

Majors tighten control in Canada, squeeze indys with Gaumont

MONTREAL - "What we have on hand is a deliberate effort by the 'Majors' to take-over the entire Canadian independent distribution. Is this what Francis Fox wants? Is this the immediate result of his meeting with the 'Majors' in L.A. a few weeks ago?"

So read a telegram, sent to Francis Fox, Minister of Communications, by the Association Québécois des Distributeurs de Films on June 23. The telegram was provoked by press reports that Gaumont, France's largest distributor and an important force in both production and exhibition, had concluded an agreement with Columbia Pictures in Canada for the Canadian distribution of all its films.

Traditionally, Gaumont had dealt with the members of the AQDF, and had negotiated with several on a picture-by-picture basis. At the time of the announcement, it was in the midst of discussions with Cinepix and René Malo (and perhaps others) about the possibility of entering into a deal like the one it subsequently made with Columbia.

The Association of Independent and Canadian-Owned Motion Picture Distributors sent a similar telegram. Both telegrams remind the Minister that Parafrance, an important exporter of French product, had recently concluded a similar deal with Paramount. Both associations apprehend yet another move, this time by U.G.C. which reportedly is negotiating with 20th Century-Fox. Obviously, they ask how any independent sector could survive in Quebec if the most important French product goes over to the Majors.

At presstime, Fox's office had acknowledged reception of the telegram.

On June 23, the AQDF wrote to Clément Richard, Minister of Cultural Affairs in Quebec, about Gaumont, indicating that

the distribution sector is about to fall, and that the rest of the industry in the province is in peril. Richard responded the same day, indicating that he considered the situation "grave and heavy with consequences" for the distribution sector. He had already contacted the Minister of Inter-Governmental Affairs and talks were on-going to determine the most rapid and effective way of advising the French of the Québécois government's concern.

The associations also addressed telegrams to George Destounis of Famous Players and Christopher Salmon of Canadian-Odeon Theatres, indicating the "some foreign producers" have taken "their films from the Canadian independent distributors and have them

handled by the Majors." They ask for a "clear statement" from the two claims that "every distributor is treated equally and that the fair trade practices are respected. By this we mean that every company has the same standards applied regarding the releasing date, the settlement of the box-office revenue, the participation in co-op advertising, etc."

A major press conference will be held July 6 to make the above information public.

For the independent distributors, the moves by Parafrance and now Gaumont are extremely critical. They point to the fact that Columbia does not have the expertise in distributing French product which they have, and that the company has no record of building inde-

pendent campaigns for specialized distribution. All the Majors rely heavily upon the advertising campaigns conceived in the U.S.A.

Moreover, the French films were the very back-bone of independent distribution in Quebec. The distributors do not see themselves surviving this blow.

They are even more irritated with the federal government because of the Minister's trip to Hollywood in May. "We were all in Cannes and had heard nothing of it. We had asked him several times to meet with the AQDF, but evidently he finds it easier to consult in California than to come to Montreal," said one distributor.

No one was available from the Minister's office to comment

on the above situation.

The "Gaumont affair", coupled with the announcement of Serge Losique's nomination as special consultant to Gaumont (see article), has stretched the patience of Montreal's distributors to the limit. It will be a hot summer and, perhaps, a decisive one.

Losique says yes to Gaumont,

MONTREAL - Gaumont of France has publicly announced that Serge Losique will serve as special consultant in the distribution of its films through Columbia Pictures in Canada.

Losique, director of the World Film Festival of Montreal, has no known background in the commercial distribution of films. His nomination has touched a nerve throughout the Montreal film community.

The Association Québécoise des Distributeurs de Films have telegraphed the federal and provincial ministers responsible for funding the WFF, stating that such a nomination is "unacceptable" and asking that funds be withheld until the situation is cleared up. The telegrams, however, would appear to be too late as the funding for the festival is already a committed, both federally and provincially.

The directors of the festival must now consider the situation. Recently three new members have been asked to join the board: Marcia Couëlle (producer), René Malo (distributor) and Jean-Claude Labrecque (director). These three members were approached by Jean-Jacques Chagnon, deputy-

(cont. on p. 5)

Tight money, meager help from CFDC in '82

TORONTO - The Canadian Film Development Corporation will spend \$1,350,000 on English production this year. Equity investments will amount to \$600,000 while \$750,000 will be accorded to developing projects, according to Ian McDougall, CFDC deputy director and executive in charge of English production.

In 1981, the CFDC spent \$1.3 million: \$300,000 in equity and \$1 million in development, including \$600,000 on scripts, he said. He estimated the CFDC participated in 30-35 projects, with "a handful" of projects receiving over \$25,000. The CFDC's limit per project on development funds is \$100,000, which McDougall said had been awarded "once or twice" in his two years with the corporation.

The CFDC spends development money on a step-by-step basis, usually beginning with the cost of developing a treatment into a script, which the CFDC usually splits 50/50 with

the producers, said McDougall. "Money could go to pay writers, pay for an option on a novel, typing, long distance calls, research travel, budgetting, travel to secure distribution, packaging money, and so on," he said.

Development money is at risk, and is not paid back if the film is never produced. In cases where a film goes into production without financial production aid from the CFDC, the development loan is repaid with interest. (The CFDC, which had been charging prime rate plus 2% reduced its rate to prime plus 1% on April 1.) If a film is produced with the aid of the CFDC, the capital is converted either into an interim loan or equity, but the producer must pay the interest on the loan upon signing the production contract.

Money paid to established, on-going production companies is cross-collateralized with a group of projects and

all the money returns to the CFDC from the projects that get off the ground. "If a company has five projects in development, we might get back 50% from one project that goes, 50% from another. Since they're producing, the money comes back," said McDougall.

The CFDC's average disbursement per project is down from recent years, he continued. "We're getting away from the big picture syndrome. The amounts spent on development per project are less, about \$25,000 instead of \$100,000. In the past, people were so financially committed, they couldn't drop a project." He estimates the CFDC receives about four to five hundred screenplays a year, but admits it can get involved in only about 20-25. "It's tough to tell 95% of them they don't stack up when really only 80% deserve it."

There are only two English productions this year with CFDC equity involvement, he concluded.



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Cover: They came together to talk about the situation facing the young but experienced filmmaker. Two months later, they had become the first members of the Ad Hoc Committee of Canadian Filmmakers, and had sent a brief to the Minister of Communications about changes they wished to see in federal policy. For their names, the story and the issues, see pages 11-13. Photo: Patti Meade.

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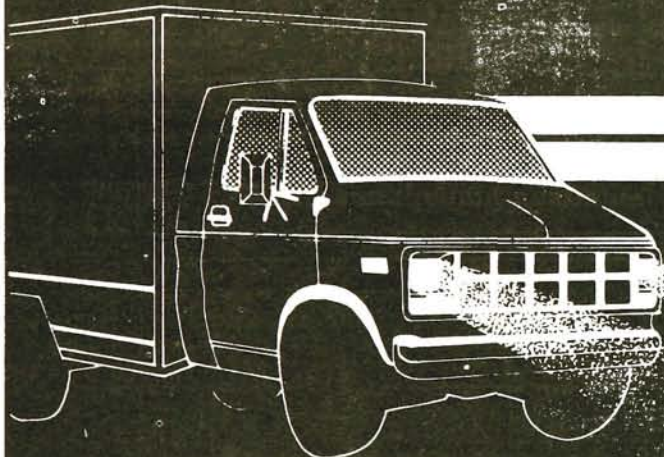
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Atlantis ready with series of six on CanLit Co-productions dominate Quebec

TORONTO—Producers Seaton McLean, Michael McMillan and Janice Platt of Atlantis Films Ltd. of Toronto have announced they will begin production in July on a series of six half-hour dramas based on stories from Canadian literature.

The six programs have been pre-sold to the Canadian Broadcasting Corp. and will be distributed non-theatrically by Magic Lantern Films. The total budget of the project is \$600,000.

The production will begin July 18 in Banff, Alberta with *David*, a mountain-climbing adventure based on a long narrative poem by Earle Birney. Bruce Pittman, who directed Atlantis's adaptation of the Margaret Laurence short story *The Olden Days Coat*, which

won a Bijou Award, will direct from a script by Joe Weisenfeld. Birney will appear in the film.

The second production will be an adaptation of Brian Doyle's novel *You Can Pick Me Up at Peggy's Cove*, to film in Nova Scotia during August. Don McBrearty will direct from Susan Marcus's script. The Atlantis crew will remain in the Maritimes during August to shoot *I Know a Secret*, based on a Lucy Maud Montgomery short story, in P.E.I. Script is by Amy Cooper. Pittman will again direct.

The production team will return to Toronto in September for *All the Years of her Life*, based on a Morley Callaghan short story, adapted by Stephen Cole. Paul Shapiro will

direct. Atlantis plans two October productions in Toronto and will stay to shoot an adaptation of Alice Munro's short story *Boys and Girls*, written by Amy Cooper, and a sixth film yet to be determined. A director for *Boys and Girls* has not yet been chosen.

"We plan to edit as we shoot, as *David* should be finished before the sixth film is begun. We hope to finish the whole thing by the end of January," said producer Seaton McLean. Michael McMillan added that all six films will be versioned into French for Quebec and foreign sales.

No casting has been set for any of the six films. McMillan estimated the entire series would require about 30 lead-line players.

MONTREAL—Big budget co-productions with France dominate the production scene for the summer and fall in Montreal. Most projects combine a feature film with a television program made up of a mini-series.

The Héroux are busy with *Louisiana* and *Ovide Plouffe*. I.C.C. is the producer of record for *Louisiana*, teaming up with Télé-Gaumont of France. Etienne Perier will direct with a budget of \$12 million. Resuscitating their production company Cinévidéo, Justine Héroux plans to do the Plouffe sequel for \$6 million.

Pierre David, under the ban-

ner of Mutual Productions, will make *For Those I Loved* for \$10 million with Les Producteurs Associés of France. Robert Enrico will direct.

René Malo expects a three month shoot for *Le ruffian*, with some of the photography being done in the West. French co-producer is Christian Fehner, and the director and script-writer is José Giovanni.

Gilles Carle is the only Canadian director involved in the co-productions. Not only will he direct *Ovide Plouffe*, he will direct *Maria Chapdelaine* for Montreal producers Jean Lebel and Nicole Godin. The So-

(cont on p. 6)

Carey Connor sets record straight with Reminiscence

TORONTO—Local actor Carey Conner, known for his outspokenness on the quality of Canadian movies, is putting it on the line with *Reminiscence*, a feature-length psychological drama about the aftermath of an incestuous relationship, which he is writing, directing, and producing.

"It makes me angry to see movies that use a subject without really using the story or the facts - it's a cop-out," said Conner. His film will tell the story, in a series of flashbacks, of how a mother and daughter confront their feelings of guilt

and inadequacy several years after the daughter's incestuous relationship with her father. Conner became interested in the project while doing police research for a script on organized crime two years ago and describes the film as a psychological examination of the women victimized by society, "something like *Christiane F.*, something not like *Butterfly*."

The production will begin its 30-day shoot July 6 in Toronto, starring Isabel Mejias (*Girls*, *Lucky Star*, *Julie Darling*), Tom Haverstock, and Patsy Quinn. Associate producer is Jonathan

Welsh and director of photography Joe Sutherland. Executive producers are Bob Marshall and Tom Marshall.

The production will be shot in 16mm on a budget of "under \$500,000", according to Conner, who has deferred his writer-director-producer fees. Conner insists everyone else will be paid. "The production is not going to be cheap. Everyone, including the extras, will be treated with respect."

The film will be a certified Canadian production. No distribution arrangement has been negotiated.

Losique

(cont. from p. 3)

Minister of the Cultural Affairs Ministry, about their availability as directors, and are popularly considered to have been "imposed" on Losique. (Last year, a tri-partite committee made up of representatives of the federal, provincial and municipal governments had studied the festival, and recommended that such nominations be made, and that funding the festival in 1982 be dependent upon such nominations.)

Both Couëlle and Malo are deeply disturbed about Losique's reported nomination. "I serve on the board because I believe in the festival, and in its future importance for the Ca-

nadian industry. Any action which might provoke controversy or harm the festival's reputation is of concern to me," said Couëlle. She reminded Cinema Canada that the presence of the three new members should, ideally, help the festival and the local industry build a closer relationship. The "Gaumont affair" would certainly scuddle that "reproachment."

"It's a clear conflict of interests," states Malo, remarking that already five Gaumont films are scheduled for the festival. He wonders how Losique can expect support from the local industry when he serves as special consultant to Gaumont.

In a short conversation with Cinema Canada, Losique confirmed that he intended to accept the post in September.

Thomas gets Terry Fox story for Cooper

TORONTO—Producer Robert Cooper has hired Canadian director Ralph Thomas, whose last film, *Ticket To Heaven*, won the 1982 Genie Award for best picture, to direct *The Terry Fox Story*. Shooting is scheduled to begin August 26 for six weeks in Toronto, Vancouver, and Newfoundland on a \$2.4 million budget.

Cooper is producing the film for American pay-television company Home Box Office and the Canadian Television Network (CTV), who are sharing the cost of financing, through his new production company Robert Cooper Films II Inc.

By press time no actor had been cast in the lead role, but production manager Joyce Cozy King told Cinema Canada that an actor would be chosen probably by the first week in July. The film's screenplay was written by the script-writing team of John and Rose Kastner, whose previous film was the documentary *Sharing The Secret*.

Thomas's previous directing credits include *Ambush at Iroquois Point*, *Tyler*, and *Cementhead*. He served as the original executive producer of the Canadian Broadcasting Corp.'s *For The Record* series, producing such controversial films as *Drying Up The Streets* and *Tar Sands*.

Shock Treatment goes bringing medical tale to TV in 2 hours

Toronto—Cameras are set to roll July 12 on *Shock Trauma*, a two-hour television drama being co-produced by Glen-Warren Productions Ltd. of Toronto and Telecom Entertainment of New York. A four-week shooting schedule is planned at the Glen-Warren studios. The program, already sold for broadcast by Telecom to a syndicated network of stations across the United States through its sponsor, General Foods Ltd., will air October 21.

Shock Trauma's executive producer is Dick Atkins. Chris

Atkins and Wayne Fenske are serving as producers for Glen-Warren. Fenske described the film as "the true story of a doctor in Baltimore who spent 15 years pioneering trauma medicine" (the life-saving treatment of severe accident victims). Cast in the leading role is William Conrad. Eric Till will direct from a script by Stephen Kandel. No Canadian distribution has been set up yet.

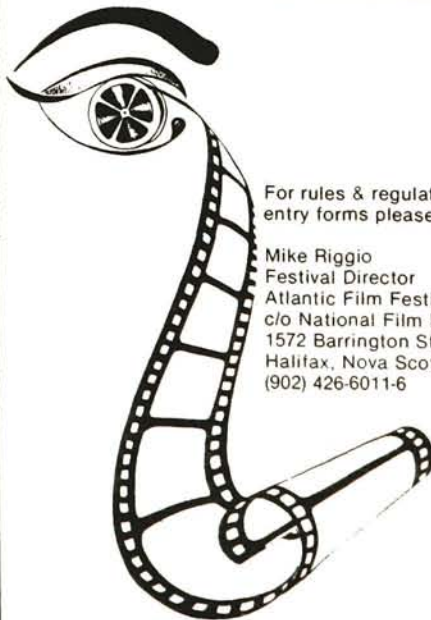
Grey Fox bows at Taormina festival

TORONTO—*The Grey Fox*, produced by Peter O'Brian and directed by Phillip Borsos, will officially represent Canada at the Taormina International Film Festival in Sicily in late July. Director Borsos also will attend the festival.

Starring Richard Farnsworth and Jackie Burroughs, the film tells the story of Bill Miner, Canada's first train robber, and was filmed in Vancouver in 1981. United Artists Classics holds the film's North American distribution rights.

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ATLANTIC ECHOES

by Mike Riggio

HALIFAX - Paul MacLeod just recently completed a 37-minute film on oil and gas. *Offshore Oil - Are We Ready?*, a co-production between Memorial University of Newfoundland and the Atlantic Studio of the National Film Board, is the culmination of several years' work on the subject of offshore oil and its onshore impact.

When the film first started in 1978 it was a gamble. At the time there was no Hibernia, though there was exploration. And this gamble was a concern to the film's executive producer Rex Tasker (National Film Board's Atlantic Studio) whose previous co-production with Memorial University on *Fish Farming* (1976-77) never got as much as was hoped.

Offshore Oil was shot in 16mm in Norway, Scotland, and the Shetland Islands. "Everything was then transferred to video, and at the University we edited some 20 modules related to specific subjects. One of the things that we were determined to do was not just make a general documentary, which might or might not be used, but rather to develop materials for

use in specific settings - community meetings mostly."

Rather than put together a one-hour documentary that would touch on all the issues, the Media Unit felt it would be more useful to develop specific modules for each audience group. In this way the videotapes could address various issues - kinds of jobs that might be generated from the offshore, what a supply base looks like, what are its effects on the fishery.

Says MacLeod, "And that's what we did. The Film Board was very tolerant of us proceeding with our video modules. Because, after all, their mandate to date has been mainly to make films."

The film was broadcast by CBC-TV both in Newfoundland and Nova Scotia, with separate follow-up studio discussion for each province.

Since its inception in 1968, the Film Unit of Memorial University has been closely involved with the National Film Board, although the initial impetus to

set up the Unit came from the University.

The Film Board provided basic training and handled processing in the early years, and a good working relationship has continued with both the Montreal office and the Atlantic Studio, often as a result of good working relations between Media Unit personnel and NFB personnel that were established in the early years.

Although Memorial's Film Unit has been perceived by some as a branch of the Film Board, MacLeod objects. "I certainly hope we haven't been perceived that way. Over the years we identified certain areas of common interest and worked together on them. In my opinion, certainly we (Memorial) could not have done *Offshore Oil* and all the tapes without it being a co-production."

Even internally, "Some feel that we should be doing everything ourselves, and that the Film Board shouldn't be doing production in this province. But I don't think the film community is big enough for that. And," he adds, "depending on what the Board does on any particular occasion, there are often complaints from one group or the other."

How does Paul MacLeod feel about the development of the industry in the area?

"I would like to see as much take place as is possible. And I hope the Film Unit has been good for the development of the film industry in Newfoundland. Certainly in terms of the Film Co-op, we helped with workshops and access to facilities and in the early days we provided equipment and basic training. I would like to see more of that. But somehow, our limited budgets have mitigated against that in recent years.

Paul MacLeod, a senior film producer-director, has been with Memorial University's Extension Media (Film Unit) since 1968. He also serves on the programming committee for the Atlantic Studio of the National Film Board.

Bonnière wins Emmy

TORONTO - Canadian art director Claude Bonnière has won a 1982 Emmy Award for outstanding art direction in children's programming for her work on *My Mother Was Never a Kid*, a program from the American Broadcasting Corporation's After School Special series. Bonnière has served as art director on several Canadian feature films, including *Love, Circle of Two, Finishing Touch, A Man Called Intrepid, Between Friends*, and *A Fan's Notes*.

Peking professors visit Ryerson and York for 10 weeks

TORONTO - Two film professors from the Peking Film Institute in China are visiting Toronto as guests of Ryerson Polytechnical Institute's Film and Photography Dept. to learn about film education in Canada.

Liu Gou Diang, documentary cinematographer and associate professor, and Zhang Yong An, feature film and special effects cinematographer and lecturer, arrived May 6 and will spend approximately ten weeks observing the film studies programs at both Ryerson and York University, meeting professors, and visiting Toronto-area production facilities.

"We want to know about filmmaking, cinematography, and photography here in Canada," said Liu. "We have both taught for 26 years, and want to know how professors teach here."

The Peking Film Institute is the only film school in China. Enrollment is limited to 200-300 students, and often there are as many as 1,500 applicants for the 20 or 30 spots available in the school's five departments: directing, cinematography, acting, film design, and recording. The school is also one of 11 production studios under the direction of China's Ministry of Culture. It produces three feature films a year made by both professors and students, costing an average of \$200-300,000 each, compared to

budgets of \$400-500,000 for films made outside the Institute, according to Liu.

All Chinese feature production is done in 35mm, though Liu said there is now a move to do some work in 16mm as well. Prints are distributed in 35mm in the cities and 16mm and 8.75mm in the countryside, and it takes over two years for a film to be distributed throughout the entire country, said Liu.

The visit, which concludes July 18, is part of a series of exchanges between Chinese and Canadian film officials which began when a four-man Canadian delegation visited China in October, 1980. A return Chinese delegation visited Canada in December, 1980.

(cont. from p. 5)

ciété Radio-Canada and TF 1 are participating in the production.

Meanwhile, the women of Quebec are getting on with their low-budget projects.

Brigitte Sauriol has written *Mon père, ma mère, ma soeur et moi* and plans to direct on a budget of \$1.2 million, starting at the end of July. Monique Messier is producing.

Micheline Lanctot teams up again with producer René Malo to make *Sonatine* which she wrote and will direct. The film is scheduled to begin in September with a million dollar budget.

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SHOOT ALBERTA

by Linda Kupecek

CALGARY - William Marsden of the Film Industry Development Office in Edmonton announces the members of the Advisory Committee to the Board of Directors of the Corporation. Chairperson is Eda Lishman (former president of AMPIA, and currently artistic director of the Banff Television Festival) complemented by Ron Brown of Century II, Doug Hutton of Doug Hutton Video, and Arvi Liimatainen, president of AMPIA and partner in Kicking Horse Films.

Malcolm Harvey, manager of the Film Industry Development Office in the City of Calgary, is pleased with the promise of activity for the summer. Harvey reports that the special effects crew for *Superman III* has arrived, and is working in preparation for the mid-August start date. A Japanese television crew will arrive in early July to film the Stampede Parade and other events for a detective drama which involves the pursuit of a fugitive through the Canadian Rockies. Also another feature, *The Suffian*, based in Montreal, hopes to shoot at Panorama in Invermere, B.C. in August. A

French production, *Tropics*, has scouted, and may also shoot in the area in August. Englander Productions' *Indian* (directed by Don Shebib) will shoot in both northern and southern Alberta, with possible footage in Calgary. And the CBC's *Chautauqua Girl* is slated to shoot in Calgary and Blackie in August and September.

Wendy Wacko of Wacko Productions has completed shooting of the documentary. *The Great Rocky Mountain Relay Race*. She and cinematographer/director Richard Leiterman worked with simultaneous crews to capture the Jasper to Banff race on June 19th and 20th.

Also, the docudrama of the life of contemporary artist Doris McCarthy, is in progress, with shooting completed on the Maligne Lake, Pioneer Lake, and Medicine Lake locations in Alberta. Leiterman directs this one hour special, which blends modern and historical footage.

Canadian Odeon has opened a new cinema complex in south

McDougall leaves

TORONTO - Ian McDougall, deputy director of the Canadian Film Development Corporation, will resign his post in September, Cinema Canada has confirmed.

McDougall said he plans to leave the CFDC "sometime in mid-September" but added he expects his replacement to be hired by August 1 to allow for a transition period.

McDougall has been with the CFDC for two years as head of English language production. He said he plans to remain in the film industry, but had not decided on any specific future plans.

Scenic Productions' head Silm passes on

TORONTO - On May 9, owner of Scenic Productions Services (S.P.S. Ltd.), Maïdo Silm, died of a heart attack. His set-construction company had just moved from its St. Nicholas St. (Toronto) location to new, larger facilities which included three film studios.

Born in Estonia, Silm settled in Canada in 1950. He first became involved in the film industry in 1957 when he worked as a stagehand for the CBC. Following jobs with Meridian Films, Video Design, and Robert Lawrence where he became a production manager, he set up S.P.S. in 1967.

For the last 15 years, working against seemingly impossible deadlines, and braving the fickle weather, financial and technical conditions inherent in the business, Silm and his company built sets for countless feature films. Despite the pressures and 24-hour days, Silm established not only an enviable professional reputation, but was regarded by many a desperate film or theatre company as something of a savior in times of dire need.

His many good friends and colleagues will feel the loss of one of the truly good guys in the business for a long time to come.

Calgary. Southland Cinemas has four auditoriums: the main auditorium with 70 mm. projection on a 40 ft. screen and Dolby sound, and the three smaller theatres. The complex also has high-back opera seating, and handicap access and facilities. Chris Van Snellen-

berg, Calgary district manager, and Ed Svihura, advertising manager, opened Southland Cinemas with a ceremony featuring the cutting of a giant strip of film, followed by a showing of *Absence of Malice*.

John Juliani, Edmonton-based actor/writer producer, who starred in Fraser Films *Marie-Anne*, and produced and directed *Latitude 55* for Savage God Productions, has been appointed network radio drama producer for CBC in Vancouver.

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New York splash for Not a Love Story

TORONTO - *Not a Love Story*, Bonnie Sherr Klein's controversial documentary about pornography produced by the National Film Board, grossed \$28,000 during its first week at the 51st Street Playhouse in New York City, according to a source with the Film Board. The NFB had organized an unprecedented gala premiere for the film which included a benefit screening for Ms. Magazine. Gloria Steinem animated the discussion which followed the film.

Case ready for distrib restrictions on government aided films

TORONTO - "We deserve a certain amount of credit for doing the right thing without having to be told," says Wayne Case, the theatrical general manager of Twentieth Century-Fox Film Corp.'s Canadian office, on his company's decision to distribute Canadian produced films across North America.

This year, Fox has handled three Canadian films - *Quest For Fire*, *Porky's*, and *Visiting Hours* - across North America, and handled a fourth Canadian film, *The Amateur*, in the United States. (Pan Canadian Film Distributors released the film in Canada only. It picked up *Melanie* for distribution in Canada only. With the exception of *Melanie*, the films have been successful for Fox: *Porky's* has become the highest grossing Canadian film to date; *Quest For Fire* has earned more than \$21 million in Canada and the United States; *Visiting Hours* has made over \$5 million in Canada; and *The Amateur* has made good returns in the United States.

Case feels Fox's decision to go with Canadian films was just good business. "Most of the deals just happen independently. We had one or two deals that worked. They come one production at a time."

Fox's Canadian office works closely with Canadian distributor Astral Films (Fox and Astral co-distributed *Melanie* and *Porky's*). Handling Canadian-made films has sometimes resulted in split-distribution - different companies handling the same film in Canada and the United States (as with *The Amateur*.) With *Melanie*, Fox-Canada saw the situation reversed: Avco-Embassy held the U.S. distribution rights.

"Too bad we couldn't distribute *Melanie* in the States," says Case. He stands by Fox's decision to distribute the film in Canada, the first-ever Canadian-produced film Fox has distributed in this country, even though the company considers the picture's overall performance disappointing. "We

did everything we could to make it work," says Case, pointing to the Canadian advertising campaign which emphasized Burton Cummings and a solid launch. But he notes the picture's television spots and trailers ran afoul with the networks for scenes of family violence (where *Melanie* strikes back against her brutal husband). "I thought *Melanie* had a chance. We released it at the right time, in the right theatres. But you can't force the public to come."

Still, he points to the chance Fox took on *Melanie* as proof of his company's willingness to deal with Canadian producers. Yet he maintains few producers come to see him. "I'm surprised we are not solicited more to distribute pictures. If I were a Canadian producer, I'd at least go through the motions of trying to get a picture distributed. I honestly believe if a Canadian producer made a film the public wanted to see, the distributor would release it. Nothing made

that is worth distributing is not distributed."

Though Case realizes there have been "traditional business relationship" in Canada, he sees himself, and other general managers such as Eugene Amadeo of Universal and Joseph Brown at Columbia as "a different generation of distributors." He considers it to his company's advantage to exhibit films with both major Canadian chains, Famous Players Ltd. and Canadian-Odeon. He maintains that since he came to Canada in 1978 (with Columbia; he moved to Fox in 1980) the Canadian film industry "has changed so much I can't get a fix on it," with the main difference being "more and better films are being made."

Case refutes the charge laid most often against the American distributors operating in Canada, that they see this country strictly as an extra 10% of the U.S. domestic market. "I'm forever telling the studios it's different. The differences are subtle, but, boy, are they there," says Case. He maintains Canada is proportionately a better market than the United States.

As to the Majors' position in Canada, Case admits, "To some degree, we have benefits here

we don't have in other countries," but added, "I don't think it's a threat [the Majors in Canada], I don't think it's a problem. I don't think anyone in the U.S. is anxious to absorb Canada or take away any of its values."

While Case objects to such systems as box office levies and film import quotas ("it's money out of my pocket") as methods of generating revenue to insure continued Canadian production, he accepts the possibility of distribution restrictions on Canadian films produced with government assistance (the Producer's Council's brief to the federal cabinet recommended no producer of a film made with government help be allowed to sell its Canadian distribution rights to a foreign distributor.) "If government subsidizes a Canadian production, I accept there would be restrictions. But if a producer raises his own money, he should be free to distribute it with whoever he wants."

Cases maintains he would like more good Canadian films to distribute. "We're a Canadian operation. We're not up here to take advantage of Canadian filmmakers, to freeze out Canadian producers. I really like to think we're out to get good pictures, and I think our record shows."

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Indy showcase tours this summer and fall

TORONTO - The Canada Council and the Academy of Canadian Cinema have announced that five of the nine winning films from the first annual Canadian Independent Short Film Showcase will receive national distribution this summer. They will be screened with major summer releases in cooperation with the Canadian Motion Picture Distributors Association.

Already on screen are *Footsteps*, by Toronto's Scott Barrie, playing with Paramount's *Grease 2*; *For the Next 60 Seconds*, by Vancouver's John Penhall, with Universal's *The Thing*; and *Winning!* by Wolf Ruck and David Murray of Toronto, with Twentieth Century-Fox's *Megaforce*. *History of the World in 3 Minutes Flat*, by Michael Mills of Montreal, will accompany Warner Bros.'s July 23 release of *The World According to Garp*, and *The Only Game in Town*, by Ron Mann and David Fine of Toronto, will be screened with Columbia's *Things Are Tough All Over* beginning July 30.

The films were selected from over 50 entries by a special jury and awarded cash prizes of \$2,500 in the Showcase competition earlier this year.

DGC clarifies details of P.C. Trust Fund

TORONTO - The Director's Guild of Canada has not yet determined how it will use the money collected for the Friends of P.C. Trust Fund, established after director Peter Carter's death from a heart attack in June, according to DGC president Lew Lehman.

"It has not been decided precisely what will be done with it; depends on how much money is collected," said Lehman. He added the DGC originally hoped to establish an ongoing professional memorial to Carter, but did not rule out giving the money to Carter's family if that were more appropriate.

Lehman made the remarks in reaction to a report in *Cinema Canada* No. 85 which specified that the fund would be set-up to help support Carter's widow and 5-year old son. *Cinema Canada* received its information from a woman who claimed to be speaking on behalf of the DGC, but Lehman insists no one was hired by his organization to publicize the Carter trust fund.

Toronto's S8 Fest

TORONTO—Over 260 films were entered from Canada and around the world at the 1982 Toronto Super 8 Film Festival, June 3-6 at the Ontario College of Art.

The international flavour of the festival was evident as the four grand prize winning films were from outside Canada. *The Life and Death of Joe Soap*, by England's Lewis John Cooper, won the animation

grand prize, as well as James Blue Award for most popular film as selected by audience balloting. Another British film, *Rough Cut and Ready Dubbed*, by England's Hasan Shah and Dom Shaw, won the documentary grand prize. *In Mother's Way*, by Jacalyn White of San Francisco, won the experimental grand prize, while the fiction grand prize went to Carlos Porto, Jr., and Leonardo Cresenti Neto of Sao Paulo, Brazil,

for *Gratia Plena*.

Eighty-five films by professionals, amateurs, and students were screened during the festival. Seminars and hands-on workshops by film professionals, a trade show, and a live show by the avant-garde performance group Horses, Inc. of Chicago rounded out the program. Seminar participants included Quebec director Jean-Pierre Lefebvre, who discussed his personal approach to film-

making; Canadian cinematographer Mark Irwin, C.S.C., who conducted a workshop on low-budget lighting; Toronto documentary filmmaker Peter Walsh, who discussed the use of Super 8 equipment on his latest film about the Canadian mountain climbing expedition to Mt. Gongga in China; Mark Mikolas and Julio Neri, who screened part of their documentary *Niculina*, which has been sold as a four-part tele-

vision series to South America; and Alfonso Gumucio Dagon, who discussed his United Nations sponsored filmmaking experiment with the peasants of Nicaragua.

Festival organizer Karen Boulton said attendance was good for the four-day event but figures were not available. Last year's festival attracted 700 viewers.

The Toronto Super 8 Film Festival director is Sheila Hill.

Open borders goal

TORONTO—Canadian provincial film officers, through the American Association of Film Commissioners, are lobbying for changes in the regulations for foreign film crews entering the United States. The changes would make it easier for all filmmakers but those working on a feature to work south of the border.

The present regulations concerning foreign crews working in the USA make it necessary for filmmakers to demonstrate "distinguished merit" or to obtain Department of Labor certification, a process which takes up to three months.

At a meeting of American state film commissioners and Canadian provincial film officers March 2-3 in Washington, D. C., a resolution by the California Motion Picture Council was passed, urging the Department of Immigration and Naturalization to return to the policy it enforced prior to March 1980. This policy permitted foreign filmmakers to enter the U.S. if they were key crew members (producer, director, cinematographer, art director, camera operator), if they were employed by a foreign production company and paid in the currency of their own country, and if the film was to be exhibited in that country and was not a feature film.

The resolution was sent to the federal department by the AFC president Bill McCallum and has met with favourable response, according to Ontario film officer Brian Villeneuve.

We (American and Canadian film officers) agreed it would be beneficial for all. The American commissioners were concerned about the loss of revenue, particularly the southern states, Florida, Georgia and, surprisingly, California," said Villeneuve.

The regulation change is currently under review. If it passes, the Canadian film officers will push for a change to allow feature crews across the border, according to Villeneuve. "The thinking was to get the door open first, then the door eventually would be wide open," he said.



National
Film Board
of Canada

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NEWS



"You might call this (Not a Love Story) clean pornography in that it delivers a lecture with its information the while maintaining a sense of balance, truth and proportion without blinking at elements that are not pretty."

Archer Winston, New York Post

"... a sincerely felt, carefully considered polemic"

Vincent Canby, New York Times

Not a Love Story: a film about Pornography, one of Canada's most successful and controversial documentaries, has begun its theatrical run in the United States. The film premiered in New York June 11 preceded by two special screenings

June 8 and 9. The first evening was hosted by Broadway producers Alexander Cohen and Hildy Parks invited leaders of the theatre and motion picture industries to see the film.

A Ms Magazine benefit screening on June 9 included members of Women Against Pornography, Coalition Against Censorship and the American Civil Liberties Union. A lively, and at times, emotional discussion followed the film, led by Gloria Steinem; NFB director Bonnie Klein; NFB producer Dorothy Henaut; Linda Lee Tracey, the former Montreal stripper who appears in the film; and Linda Marchiano, the author of *Ordeal*. *Not a*

Love Story is being distributed in the United States by Quartet Films. Openings in other U.S. cities will be announced soon. Abroad, *Not a Love Story* premiered in London, June 24; and in Australia at the Sydney Opera House, June 23.

FESTIVAL AWARDS

Cracow...

The NFB animated film "E" has won the Silver Dragon Award at the 19th International Festival of Short Films in Cracow, Poland. A political parable in which the letter "e" becomes the focus of misperception, "E" was directed by the celebrated Czech animator Bretislav Pojar with the assistance of Francine Desbiens of the NFB's French animation studio.

New York...

The NFB winners from this year's American Film Festival in New York have been named: Second place red ribbons were awarded to *Children Enfants Ninos*, directed by Tina Viljoen; *The Sweater*, directed by Sheldon Cohen; and *Bow and Arrow* by Bill Pettigrew. In early judging this spring *After the Axe*, directed by Sturla Gunnarson, earned a first place blue ribbon; and Stephen Low's *Challenger: An Industrial Romance* took a red.

Post Script...

Anyone visiting Montreal this summer must see *The Art of Animated Films* exhibit at the Museum of Fine Arts. For programs and further information contact the Museum at 1379 Sherbrooke Street West. Telephone 285-1600, Tuesday to Sunday, 11:00 a.m. to 5:00 p.m.

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