sales to the BBC, a theatrical contract with a London distributor and New York contracts for distribution of seven films. The Studio has recently begun to distribute films made by other producers in the region.

For the marketing expedition to Cannes, assistance is anticipated from Canada Industry, Trade and Commerce, Halifax office, which has also provided assistance with the previous market successes. Marketing advice was also provided by the National Film Board, from the Halifax, Montreal, New York and London offices.

The Studio's marketing team will consist of Ramona Macdonald, President, and Rand Gaynor, Art Director.

LONDON - *The Sweater*, a short from the National Film Board, directed by Sheldon Cohen, has won first prize in the animation category at the British Academy of Film and Television Arts.

Jephcott to CBC sales

TORONTO - Samuel Jephcott has been appointed distribution manager for CBC Enterprises, and will be responsible for all aspects of servicing the worldwide distribution of CBC product, announced CBC Enterprises director Guy Mazzeo March 22.

Jephcott, who began his career as a child actor, has been distribution manager and production supervisor at Nielsen-Ferns International during the past four years. A native of England, Jephcott immigrated to Canada in 1968.

His appointment is effective immediately.

Fox comes Visiting

TORONTO - *Visiting Hours*, a \$5.5 million action thriller shot in Montreal in 1980 by Filmplan, will open in Canada and the United States May 21, the film's North American distributor, Twentieth Century-Fox, has announced. Formerly titled *The Fright*, *Visiting Hours* stars Lee Grant, William Shatner, Michael Ironside, and Linda Purl. Pierre David and Victor Solnicki are executive producers, Claude Héroux producer, and Jean-Claude Lord director. Screenplay is by Brian Taggart.

CAMPP gathers all-star cost for debate on national policy

TORONTO - "Advocating a national cinema is like selling religion: either you believe in it, or you don't. I do," said David Puttnam, British producer of *Chariots of Fire*, one of six international producers invited by the Canadian Association of Motion Picture Producers (CAMPP) to participate in a seminar on how to preserve a national cinema within a commercial film industry dominated by the United States, held March 1 at the Art Gallery of Ontario in Toronto.

The panel, consisting of Puttnam and countryman Michael Hodges (*The Terminal Man*), Australians Fred Schepisi (*The Chant of Jimmie Blacksmith*) and Pat Lovell (*Gallipoli*), Sweden's Bo Jonsson (*Montenegro*), and Switzerland's Alain Tanner (*Jonah Will Be 25 In The Year 2000*), shared a belief in a distinctive national voice within the film industry. Their track records also showed a pragmatic approach to the realities of international cinema: all had worked in either another country or another language in order to keep making films. They admitted facing the same problems which confront Canadian producers, namely raising money, getting projects produced, and finding a distributor in a marketplace commercially and culturally dominated by American interests both at home and abroad.

Seminar chairman Allan King, CAMPP vice-president and one of two Canadians on the panel (the other was the executive director of the Institut québécois du cinéma Louise Ranger), asked the panelists how they have achieved success in areas where Canadians generally have failed. Puttnam

told the audience making films required "a combination of dreams, anger and confidence," dreams to create the stories, anger to get the films made, and confidence to have the films distributed; in his opinion, Puttnam added the Canadian film industry seemed to lack confidence. Schepisi pointed out the only Australian films to make money around the world were its indigenous films, not imitation-American products. His comment, "If you speak to people in your own voice, of your own background, and from your own perspective, you can't help but be successful in the end," drew a burst of applause from the audience.

The panelists agreed government regulations were necessary to stimulate a national voice within a film industry, because as Puttnam said, "Given the choice, the public will choose commercial product over national cinema every time." Tanner admitted no films could be made in Switzerland without government help, but also stated that as an artist, he believed any institution which prevented artistic expression "should be fought against or destroyed." Jonsson said the Swedish box office levy system, which deducts 10% of every ticket sold for Swedish production, has been extremely effective in financing Swedish projects, but commented the abundance of American-style comedies produced with these funds have gradually alienated domestic audiences from the slower-paced, more sombre Swedish dramas. In calling government intervention "a two-edged sword," Puttnam identified the

basic dilemma: first how to get the government to help the film industry, then how to get it not to interfere.

The Australian tax shelter situation, which allows a 150% capital cost allowance and a 50% tax holiday on profits, ironically conjured up a familiar scenario for the Canadian audience. While admitting the tax system was leading to a great Australian film boom, both Schepisi and Lovell spoke of how abuses might lead the government to withdraw the incentives, a move which would effectively halt production. Schepisi, who made only \$36,000 as writer-director-producer of *Jimmie Blacksmith*, spoke contemptuously of "a new breed of person in Australia called the executive producer" whose fees often reach \$200,000. Lovell expressed her outrage that financing for talented Australian director Peter Weir's latest film could not be raised in Australia, while three films currently before the cameras were being made by lawyers and accountants. "The most necessary ingredient for filmmaking is passion," she said. "When the passion for money-making is stronger than the passion for making films, you're in trouble."

Perceptions abroad of the Canadian film industry, as reported by the panelists, were not flattering. Puttnam said Canadian film was perceived as "a spiv (crook)-based industry" due to the high number of lawyers, accountants, and deal-makers among the Canadian contingent at Cannes each year. Schepisi commented that Americans shy away from Canadian "hybrid" films, seeing them as second-rate, and added

an additional ironic pattern: that many years ago, the Australians patterned their young film industry on the Canadian model, saying "it was you (Canadians) that taught us how to make films."

During the seminar, King presented several proposals which contain CAMPP's vision of a Canadian national film policy. Noting Canadian productions currently represent only 3.5% of film and television screen time in the nation, King proposed minimum production levels of 12-15 feature films in the \$5-10 million budget range and 50 \$2 million productions for television and possible domestic theatrical release each year. These minimum levels would eventually provide Canadian viewers with one Canadian-made feature film a month and one television movie a week, said King.

To achieve these levels of production, King felt Canada would need a strong tax incentive similar to the Australian model, and he proposed a sliding scale of tax incentives based on a production's Canadian content. A completely Canadian production would merit a 150% tax write-off and 50% tax holiday on profits, with a lower allowance for productions whose only Canadian content might be a reasonable expenditure within the country. Such a system would provide incentive for productions with a national flavour, commercial projects aimed at the American market, and foreign productions interested in filming in this country, according to King.

The panelists agreed production incentives are necessary to keep filmmakers active so that a distinctively national cinema

may evolve. Puttnam said the single biggest reason for the continual talent drain from his country to Hollywood was not money, but the continuity of employment. Hollywood offers

employment Hollywood offers. But Puttnam, speaking of the British first-year capital cost allowance which was repealed March 9 after investigations revealed abuses of more than 250 million pounds, voiced the complaint of all filmmakers committed to a national cinema: every time a government sets up some incentives to film production, "An army of spivs moves in to rip it off."

Cinema Canada no. 84 will carry extended coverage of the issues covered in the March 1 seminar, including interviews with the participating producers and members of CAMPP.

Gould called up to score for *The Wars*

TORONTO - Canadian pianist Glenn Gould will write the musical score for the Nielsen-Ferns International/National Film Board production of *The Wars*, executive producer Richard Nielsen has announced. Gould, who wrote the score for George Roy Hill's *Slaughterhouse Five*, is currently working with *Wars* director Robin Phillips on a piano score. Gould replaces the film's original composer, Stratford Festival music director Berthold Carriere, whose schedule required him to return to Stratford to prepare the 1982 festival. *The Wars* is expected for release sometime this fall.



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CAMPPs prestige on the line as Producers Council excludes it

TORONTO - A campaign is afoot to isolate the Canadian Association of Motion Picture Producers, and to eliminate CAMPP as an effect lobbying

body for producers. The meetings between the Producers Council of Canada and the Minister of Communications, Francis Fox, are serving to in-

tensify this isolation, and Fox would seem to be unaware of the role he is playing in undermining CAMPP's credibility.

These are the conclusions

one draws from a series of letters, exchanged between CAMPP, the other producers' organizations, the CFDC and even Fox's office.

"The Producers Council doesn't really exist," states a founding member. "We just use it when we need it." The Council, a loose regrouping of the Association des Producteurs de Films du Québec (APFQ), the Association of Canadian Movie Production Companies (ACMPC) and the Canadian Film and Television Association (CFTA) has not invited CAMPP to participate, and has turned a deaf ear to CAMPP's arguments for unity.

As early as Oct. 28, 1981, CAMPP advised the CFDC head André Lamy that "the continuing divisions of the Canadian film industry are not likely to be alleviated by the... agreement for a purported Canadian Producers Council." It promised support to the CFDC for any initiative which might "bring people together."

The ACMPC was formed when a small group of feature producers removed themselves from both CAMPP and the APFQ. Known as the "group of nine," these producers have hired Martin Bockner as executive director, and have taken a leading role in the Council.

In a letter dated Jan. 8 from CFTA president Pat Ferns to Lamy, the following rationale was given for the creation of the ACMPC. "The reason for the split within the old CAMPP was a feeling, on behalf of the principal engagers, that the weight of membership within CAMPP rested with production employees rather than engagers and that thus there was a confusion in many deliberations in that production managers might also be members of the Directors Guild of Canada and, hence, be sitting on both sides of the table in negotiations."

Since that time, exchanges between the Council and the Minister and the Council and the CFDC have multiplied. A letter addressed to Fox by CAMPP in early March requesting to be included in the next meeting he holds with producers (or to be invited to meet with him separately), does not seem to have been received. By March 23, no response had yet been received by CAMPP. Asked by Cinema Canada whether he had any intention of meeting with members of CAMPP, the Minister stated that he would meet any groups who wished to meet with him, but that he was unaware he had been excluding a group which claims to represent 50 producers from Toronto.

Among the members of CAMPP are John Eckert (*Middle Age Crazy, Incubus*), Vivienne Leebosh (*Ticket to Heaven*), Peter O'Brian (*The Grey Fox*) and Allan King (*One Night Stand, Who Has Seen the Wind*).

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CRTC gives reasons for choosing First Choice for pay TV

The Commission approves the application by **First Choice Canadian Communications Corporation** (First Choice), for a licence to carry on a national pay-television network operation. This general interest licence will expire 1 March 1987 and is subject to the conditions set out in Appendices B and C to this decision, and in the licence issued.

The Commission has decided to award First Choice the only national general interest pay-television network licence after carefully weighing all aspects of its application in comparison with those of competing national applicants. The Commission was favourably impressed by First Choice's overall English and French language programming proposals, the experience and abilities of personnel associated with the application, its ownership structure, the absence of cross-ownership with potentially conflicting interests, its Canadian production funding proposals and its marketing plans. Based on these factors and the Commission's favourable perception of the approach and credibility of the representatives of First Choice at the hearing, the Commission is satisfied that its application was the best of those for a national general interest licence.

The Commission is confident that the licensee will provide Canadians with a diversified and attractive pay-television service in both official languages which will maximize opportunities for the production and exhibition of distinctive Canadian programs and will provide new opportunities for creative talent to participate in the production of pay-television programming.

In describing its application, First Choice indicated it intended to provide two basic services, 24 hours a day, seven days a week. It proposed to use three transponders on the Anik D satellite, two for the delivery of an English-language service and the other for a combined French and English language service. The two English-language transponders would distribute an identical program schedule but make allowances for time differences between eastern and western Canada. This service would originate from a studio in Toronto. First Choice indicated that its bilingual service would originate from a studio in Montreal. All services would be distributed to local exhibitors in unscrambled form. The applicant proposed to charge a single wholesale rate to exhibitors of \$7.50 per subscriber per month for the services.

In addition to first-run, uninterrupted Canadian and foreign

feature films, the applicant indicated that its programming will focus on special presentations of high production value. Approximately 90% of such presentations would be Canadian, of which close to 40% would consist of drama and live theatrical performances.

The applicant indicated it would establish a fund of \$1.5 million at the outset to stimulate the early production of Canadian programming and would invest, during the last three years of its licence term, 5% of its gross revenues in script, concept and interim financing arrangements.

The applicant further proposed to provide opportunities for regional production by acquiring approximately 25% of its Canadian material from regional sources and by establishing regional offices across Canada with experienced personnel "to assist in generating program proposals and to respond to regional needs." In this regard, the Commission notes the applicant's willingness to seek out creative talent from all across Canada and expects it to co-operate with regional licensees in concept development, co-production and program exchange arrangements and to keep the Commission advised of its progress in this regard.

In considering the proposed ownership and management of the licensee company, the Commission notes that the shareholders have no significant present involvement in broadcasting, program production or cable television. However, the directors and the shareholders, who are drawn from across the country, have a wide variety of talent and experience in the fields of broadcasting, production and financial management.

The French-language program service proposed by First Choice will, like its English-language service, provide a mixture of Canadian and foreign feature films and special high production value presentations. The applicant noted that eight out of 40 Canadian feature films proposed to be shown in any representative year would be originally produced in the French language and that approximately 20% of the hours allocated to special presentations would be originally produced in French. First Choice said it expected to program 35 hours of all French-language programming and 35 hours of programming intended for use in both English and French in addition to its feature films.

The Commission was impressed with the overall commitment and approach to the development of French-language programming proposed by the applicant and by the

nature of the content proposed for this programming. The Commission has some concerns, however, with the scheduling format proposed by First Choice for such programming. The applicant has proposed to schedule its French-language programming on one channel on a shared basis with an equal amount of English-language programming of the same type as would be shown on its two English-language channels. First Choice further proposed that it would provide both its English-language service and its shared or bilingual service across the country, except in Quebec where only the bilingual service would be available.

The Commission considers that in proposing this scheduling format, the applicant has genuinely attempted to be responsive to the complexities of offering, in the context of a national pay-television operation, an attractive two-language service which responds to the linguistic, cultural and economic realities of Quebec. However, the Commission has reservations as to the desirability of the licensee's proposal to schedule its French-language programming in a "checkerboard" bilingual format, particularly in view of the absence, at this time, of a regional pay-television service in the French language. Such a proposal could fall short of satisfying either the French or English-speaking population in Quebec, since neither could be assured that programming would be available in their own language at their chosen viewing times.

With these considerations in mind, the Commission was faced with a choice of several options. First, taking into account that the Commission had decided that the licensing of a national service, together with the other services licensed in this decision, was the best means of achieving its objectives for pay-television, the Commission chose not to delay the introduction of the national service by engaging in a further public process on the French-language scheduling matter. The Commission came to this conclusion because it had determined that the French-language program content proposed by First Choice was compelling and that that aspect of its application outweighed in significance the scheduling problem. The Commission also decided not to award the national interest licence to one of the applicants that was less qualified overall, simply because it had proposed a better scheduling format for its French-language programming.

Accordingly, while the Commission has decided to issue a

licence to First Choice, the applicant will be required to reschedule its French-language programming. It will be a condition of licence that the applicant schedule its proposed French-language programming during the initial two years of operation, or such further time as the Commission may determine, on a national, 24 hour-a-day basis, distinct from its English-language service.

The Commission notes that, at the hearing, the applicant indicated it could provide such a 24 hour-a-day French-language service without additional cost by repeating some of its programs. This approach is consis-

tent with its English-language scheduling format. Moreover, at the hearing, the applicant emphasized the expository nature of this concept noting the "proposal is a flexible one and we would be prepared to accept any Commission regulation relating to the offering of a French service, including channel and time allocation." Accordingly, the Commission has determined that the applicant should provide service in English on two satellite transponders, and in French on one. Both French and English language services should therefore be available via satellite throughout the country.

Conditions of licence for First Choice Canadian Communications Corporation

1. The licensee shall, from the date of commencement of service until 30 June 1983, and in each semester commencing 1 July 1983, and until 31 December 1985, devote not less than 30% of the total time (i) during which programming is distributed on its undertaking and (ii) during evening viewing hours in each of the time zones as hereinafter defined to the distribution of Canadian programs.
2. The licensee shall, in each semester commencing 1 January 1986 and during the remainder of the term of this licence, devote not less than 50% of the total time (i) during which programming is distributed on its undertaking and (ii) during evening viewing hours in each of the time zones, as hereinafter defined, to the distribution of Canadian programs.
3. Not less than 50% of the time allocated by condition of licence to the distribution of Canadian programs shall be devoted to the distribution of dramatic programs including, but not limited to, dramatic feature films.
4. The licensee shall, in each year during the term of this licence commencing 1 July 1982, expend on the investment in, or acquisition of, Canadian programs :
 - (i) not less than 45% of total revenues from its operations under this licence ; and
 - (ii) not less than 60% of total expenditures made by it to invest in or acquire programming.
5. Not less than 50% of the monies required by condition of licence to be expended by the licensee on the investment in, or acquisition of, Canadian programs shall be expended on dramatic programs.
6. The licensee shall, for a period of two years from 1 April 1983, or for such longer period as the Commission may direct, distribute its French-language program service on a national, 24 hour-a-day basis distinct from its English-language program service.
7. In these conditions :

"evening viewing hours" means, in relation to any location within

 - (a) the Pacific time zone, the hours between 6:00 P.M. and 10:00 P.M. ;
 - (b) the Mountain time zone, the hours between 7:00 P.M. and 11:00 P.M. ;
 - (c) the Central time zone, the hours between 8:00 P.M. and Midnight ;
 - (d) the Eastern time zone, the hours between 6:00 P.M. and 10:00 P.M. ;
 - (e) the Atlantic time zone, the hours between 7:00 P.M. and 11:00 P.M. ; and
 - (f) the Newfoundland time zone, the hours between 7:30 P.M. and 11:30 P.M. ; and

"semester" means a period of six consecutive months ending on the last day of June and December in each year.



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**Martin Bockner
Executive Director**

Minority reports sees blue-print for trouble, dislikes "universal"

To launch pay-television in a country as large and as thinly-populated as Canada, a country with two official languages, is a challenging task, particularly when pay-television must be integrated into the Canadian broadcasting system so as to complement rather than compete with existing broadcasting services. In attempting to meet this challenge, the Commission has chosen to create a pay-television structure which is innovative, an almost heroic effort to reconcile competing goals. It has its own internal logic. Yet we find ourselves convinced that specific, crucial elements of the licensing decision taken by the Commission will add dangerously to the difficulties of the pay-television enterprise which it seeks to introduce at this time.

NATIONAL GENERAL INTEREST SERVICE

It is our view that the decision to license First Choice on the basis of a substantially changed

French-language service than that proposed in the application is unfair to competing, unsuccessful applicants, particularly where the changes have been made by the Commission itself.

The details of the bilingual, "checkerboard" channel, proposed in the application of First Choice and discussed at great length at the public hearing, are set out elsewhere in this decision. The bilingual channel proposal was put forward by First Choice in response to what it, as an applicant, perceived as the realities and limitations in providing a French-language pay-television service on a national basis. No other applicant proposing a national, French-language pay-television service responded in a manner similar to First Choice.

The Commission has found the solution proposed by First Choice in the form of the "checkerboard" bilingual channel to be unacceptable. We, of course, share that view. Such a proposal would have provided

a satisfactory service neither to the French-speaking public in all parts of Canada nor to the significant English-speaking population within the province of Quebec where only the "checkerboard" service was to be made available to exhibitors. But having found the application of First Choice to be unacceptable in this respect, it does not, in our opinion, now come within the competence of the Commission to refashion so vital an element of this application in such a way as to make acceptable and therefore, licensable, what would otherwise have been found unacceptable and unlicensable.

We cannot agree with the Commission's assumption that its alteration of the "checkerboard" is merely an interim measure pending the licensing of a regional French-language pay service for Quebec, Ontario and Atlantic Canada and that once licensed, such a regional service would then be the principal instrument

through which a high-quality, French-language pay service could be offered. The Commission would apparently become free at that point to allow First Choice to revert back to the "checkerboard", or some other equivalent form of attenuated French-language service, so as not to compete with that regional licensee.

We must reject such a scenario. Even should an application to serve francophones in Quebec, Ontario and Atlantic Canada be received, and there is nothing to indicate that such an application is actually pending, the contemplated regional service would be no substitute for a strong, comprehensive national network. French and English-speaking Canada extends beyond the envisaged territory. The concept of territorial bilingualism has been discredited and should not now be reintroduced by a regulatory decision. Furthermore, such a regional service, even if it were to come into existence, cannot be allowed to supplant a national service, particularly if the effect were to weaken the quality of French-language service offered to French-speaking viewers outside of Quebec, Ontario and Atlantic Canada who have the same right to receive a separate and distinct French-language service as do English-speaking Quebecers to a complete English national service.

MAKING PAY MANDATORY

The matter of a universal and mandatory pay-television service was not the subject of the licensing hearing from which this Decision comes. Indeed, in its call for licences, the Commission explicitly expressed its strong preference for a pay-television service which individuals would be intirely free to buy or not to buy. Yet the decision now holds out mandatory pay-television as a "desirable" means of providing what it sees as "balance" and calls for a hearing to discuss ways and means in which such a service might be imposed upon every single cable subscriber in Canada.

The very concept of a mandatory pay system raises substantial questions of policy and law. Should Canadians be required to pay for programs for which they may have no desire merely because they want basic cable services? Does the Commission have the authority to impose what could well be construed as a tax by another name in forcing a payment for made-in-Canada pay-television? Are the problems of securing financial and program accountability of such a system so severe as to be overwhelming? Is a mandatory, universal

pay-television system, if that is what the public wants, something that Parliament, not a regulatory agency, should bring into being?

We see a mandatory, universal pay-television system as a new CBC without commercials: an ill-timed, expensive luxury in two languages for which no public demand has been demonstrated.

We further take the view that a mandatory, universal pay-television system would have a deleterious, if not devastating, effect upon the discretionary systems licensed by this Decision. In being able to derive revenues from every single cable subscriber in Canada, over 4,000,000 households at this time, a universal pay-television licensee will have enormous financial resources to draw upon to acquire "blockbuster" films for its exclusive use. Such a licensee will be able to outbid competing discretionary systems for such programming which is going to be one of the major attractions of discretionary pay systems for years to come.

Even if the universal licensee were to be limited in terms of how much foreign content it could exhibit, the siphoning way of the top 10 to 20 foreign films from discretionary pay licensees will force those licensees to exhibit less attractive programming which will make their services less, if not totally, unmarketable.

Were such the result of fair competition between various pay licensees, all vying for the limited number of highly-prized feature films available at any given moment for pay-television exhibition, we would remain less concerned. In the situation foreseen, however, the competition between discretionary and universal pay licensees will be unfair.

The discretionary licensees, those who, unlike universal licensee, will have to market their service and make a return on their considerable investment, will be left without the best product as a result of the superior, built-in, and protected financial resources which will be handed to a universal licensee through the indirect method of taxing all cable subscribers to this licensee's benefit.

TOO MUCH PAY

As a result of the present Decision, we see Canada transformed within a short time from a no-pay-television situation to a country with national discretionary pay-television, a full system of regional pay-television, specialty pay-television, multilingual pay-television, not to mention universal pay-television. It is system overload. (cont. on page 20)

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CAMP

LAMB talks of combined price for viewers with 2 or 3 pay options

TORONTO—Talks between the pay-television licensees and the cable operators may result in consumers in some provinces being offered a package providing three pay-TV services at a lower price than the monthly aggregate cost of each individual service, according to Edgar Cowan, president of Lively Arts Market Builders, Inc. (LAMB), a national special interest pay-TV licensee.

Cowan made his remarks at a LAMB press conference March 19 in Toronto, one day after the Canadian Radio-Television and Telecommunications Commission (CRTC) announced LAMB's license to operate C-Channel, a national special-interest pay-TV licensee.

Cowan made the remarks at a applicants' next step was to meet with the cable operators to discuss how the new services would be carried and how much they would cost. Most applicants estimated the cost of their service at \$12 per month, but Cowan felt a package offering the three services available in most major markets — one regional, and two national — could be offered "for well under \$25."

Depending how soon the necessary equipment is in

place, C-Channel could be available to viewers by early 1983 or sooner, said Cowan. C-Channel will use the new Canadian ANIK C satellite, which will be launched in November and should be ready to transmit signals by January, 1983. Cowan expects C-Channel should attract 15-17% of the current cable converter subscription market, or 350,000 viewer homes, by 1987.

Cowan said LAMB expects to spend \$35 million on licensing and financing Canadian productions, plus spend an additional \$30 million obtaining other programming, during the first five-year period of their license. He said LAMB would purchase programming from Canadian independents, but also intends to finance co-productions with the National Film Board, the Canadian Broadcasting Corporation, TVOntario, and Radio Quebec. "We are absolutely committed to the Canadian independent producers," said Cowan. "But if we can't get the kinds of programming we want from there, then we'll get together with the more traditional producers."

Asked how much financing Canadian producers could expect from LAMB, Cowan

replied that given a target figure of 50% of production costs covered by the domestic market, producers could expect LAMB to pay 15-20% of that 50% (or 7.5-10% of the total cost of production.) He envisioned that for some Canadian productions, there would be three television windows, two in pay and one in conventional broadcasting rather than the single market which exists now.

Cowan felt there was enough quality Canadian material to sustain a 36% Canadian content level during C-Channel's first broadcast year, above the 30% minimum level imposed by the CRTC license requirements. He admitted there might be some overlap with the other pay-TV licensees on certain Canadian film properties, but felt that C-Channel, First Choice Communications (the national popular entertainment licensee), and the regional licensees could exist "in a complementary situation," each pursuing their own markets but also able "to find a way to make motion picture packaging work."

As well as purchase Canadian productions for programming, LAMB also intends to secure worldwide distribution for its programming by helping Cana-

dian independent producers sell abroad. "We hope to be the springboard for all these initiatives into the lively arts," said Cowan. "We intend to use our good offices to help producers sell their product, but there will be no conditions on buying."

Cowan also announced a committee of prominent fran-

cophones, headed by former broadcaster Jean Loiselle, plans to file an application with the CRTC within the next few months for a distinctive French language lively arts service. To be known as Canal C, the French service would operate independently of C-Channel, although LAMB would have a minority financial interest.

Conditions of licence for Lively Arts Market Builders Inc.

1. The licensee shall, from the date of commencement of service until 30 June 1983, and in each semester commencing 1 July 1983, and until 31 December 1985, devote not less than 30% of the total time (i) during which programming is distributed on its undertaking and (ii) during evening viewing hours in each of the time zones as hereinafter defined to the distribution of Canadian programs.

2. The licensee shall, in each semester commencing 1 January 1986, and during the remainder of the term of this licence, devote not less than 40% of the total time (i) during which programming is distributed on its undertaking and (ii) during evening viewing hours in each of the time zones, as hereinafter defined, to the distribution of Canadian programs.

3. The licensee shall, in any semester, devote not less than 30% of the total programming time both in respect of all hours during which programming is distributed and during evening viewing hours in each of the time zones as hereinafter defined to the distribution of programs either consisting of the presentation of the performing arts or related to the performing arts.

4. The licensee shall, in each year during the term of this licence commencing 1 July 1982, expend on the investment in, or acquisition of, Canadian programs:

(i) not less than 20% of total revenues from its operations under this licence; and
(ii) not less than 50% of total expenditures made by it to invest in or acquire programming.

5. The licensee shall devote not more than 40% of total programming time during which programming is distributed to the distribution of feature films.

6. The licensee shall devote not more than 5% of the total programming time during which programming is distributed on its undertaking to the distribution of feature films which were among the 30 films receiving the highest gross theatrical receipts in Canada during any of the three years immediately preceding its distribution by the licensee. This provision does not apply to feature films the subject-matter of which relates directly to the performing arts.

7. Not more than 50% of non-Canadian feature films distributed over the licensed undertaking shall have originated in any one country.

8. In these conditions: "evening viewing hours" means, in relation to any location within

(a) the Pacific time zone, the hours between 6:00 P.M. and 10:00 P.M.;

(b) the Mountain time zone, the hours between 7:00 P.M. and 11:00 P.M.;

(c) the Central time zone, the hours between 8:00 P.M. and Midnight;

(d) the Eastern time zone, the hours between 6:00 P.M. and 10:00 P.M.;

(e) the Atlantic time zone, the hours between 7:00 P.M. and 11:00 P.M.; and

(f) the Newfoundland time zone, the hours between 7:30 P.M. and 11:30 P.M.; and

"semester" means a period of six consecutive months ending on the last day of June and December in each year.

CRTC (cont. from p. 3)

achieved, and the promises of performance would not be kept. Eckert felt that sufficient money would not be generated for production, and that the CRTC would not have the muscle to deal with the promises of performance.

In Montreal, Robert Lantos stated that he would be happy with First Choice "provided that they adhere to their commitments and numbers," but Lantos like others had heard Don McPherson, head of First Choice, announce on the evening news that his company would have to scale down its estimates, due to the numbers of licenses awarded. McPherson reportedly said that instead of paying \$350,000/hour for Canadian programs, estimates are now at \$125,000/hour.

Victor Solnicki and Vivienne Leebosh both echoed the general feeling that McPherson is a "very experienced and capable man," but were reticent elaborate until they had studied the CRTC decision in detail.

In Montreal, many reacted to First Choice's stand on French language programming. It was the only applicant which wanted to beam a bi-lingual channel into Quebec instead of two channels (one French, one English). Finally, the CRTC awarded First Choice the license upon the condition that it alter its plans and provide for two separate channels in Quebec. Several filmmakers thought

this condition on the part of the CRTC ran contrary to the bidding system in which the applicants compete against each other upon the merits of their proposals. They were also sceptical as to the enthusiasm which which First Choice will implement the two channels.

"The whole decision reads like a recipe for disaster," commented Harry Gulkin. His attitude was echoed, off the record, by many.

Of special concern was the absence of any conditions concerning the source of programming or any protection of Canadian distributors. "This decision is the worst blow we could receive," said Gilles Bériault,

speaking for the Quebec distributors association. If the licensees are allowed to buy programs from foreign sellers (without going through a Canadian distributor), then the distributors feel their last chance at salvation is gone.

Once the initial impact of the decision subsided, opinions became more reasoned. "If anybody is going to fight this decision, they are going to doom the industry. We haven't got time," suggested Bill Macadam of Norfolk Communications. Added Stephen Roth, "For the moment, everyone's busy jockeying for position. Let's hope we can all settle down to business as soon as possible."

Call for additional applicants

Pay-television were not received from all regions of Canada. In particular, the Commission notes the lack of a regional French-language service for Quebec, Ontario and Atlantic Canada. Furthermore, it is not prepared to license either of the general interest service applications proposed for British Columbia. The general interest service application of George E. Spracklin provided insufficient evidence of adequate Canadian programming experience or financing. The J.R. Peters' proposal, while supported by a substantial representation from the British Columbia arts community, was predicated on an inadequate Canadian content exhibition

level of only 14.3% of total hours, a substantial portion of which consisted of regional sports.

In light of the above, the Commission will call for applications for two further regional general interest pay-television services: a French-language service to serve Quebec, Ontario and Atlantic Canada, and an English-language service to serve British Columbia and the Yukon Territory. It will also consider means to provide pay-television to other parts of the country, including the extension of the service areas proposed in the applications of regional pay-television services licensed by this decision.

Two specialty networks get nod: nat'l LAMB, B.C. World View

SPECIALTY (PERFORMING ARTS)

**Lively Arts Market Builders
Inc. Toronto, Ontario -
812191500**

The Commission approves the application by **Lively Arts Market Builders Inc. (LAMB)** for a licence to carry on a national pay television network operation. This specialty (performing arts) licence will expire 1 March 1987.

The Commission was favorably impressed with the potential of this application to enhance the diversity in the programming offered by the Canadian broadcasting system and to provide substantial new exposure for Canadian performing artists. LAMB is committed to encourage innovation, expansion and diversification

of the performing arts on television and to contribute significantly to the financial support of Canada's cultural industries. The applicant indicated that the service would offer viewers some 42 hours a week of both Canadian and foreign performing arts programming.

The service will originate in facilities in Toronto and be distributed to licensed local exhibitors throughout Canada in scrambled form via the East and West spot beams of Anik C. The applicant proposed to charge a wholesale rate to exhibitors of \$8.00 per subscriber per month during the first licence period.

The Commission notes LAMB's intention to distribute complete opera, symphony, dance and theatre performances and programming that will "explore the full range of lively

arts", including folk concerts, jazz festivals, experimental works, individual creative compositions and performances, and popular entertainment presentations.

In the area of children's programming, LAMB indicated that it would offer a two-hour weekly young people's theatre presentation on Saturdays and thirty minutes of children's magazine format programming, Monday through Friday, of which approximately 80% would be Canadian material. In addition, it will schedule feature films, with particular emphasis on international, classic and youth-oriented feature films.

The Commission notes that LAMB proposed that 20% of its schedule will consist of regional productions. In addition, it will also use a variety of

financial mechanisms to assist writers, composers and choreographers throughout Canada to develop new and experimental programming.

LAMB proposed to create a program advisory committee which will review and select programming proposals and screen pilots and completed projects for the specialty service.

The Commission notes that LAMB proposed to devote a significant portion of its total presentation time, at least 39% or 16.5 hours of its weekly schedule, to feature films. Of these, some 12 hours (28%) would be from the "International Award Cinema" category. At the hearing, LAMB stated that the popular recent film *Kramer vs Kramer* was an example of what might be included in this category. In the Commission's view, a specialty service such as LAMB should add significantly to the diversity of programming available on pay television and therefore should not only have a lower level of feature films than general services but should also concentrate on films of a classic or experimental nature and those related to the performing arts, or otherwise differentiated from the film fare offered by the general interest national and regional services.

Accordingly, the conditions of licence outlined in Appendix G limit the proportion of the programming schedule that can be devoted to feature films to 40%. In addition, they limit, to not more than 5% of the licensee's total programming schedule, the showing of feature films which were included in the top 30 grossing films in the Canadian market during the three years immediately preceding the licensee's distribution of such films on its undertaking. Other conditions of licence designed to ensure that the programming provided by the holder of the specialty (performing arts) licence complements rather than duplicates that of the holders of general interest licences are outlined in Appendix G to this decision.

The Commission notes that the directors of LAMB have long experience in production, broadcasting and financial management and particularly in the production of Canadian performing arts works. In this

regard, the applicant indicated its willingness to ensure that the Commission's concerns regarding vertical integration of production and distribution were met and stressed that there was "no intention of going into any production at all." As indicated in part 4 of this decision, the Commission's proposed pay television regulations will generally preclude the licensee from producing pay television programming for its own use or from acquiring such programming from a person related to it.

MULTILINGUAL SERVICE

**Bernard T.C. Liu
representing a company
to be incorporated under
the name of World View
Television Ltd. Vancouver,
British Columbia -
812210300**

The Commission approves the application by Bernard T.C. Liu representing a company to be incorporated under the name of **World View Television Ltd. (World View)**, for a licence to carry on a regional pay television network operation. This multilingual licence, which will expire on 1 March 1987, will be issued upon receipt of documentation establishing that World View has been incorporated in accordance with the application.

In approving this application, the Commission has given particular consideration to the diversity of the multilingual programming proposed, particularly in the evening viewing hours. In this regard, it notes that the applicant's proposed multilingual service is designed to meet the needs of various linguistic communities in Vancouver by providing a diverse mix of programming in Chinese, Japanese, Italian, Scandinavian, and East Indian languages, among others. The applicant indicated that it would provide some 92 hours a week of programming originating from production facilities in Vancouver for distribution to local exhibitors in British Columbia. The service will consist of feature films, children's programming, public affairs, variety, performing arts, sports, drama and educational programs, and would be offered to local distributors for a wholesale rate of \$10.00 per subscriber per month in year one, rising to \$12.00 in years three to five.

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IMAGINE



Alberta, Ontario and Atlantic Canada get regional pay systems

ALBERTA

Allarco Broadcasting Limited carrying on business under the name Alberta Independent Pay Television

The Commission approves the application by Allarco Broadcasting Limited carrying on business under the name of **Alberta Independent Pay Television** (Allarco) for a licence to carry on a regional pay television network operation. This general interest licence will expire 1 March 1987.

The Commission considers that Allarco's application was the best of those for a regional network licence to provide pay television service in Alberta. In the Commission's view, Allarco's proposals for pay television will provide Alberta viewers with an attractive mix of programs. The applicant indicated that its pay television service will provide some 50 hours a week of English-language programming, both Canadian and foreign, 70% of which would consist of a variety of feature films. The balance of the programs will offer a mix of theatrical, musical variety, comedy specials and sports.

The Commission was favourably impressed by Allarco's proposals for the production and exhibition of Canada programs and for the development of scripts and projects drawing on the Canadian experience. Further, it has noted the applicant's plans for the development of quality programs which the Commission expects will, for the most part, be reflective of the region it proposes to serve, using regional creative talent and production facilities. The Commission notes that the applicant proposed to allocate 20% of its production budget to regional projects for the development of a variety of programs that reflect the various cultural and linguistic groups in Alberta.

The programming will originate from a production centre in Edmonton and be carried on the Anik C satellite, West spot beam, for distribution to local exhibitors throughout Alberta in scrambled form. The applicant indicated it would charge a wholesale rate to exhibitors of \$8.75 per subscriber per month during the first year of operation, rising to \$10.35 in the fifth year.

ONTARIO

Steven Harris and Jon Slan representing a company to be incorporated under the name of Ontario Independent Pay Television

The Commission approves the application by Stephen Harris and Jon Slan representing a company to be incorporated under the name of **Ontario Independent Pay Television** for a licence to carry on a regional pay television network operation. This general interest licence, which will expire on 1 March 1987, will be issued upon receipt of documentation establishing that the company (Ontario Independent Pay Television) has been incorporated in accordance with the application.

The Commission considers that the Ontario Independent Pay Television application was the best of those for a regional network licence to provide pay television service in Ontario. In the Commission's view, this pay television service will provide Ontario viewers with an attractive and diversified programming mix.

It will offer some 50 hours a week of both Canadian and foreign English-language programming, of which approximately 70% will consist of a variety of feature films. The balance will include a mix of theatrical, musical, variety and comedy specials and sports. The applicant also proposed innovative approaches to pro-

gramming which include experimental films and video, live and experimental theatre, dance and combinations of video and musical performances, many of which will reflect Ontario life. Significant funds will be allocated for the development of these projects.

The programming will originate from production facilities in Toronto and be carried on the Anik C satellite, east central spot beam, for distribution in scrambled form to local exhibitors throughout Ontario. The applicant indicated that the wholesale rate to exhibitors would be \$8.75 per subscriber per month during the first year of operation, rising to \$10.35 in the fifth year.

ATLANTIC REGION

Finlay M. MacDonald representing a company to be incorporated under the name of Star Channel Services Ltd.

The Commission approves the application by Finlay M. MacDonald representing a company to be incorporated under the name of **Star Channel Services Ltd.** (Star Channel) for a licence to carry on a regional pay television network operation. This general interest licence, which will expire 1 March 1987, will be issued upon receipt of documentation establishing that Star Channel has been incorporated in accordance with the application.

In considering Star Channel's proposals, the Commission was favourably impressed by the applicant's creative approach to regional programming which draws heavily on Atlantic Canada's diverse and distinctive experiences. It also notes the applicant's plans and financial commitments for the development of regional creative and production resources, both human and technical.

The applicant indicated that the pay television service will

offer viewers some 47 hours a week of programming, both Canadian and foreign consisting of feature films, theatre presentations, variety shows, music specials, magazine-type documentaries and sports.

The applicant proposed to charge a wholesale rate to exhibitors in its licensed area of \$12.00 per subscriber per month during the first year of operation, gradually increasing by \$0.50 yearly during the term of the licence.

The applicant proposed to invest "\$1 million in the production industry prior to commencement of operations," and 50% of its programming budget during the five-year licence term on productions originating in Atlantic Canada. It also undertook to distribute on its undertaking all programming funded by this regional production fund.

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Ezekiel join Banff fest as programer, brings fresh ideas, red dress

EDMONTON - Dr. Jerry Ezekiel has left his post as Assistant Director, Film and Literary Arts Branch, Department of Culture,

to become the Program Director of the Banff Television Festival. "At Banff, I will be able to work full time in the area I

love," commented Ezekiel, who had been with the Alberta Government for nearly five years. His job with Alberta Cul-

ture involved other responsibilities in addition to film and television. "I was very happy with the Department of Culture for four and a half years. I knew nobody when I started. But I accomplished a few things, and it was a good springboard."

"Shorter, tighter, and livelier," are the key words Ezekiel applies to this year's Banff Television Festival, to be held August 15-21. Ezekiel, with Executive Director Carrie Hunter, will be primarily responsible for the jury.

But Ezekiel has other plans for the Festival, as well. He wants "wall-to-wall" screenings on two or three channels with "case studies" afterward. He would like to broaden the base of the Festival in terms of the range of entries and delegates. "We want more people attending," said Ezekiel, noting that the Festival has done well with entries from Britain, the U.S., and Japan, but not with eastern bloc countries and Latin America. "I intend to actively seek entries from certain areas," he said. As well, he hopes to develop a system for premieres of new material, and several retrospectives, including a retrospective of British comedy series which have inspired U.S.

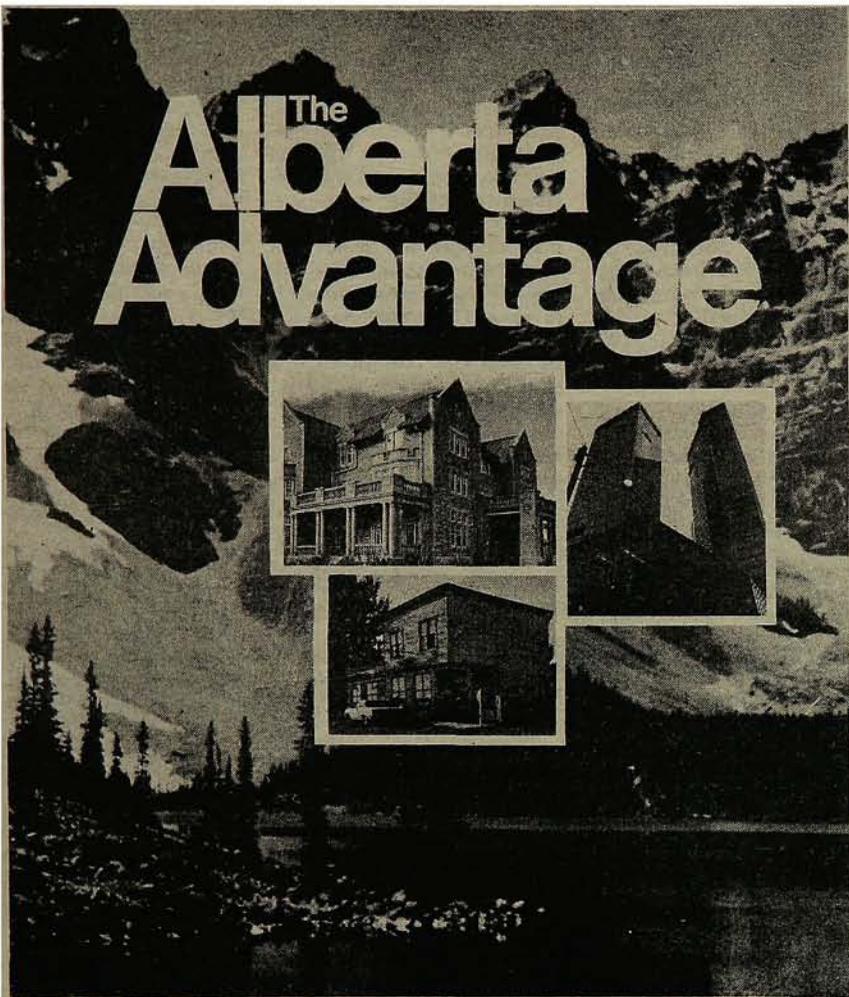
series, titled *Trans-Atlantic Laughs*.

Ezekiel also hopes to expand "on demand" screening possibilities, and supply more facilities, cataloguing and program notes, as well as ensuring that there are no slack periods between the Sunday and Saturday of the Festival.

"We are aware that we have a problem in that our dates appear to overlap with the Ottawa animation festival, and we are trying to change that, but we are not sure we can do anything about it."

Rubineck in the soup for Warners

TORONTO - *Soup For One*, a comedy starring Saul Rubinek, winner of the 1982 best supporting actor Genie Award for his performance in *Ticket To Heaven*, will open April 23 in Toronto, distributed by Warner Brothers. The American-made film, produced by Marvin Worth and directed by Jonathan Kaufer, also stars Marcia Strassman and Jerrit Graham.



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ATLANTIC ECHOES

by Mike Riggio

SUMMERSIDE, P.E.C. - If you find it tough to produce films in Montreal, Toronto or Vancouver, then switch places with Lawrence Carota. Carota lives and works in Summerside, Prince Edward Island.

Carota, who originates from California, began his early work in video with the NFB's *Challenge for Change* but, finding the old back-and-white, half-inch video too limiting, he soon moved into 16mm film.

Very early on he embarked on a sailing film, a bit of an ambitious project for someone starting out. "I salvaged a short out of that, and it was a good learning experience. But it certainly didn't have any selling potential." The sailing film was followed by an autobiographical documentary on his family which was aired as a one-hour special on ATV.

At this point he began working as a news cameraman for ATV. "Back then I was getting \$25 to write the story, film it and deliver it. Then we started making commercials for \$300 and have since produced a number of commercials on the island for various Maritime clients."

The commercials and the news work still provide a base with which to survive. And today Carota continues to work as a freelance news cameraman for the French network Radio-

Canada in Moncton.

At the present time he is completing a half-hour documentary on a fishing family from Freeland, PEI which, with possible NFB assistance, he hopes to have completed by early May. "The film shows the basic family relationships of the fishermen and the difficulties of being a fisherman in the Maritimes."

Carota's views on independent filmmaking in the Maritimes pretty well echo the thoughts of most of the independent producers in the region. "What we call a film industry - there's no such thing here. And it's very frustrating for people. In the Maritimes there is the talent and there is the ambition, yet there's very little offered to the filmmakers with which to support themselves."

Outside of the limited support that is given by the NFB and the Canada Council, there are not too many other agencies offering developmental assistance to the independents.

"CBC, concerned about its own in-house productions, is showing very little concern for support of independent producers. ATV has no budget for purchasing any sort of material. The CEDC seems inaccessible to the industry in the region. And that is a real slap in the face to the people that are

working in the independent industry."

The difficulties are created by isolation and distance. There are no laboratory facilities in Atlantic Canada, no laboratory that offers the basic processing of negative film and the normal

lab services of optical transfers and answer prints. "And there isn't any point in someone trying to set one up, because there's no industry here to support it." Equipment is also a problem.

One other major stumbling block in the region is the lack of

internal communication among the various production groups. Every producer seems to be working in total isolation from every other producer. There is very little awareness of what the nearest neighbour does or is capable of offering.

DOC preparing for June reports

MONTREAL - In all cultural areas, the Department of Communications is busy consulting and preparing position papers, hoping to have the elements of a cultural policy in hand by summer.

"We intend to be prepared with a variety of options in all areas," commented Minister of Communications Francis Fox to Cinema Canada, "by the time the Applebaum-Hébert Commission is ready with its recommendations."

The Minister plans to react with alacrity to the suggestions of the Commission. No important policy decision is expected before then.

Semaine funding cancelled by IQC

MONTREAL - The Semaine du Cinéma québécois has failed to receive grant from the Institut québécois du cinéma, a failure which most probably marks the end of that manifestation. The Semaine had requested \$40,000 from the IQC from a total operating budget this year projected at \$120,000.

The IQC cited the poor performance of the Semaine in 1980 (the last year it was held), when it failed to attract the public and cost \$175,000. It also

Asked whether he thought the government might be prepared to take radical measures to shore up independent distribution in Canada, Fox responded that he didn't think "the Cabinet would be ready to take on the Americans" on the subject, but that certainly the government was very nationalistic, and would do everything possible to find a solution to the problem. "You can't talk to anyone in the industry today without realizing that distribution is now our number one problem," he concluded.

noted that the city of Quebec had withdrawn from the event this year.

The organizers of the Semaine countered, saying that the refusal of the IQC was made in an effort to oblige the event to integrate into the World Film Festival of Montreal. The organizers feel strongly that the Semaine should be held independently in the Spring, and fear that the focus on québécois films will be diluted if held in conjunction with the WFF.



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U.A. Classics gathers strength in Canada, picks up The Grey Fox

TORONTO - At the official opening of United Artists Classics first branch office, United Artists Classics-Canada in Toronto, Nathaniel Kwit Jr., executive in charge of UA-Classics, announced the company has

picked up North American distribution rights to *The Grey Fox*, a Canadian-made film produced by Peter O'Brian, directed by Philip Borsos, and starring Richard Farnsworth and Jackie Burroughs.

Kwit also announced that United Artists Classics-Canada will feature a showcase of the best films in its repertory collection across Canada throughout the spring and summer in seven Canadian cities. The na-

tional showcase will begin March 27 in Ottawa at the Towne Cinema, April 1 in Toronto at the Revue Cinema, May 1 in Winnipeg at the Cinema 3, June 1 in Calgary at the Plaza Theatre and in Edmonton at the Princess Theatre, July 1 in Victoria at the Oak Bay Theatre, and July 15 in Vancouver at the Ridge Theatre.

Kwit confirmed that United Artists will invest \$2.5 million in the Canadian production of *Cross-Country*, to be co-produced by *Ticket To Heaven* producer Ron Cohen and *Heartaches* producers Pieter Kroonenburg, and David Patterson, and directed by Paul Lynch, whose previous work includes *Prom Night* and *Humungus*.

Kwit said that UAC-Canada would like to be a part of the future of the film business in Canada. "We see clearly something happening here that is awfully exciting," he told Cinema Canada, "the emergence of an industry producing films that are commercially viable throughout the world at a reasonable price." He added that quality Canadian-made films could help out the sagging American film industry, whose

cost of production now averages over \$10 million per film, and in the next few months should rise, in Kwit's estimate, to \$12.5 million. He felt Canada's asset was that "here, you can get the same thing on the screen for less money."

The United Artists Classics film library presently includes François Truffaut's *The Last Metro* and *The Woman Next Door*, Jean-Jacques Beineix's *Diva*, Volker Schlöndorff's *Circle of Deceit*, Martin Scorsese's uncut *New York, New York*, David Carradine's *America*, Jiri Krejčík's *The Divine Emma*, Rainer Werner Fassbinder's *The Story of Veronika Voss*, and Ivan Passer's *Cutter's Way*. The company was American distributor for Ralph Thomas's *Ticket To Heaven*, the 1982 Genie Award winner for best film. Kwit said UAC-Canada, headed by Linda Beath with Eddie White as manager, is "clearly a Canadian company run by Canadians: UAC-Canada definitely would distribute some films strictly for the Canadian market, as well as handle the parent company's film repertory."



OPENING NIGHT March 16...7:30 p.m.

★ **THE TENDER TALE OF CINDERELLA PENGUIN**

Directed by Janet Perlman, NFB (pre-feature short)
ACADEMY AWARD NOMINEE PLUS Mar 20...11:00 a.m.

March 17...8:00 p.m.

THE LITTLE GIRL AND THE MUDDY THING

Directed by Chardon Labrie (pre-feature short)

March 17...10:30 p.m.

LUNA, LUNA, LUNA

Directed by Viviane Elneceve, NFB (pre-feature short)

March 18...7:00 p.m.

WORLD ANIMATION

★ **CRAC**

Directed by Frederic Back
ACADEMY AWARD NOMINEE

COUNTDOWN VIGNETTE

Directed by Veronica Soul, NFB

SING BEAST SING

Directed by Marv Newland

March 18...9:30 p.m.

DEATH IN THE SPRING

Directed by Anne MacLeod, NFB (pre-feature short)

March 19...8:30 p.m.

E

Directed by Bretislav Pojar, NFB (pre-feature short)

March 20...5:30 p.m.

ZEA

Directed by Andre Leduc and Jean-Jacques Leduc, NFB (pre-feature short) PLUS April 1...9:30 p.m.

March 21...6:00 p.m.

HEARTACHES

Directed by Don Shebib

March 21...9:00 p.m.

DIANE AT SCHOOL

Directed by Pavol Moravan (pre-feature short)

March 21...9:00 p.m.

LES PLOUFFE

Directed by Gilles Carles

March 22...10:00 p.m.

TOP PRIORITY

Directed by Ishu Patel, NFB (pre-feature short)

March 23...10:45 p.m.

LES NAUFRAGES DU QUARTIER

Directed by Bernard Longpre, NFB (pre-feature short)

March 24...6:00 p.m.

BIX

Directed by Brigitte Berman

March 25...6:00 p.m.

IMAGINE THE SOUND

Directed by Ron Mann

March 25...8:30 p.m.

THE FUNNY COW

Directed by Al Sens (pre-feature short)

March 25...9:00 p.m.

ANIMALS

Directed by Jim Kilnin (pre-feature short)

March 26...10:45 p.m.

HANK WILLIAMS THE SHOW HE NEVER GAVE

Directed by David Acomba

March 27...7:00 p.m.

★ **FIRST WINTER**

Directed by John N. Smith, NFB (pre-feature short)

ACADEMY AWARD NOMINEE

April 1...6:00 p.m.

THE DEVIL AT YOUR HEELS

Directed by Robert Fortier, NFB

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Columbia and Gaumont join to reach "classics" market in N. A.

Toronto - Columbia Pictures and Gaumont have formed a new company, Triumph Films, to distribute and produce films for specialized markets in North America, announced Frank Price, chairman and president of Columbia, and Daniel Toscan du Plantier, director-general of Gaumont, March 4 in Paris.

Formerly a subsidiary of Columbia Pictures, Triumph now

will operate as an autonomous company owned 50% by Columbia and 50% by Gaumont. It will handle films for theatrical release and for all other media including pay-TV and the home video markets.

Triumph's board of directors will include two members from Columbia and two from Gaumont. Named president of Triumph was Charles Schrage, former vice-president of film acquisitions for Columbia.

A spokesman for Columbia Pictures of Canada said Triumph has no plans to set up a Canadian office in the near future, and that Triumph films would be handled through the same Canadian branch offices

as Columbia releases. The spokesman said the first Triumph release expected in Canada will be West German director Wolfgang Petersen's *Das Boot*, sometime in early April.

ACC Star winners

TORONTO - The Academy of Canadian Cinema has announced the winners of its "Reach For The Stars" lottery, which took place in 85 participating movie theatres across southern Ontario from December 14 to February 21.

Winner of the grand prize, a trip for two anywhere Air Canada flies plus \$5,000, was won by Terry Webb. Second prize of an Air Canada trip to Hollywood plus \$2,000 went to Thelma Albuquerque. Third prize, a role as an extra in a Canadian feature film, was won by Gary Zindl.

Helen Gerus won the Panasonic giant screen television, while Garry Lepage was the lucky winner of a Panasonic video recorder and camera. The Odeon Theatres Gold Pass, free admission for two for one year, went to N.J. Polk, while the Famous Players season pass for two was won by Wayne Clarke. The 1982 trip to the Genie Awards March 3 in Toronto was won by B. Ball.

The only unclaimed prize, a Panasonic 26" colour TV, went to Marie Sneddon ticket number 392153.

ERRATUM In Jane Dick's film review, *Silence of the North*, issue no. 81, p. 28, "quickly desperate men" should have read "quietly desperate men" as follows: "It would have been very easy to simply portray Frederickson as one of those quietly desperate men about whom all good mothers warn their daughters."

The winner of the 1981 Bijou Award for the best Canadian independent production was Lauron Production's *The Breakthrough*, produced by Peter Williamson and Ira Levy, and not Atlantis Films' *The Olden Days Coat*, as reported in "Looking Good, Moving Ahead: A Look at Independent TV Producers" in Cinema Canada, No. 82. *The Olden Days Coat* won the Bijou Award for the best dramatic production under 30 minutes. Cinema Canada regrets both errors.



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Minority report touches finances

(cont. from p. 12)

How many pay-television systems can Canadians afford? How many do they need? The Commission is now licensing six pay services and is calling for two more regional pay systems, not even taking account of Saskatchewan which has its own provincial pay system. How many of these birds will fly?

The arguments in support of a full system of regional pay-television systems we find unconvincing, and the financial impact of such a system on a national pay operation insufficiently recognized, particularly with respect to the real possibility of "cream skimming" by certain regional pay systems in the more lucrative markets. In our view, some of the regional systems licensed by this Decision could well be construed as "mini-nationals" without more onerous marketing and bilingual programming requirements which the national licensee, competing directly with these regionals, must support. We further believe that it is unrealistic to assume that a country of Canada's population and resources can support significant pro-

duction centres outside Toronto and Montreal. The United States concentrates its film and television facilities in only two major locations - New York and Hollywood. Such concentrations of artistic talent are an historic reality, a requirement for excellence and successful international competition. Canada cannot be different, even for the best of intentions.

For these reasons we express our dissent to the Decision herein.

TORONTO - Canadian documentary filmmaker Harry Rasky will appear at the fourth annual Denver International Film Festival in May, as organizers plan to open the festival with a screening of Rasky's 1981 film, *Being Different*. The festival will also screen two other Rasky films, *The Song of Leonard Cohen* and *Arthur Miller On Home Ground*. It is Rasky's second invitation to Denver, having been one of the official guests of the inaugural festival in 1979. *Being Different*, an examination of the lives of the handicapped and the physically deformed, earned a 1982 Genie Award nomination as best theatrical documentary.

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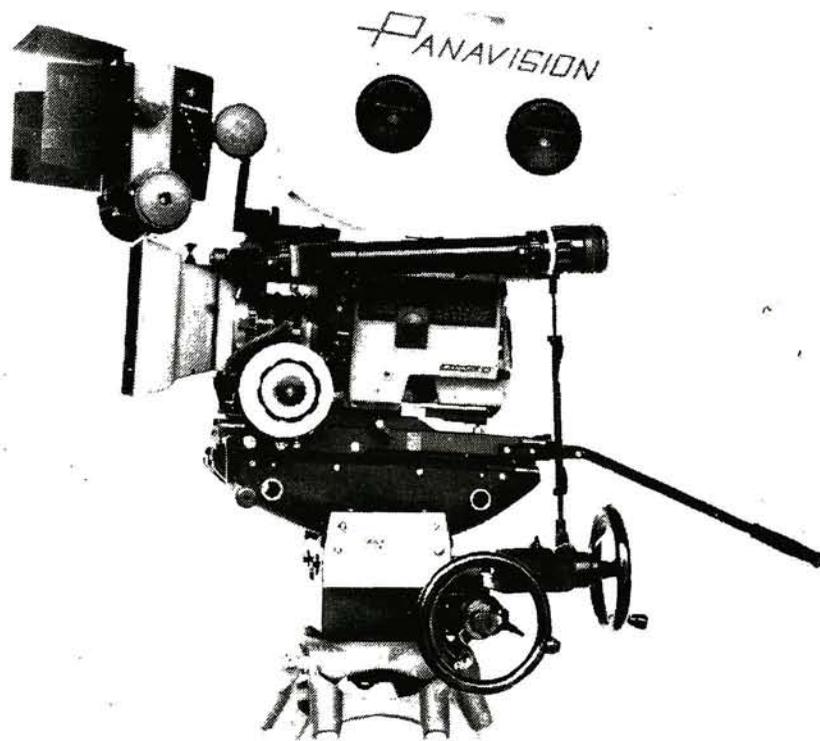
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Canadian Images offers solid panels, show

OTTAWA - So who cares about Canadian culture as reflected in the film arts?

Of the more than 4,000 participants at Canadian Images Film Festival held at Peterborough's Trent University, March 11-14, most would shout, "We do!"

The 5th annual Canadian Images Festival crammed into four days an overwhelming mix of over 250 films - theatrical, documentary, low-budget and megabuck projects, and experimental - a solidly professional, day-long workshop on production, and an impressive series of panels on "Women and Film."

Although less ambitious than last year - 250 films instead of 350 - due partly to financial cutbacks (so what's new in the film world?), this year's reduced

offerings created "less anxiety about missing things," according to executive director, Susan Ditta. There were 12 programs with something for all ages and interests.

Also, there was more focus as each day's events evolved towards the nightly panels on the theme of "Women and Film."

For the general viewer, there were releases from the National Film Board, films for children, animation films, films for "a Nice Afternoon at the Movies," and Genie Award nominees (though a Scanner's head exploding at 10:30 in the morning was too much even for this hardened film-buff).

For people serious about the Canadian consciousness on film, there were the films on Canadian artists, an ambitious

but strained combination of films entitled "Emergency," films from the Co-ops (the sensitivity and quality of these were quite encouraging), experimental films and the impressive body of films screened in the Michel Brault Retrospective. The articulate director/cameraman discussed his films - past and future - but again and again the eloquent images in his films spoke for themselves.

But the major achievement of the Festival was "A New Look: Women and Film 1982," a series of screenings and panel discussions programmed by Joyce Mason. These films, by and about women, massaged the senses and mind, and these cinematic experiences - sad, discouraging, hopeful and joyous - culminated each night with a series of discussions

that even jaundiced observers (yours truly included) found to be some of the most impressive panels ever attended.

The wide range of feminist thinking was articulated with power, eloquence, and with humor and poetry. Speaker after speaker explored the complex concepts of feminism and film, pornography and eroticism, and the volatile, ever-present spectres of censorship and violence towards women in film. No profound solutions, but some hard-hitting thoughts to take away and not easily be forgotten.

The enthusiasm of the Festival staff, volunteers and participants, was infectious - the scene of guest speakers volunteering to wash off tables and sweep floors at 3:00 a.m., underscored the commitment.

Canadian Images should happen again. It's vital proof that a lot of people out there care.

Tom Shoebridge ●

Labatts joins climb with Peter Walsh

TORONTO - Four Extra Modern Productions Ltd. crew members, led by director Peter Walsh, will accompany and record a Canadian mountain-climbing expedition attempting to scale Mount Gongga in the East Himalayas in China later this spring.

Walsh, director of photography Rene Ohashi, camera operator John Dawson, and sound recordist Aerlyn Weissman will join the Mount Gongga expedition group in Vancouver March 18 to record interviews of the climbers. The expedition, led by Roger Griffiths, an outdoor recreation instructor at Capilano College in Vancouver, will leave for China on March 22 and should begin their ascent on Mount Gongga during the first week of April. Only Dawson, an experienced climber, will accompany the group past their base camp at the foot of the mountain.

Labatt's Brewery, the major sponsor of the expedition (along with The Toronto Sun and CP Air), will finance the film, which according to producer Bill House will cost approximately \$200,000. House told Cinema Canada he had been approached about the project in late February by the Toronto Sun, for whom he had produced *The Little Paper That Grew*, a documentary on the newspaper's history. Originally asked to make a post-production film with the materials the climbers brought back, House's interest in the project grew to such an extent that he convinced the project's backers to hire Extra Modern to join the expedition to shoot an adventure documentary.

"We want to record a live, authentic document," said House. "So we plan to go to the top, record live sound as much as possible, and equip the climbers with diaries (Sony micro-cassette tape recorders)." With this film and Extra Modern's current project, *Rumours of Glory - Bruce Cockburn In Concert* (currently in post-production), House feels the company will have "two fundamentally interesting pay-TV productions both for here (Canada) and the international market."

Director Walsh said the production would use several technical innovations to overcome the problems of filming at high altitudes under extreme weather conditions. Climbing cameraman Dawson will use a lightweight, dual-system Canon super 8 camera and Sony Walkman recorder to shoot action footage, powered by lithium batteries developed by Mallory which last ten times longer than regular batteries.

(cont. on 27)

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"Reach for the Stars" to end in court as Academy counter-sues

TORONTO - After staging the most successful Genie Awards presentation in its short history, the Academy of Canadian Cinema now faces a far less glamorous task: overcoming its deficit from the unsuccessful Reach For The Stars lottery. The most immediate problem is a lawsuit launched against the Academy by the advertising agency hired to promote the lottery for unpaid invoices totalling \$120,000.

Julie Strong-Boag, president of Conroy Hallworth Advertising Ltd., the agency hired to promote the lottery, told Cinema Canada her company filed suit against the Academy in late February for the outstanding debts, hoping to generate some public pressure about the situation before the Genies.

Academy president Andra Sheffer told Cinema Canada her organization had not paid Conroy Hallworth, adding the Academy planned to file a countersuit against the ad agency for not rendering proper services.

Unaware of the countersuit, Strong-Boag expressed surprise the Academy would take such an action. "The work was done, the ad space ran," she said. "Some ads didn't do that well and were cancelled, but there was a two-week cancellation clause in the contract." Strong-Boag also claimed to have letters from Sheffer which admit the Academy's debt and explain the Academy's inability, not unwillingness, to pay.

The Academy had hired Conroy Hallworth to produce and place both radio and newspapers ads, and the agency provided radio commercials, posters, illustrations, brochures, and buttons for the lottery, according to Strong-Boag. She added her agency was not involved in the lottery's theatre-lobby ticket sales program, which was handled by an independent lottery consultant hired by the Academy.

Strong-Boag said the unpaid Academy debts have put Conroy Hallworth in financial

jeopardy. "It could put the agency out of business," she said. "Not many small agencies can afford to lose that much money out of their cash flow." To pay the outstanding lottery bills, she said the agency had to

put its building up for sale.

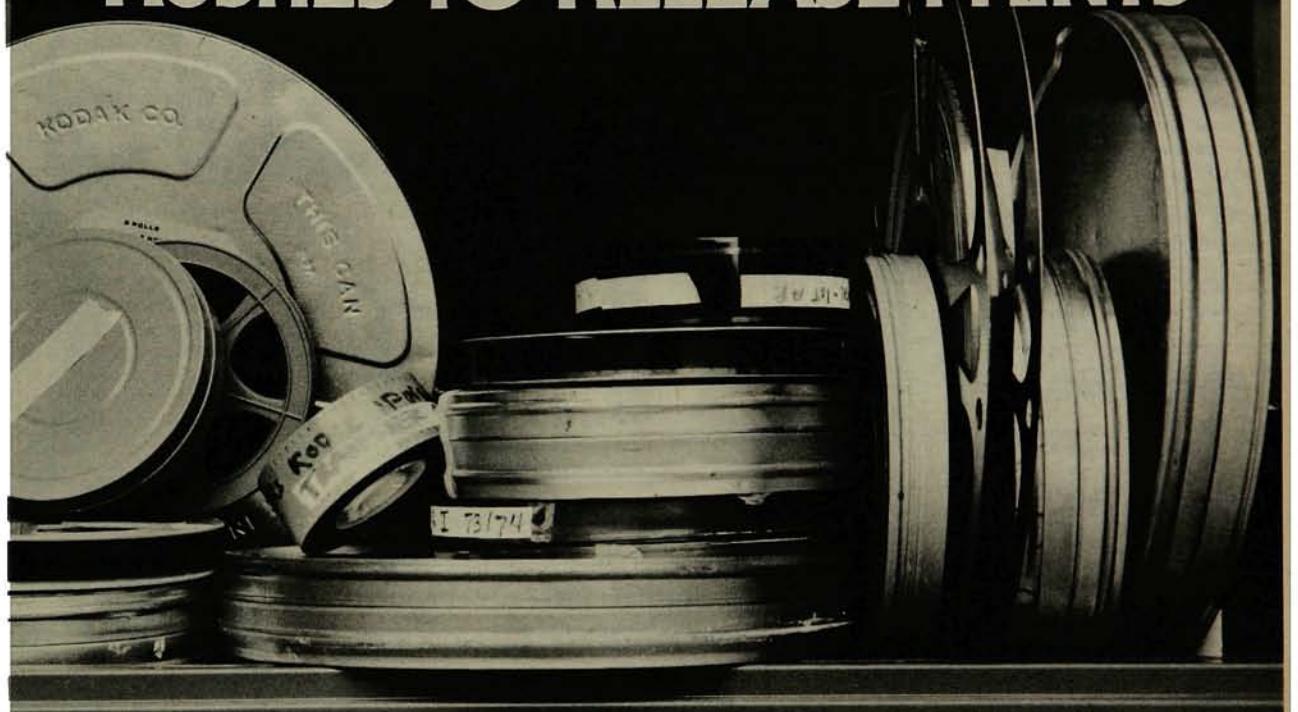
Sheffer said the Academy lost "a lot of money" on the lottery venture, but would not provide a figure. She said the Academy currently was trying to raise money to pay off the

lottery debts by finding one or more corporate sponsors for the organization.

Despite the problems this year, Sheffer did not rule out the possibility of an Academy lottery next year, although she

admitted a second lottery would be structured differently. Of the Academy's experience this year, Sheffer commented: "We learned a lot, but unfortunately it was a very expensive learning experience."

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Cineplex expands again and converts to find home for art product

TORONTO - Garth Drabinsky, president of Cineplex Corporation, opened a theatre at 20 Carlton St. in Toronto for the second time in seven months on March 5, converting the 10-screen Carlton Cineplex to the Carlton Cinema, an art-film house specializing in foreign films, classics, documentaries, and retrospectives.

Several Canadian film personalities were on hand for the opening, including *Ticket To Heaven* director Ralph Thomas and stars Nick Mancuso and Saul Rubinek, who ceremonially cut some film to declare the cinema open. Also on hand were Janice Cole and Holly Dale, Genie Award winners for their documentary *P4W: Prison For Women*; Bill Smith, producer of the jazz documentary *Imagine The Sound*; and George L. George, producer of the French film *My Dinner With André*, scheduled to open in Toronto March 12 at the Carlton.

Of the ten films on the opening program, four were Cana-

dian (*Ticket To Heaven*, *Les Plouffe*, *P4W*, and *Imagine The Sound*), and Drabinsky indicated to Cinema Canada such a prominence of Canadian films would continue. "Always expect to see Canadian films at the Cineplex," he said. "We play more Canadian films than any other (exhibition) chain in Canada."

Eight of the ten screens at the Carlton will use 35mm equipment, and the remaining two 16mm rooms will be used to present unique and unusual films only available in 16mm, according to Drabinsky. The cinema will feature a café operated by well-known Toronto restaurateur John McHugh, and will offer discounts to high

school and university students. It will present a Critics Choice series programmed by Toronto film critics beginning in April. The Cineplex Corporation also has announced it will open a sixth Cineplex location in Metropolitan Toronto, an 8-screen complex in the newly-opened Warden Woods Mall. The expansion will bring the

total number of screens operated by the Cineplex Corporation to 148. A company spokesman said plans to open a 16-screen complex in Los Angeles this summer, a 10-screen complex in Vancouver in August, and a 6-screen complex in Toronto in October, will raise the total of screens operated by the Cineplex Corp. to 180.

Western opening for Big Paradise promo

TORONTO - *Paradise*, an RSL Films production, will open wide in the United States April 2 behind a strong advertising campaign by the film's American distributor, Embassy Pictures, which includes publicity on 200 college campuses, a national contest with Seventeen magazine, life-size standee ads in theatre lobbies, and a national promotional tour for the film's teenage stars, Willie Aames and Phoebe Cates.

A spokesperson, for New World Mutual, the film's distributor in English Canada confirmed *Paradise* would open in Calgary and Edmonton April 2, in Winnipeg April 9, and in Toronto May 21. Distributor for Quebec is Vivafilms.

The film - "an adventure love story about a teenage couple who survive a caravan attack in the Middle East during the 19th century - was shot in Israel and Canada last spring. Producers are Robert Lantos and Stephen Roth, executive producers Bruce Mallen and Howard Lipson. Stuart Gillard directed.

TORONTO - Penny Ridge has joined the Toronto office of the National Film Board as Film Officer in charge of Elementary and Secondary Education in the Metropolitan Toronto area. Ridge's responsibilities include promoting the use of NFB services and Canadian audio-visual materials, in conjunction with school curricula.

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Roy Tash to be honored for newsreel career spanning 50 years

TORONTO - Roy Tash, treasurer and life member of the Canadian Society of Cinematographers, has been elected to the Canadian News Hall of Fame and will be inducted at a ceremony presided by John B. Aird, Lieutenant-Governor of Ontario, April 24 at the Toronto Press Club.

Now retired and living in Toronto, Tash is considered the dean of newsreel cameramen in Canada. In his honour,

the CSC annually presents the Roy Tash News Film Award to a Canadian cameraman for outstanding cinematography in television news.

Born in Brooklyn, N.Y., Tash came to Canada in 1919 and covered major Canadian news stories from that year until he retired in 1970 from Associated Screen Industries, the agency he joined in 1923. He covered most of the prime ministers, American presidents, and

members of the royal family during that period, as well as such personalities as World War I ace Billy Bishop, politi-

cians Winston Churchill and Charles de Gaulle, and the Duke of Windsor. In 1934, Tash was the first film news photogra-

pher to arrive at the Dionne farmhouse in Corbeil, Ontario, hours after the famous quintuplets were born.

Toronto media people career jump

TORONTO - Media consultant Ilana Frank has been appointed vice-president of pay-television for Simcom Limited, company president Peter Simpsom announced March 17. Frank's appointment marks the opening of Simcom's pay-television division, which will develop and produce programming for both Canadian and international pay-television markets.

Frank has an impressive record in film, television, and theatrical production. Her recent accomplishments include the production management of Extra Modern Productions documentary *Rumours of Glory: Bruce Cockburn Live* and serving as organizer for both the Toronto Festival of Festivals and Onstage '81 for the Toronto Theatre Festival.

TORONTO - Linda Shapiro, vice-president of David Novek Associates for the past two years, has announced she will form her own agency, Linda Shapiro Public Relations, as of April 1.

Shapiro described the split with Novek as amicable and said she will handle Novek's Toronto-only clients within her newly-formed agency and will continue a close association with Novek's Montreal-based organization. Shapiro, who has extensive experience in entertainment public relations and corporate communications, told Cinema Canada she is willing to extend her base of operations to other leisure-oriented events, especially the new technology areas.



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Heavy Metal gets the Golden Reel and short filmmakers honored

TORONTO - *Heavy Metal*, an animated rock fantasy produced by Ivan Reitman, directed by Gerald Potterton, and distri-

buted by Columbia Pictures was presented the Golden Reel Award as the top-grossing Canadian-produced film in Ca-

nada by the Canadian Motion Picture Distributors Association at an industry luncheon March 3 in Toronto.

CMPDA president George Heiber presented the award to SCTV star John Candy (whose voice is used in *Heavy Metal* and who also starred in the Reitman-produced comedy *Stripes*) accepting on behalf of the absent Reitman, who previously won the Golden Reel for *Meatballs* (1980). *Heavy Metal* grossed \$2.4 million in Canada in 1981 to beat out runner-up *Les Plouffe* and third place *Scanners* for the award.

Also honoured at the awards banquet were the winners of the first Canadian Independent Short Film Showcases, sponsored by the Canada Council and administered by the Academy of Canadian Cinema. The films and filmmakers presented a \$2500 prize by Canada Council chairman Mavor Moore were: *Pic et Pic et Contredanse*

by Stella Goulet; *Echoes* by Jacques Holender; *The History of the World in 3 Minutes Flat* by Michael Mills; *The Only Game In Town* by Ron Mann and David Fine; *Megan Carey* by Kevin Sullivan; *Footsteps* by Scott Barrie; *For The Next 60 Seconds* by John Penhall; *Tearing* by Katherine Li; and *Winning* by Wolf Ruck and David Murray.

Beside the cash award, the films are guaranteed theatrical release in 1982; the costs of blowing-up the films to 35mm and subtitling costs where necessary will be assumed by the Canada Council. The filmmakers signed over theatrical rights to their films for three years and television broadcast rights for one year to the Short Film Showcase in the awards agreement.

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Quest leads Fox' releases

TORONTO - *Quest For Fire*, in a strictly limited release pattern in the key Canadian cities with runs varying from one to four weeks, has grossed \$1.2 million up to March 15, according to figures released by the film's distributor, Twentieth Century-Fox.

Quest, a Canadian-French co-production directed by Jean-Jacques Annaud, began its limited Canadian release March 5 and was scheduled to open nationally March 19. Indicative of *Quest's* phenomenal early success is that it has out-grossed Fox's other major February release, the controversial homosexuality picture *Making Love*, which in a five-week run in all major keys earned a very impressive \$975,000.

No figures were disclosed on Fox's other February Canadian

release, *Melanie*, a Simcom production starring Glynnis O'Connor and Burton Cummings. A Fox spokesman commented: "Although *Melanie* had several good engagements, its overall performance was disappointing."

Fox, which will carry seven Canadian pictures in its 1982 release schedule, is very enthusiastic about *Porky's*, a Bob Clark-directed comedy which opened nationally March 19 in a joint release with Astral Films. According to the company spokesman, *Porky's* has had the best test engagement results in company history, and public reaction to early March sneak previews in Toronto were very positive. Said the spokesman: "If the sun comes up in the east tomorrow morning, the picture will do extremely well."

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Vestron open for Canadian business selling vtr

TORONTO - Vestron Video, an independent home video distributor, opened its Canadian operation February 12, just two weeks after introducing its first ten titles to the U.S. market.

Susan Senk, director of marketing for the Stamford, Connecticut-based company, told Cinema Canada that Vestron originally planned to expand into Canada two to three months after their American launch, but buyer response at the Consumer Electronics Show in Las Vegas in January was so positive that the company decided to enter the Canadian

market as quickly as possible.

A network of seven distributors based in Toronto, Montreal, Calgary, and Vancouver will handle Vestron's product, which will be manufactured locally under an agreement with VTR Productions Ltd. of Toronto. Approximately 50 titles are scheduled for Canadian release in 1982, in groups of ten every 60 days, with the second release scheduled for the end of March. All Canadian releases will be simultaneous with the company's American release dates.

Chairman of Vestron Video

is Austin O. Furst, Jr., former president of Time-Life Films. Vestron president is Jon Peisinger, former vice-president of Time-Life Films in video.

The Canadian distributors selected to handle Vestron Video are: Canadian Video Wholesalers, Montreal; CTA Video Distributors and Prime Time Video Wholesalers, Toronto; International Home Entertainment, Whitby, Ont.; Record and Video World Inc., Scarborough, Ont.; Shannock Marketing Associates, Burnaby, B.C.; and Video One Canada Ltd., Calgary and Vancouver.

Quebec critics team with Molson for prize money

MONTREAL - The Quebec Critics Association has received backing from the Molson company for the attribution of the Prix L.-E. Ouimet-Molson, to be awarded to the best feature-length film each year, as judged by the Association.

The prize is a \$3,500 cash award and a trophy conceived by Gilles Poissant. The announcement of this year's winner will be made April 6.

Labatts

(cont. from p. 22)

16mm cameras and sound recorders used by the base camp crew will be recharged by a Vulcan solar charger, which at high altitudes can collect ultraviolet light even on a cloudy day. To overcome the problems of working in the rarefied atmosphere, which often limits filming to 2-3 hours a day, Walsh will maintain radio contact with Dawson and have him work from a pre-planned script and shot list.

The project, tentatively titled, *The Taking of Mount Gongga*, marks the first time a Canadian documentary film crew will accompany a Canadian expedition to the Himalayas.

Mutual in L.A.

LOS ANGELES - Mutual Productions Inc. has been tapped by Universal Pictures Inc. to produce *Drums Over Malta*.

The film, with a budget of between \$7-\$10 million, will be shot this summer. Pierre David serves as executive producer; screenplay is by John Candy and Joe Flaherty (who will also star), Paul Flaherty, and Dick Blesucci.

Quebec

(cont. from p. 3)

Métropole (Montreal). Director is Étienne Périer... In English, *Cross Country* gets underway at Filmline Productions in May. Ron Cohen, who engineered the \$2.4 million negative pick-up by United Artists, becomes executive producer on the film, joining producers David Patterson and Pieter Kroonenburg. Paul Lynch will direct... And hopes are riding high once again on *Hit and Run*, the \$5 million project by producers Nicole Boisvert and Joseph Beaubien. Robin Spry is to direct the screenplay on which he participated with Douglas Bowie and Arthur Fuller... The mega-project *Once Upon a Time in America* looms as Serge Leone gets ready for a seven-week shoot in Montreal in early summer. The \$22 million film will bring Robert DeNiro to Montreal...

ACMPC confab with distributors

(cont. from p. 3)

operating in Canada be allowed to distribute only those films which they had in fact produced. Parallels were drawn to the record industry, and to broadcasting where the government does not allow foreign ownership.

"We are looking for a single, broad policy which will serve both distribution and production. We need to ask ourselves, 'What do the Americans want out of Canada?' As long as we say, 'Come in and take what you want', they will. But there is certainly room for negotiation," concludes Roth.

Coming from a group of producers whose ties are increasing with the film industry in the States, the above discussion sounded radical indeed. Asked about this, another participant stated, "You get radical when you're backed against the wall. The Majors have overstepped. Now with the 'classics' branches, there are no more films left for the independent distributors, and the producers have understood that if the distributors disappear today, it will be their turn tomorrow."

Intense pressure will be put on the Minister of Communications from all sides to react strongly to salvage the situation.

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