

# Minister meets Majors, talks of cooperation and change

MONTREAL - Canada is counting on increased collaboration from the major American film studios, collaboration which will be reflected in increased activity in all sectors of the Canadian industry. This was the message the minister of Communications, Francis Fox, carried to the presidents of the Majors in a five-day visit to Los Angeles, May 28-June 1.

"We didn't go with a 'get tough' attitude. What we wanted to communicate was simply that things are going to change in Canada, and we'd like to know what the Majors are prepared to do to further these changes," said Yvon Desrochers, senior policy advisor to the minister.

Asked about the timing of the visit, Desrochers responded that it was important. "The minister has consulted with everyone in the industry, and the Majors are aware that studies are being prepared, task forces are at work and that the results of the Cultural Policy (Applebaum-Hébert) Committee will come down next fall. We thought it was important to meet with the studio heads before the results of the various studies are made public, so that they have time to give us some indications of

their willingness to adjust their stance in Canada. The meetings were held in a genuine spirit of consultation and collaboration, not as a threat."

Desrochers continued to say that the minister invited the Majors to consider Canada as a location for future shoots, noting that the current exchange rate would give Americans 20 cents back on each budget dollar. The activity so generated would be welcome by the crews and support services in Canada. The principle of co-production with the Americans was considered; "co-productions needn't be written into treaties," commented Desrochers, aware that the United States has no co-production treaties with any foreign country. "This subject was not pursued. We will wait to see how they react," he said.

On the subject of distribution, the Canadians seemed to have pressed harder. "The Majors are aware of the Canadian context, and of the amounts of money which they remove from the country each year. This must change. Canada must be looked upon as a foreign market and not a domestic one. Repeatedly, the Astral/Columbia/20th Century-Fox example in distribution came up as the sort of joint-venture which might work well for everyone involved," he continued. It was suggested that the increased activity in the Canadian industry which might be generated by a different policy on the part of the Majors was, of itself, an interesting trade-off for such a change.

The meetings constituted the beginnings of a gentle negotiation, and the minister's

office expects to have responses from the Majors in short order, during the summer. The Fall is the target date to implement changes in the Canadian production and distribution sectors, and the policy-makers in Ottawa want to have in hand the positions of the Majors. Knowing which gestures the Majors are prepared to make spontaneously, the DOC will better know how to meet the challenges of the recommendations, contained in the

various reports from the committees and task forces, studying the situation at present.

The minister, accompanied by David Silcox (president of the Canadian Film Development Corporation), Desrochers, Ian McLaren (director, Cultural Industries Branch, DOC), Ronald Cohen (head of the distribution-marketing task force, DOC) and Harold Greenberg (president of Astral Bellevue-Pathé and executive producer of *Porky's*) were accom-

panied by David Novek, who made the logistical arrangements for the various meetings. In all, the presidents of five companies met with Fox, Silcox and Desrochers. Greenberg was present for the meeting at 20th Century-Fox, Cohen was on hand for the meeting at U.A., and Pierre David, who is presently living in L.A. and making a film for Universal, was present at that studio. The group also met with Columbia and Warner Bros.

## Producers suggest guidelines for survival

MONTREAL - As promised, the Producers Council of Canada has presented the minister of Communications, Francis Fox, with a brief outlining its position on the state of the industry, and suggesting some steps which the government might take to bolster it.

Despite the current box-office success of several Canadian films, the Council warns that the industry is in serious jeopardy, and that the infrastructures created in recent years is being dismantled, due to poor performance of films at the outset of the capital cost allowance, investor and broker indifference, and the downturn of the economy. It urges government action.

A three-chapter document addresses itself to production financing, distribution and governmental agencies. Various suggestions are made to turn the current situation around.

The producers suggest a three-tiered capital cost allowance system. For entirely Canadian films which can muster 10

points out of 10, 150% would be allowed in the first year. For films which meet the actual requirements for certification, 100% would be allowed in one year. For films which provide a significant economic benefit to Canada but which fail to fulfill either of the above definitions, 50% over two years would be allowed.

The c.c.a. would be strengthened by the creation of a production fund, to be administered by the Canadian Film Development Corp. Monies for the fund would be generated at the box-office and might come from a levy on foreign films imported to Canada, a tax on cable operations or a tax on revenues of Canadian distributors if those distributors could be guaranteed exclusive rights to the distribution of Canadian films.

The fund would be ventilated three ways. A third of the monies would be distributed by the CFDC as it sees fit, going to script development and the encouragement of promising film projects of national interest. Objective criteria would be established for the distribution of another third of the monies to demonstrably commercial projects. The CFDC would administer the distribution of these monies according to guidelines made jointly with the producers. The last third of the fund would be divided between producers and distributors, awarding the success of their performance. A separate envelope would be created for each individual, and he would be free to spend that money on the Canadian project of his choice.

All disbursements from the fund would be made as equity investments, and revenues, after recoupment, would be divided 50%-50% between the fund and the producers' envelopes. A producer would be required to exhaust the monies in his envelope before returning to the CFDC for additional

funds. Although the fund would be self-sustaining after an introductory period, the Council suggests an injection of \$50 million immediately.

In other measures to bolster production, it is suggested that revenues guarantees should not reduce the risk of the producer or the capital cost allowance, that revenues from a film in excess of the capital cost be treated as capital gain, and that a tax holiday be considered on such returns. Also, some guarantee must be fund for foreign pre-sales and revenue guarantees to allow a producer to bank such guarantees. Either the CFDC, the Export Development Bank or the Federal Development Bank could be used to this end.

Concerning distribution, the producers ask that all exhibitors be required to acquire product from Canadian companies. This would affect theatres, free and pay-television, etc. If government funds are used for production (c.c.a. or production fund), a producer would be prohibited from selling distribution rights to a non-Canadian company.

To allow Canadian distributors to increase their activity, access to the c.c.a. is proposed along with access to the production fund as mentioned above.

The document deals with all government agencies, insisting that competition with the private sector must end, and that private sector representation on the boards of the agencies must be implemented.

The CFDC's role would be limited to administering the production fund according to criteria established with the private sector, having a free hand only in the disbursements made for script development and films of national interest. It would also support the private sector at international festivals, though it is suggested that, after

(cont. on p. 11)

## Federal OK needed by foreign actors

TORONTO - Regulations have been broadened so that now Employment and Immigration Department authorization will be required for any foreign performers hired to work in Canadian television drama, the department announced May 6 in Ottawa. Previously, authorization was needed only for performers working in theatrical feature films and television commercials.

Validation of employment now will be granted only after consultations between employers, employee unions and professional associations have determined that employment and career opportunities for Canadian citizens and permanent residents are not adversely affected. The department will act as arbitrator in any case where a consensus between employers and unions cannot be reached.

Association of Canadian Television and Radio Artists (ACTRA) representative Stephen Waddell expressed his organization's pleasure at the Immigration Department move, saying ACTRA had lobbied the government for years to improve its regulations.

## Cineplex Beverly Centre opens

LOS ANGELES - Cineplex Corp. is scheduled to open its first theatre located outside Canada, a 14-screen cinema in the Beverly Center Shopping Complex, July 16 in Los Angeles.

The 25,000 sq. ft. theatre, to be known as Cineplex, Beverly Center, will contain the largest number of screens under one roof in the United States and will have a total seating capacity of 1,650. All 14 rooms will use 35mm projection equipment, with one room having 16mm capability to accommodate specialized programming, and several rooms will have Dolby Sound capability. The theatre will feature first-run, subsequent-run, foreign, art, and specialty programming, including retrospectives and children's films. Price of adult admission will be \$5.00.

Special features will include a computerized ticket system which will permit advance sales for same day screenings and a synchronous projection system which will allow the same film to be screened in as many as six rooms at once. In the lobby, one wall will permanently display a mural created and painted by internationally acclaimed Canadian artist Gerald Gladstone.

Cineplex Corp., a Toronto-based company founded and operated by N.A. Taylor and Garth Drabinsky, presently operates 150 screens across Canada. U.S. expansion plans include Denver, Houston, and other Los Angeles centres, and the company expects to be operating 200 screens across North America by the fall of 1982.

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**Cover:** *Frédéric Back's dancers glide and turn as Crac brings home an Oscar for the first time to the Société Radio-Canada. Joan Irving Herman talks to the man who makes the magic; see pages 14-15.*

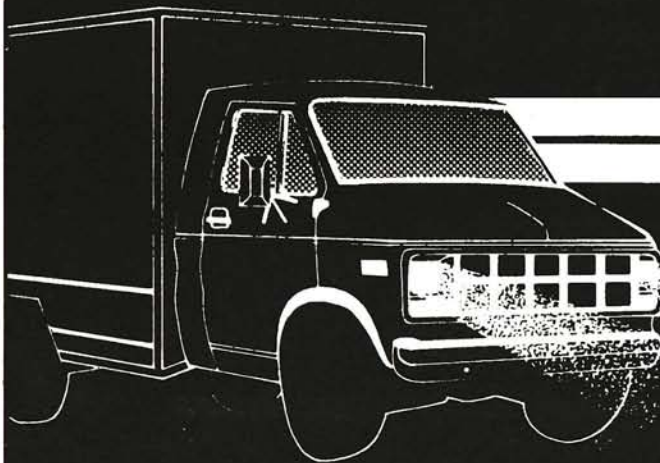
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# Summer for sci-fi, thrillers

TORONTO - Summer releases usually provide movie audiences with lots of action-adventure blockbusters and romantic comedies, and 1982 proves no exception, with science-fiction thrillers leading the way among the major releases.

Universal will follow the strong May release of *Conan The Barbarian* and *Dead Men Don't Wear Plaid* with Steven Spielberg's *E.T. (The Extra-Terrestrial)* on June 6 and John Carpenter's *The Thing* on June 25. On July 23 it will launch the screen version of the Broadway musical *The Best Little Whorehouse in Texas*, starring Burt Reynolds and Dolly Parton, and follow with *Fast Times at Richmond High*, directed by Amy Heckerling, on August 13.

Twentieth Century-Fox plans five new summer releases, plus an August 13 re-release of *Star Wars*. *Author, Author*, directed by Arthur Hiller and starring Al Pacino and Dyan Cannon, will open June 18, followed by *Megaforce*, starring Barry Bostwick, Michael Beck, and Persis Khambatta on June 25. Fox will release two pictures on July 16, the Gary Marshall comedy *Young Doctors* and *Six Pack*, starring Kenny Rogers. *The*

*Pirate Movie*, a musical which is not the screen version of *The Pirates of Penzance*, will open August 6, starring Kristy McNicholl and Christopher Atkins. The pic was made in Australia.

Warner Brothers will follow-up the strong Australian action drama *The Road Warrior* with a new Clint Eastwood picture, *Firefox* on June 18, and *Blade Runner* with Harrison Ford on June 25. Woody Allen's latest, *A Midsummer Night's Sex Comedy*, will open July 16, followed by the screen adaptation of John Irving's best-selling novel *The World According to Garp*, starring Robin Williams, on July 23. *Night Shift*, directed by Ron Howard and starring Henry Winkler, both formerly of television's *Happy Days* series, will open July 30.

Columbia will launch *Hanky Panky*, a comedy starring Gene Wilder and Gilda Ratner, on June 4, followed by the cross-Canada break of the musical *Annie*, starring Albert Finney, Carol Burnett, and Aileen Quinn, which opened in Toronto May 21. A third comedy, Cheech and Chong's *Things Are Tough All Over*, will open July 30.

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Paramount will release two big sequels, *Star Trek: The Wrath of Khan*, starring William Shatner and Leonard Nimoy, on June 4, and *Grease 2*, starring Maxwell Caulfield and Michelle Pfeiffer, on June 11. Two Disney films will follow, a re-release of *Bambi* on June 25 and *Tron* on July 9. August 13 will feature two more openings, *Tex*, starring Matt Dillon, and *Friday the 13th Part Three*, in 3-D.

MGM-United Artists will follow the May 27 release of *Rocky III* with *Poltergeist*, produced by Steven Spielberg and directed by Tobe Hooper, on June 4. Dates were not available for the July release of the animated film *The Secret of NIMH* and for *Pink Floyd: The Wall*, scheduled for August.

Among the independents, New World Mutual will release three pictures. *The Long Good Friday* on June 11, *The Swamp Thing*, directed by Wes Craven and starring Louis Jourdan and Adrienne Barbeau, on June 25, and Ken Wahl's *The Soldier* on August 27.

Ambassador will release Rainer Werner Fassbinder's *Lola* on June 25, followed by *Piaf* in July and an August 6 release of *Summer Lovers*.

Citadel reports two films for the summer months with no specific release dates, *Just Before Dawn* for June and *Lady Chatterley's Lover*, starring Sylvie Kristel, for August, and hope to add a third picture soon. It also plans to continue the successful run of *The Sword and the Sorcerer*, which grossed over \$1 million in the first four weeks of its Canadian run, according to Citadel's Ron Emilio.

Astral has no films set to go for the summer season, but a company spokesman said it hopes to find openings for its three Canadian films, *By Design*, *Head On*, and *Humungus*.

Pan-Canadian announced two acquisitions for possible summer release, *The Metal* and *Il Prato*, having recently signed the deals in New York. It plans a summer re-release of *The Story of O* to follow its May releases of *Mephisto* and *The Atomic Café*.

TORONTO - Don Shebib has signed to direct *Indian*, the story of Olympic runner Billy Mills, which is being produced by Englander Productions, Inc. with money from the Ermineskin Band. The \$8 million production will begin filming August 1 on an 8-10 week shooting schedule in Edmonton and Calgary. Producer is Ira Englander, working on his first feature film after years of documentary film experience in the United States.

"I'm pretty excited about it," Shebib told Cinema Canada in Toronto. "It will be a difficult film to do." He added he was currently working on the script with American screenwriter Henry Bean.

# Norfolk hangs on (barely)

TORONTO - "We're still alive" Norfolk Communications Ltd. president Bill Macadam told Cinema Canada June 4, referring to his company's status, admittedly in financial trouble. He added he was uncertain just how long the independent production company could hang on.

"There's got to be some emergency move by the provincial government and the federal government if we are going to keep the support industries and the production companies going. Everyone is having a hell of a time," said Macadam, who added that Norfolk is currently negotiating refinancing deals with "various companies" as well as negotiating sales with the Canadian pay-television companies. Norfolk has laid off personnel and is down to a skeleton staff. It has sublet some of its Bloor St. office space to C-Channel, the national cultural pay-TV licensee.

Macadam cites the collapse of the tax shelter and the subsequent collapse of the interim financing structure, the recent federal budget, the delay in the pay-TV licensing, and the general economic uncertainty of the country as reasons for the plight of Norfolk and other independent producers who are feeling the pinch. He claims it is uneconomic for independent producers to deal with the Canadian networks, and maintains there must be a basic change in

network buying policy. He added: "It is very important that the government start to move, not in their time frame, but in the time frame of the industry."

Macadam said he was seeking development money from three sources: the Canadian Film Development Corp., the pay-TV networks, and foreign negotiations. But Macadam, and the rest of the industry, will still have to wait a while longer for relief from the CFDC. David Silcox, chairman of the CFDC, told Cinema Canada June 4 that he had no news to report on the CFDC's submission to the government for a substantial increase in its funding. Silcox had earlier said he hoped for some response from government by the first week in June.

Silcox said he "would like to be able to oblige" requests by companies such as Norfolk for financing, but cannot until more government money comes into the CFDC's hands. "The industry has waited as long as it can. The results are getting more disastrous by the day," said Silcox. "The case (for more film industry financial support from government) has been put as strongly as it can be put."

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MORE FROM LES

by Les Wedman

VANCOUVER - When *Star 80* - a movie about murdered Vancouver Playboy model and actress Dorothy Stratten - starts rolling here toward the end of June, the man behind the camera will be world-renowned cinematographer Sven Nykvist.

That's one of the indications that the Ladd Company - headed by Alan Ladd Jr. - is counting on making a blockbuster hit out of this story that will star Mariel (*Personal Best*) Hemingway as Dorothy Stratten and Eric (*Raggedy Man*) Roberts as her promoter husband, who killed himself after shooting his estranged wife.

*Star 80* - named after the personalized licence plate used by the actress - will cost more than \$12 million. Production designer on the project, most of which will be shot here, is prize-winning Tony Walton, who created the fantastic atmosphere for Fosse's *All That Jazz*.

Mariel Hemingway would seem a good choice for Dorothy Stratten, a tall blonde in the range of Hemingway's height. That's almost six feet, she having grown while filming *Personal Best*.

Stratten and her husband looked like a Mutt and Jeff team when alongside each other, someone from Hollywood told me. Roberts, who portrays him in the movie, is

five feet nine inches tall, and is 26.

He made his motion picture debut in *King of the Gypsies*, and his acting made even cynical Hollywood types, who tend to snooze through trade screenings, sit up and take notice of the dramatic performance Roberts delivered.

Between *King of the Gypsies* and *The Raggedy Man*, Roberts worked quietly at his craft, mostly in live stage productions. He was the young sailor who came to use the telephone for a Dear John call at Sissy Spacek's place and stayed on for friendship and romance.

Mariel Hemingway is virtually a newcomer to movies too. She had a brief fling in *Lipstick* with her sister, and then showed up in Woody Allen's *Manhattan* for which she was nominated as best supporting actress in the Oscar race. Robert Towne handpicked her for *Personal Best*, which he wrote, produced and directed.

Recently Jamie Lee Curtis played Dorothy Stratten in TV's *The Dorothy Stratten Story*. When Fosse decided to do a theatrical film and zeroed in on Hemingway for his leading lady, Towne screened a half-hour of *Personal Best* for him. That clinched the deal.

In a personal interview later Towne admitted he didn't know much about Fosse's plans but

declared the man is not a dilettante and will not fool around with *Star 80*.

"If I had to guess," according to Towne, "I'd say he probably is aiming at some Dreyserian theme, some American Tragedy kind of thing where a guy who's a hustler tries to climb to the top with the help of a saleable commodity - his wife."

Telephones have been ringing off the wall at Fosse's production office here, an indication that unemployment is high. Nearly all the calls were inquiries for jobs. The answer is every possible vacancy has been filled, which again means Fosse will go to work with the best possible crew and cast he can find here.

Les Wedman •

Joy/Campbell to CBC

TORONTO - Robert Joy and Nicholas Campbell are starring in a Canadian Broadcasting Corp. "For The Record" series production, *Out of Sight, Out of Mind*, a drama set in a psychiatric institute for the criminally insane, which began shooting in Toronto during May. The project is being directed by Zale Dalen from a script by Martin Lager. Producer is Alan Burke, executive producer Sig Gerber.

A pair of Canadian "Sneakers"?

TORONTO - There could be a pair of *Sneakers* coming soon to a theatre near you, which doesn't please producer John Bassett.

Bassett has spent two years working on a feature about a girls' junior tennis tournament titled *Sneakers*, which was shot last November in Florida, directed by Joe Scanlon and starring Susan Anton, Jessica Walters, and Bassett's daughter Carling Bassett. Then, a few months ago, Twentieth Century-Fox executives in Los Angeles ran a test ad marketing the 1980 Astral Bellevue Pathé feature *Hard Feelings*, produced by Harold Greenberg and directed by Daryl Duke, under the title *Sneakers*.

Bassett said he registered the title *Sneakers* in Washington, D.C., in August, 1981, after originally using a working title *The Tournament*. He did not register the title with the Motion Picture Association of America in Los Angeles, where Fox registered it on February 2, 1982, because he "was not a member of the MPAA."

Bassett ran a full-page ad in the May 19, 1982 issue of *Variety* which depicted Susan Anton and Carling Bassett speaking in cartoon captions which read: "Gosh, Daryl, Harold, Marvin (Davis, Fox chairman), Norman

(Levy, vice-president of entertainment) and Sherry (Lansing, president of production), why'd you go change the name of your movie of *Sneakers*." Said Bassett: "I ran the ad in *Variety* to let people know that the other one (*Hard Feelings*) was improper and unfair. Legal, but improper and unfair." He maintains he has a prior right to the title and does not plan to give it up.

Bassett added the matter of the titles was being discussed by each company's lawyers and would not say how he thought the matter would finally be resolved.

Spokesmen for both Astral Films and Twentieth Century-Fox in Toronto had little to say on the matter, claiming the decision to re-name *Hard Feelings* to *Sneakers* originated in of Los Angeles.

TORONTO - Pan-Canadian Film Distributors Inc. will handle the Lorimar Pictures film library series in Canada, it was announced May 18 in Los Angeles. Some titles included are *Cabaret*, *Being There*, *Cruising*, *The Big Red One*, *Carny* and *Twilight's Last Gleaming*. Already, Pan-Canadian has released *Being There* in Edmonton, Winnipeg, Ottawa, and Toronto.

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## ATLANTIC ECHOES

by Mike Riggio

In 1973 the National Film Board opened the Atlantic Studio with Rex Tasker as its first executive producer. Tasker, who had been instrumental in decentralizing the Board's production facilities, guided the development of the Studio until 1981.

The location of the Atlantic Studio fell to Halifax. The city seemed to be the best possible base at the time, as there were several universities and Eastern Film Labs there.

In contrast to other regional studios across the country (Vancouver, Edmonton, Winnipeg, Toronto) the Atlantic Studio faced two immediate disadvantages: 1) The Studio covered four provinces instead of the usual one, and 2) The level of production within the region was, at the time, quite limited.

While the other regional studios work with a small core of administrative producers who then can draw on the resources available within the surrounding filmmaking communities, the Atlantic Studio had to import some staff from the Montreal office.

What the Studio tried to do was to somehow find a focus for the people coming out of the woodwork who wanted to get involved in making films but who had no previous training. Together with the Canada Council, the Film Board decided to help fund the various film co-ops. Since there were no film schools in the region, the co-ops seemed the next logical step.

The film co-ops provided an introduction to the film industry and taught the basic vocabulary of filmmaking. Through the co-ops individual filmmakers could bring themselves to a level of expertise where they could then present themselves to the Board as possible apprentices.

The first people who approached the Studio were people who wanted to be directors and who lacked a lot of the craft skills. Once they directed their film, found themselves once again pounding the sidewalks with nothing to offer.

In order to foster and strengthen the craft skills that were found lacking, the Film Board took on apprentices on most of its productions. By hiring individuals on a trainee basis, the Studio felt that these people could then go out to some of the local film production outfits and the commercial agencies where somebody could pay for these skills on a freelance basis.

In the meantime, the Studio has been involved in films about the people and the activities of the region. Though the majority of the films have been

primarily documentaries, there have also been a variety of animation and dramatic productions.

An examination of the list of over 50 films produced by the Atlantic Studio will easily show the spectrum of involvement of the various filmmakers from the four provinces. In Newfoundland there have been projects by Paul MacLeod and Bill Gough; in Prince Edward Island, Kent Martin and Brian Pollard; in New Brunswick Robert Awad, Jon Pederson and Art Makosinski.

Of the four provinces, however, Nova Scotia with its larger population and a seemingly much faster developing film co-op seems to have progressed the fastest and gained the most. Then too there is the added advantage of the Studio's Halifax location which inevitably would tend to give Nova Scotian filmmakers an added edge to accessibility over their contemporaries in the other three provinces.

Barry Cowling, a native of Dartmouth, was attracted to the Film Board and worked as a freelance writer and producer with the Atlantic Studio. Subsequently he worked out of Montreal on a variety of writing and producing assignments. In 1978, he returned to Halifax as a staff producer, took on the role of acting executive producer for the Atlantic Studio in 1981, and in April 1982 was appointed executive producer.

Presently he is in the process of implementing a new set of policies for the Studio which arise out of his experiences and observations over the past three years.

About the Atlantic Studio; he says, "We have been able to satisfy the requirements that we had set out for ourselves and have continued to make films, but with the definite understanding that there would be a growth of new filmmakers."

Today the Atlantic Studio relies far less on in-house filmmakers and places a heavier emphasis on the producers. These, Cowling feels, "can spread out and encourage the kind of filmmaking that is now possible because the community does seem to have grown up. The skills that weren't available in the early days are now much more abundant and visible. But overall, I think I can say this: the craft skills are still not as strong as they should be throughout the region."

Newfoundland, for example, needs particular attention "because there the filmmakers are disadvantaged over their contemporaries in the region by, if nothing else, the distance and the isolation. Filmmakers are

anxious for us to do productions in Newfoundland and to use local equipment and local people."

Cowling's special commitment to Newfoundland (special status, if you will) has been demonstrated in his renting space from the film co-op to house a visiting Film Board producer. The co-op used these funds to assist with the purchase of a flatbed editing machine.

The Atlantic Studio produces about five to six films a year, mostly traditional documentaries. "But that's not something that's cast in stone. Again, you have to think of developing skills—I don't know what would happen if you took all the money that we could muster to make one drama and gave five people work for one year. I don't know what kind of impact that would have on the community at large. We would be denying a lot of craft people access to training."

"However, if at some point the whole motion of filmmaking in the region seems to be towards drama then we can easily have the Studio go in that direction."

Very early on, for example, in its response to the Acadian filmmakers and their filmmaking needs, the Atlantic Studio produced *Une simple histoire d'amour*.

Barry Cowling sums up his appraisal of the Atlantic Studio and its present state of development: "I am pretty excited about the quality of work that

has been coming out, about the training of the various crafts people, about the ideas for animation and experimental film.

A lot of people are submitting things to us for comment and for reaction. But we're missing a million dollars. We could spend that million dollars very effectively and very quickly."

## IATSE gives break

TORONTO—The new low budget contract for films budgetted under \$1.5 million recently announced by the International Alliance of Theatrical Stage Employees Local 873 (Motion Picture Studio Production Technicians) will apply to all productions, not just certified Canadian films, according to IATSE 873 president Neil Groucutt.

Along with offering the new low budget rates, IATSE 873 has also frozen its feature film contracts at 1981 rates.

"Basically, there is a need for it," explained Groucutt of the union's move. "Potentially, there is an awful lot of work in the pay-TV area, and I don't

think you're going to get the big budgets for pay-TV."

No low budget-rate contracts have been signed yet by the union, though Groucutt said there were several producers interested in making deals. IATSE 873 is currently filming the \$2 million feature film comedy *Critical List* at Magder Studios in Scarborough.

TORONTO—Dynasty Productions Inc.'s *Mr. Sam*, a two-part television mini-series on the early years of Samuel Bronfman starring Saul Rubinek, August Schellenberg, and Al Waxman, which was to have begun shooting May 31 in Vancouver, has been postponed until October, 1982, according to producer John McGreevy.

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## SHOOT ALBERTA

by Linda Kupecek

CALGARY - Superman will soar again in southern Alberta when *Superman III* shoots on location from mid-August to the end of September. Dovemead Productions of London, England, plans to utilize downtown Calgary as Metropolis (with the help of the Calgary Film Development Office) and the town of High River as Smallville. The production office (manned by Les Kimber as production manager and Trudy Work as production secretary) opened April 26, and casting director Debbie McWilliams conducted interviews in Calgary and Vancouver the first week of May.

Also in the works is a reprise of *Chautauqua Girl*, the CBC drama special interrupted by last year's NABET strike. *Chautauqua Girl* will shoot in Heritage Park in Calgary, and in the town of Blackie, in August and September, with a number of Calgary actors in the cast.

Wendy Wacko's award-winning documentary feature, *Challenge: The Canadian Rockies*, has been sold in 21 countries. Now, the Jasper-based filmmaker has commenced work on two more films, a docudrama and a documentary, with an early 1983 release date projected.

The docudrama is based on the life of Canadian artist Doris McCarthy, and is being shot in London, Paris, the Alberta badlands and the Rockies. Richard Leiterman is director/cameraman, with Wacko as producer. Wacko is confident in the 'bankability' of the \$150,000 film. "Although I haven't fully financed it, I believe I can close the deal in the next few weeks."

The Wacko/Leiterman team's second project is a half-hour documentary special for television currently titled *The Great Rocky Mountain Relay Race*. This 180-mile relay race from Jasper to Banff is an annual event with a grand prize of an "outrageous sculpture". On

June 19-20, Leiterman will supervise four cameramen on the 48-hour shoot, while 99 international teams attempt to complete the race. Ambulances will cruise the course to assist the mixture of amateur and professional runners.

In May, the Alberta Film Censor Board announced changes in classification. The new classifications are: General (previously Family); Parental Guidance (previously Family with warning); Mature (previously Adult, or Adult, Not Suitable for Children); Under 14 Must Be Accompanied by Someone 18 or Over (previously Under 16 With Parent or Guardian) and Restricted Adult (which remains the same). Also, the distributors must now put all warnings on the advertisements.

The reason for the change, according to a member of the Alberta Film Censor Board, is that the classifications were too stiff, and now children are more mature, making the former bridge between Family and Adult too great.

Visitors for Viewings: Director Francis Mankiewicz came to Alberta for screenings of his acclaimed features, *Les bons débarras* and *Les beaux souvenirs*, at the NFB offices in Edmonton and Calgary... where, a few weeks later, director John Howe hosted a screening of his drama, *A Choice of Two*, yet another sample of his work since *Why Rock the Boat?* which starred Stuart Gillard... who, a few weeks later, was in Calgary for a sneak preview of *If You Could See What I Hear*, which Gillard scripted and co-produced.

Mankiewicz on Canadian film and tax shelters: "Film is a very difficult, very expensive, very dangerous business. You fail more times than you succeed, and failure implies a lot of money"...

"The Canadian Government must decide that Canadian culture is a priority, not only important, but essential to the survival of society..."

"The unfortunate thing is that the amounts of money spent here on cinema and the CBC are enormous... I don't understand

why, with all that money, we can't have a continuous, on-going program of film. A country of 20 million people should produce 15 or 20 feature films a year"...

Gillard on Canadian film and tax shelters: "The tax breaks have allowed a lot of people to

become producers who would be selling cars. Luckily, a few good films have now emerged, and the fly-by-nighters have gone... They came up here with carpetbags full of scripts... I was offered pictures... to stick my name on because I was a Canadian."

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## Sefel skeds 6 romances for 2 crews

TORONTO - Calgary oil millionaire Joseph Sefel, who financed the 1980 feature film *The Kidnapping of the President*, will invest close to \$10 million in six 90-minute romance-themed productions to be filmed in Toronto starting August 9.

Sefel's newly-created production company, Genesis International Productions, plans to hire two complete crews so it can shoot the six films in groups of two over three five-week periods, according to Genesis project director Annette Cohen.

The production has been working on script development with such writers as Paul Got-

lieb, Laura Phillips, David Young, Carol Bolt, and Steve Hayes, honing the romance story formula Genesis has created for these films, "We're definitely trying to incorporate what we see as the features of the prose romances into stories with true film grammar, which means action and true character development. We've found the romance line alone does not make a satisfying film," said Cohen. None of the six scripts have been titled yet.

No distribution deal has been arranged for the six films by Genesis because Sefel plans to handle the negotiations himself, according to Cohen.

# Academy makes great music in workshop

TORONTO - Though the Academy of Canadian Cinema's Music for Motion Pictures Workshops, May 24-June 1 in Toronto, drew little fanfare from the public, it received an enthusiastic response from its participants.

"I don't know anyone anywhere who has set up this kind of program successfully. They've given people interested in film music a darn good insight to all facets which go into the business," said composer Earle Hagen, who led four days of classes for over 70 students and a two-day recording session for 20 students.

Hagen, composer of numerous film and television scores ("I stopped counting after 2,500") and author of the definitive text on film music technique, *Scoring For Film*, was one of three top film music figures invited to the seminar by organizers Lawrence Shragge and Jim Henshaw. Composer Jerry Goldsmith, nominated 13 times for Academy Awards and considered by many the

best film composer in the business, screened segments from his previous work and addressed the audience on Saturday, May 29, at the Roxy Theatre. Don Wilkens, composer, music editor, and professor of film music at Berklee College in Boston, gave a nightly series of lecture screenings on film music classics and assisted Hagen in the classroom.

The highlight for several students was the recording session at Manta Sound, where they conducted their own two-minute composition to a film segment in front of a 20-piece orchestra. "It was really an important chance to have composers write their own music to picture and apply what they learned all week," said Shragge.

"They couldn't have picked three better people," said student Doug Timm, a composer from Houston, Texas, who attended the seminar on the recommendation of former teacher Don Wilkens. "They go through everything, technical aspects, aesthetics, dealing

with producers. They have given us a much better understanding of how the motion picture business works." Added composer Allan Bell, who attended from Calgary: "It was absolutely and totally practical, as insightful as it could be. Earle Hagen literally wrote the book. It was good to touch base with that kind of experience."

A weekend series of lectures chaired by ACC chairman and composer Paul Hoffert offered a condensed version of the weekly classes to the general public, and among those featured on the various panels include Hagen, Canadian filmmakers Peter O'Brian, John Eckert, and Allan King, and Canadian Broadcasting Corp. producer Stanley Colbert.

The Music For Motion Pictures Workshop was sponsored by the Ontario Arts Council, PROCAN, the Canada Council, the National Film Board, Manta Sound, and the Canadian Motion Picture Distribution Association.

# Extra-Modern scales heights

TORONTO - Describing it as "the most incredible experience we've ever been through," director Peter Walsh and his Extra Modern Productions crew of Rene Ohashi, John Dawson, and Aerlyn Weissman recently returned from China, where they filmed the unsuccessful attempt to scale Mt. Gongga by a Canadian mountain-climbing team led by Roger Griffiths of Vancouver.

"They didn't make it, but it will be a great film," Walsh told Cinema Canada at the 1982 Toronto Super 8 Film Festival, where he showed slides of the expedition and discussed the use of Super 8 equipment to film part of the climb. "We all came out of it very different people. They didn't fail, they only gained experience."

Walsh was extremely pleased with how the project's equipment handled in the extreme weather conditions, especially the Vulcan solar charger, which he said "worked all the time, in sunny or cloudy weather." Some equipment, particularly the cameras, had problems with retaining moisture, and Walsh estimated the crew spent "30-40% of the time" nursing their equipment. The greatest hardship was living and working for five weeks out of tents on a climb that experienced bad weather for 20 out of its 30 days on the mountain. "It changes your perspective when you know you can only do three shots a day," said Walsh. "On the mountain, life is reduced to a very simple state."

Walsh feels enriched by the

experience of shooting in China. "We had to remind ourselves we were making a film on mountain climbing, not about China," he said, describing the trip through China and Tibet as like going through a time warp. "Some Tibetians had never seen westerners before. It was like being part of a royal entourage. Everything was laid out for us."

The film is sponsored by Labatt Breweries and must be completed by September 15 according to a contractual agreement. Walsh hopes to tie in the film's premiere screening with the Chinese exhibition running through to October at the Ontario Science Centre in Toronto.

Extra Modern's other project, *Bruce Cockburn: Rumours of Glory*, a performance film featuring the Canadian rock singer, has completed picture editing, according to Walsh, co-producer of the film with Bill House. Walsh said Extra Modern has entered into an agent's agreement with Simcom Ltd. to find distribution for the film and has also been negotiating with national pay-television licensee First Choice for a premiere broadcast.

Walsh said the Canadian Film Development Corp. was instrumental in bringing the *Cockburn* film package together. "The CFDC were there with support at the crucial moment. They were behind us 100%. But we had to demonstrate to them we were filmmakers who weren't going to lie down."

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# Film Canada works well, Lefebvre wins FIPRESCI at Cannes

CANNES - A positive reaction was registered to the Film Canada representation at the Cannes Festival, reports organizer Jocelyne Pelchat-Johnson. "The move back to the Palais was well-received. People commented that it was 'nice to see you back' and that Canada was 'beginning to show good product'."

The Film Canada stand functioned as an information centre, relaying messages to Canadians from foreign agents, and distributing information on films and the Canadian situation in general. "We were deluged with requests from producers who were interested in making films in Canada or in arranging co-productions," she commented. The stand, situated between those of the Scandinavian countries and Spain, was active throughout the festival.

"They gave good support," reports R.S.L. producer Robert Lantos, who made frequent use of the video facilities there. "I had a video machine in my

## Producers' brief

(cont. from p. 3)

the planned interim period, Film Canada be disbanded. An important new role could be played by the CFDC in securing acceptance of legitimate revenue guarantees as bankable collateral.

The CBC's production role would be limited to information programming and editorial comment. The increased purchase of private sector programming over a period of time would result, the producers maintain, in the absorption of the best of CBC talent by that sector. Export sales would be handled by private companies.

The CRTC should show more muscle in exacting performance from its licensees, and competitive bidding for licenses should be encouraged with each renewal, the document states.

The National Film Board would be transformed to a post-graduate school, playing an important role in research and development and providing grants, scholarships and fellowships for industry people on sabbatical. The international NFB sales offices would be eliminated and embassy film libraries would be strengthened. Finally, a re-examination of the dual roles of federal film commissioner and president of the NFB should be studied to see if it is still appropriate for both functions to be filled by the same person.

villa, but people don't have the time to drive 15 minutes to screen a film. Five out of six times, I could use the Film Canada facilities as soon as I wished."

The press bureau, which continued to operate from the

Carlton Hotel, also reported a satisfactory turn-out. "The press people are used to coming to the Carlton and found us with no difficulty," said Film Festival Bureau head Jean Lefebvre. Proof of its efficiency is found in the award of the

FIPRESCI prize to Jean-Pierre Lefebvre for *Les fleurs sauvages*. "It was important that we make the press aware of the film, that we furnish the material and create an atmosphere which allowed it to be recognized for the fine film it is."

Nicole Liss, a French press attache, seconded the effort.

Next year, if all goes according to plans, the Film Canada representation will be brought together in the new palais. "It will be a different set-up. There will be closed offices, and much more space for the delegation," concluded Pelchat-Johnson.

No news on sales is yet available from Film Canada.



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# NEWS

## «A WAR STORY» at Cineplex

*A War Story*, the poignant drama-documentary which swept the Alberta Film and Television Awards opens this month at Cineplex theatres in Toronto (Carleton cinemas), Ottawa and Winnipeg. It will also have a one-night play in Vancouver (June 24) at the Robson Square Cinema. Anne Wheeler will attend the screening. The film took best entertainment feature, best direction and best music awards at the Alberta Festival.

*A War Story* is based on the World War II diaries of Dr. Ben Wheeler and is directed, produced and written by his daughter, Edmonton filmmaker, Anne Wheeler. When Dr. Wheeler returned to Canada, after the War, he never talked about his experiences. He died in 1963 when Anne was 17. Years later she read her father's remarkable diaries and



Thirty-five year old Anne Wheeler is a founding member of Film West, an independent film cooperative, and has directed half a dozen award-winning short documentaries for the NFB. *A WAR STORY* is her first feature film.

Actor David Edney plays the role of Dr. Ben Wheeler.

Working in the 'hospital'.



decided to make a feature film about them.

The result is a story of extraordinary courage, faith endurance and heroism. For 3 1/2 years Wheeler fought to save what lives he could in a forced labor camp in Formosa (Taiwan). One thousand British prisoners of war, captured at the fall of Singapore in 1942, mined copper in atrocious conditions, suffering from starvation, disease and the hardships of imprisonment and slave labor.

Using the diaries, read by Donald Sutherland, as the main thread of the narrative the film tells Wheeler's story through a combination of dramatic reconstruction and archival footage.

*A War Story* was produced by the National Film Board's North West Studio. Executive producers were Tom Radford and Michael Scott.



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## Videonews to serve industry

TORONTO - Videonews (Canada), a 30-minute, bi-weekly video magazine providing industry news to broadcasters, advertising agencies, media directors, and cable operators, was launched in this country April 1 by Video Newscasting Network (Canada) and will be operated by Bruce A. Raymond Productions Ltd. of Toronto.

The service, which is not intended for general broadcast use, was designed by Video Newscasting Network chairman Tom Madden, former NBC vice-president, to provide a visual overview of broadcast industry news. Areas discussed by the magazine include programming, advertising, new technologies, and the U.S. - Canadian communications scene, drawing from a core group of 18 industry experts including U.S. Federal Communications Commission chairman Richard Wiley, programming consultant Mike Dann, and Roger Price of the U.S. Television Bureau of

Advertising.

Bruce A. Raymond Productions, which will produce Canadian items for the magazine, began an April mailing campaign offering the Videonews service to Canadian companies for \$900 per year. The American fee is \$600, but Bruce Raymond explains that the currency exchange and extra shipping costs account for the difference. Raymond added it will probably be a few months before regular production of Canadian video news items is established.

Raymond said every media director in Canada was sent the Videonews mailing, and that response would determine whether the videocassettes would be delivered to customers by registered mail, parcel post, or courier, although he foresees that satellite distribution of the service "is ultimately the way." Over 100 American television stations and media agencies currently carry the Videonews service.

## Mallen to build business centre

LOS ANGELES - An eight-story "entertainment industry business center" is being planned by Filmcorp Group Inc., Bruce Mallen's California subsidiary. The building will cost \$150 million, and will go up in Culver City, next to the MGM/UA studios.

The Producers' Building, as it is called, will contain an auditorium, screening rooms, post-production facilities, a private club, restaurants, bars and a health club, along with a research library and a media room for visiting press. In all, 300,000 sq. feet of office space will be available; two floors will be put aside and equipped with administrative facilities for quick, fully-staffed and equipped rentals to producers and others who need a home-away-from-home for short term use.

"It should be the kind of building which works as a trade mart; the minute you come in

the door, things start happening, and you can make five deals before you get to the elevators," Mallen told Cinema Canada. The atrium lobby is designed as a relaxed meeting place, and the building is meant to draw people and serve as a social center as well as a business nerve center.

Asked about the effect of the new venture on his financing activities (Mallen produced *The High Country*, and was an interim financier on *Heartaches* and, recently, *The Man in 5A*), Mallen said that they should be enhanced. "There will be a sort of synergism going on; as the activity in the building grows, Filmcorp will be at the center of things. It will have a positive effect."

Mallen is more pessimistic about the situation in Canada. "The new budget and the idea of a capital cost allowance spread across two years is the final nail in the coffin. I see no turn around."

## Fall fests in Sask and Nova Scotia

MONTREAL - As Montreal and Toronto gear up for their international festivals, and Banff prepares for an onslaught of television people, activity is picking up in Saskatchewan and Nova Scotia as well.

The 18th Yorkton Short Film and Video Festival takes place Nov. 1-7. Canadian films up to 60 minutes, released after June 1, 1981 are eligible for the competition. Entry deadline is Sept. 1, and activities will include a Filmart for prospective buyers. For information write: York-

ton International Short Film and Video Festival, P.O. Box 477, Yorkton, Sask. S3N 2W4.

In Halifax, the second Atlantic Film and Video Festival is scheduled for Oct. 18-24. It, too, is a competitive festival for Atlantic region productions, and offers several cash prizes, including \$800 provided by ATV for Best Overall Entry. For information write: Atlantic Film Festival Association, c/o National Film Board of Canada, 1572 Barrington St., Halifax, Nova Scotia B3J 1Z6.

## Pay service ready early for previews: CCTA

OTTAWA - A general tone of excitement and anticipation about the advent of pay-TV in Canada covered the convention of the Canadian Cable Television Association, held in Toronto May 31-June 3, according to CCTA staffer Bill Allen. In its panels and exhibitions, the convention concentrated on questions of pay-TV, and its repercussions on the cable industry.

Foremost in the minds of many was whether the cable industry and the pay operators could be ready to start service on April 1, and the general feeling was that the deadline could be met. First Choice and C-Channel even suggested that they might be ready by Feb. 1,

and would be prepared to offer cable viewers a free pre-view service until April 1.

Still, no draft affiliation arrangements have been made between the pay operators and the potential exhibitors, and therefore the details concern-

ing wholesale prices, packages and even satellite transmission remain unclear.

The CRTC has called for pay-TV exhibitor applications by July 1, and the CCTA hopes that the above questions will be clarified by then.

## Four festivals follow fast (a folly?)

MONTREAL - Only in Canada do four major festivals vie for the attentions of the film industry, non-stop. But that time of year has come again.

First of the mark, Ottawa '82, the International Animation Festival from August 13-18. Taking place in alternate years

with an animation festival in Europe, Ottawa offers the best chance all year to see animated films, talk to animators and catch up on recent animation techniques.

The Third Banff Television Festival, August 15-21, offers clean air, good company and an excellent technical set-up as it screens television productions in competition. Panel discussions are organized around the subjects of co-productions, independent productions and the world market, adapting prints to video and the home video scene in the next five years.

Then comes the World Film Festival of Montreal, Aug. 19-29, announcing recent films by Rainer Werner Fassbinder, Claude Chabrol and Ettore Scola. This year, the market is reduced to a selection of films which will be programmed for the public, but video facilities will be made available to professionals who wish to screen other films.

Just ten days to rest, and Toronto's Festival of Festivals opens, Sept. 9-18. A special retrospective by 20th Century-Fox is replacing the Canadian Retrospective, now planned for 1983, and a new event, "Tribute" is being organized. During one of the featured galas, an award will be made to honor "outstanding cinematic achievements" of an individual, film footage will be showed, and comments and discussions will follow.

## Cross Country a smooth sail

MONTREAL - A chat by the pool in Manila brought Pieter Kroonenburg and Ron Cohen together over the script for *Cross Country*. Kroonenburg, producing the film with David Patterson of Film Line, had been planning to finance the picture through pre-sales, and certain distribution negotiations were on-going, if not concluded. Within weeks, Cohen had made a negative pick-up deal with United Artists, making him executive producer of the film and the film, the first Canadian pic ever to have a Major involved in a negative pick-up before the cameras began to run.

Work has been going smoothly ever since, reports Patterson, speaking of the shoot, now in its fifth week. Directed by Paul Lynch from a script by John Hunter (they had first teamed up for *The Hard Part Begins* and *Blood and Guts*),

*Cross Country* is billed as a mystery thriller.

"The deal with U.A. has permitted us to complete the financing of the film privately," said Patterson, stating that the rest of the production money is being provided by London-based Yellow Bill Finances Ltd. (budget \$3.1 million).

Interestingly, the producers were initially anxious to "package" the film in a way which would please the possible pre-sale distributors, looking for a bankable star, etc. Once U.A. came into the picture, a decision was made not to make "marketing only" decisions, but to cast the film solely on the basis of the requirements of that film. "It was wonderful not to have to twist our requirements to fit that pre-sale market, but it almost slowed us down because we suddenly had all the world to choose from," continues Patterson. He concludes by stating that the rushes are revealing a "large dose of originality" and that, coupled with scenes which are "designed to work commercially," he has high hopes that the film will be significant from a creative point of view as well as from a commercial one.

## Peter Carter trust fund established

TORONTO - Director Peter Carter has passed away at age 48, victim of a heart attack.

Born in Britain and active in Canada since 1956, Carter was involved in many major projects over the past two-and-a-half decades.

A trust fund in his memory, the Friends and Associates of P.C. Trust Fund, has been established by the Directors Guild of Canada to help support Carter's wife and five-year old son Jason. Contributions can be sent to the DGC offices, 3 Church St., Toronto, Ontario M5E 1M2. For further inquiry, contact John Eckert at the DGC.

A special tribute to Carter will be printed in Cinema Canada, no. 86.

## Mary Zahorchuk to head Canadian-Odeon

TORONTO - Mrs. Mary Zahorchuk will follow her husband Michael as chairman of the board of Canadian-Odeon Theatres, a company spokesman confirmed. Zahorchuk passed away unexpectedly in May of a massive coronary.

Mrs. Zahorchuk had been active with her husband in the management of the Canadian Theatre chain, the Saint Catharine's-based company which bought the Odeon theatres from Rank several years ago.

## Cineplex Corp. to go public soon

TORONTO - Cineplex Corp., which comprises the Cineplex exhibition chain, Pan-Canadian Film Distributors Inc., Tiberius Productions Inc., Toronto International Studios, and the consortium managing the Elgin-Winter Garden Theatre complex, is making a bid for public financing according to Ontario Securities Commission sources. The company's preliminary prospectus should be available in mid-July, according to a spokesman at Merit Investment Corp., which is handling the offering.