

Applebert stirs film community; NFB comes out fighting mad

MONTREAL - Film and broadcasting policy continued to dominate the preoccupations of cultural decision-makers, in the month following the release of the controversial Applebaum-Hébert report. With Quebec Cultural affairs minister Clément Richard tabling his long-awaited cinema law Dec. 20 (as promised), and the Austin ministerial subcommittee on broadcasting and culture beginning its six-month think-through of Applebert's 101 recommendations, cultural affairs are expected to stay uppermost until well into the new year.

Its official response on Applebert due to be presented to Communications minister Francis Fox by Dec. 23, the National Film Board has been most the vigorous of the cultural agencies in defining its opposition to the federal cultural policy review committee's conclusions. Galvanized by Applebert,

the Board created a temporary six-man Applebert Working Group to marshal arguments against, as well as to mobilize the support of individuals concerned with the future of the Board.

Organizations - from ACTRA, the CFTA (Canadian Film and Television Association), Quebec's APFQ (Association des producteurs de films du Québec), to the Canadian Association of Broadcasters - have been preparing position-papers on Applebert, while cultural umbrella groups like the Canadian Conference of the Arts held three days of meetings - in Toronto, Ottawa and Montreal - with its membership to ponder the post-Applebert state of Canadian culture, and plan future strategy.

In Toronto, concerned individuals turned out en masse at the St. Lawrence Centre Dec. 16 to hear industry notables such as Michael Spencer and Denis

Héroux, who were members of Applebert, the CFDC's David Silcox and the NFB's Barbara James discuss the direction of film policy.

As for points east and west, a newly-formed coalition of filmmakers - spearheaded by Alberta ACTRA writer's guild past-president Geoff Lebouthillier - has linked up with three other nascent coalitions of regional filmmakers in Vancouver, in Halifax and in Winnipeg, to monitor and respond to film policy as it evolves.

However, no further drastic developments are expected; at least not until the spring, though rumors of a national grass-roots opposition, cultural marches and town-hall meetings across the land in the name of culture have been bruited about.

Astute culture vultures point to the highly-significant dinner held in Ottawa recently to honor the 25th anniversary of

the Canada Council, where present among the guests was simple citizen Pierre E. Trudeau. However, seated at his table were: Pierre Juneau, president of the CBC; James Domville, who as government film commissioner is the man

in charge of the NFB; and Don MacSween, director-general of the National Arts Centre - the three institutions hardest hit by the Apple-bomb.

Bookies are giving round two to the Establishment. Stay tuned.

All-star committee to study Applebert's recommendations

OTTAWA - The composition of the ministerial subcommittee on broadcasting and cultural affairs - also known as the Austin committee after its chairman, Sen. Jack Austin - which will study the Applebert report recommendations, is now complete.

The members are the following: Francis Fox, minister of Communications; Mark MacGuigan, minister of Justice; Charles Lapointe, minister of state for External Relations; Don Johnston, minister of state for Economic Development; Serge Joyal, secretary of state; Marc Lalonde, minister of Finance; Judy Erola, minister of Mines also responsible for the Status of Women; Herb Grey,

president of the Treasury Board; Lloyd Axworthy, minister of Employment and Immigration; Jim Fleming, minister of state for multi-culturalism; André Ouellet, minister for consumer and corporate affairs; John Munro, Indian affairs and northern development; and Monique Bégin, minister of health and welfare.

The committee is expected to report back to cabinet within six months on how and which Applebert recommendations are to be implemented.

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ACTRA women on offensive in film, television and radio, watching for bias in content, jobs

TORONTO - The Association of Canadian Radio and Television Artists (ACTRA) National Committee on Women's Issues wants more jobs for women in the film, television, and radio industries and a more intelligent portrayal of women in film, broadcasting, and advertising.

That message was delivered at a public symposium held by the committee Nov. 26 in Toronto before an audience of nearly 100 industry members and press.

The committee, formed two years ago to promote job opportunities for women writers and performers as well as to fight the stereotyping of women in the media, expressed its concern about the lack of employment opportunities in television and film for women. They presented statistics which showed how women are under-represented in the media both in proportion to the work force and to the general population.

The panel included writer and performer Judith Merrill, director Nanci Rossow, and journalist Maggie Siggins, with singer Nancy White as moderator. Guest speaker was actress Martha Henry.

Henry said despite the fact that women represent 51 percent of the population, the country was still dominated by male cultural authority. She said "Those women who occasionally do work know it is because of luck and of being in the right

place, of being the right commodity at the right time."

Maggie Siggins told the audience that the public's perception of female presence in journalism is much greater than that presence actually is statistically. She also cited figures on writer's opportunities in television and radio drama, which showed that during the period of her study, men received 94 television contracts for 120 program occasions, while women received 19 contracts for 19 program occasions. In radio, men received 132 contracts for 158 program occasions, women 27 contracts for 31 occasions.

Statistics presented by Judith

Merrill showed more discrepancies between male and female writers, this time in TV and radio documentary. Men were hired at a 3:1 ratio to women in TV, 2.5:1 in radio, said Merrill. She also said interview subjects on TV were 5:1 male, TV "experts" were 7:1 male, and 12:1 male on the CBC national news. Voice-overs were 4:1 male on the national news and 6:1 male on all other news.

The ratio of women to men employees was higher in only two categories, said Merrill: research (3:2) and performers

(cont. on page 7)

Unions pull together as times toughen

TORONTO - A vote will take place Feb. 16, 1983, in which members of the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA) Local 81 and the International Alliance of Theatrical Stage Employees (IATSE) Local 667 on a "re-unification agreement" between the two unions worked out by the Canadian Labour Congress.

Both CAMERA general secretary Lynn Kelly and IATSE vice-president Al Cowley confirmed the vote. Cowley said IATSE was interested in unification but that current industry practices would remain "status quo" until after the vote. Kelly declined comment.

There is a movement afoot

among Canadian film unions and guilds to establish a unified federation of all film and television production unions under the Canadian Labour Congress. Don Baldassarra, interim general secretary of the Association of Canadian Film Craftpeople (ACFC), will meet with CLC secretary treasurer Don Montgomery Dec. 22 for preliminary discussions about the one-union concept under the CLC's jurisdiction.

A CLC spokesman commented that the 1500 workers in the five or six film unions under the Congress's jurisdiction "cause us more trouble than all the other unions put together. It's just got to stop."

Growing like Topsy, Space Hunter eludes director Lafleur

VANCOUVER - *Adventures in the Creep Zone* has been re-titled *The Space Hunter* and will be on location here through December. Based on a script by Montreal writers Edith Rey and David Preston, the science-fiction adventure drama, produced by Zone Productions in Montreal, in conjunction with Ivan Reitman in Los Angeles, has a negative pick-up with Columbia Pictures. Executive producers are André Link and John Dunning. The original director, Canadian Jean Lafleur, was recently let go, replaced with the American Lamont Johnson.

The production, on location in Utah since late October, has been reportedly plagued with budget and scheduling problems following the decision to shoot in 3-D. Neither Lafleur nor Johnson had previous experience in 3-D.

Reached in Montreal, former director Lafleur told Cinema Canada he was "very sad" to no longer be associated with the production "especially after having contributed to the script. I worked for two years on that film, even supervising set construction. It hurts, that's for

sure, but the property belongs to the producers."

According to Lafleur, Columbia steadily increased control over the production, suggesting modifications to the screenplay (such as moving the action from Earth to another planet), and boosting the budgets with the decision to shoot in 3-D.

"We began with \$4-5 million, then got up to \$8-9 million. When I left they were talking \$12 million. It won't get done for under \$15 million."

But, adds Lafleur, "It's more a problem of economics than one of nationalism. I don't want to say that I was unfairly treated just because I'm Canadian. If I look at it from their point-of-view, I wouldn't feel in complete confidence with an inexperienced director. Lamont Johnson is an American TV director; me, I didn't have the American background, though I was creative enough to put together a valid project."

According to Lafleur, 3-D technology is still in its early stages, and it will take as long to iron the bugs as it did with the use of color film.

"They'll complete their picture," Lafleur predicts, "but it'll cost them plenty."

Cover: The new year is going to be the Year of the Tube. With pay-TV set to go on-air Feb. 1, pre-launch nerves—and budgets—are stretched to the limit. Photographer Ron Levine's artistry captures the prevailing spirit, and Lucie Hall's report from Toronto captures the words of the principal players, beginning on page 18.

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Is there life after co-production ?



DIRECTORS GUILD OF CANADA/LA GUILDE CANADIENNE DES RÉALISATEURS

May 27th 1982.

Judith McCann,
Canadian Film Development Corporation,
Suite 220,
800 Place Victoria,
Montreal PQ, H4Z 1A8.

Dear Judith,

Re: *LITTLE GLORIA HAPPY AT LAST*—a theatrical feature film applying for status under the Canadian/British co-production treaty.

A United States network buys a mini series concept based on a biography of a living American socialite, schedules two American stars for the leading roles, contracts the deal through Edgar Sherick Associates who own the literary rights and commissions a four hour script for the mini series from a reliable Hollywood writer. Sherick, meanwhile, hires a member in good standing of the Directors Guild of America through a wholly owned subsidiary, Four Seasons Company.

Have you got the outline of the Canadian/British co-production of this "Theatrical Feature" crystal clear? No? Let me help some more.

Taking exception to my description of the "feature" as clearly a lift out of the mini series, Michael Proupous, lawyer for the Canadian end of things said "we are not lifting a feature film out of a mini series; we are building a mini series onto a feature". Of course they are.

That's why: the mini series script was written first, the Canadian writer has no rights in or to the original literary material. The Canadian script reads for page on end word for word the same as the mini series.

The same building process is revealed in the production plan for the mini series. Having spent seven weeks in Canada obtaining one and a half hours of finished film for the "Feature", in only two scant weeks of spectacular effort the remaining two and one half hours of photography will be accomplished in the United States. As Mr. Proupous explained, "none of the material shot in the United States will be used in the feature"

But most revealing of the soundly Canadian and British nature of the feature is the willingness of the American network to provide every penny of financing for this feature in return for allowing its footage to be utilized in the mini series.

And what will happen to the feature in the end? How questions concerning the timing of its release clutch at the heart. Will the mini series tend to lessen its income at the box office? Will it be released first? Second? Never? Not to worry. This theatrical film is being distributed by an American subsidiary of an American TV network whose business is the syndication of TV shows to TV stations, none other than Metromedia. That should take care of any questions about theatre release.

Does it bother anyone that this is the first feature film in memory whose director is not under contract either to the Canadian or British producers but is on loan from a similar though of course distinctly different production? Shooting simultaneously?

Should any of these hilarious shenanigans be going forward? Why not? Reality is frequently absurd, but the Directors Guild of Canada takes distinct exception to this production attempting to dress itself in treaty colours. For our part if an American network wants to sub-contract work in Canada, we could not be more pleased; but we believe fiction should be on screen, not off it.

In the language of a recent CRTC decision we remain unconvinced by the arguments and explanations of the Canadian producer that in any except the most subservient way they are the producers of the project truly at hand or that any kind of initiative generated by them constitutes a project which can be dignified as a Canadian British co-production under the treaty.

Sincerely,

Lew Lehman,
President,
Directors Guild of Canada

Upcoming in **CINEMA CANADA**, you can read all you ever wanted to know about **the fact and fiction of Canadian co-production treaties.**

Also in upcoming 1983 issues: ● complete analysis of 1982 Canadian film production
● dishing it out: the impact of home satellite TV systems
● TV guide as thick as a phone-book: the marriage of the computer and television

Lively arts, films and kid shows ready for C Channel programming

TORONTO—National lively arts pay-television service C Channel announced its launch-month programming and schedule — 35 original performing arts and film titles plus dozens of children's programs — at a press conference Dec. 15 in Toronto.

C Channel president Edgar Cowan announced the pay service had signed affiliation agreements for 1983 with 143 cable operators in English Canada, giving C Channel a potential market of 3.3 million homes. Cowan said the channel was negotiating with cable operators in Quebec, and hoped to add another one million cable homes in Quebec as potential customers by April.

Cowan said C Channel has already spent \$2.5 million of the \$3.9 million it promised in its license application to the CRTC to spend on Canadian production during its first seven months on air. Cowan said C Channel has spent \$500,000 on the Canadian programming in the launch schedule, which includes the National Ballet production of Brian MacDonald's *The Newcomers* starring Karen Kain, two concert films featuring classical guitarist Liona Boyd, Tony Van Bridge's one-man show on the works of G.K. Chesterton, *The Trumpets are Sounding*, and *Chamber Music Spectacular*, taped at Toronto's Roy Thomson Hall.

Other Canadian programming includes two children's series, *Troupers* and *Kid Bits*, and animated films from the National Film Board, part of the children's programming package.

C Channel will go on air Feb. 1, 1983, with a programming mix of 40 percent performing arts, 40 percent feature film, and 20 percent children's programming, said Cowan. Among the performing arts material scheduled for the launch are the musical *Sweeney Todd*, operas *Rigoletto* and *Peter Grimes*, dance performances by The Royal Ballet (*Swan Lake*), The New York City Ballet, the Joyce Trisler Dance Company, the Pilobolus Dance Theatre, and English avant-garde dance group Hot Gossip. Musical performance programs will feature Paul Simon, James Galway and Kyung-Wha Chung, Isaac Stern and Leonard Rose, and jazz players Sonny Rollins and Jean-Luc Ponty.

The pay channel has 15 feature films for its launch month, none Canadian. Titles include: *The French Lieutenant's Woman*, *Diner*, *Montenegro*, *La cage aux folles*, *Bad Timing*, *Moscow Does Not Believe in Tears*, *Bread and Chocolate*, *The Blue Fin*, and *Wise Blood*.

Children's programming includes "Flickers", a series of children's features, "Bijoux",

the best of children's short films from around the world, "Eureka", fast-moving, entertaining programs on science for children, "Reel Life", a documentary package. Programming highlights include "The Coral Island", a 9-part classic adventure series, "Kicking Around", a 10-part teenage series from Australia, and the animated film *The Pied Piper of Hamelin*.

Cowan said C Channel would be printing a monthly programming guide which the cable companies would mail out to subscribers and potential customer. He also said that during the middle of January the cable companies plan to preview all three available pay-TV services free for six days to all its regular cable customers.

Cowan estimates C Channel will penetrate 6 percent of its potential subscriber market of 3.3 million by the time of its launch.

Also announced was that C Channel will provide stereo service for all its programming.

Universal and two Superchannels make package deal

TORONTO—Superchannel, the regional pay-television service for Ontario and Alberta, has signed a long-term purchasing agreement with Universal Films, making it the first Canadian pay-TV company to sign directly with an American major studio for movies, it reports.

The deal will give Superchannel rights to all current and future first-run Universal movies for at least the five-year term of their present license, according to a Superchannel spokesman. Titles include *The Border*, *Private Lessons*, *The Four Seasons*, *Ghost Story*, *Continental Divide*, and several Richard Pryor films.

Superchannel is scheduled to go on air Feb. 1, 1983. According to the spokesman, the pay-TV service expects to spend, during its pre-launch and past-launch periods, an estimated \$4.5 million on its advertising campaign.

Funny Farm now

TORONTO—New World Mutual has scheduled an early March release for *The Funny Farm* (formerly *Comics*), the 1980 Filmplan production written and directed by Ron Clark. Film stars Jack Carter, Eileen Brennan, Miles Chapin, Howie Mandel, and Peter Aykroyd.

Premier Choix moving ahead after a slower start

MONTREAL — The French channel of the First Choice pay-TV network, Premier Choix, will be on line Feb. 1 with a program of movies, specials and "how to" programs, according to Claude Piché, director of programming.

Due to delays in signing affiliation agreements with the cable companies, Premier Choix has had to delay its mass-advertising campaign. Now that the agreements are in place, Piché is moving ahead to firm up program licensing contracts, and the ad campaign in the province has begun.

Little has been made public to date about program choices. About 40% of the programming on the French and English channels will overlap, weighted toward English language productions being translated into French for Premier Choix. Although Piché reports that the English net has shown interest in running Québécois productions in dubbed versions, he could only cite *Lucien Brouillard* as an example of one film he expects to run on both channels.

Meanwhile, Montreal producers report that First Choice's

Toronto office is reluctant to program their films in dubbed versions.

In addition to programs coming from the English net, Piché says a number of French films and other foreign films will be available although, again, no contracts have been signed to date.

In the first year, Premier Choix is hoping to reach between 15%-20% of the 700,000 potential subscribers.

Dundas/Ryan make production team

TORONTO — Producer John Ryan has joined national general-interest pay-television channel First Choice as a production executive. Ryan, who will be teamed with fellow production executive Sally Dundas who has been with First Choice since June, took up his new appointment Nov. 22. His duties will be to monitor productions licensed by First Choice. Ryan's production credits include *The Kidnapping of the President*, *Stone Cold Dead*, and *The Intruder Within*.

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Empire Inc. to screen

TORONTO - The Canadian Broadcasting Corp. will telecast the six-part mini-series *Empire, Inc.*, a co-production between CBC's English and French Divisions with the collaboration of the National Film Board of Canada, beginning Sunday, Jan. 9.

In production for nine months with a \$3 million budget, the series chronicles the life of fic-

tional tycoon James Munroe, who ruthlessly becomes one of the wealthiest businessmen in Canada. Leading players are Kenneth Welsh, Martha Henry, Jennifer Dale, Peter Dvorsky, Gabriel Arcand, Mitch Martin, and Joseph Ziegler.

The executive producer of *Empire, Inc.* is Mark Blandford. The series was produced by Paul Risacher, directed by Denys Arcand and Doug Jackson, and written by Douglas Bowie.

The series premieres in a French-language version on Radio-Canada Feb. 9. A paperback novelization of *Empire, Inc.*, written by Clarke Wallace, will be published by Seal Books.

by Filmplan's Pierre David and Victor Solnicki, directed by David Cronenberg and starring James Woods, Deborah Harry, and Sonja Smits, will open Jan. 28.

Going Berserk (formerly *Drums Over Malta*), produced by David, directed by David Steinberg, and starring John Candy, Eugene Levy, and Joe Flaherty, is scheduled for a March 25 release.

Videodrome in Jan.

TORONTO - Universal has announced release dates for two Canadian productions in early 1983: *Videodrome*, produced

Cineplex shuffles

TORONTO - Cineplex Corporation recently announced several changes of staff positions within its organization.

Michael Skewes has moved from being general sales manager of Pan-Canadian Film Distributors to his new position as film booker and buyer with Cineplex Theatres, where he will be working closely with chief buyer and booker Daniel Weinzwieg.

Pan-Canadian vice-president of film acquisitions Orval Fruitman will add Skewes's former position as general sales manager to his duties at the distribution company.

Ron McCluskey now becomes sales manager of Pan-Canadian's theatrical division and will assume new responsibilities as sales manager of the company's non-theatrical division.

Doug Brooker, director of home entertainment sales for Pan-Canadian, will be responsible for the marketing and sales of all pay-television and home video cassettes.



National
Film Board
of Canada

Office
national du film
du Canada

NEWS



NFB director Doug Jackson on the *Empire, Inc.* set with Jennifer Dale

What happens when you mix CBC's TV expertise, the NFB's film know-how and a dynamite script by Douglas Bowie. Canadians will find out for themselves at 9:00 p.m. Sunday, January 9, when the first episode of *Empire, Inc.* premieres on the CBC national network. A fictional saga chronicling the machinations of a ruthless Montreal industrial tycoon, *Empire, Inc.* features Kenneth Welsh,

Martha Henry, Jennifer Dale, Peter Dvorsky and Gabriel Arcand. The French version will air February 9.

The six-part series marks the first time CBC and the NFB have collaborated on a dramatic series and both production groups are saying it won't be the last. Mark Blandford, executive producer and creator of the series, said "I've been a fan of

the NFB's for years. It was great to finally get to work with some of the people I admire and I'm counting on doing it again."

All post-production work was done at the Film Board and Douglas Jackson of the NFB directed three of the shows, including the premiere episode, *Hello, Sucker*. "Jackson's talent is going to be obvious to anyone looking at the series, but what impressed me is that he never gives up until it's right," Blandford said. The remaining three programs were directed by independent filmmaker Denys Arcand, who spent many of his early years working at the Film Board.

According to script writer Douglas Bowie, "Working for the CBC and the NFB has been great. They provide an environment which allows a writer to be a creative and as 'Canadian' as you like without having to worry about commercial restraints. And for those who complain that Canadian stories are not marketable abroad, six countries had bought the series before it was even out of the lab," Bowie said.

Photo: André Le Coz

NFB LOOKING FOR PARTNERS

Empire, Inc. is part of a larger NFB effort to work with co-producers. Other recent projects include *The Wars* and *The Tin Flute*, both to be released this spring. Jackson, on behalf of NFB English production, is actively seeking viable Canadian co-production properties.

NFB Offices in Canada:

Headquarters - Montreal (514) 333-3452
Pacific region - Vancouver (604) 666-1716
Prairie region - Winnipeg (204) 949-4129
Ontario region - Toronto (416) 369-4094

National Capital - Ottawa (613) 996-4259
Quebec region - Montreal (514) 283-4823
Atlantic region - Halifax (902) 426-6000
plus offices in most major cities

Fox to release heart flick *Threshold* in U.S. Pan Can to follow

TORONTO - Twentieth Century-Fox reportedly plans a wide release in January across the United States for *Threshold*, a 1980 Canadian feature about a doctor who gives a dying patient an artificial heart, as a follow-up to the recent artificial heart surgery performed in Salt Lake City during December.

The film was produced by Jon Slan and Michael Burns, directed by Richard Pearce, written by James Salter, and stars Donald Sutherland, Mare Winningham, and John Marley.

Pan-Canadian holds the film's Canadian distribution rights, and spokesman Michael Skewes says the company plans to work with Fox and follow the U.S. release pattern. The exception may be Western Canada, says Skewes, where the film was released Nov. 19 in Edmonton and Nov. 26 in Calgary for one week to qualify for the 1983 Genie Awards.

First Choice has Canadian pay-television rights to *Threshold*, but the contract stipulates a theatrical release must come first, according to Pan-Canadian's director of pay-TV sales Doug Brooker.

Not Love in Chicago

TORONTO - *Not a Love Story*, the National Film Board of Canada documentary on pornography directed by Bonnie Sherr Klein, has reportedly grossed \$21,323 at the Facets Multimedia theatre in Chicago since opening Nov. 12.

ACTRA to monitor media

(cont. from page 3)

between 20-29 years old (5:3). She added performers over 50 years old had a ratio of 7:3 male.

Nancy Rossov said advertising voice-overs were 80 percent male; that entries in acting categories in last year's Genie Awards were 67 percent male; and that non-gender roles in drama (i.e., doctor, lawyer, scientist, where no sex is specified in the script) were overwhelmingly male. She also said the portrayal of women in feature film was "anything but good. It borders on soft-core pornography."

Siggins said the committee was "sick to the teeth of the image of women on TV screens." She described as "not tough enough" the systems already in place within the industry which are supposed to help women. "The apparatus should be redesigned, not totally, but redesigned to accommodate us," said Siggins.

Rossov said the CRTC will monitor a two-year self-regulatory period in which the industry can improve the status and portrayal of women. She said the committee would like an easy-access response system established, either a postage-free letter or toll-free phone number, so public complaints could be heard.

Citing the examples of the automotive and fashion industries, who have altered previously "offensive" marketing approaches as women gained more purchasing power, Rossov told the audience that, apart from the philosophical question of equality for both sexes, "good old-fashioned economic self-interest" would motivate the industry to change its portrayal of women, because it will mean selling more product and getting more viewers.

On Dec. 10, Rossov told Cinema Canada of a meeting between the ACTRA National Committee and CBC executives, including vice-president Peter

Herndorff and several department heads. Rossov said the committee had four basic proposals: a major prime-time series, properly funded, to be produced by, for, and about women; a statement by the CBC to the industry that it will not buy sexually stereotyped and offensive material; a greater number of women cast in non-gender roles; and better training opportunities for women in producing and directing.

Rossov said the CBC was "sympathetic" to the committee's position, adding "they are probably our best engagers." She said the committee plans to pursue two other major engagers, private broadcasting and the Canadian Film Development Corp.

A very serious problem for female performers in Toronto, Rossov said, is nude scene auditioning and shooting. She said the prevailing attitude among women performers is "If we want to work in 1982, we have to take off our clothes." Though not opposed to nudity in principle, Rossov said the committee wants to establish guidelines for nude scene auditions and filming. "There is no reason for 100 women to strip for one role," she said.

Wild Pony tamed, signs with ACTRA

CALGARY - With less than a week's principal photography left to go, Pony Film Productions (whose television feature *Wild Pony* wrapped Dec. 2) finally ironed out its union difficulties and received a clean bill of health from ACTRA.

"What happened," ACTRA's Steve Waddell told Cinema Canada, "was that the producer had for a time refused to provide a letter of adherence. But as a result of a meeting in Calgary, we resolved the matter without any further angst."

According to Pony producer Eda Lishaman, "Everything's wonderful and going according to plan." Lishman denied there'd been any problem with union accreditation, saying "I wanted to make a point and I made that point."

The *Pony* shoot began Nov. 7 on location at Pincher Creek, Alta. The family adventure drama, to be telecast by First Choice Canadian in Spring '83, stars Marilyn Lightstone and Art Hindle.

Nordic Ski Instructors. Ruck's previous film, *Winning*, was one of the nine winners of the 1982 Canadian Short Film Showcase, and was screened during 1982 with Twentieth Century-Fox's releases *Megaforce* and *Young Doctors in Love*.

Rent-A-PayTV outlets by Rogers in TO

TORONTO - Rogers Cable TV Toronto plans to open three retail outlets to market both new pay-television subscriptions and conventional cable services. The first store, at 1910 Yonge St., was officially opened Dec. 8 by Ted Rogers, the company's vice-chairman and chief operating officer, and president Colin Watson.

The company also plans to open Rogers Cable Centres downtown at 25 Adelaide St. East and north at 855 York Mills Rd.

The openings will coincide with the launch of four new Rogers Cable channels, offering the three Canadian pay-TV services, First Choice (Cable 24), C Channel (Cable 25), and Superchannel (Cable 26), plus a free pay-TV preview channel (Cable 22), which will be financed by Rogers and provided free to all regular cable subscribers.

Rogers began delivering marketing brochures to all households in its licensed area Dec. 6, to be followed by print

and broadcast advertising, in its efforts to sell Canadian pay-TV. "Rogers pay-TV promotional plans are designed to compliment the approximately \$18 million which the pay-TV networks intend to spend across Canada," said Chris Kofler, Rogers Cable vice-president of marketing.

Rogers is selling its three-channel pay-TV package for \$39.95 per month. There are two prices for a two-channel service: \$26.95 per month if one of the channels is national cultural programming service C Channel, \$29.95 if the two channels are First Choice and Superchannel. Any single channel will cost \$15.95. Customers must also have regular cable service and a cable converter and descrambler to receive the pay-TV signals.

Rogers Cable TV Toronto has 354,000 subscribers out of a potential market of approximately 420,000 households. According to Valerie Marlatt, marketing manager for retail

operations, Rogers expects one-third of its new pay-TV subscribers to buy the service at one of its three retail locations.

Global gets USFL

TORONTO - The Global Television Network has picked up the rights to televise 16 Monday games of the new United States Football League (USFL) in Ontario, announced Global president David Mintz Dec. 3 in Toronto.

The broadcasts will begin March 3, 1983, as the USFL starts its inaugural season with the financial security of a two-year network television contract with the American Broadcasting Corp. One of the USFL's 12 franchises, the Tampa Bay Bandits, is owned by Toronto broadcaster and film producer John Bassett.

Global also owns the Ontario television rights to Monday night telecasts by the National Football League.

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Wolf Ruck wraps

TORONTO - Two local independent production companies have announced the completion of half-hour television and non-theatrical films.

Producers Arnie Zipursky and Bruce Clawson of Cambrium Film and Video Productions have recently finished a musical special featuring Canadian children's group Sharon, Lois, & Bram in concert at the Young People's Theatre Centre in Toronto. The program was produced in association with TV Ontario.

Wolf Ruck of Wolf Ruck Productions announced the completion of a documentary, *This Is Cross-Country*, produced for the Canadian Association of

Immigration to require six-week crew lead time

TORONTO - As of February, 1983, Department of Immigration officials will request that any foreign production wishing to work in Canada and any Canadian producer wishing to bring a foreign film worker into the country apply for permits six weeks in advance.

Formerly, producers have made applications 2-3 weeks in advance, or in some cases, while the potential foreign employee was at the border. An

Immigration Department official said the request does not represent a change in immigration policy as much as an extension of the lead time necessary to give the department a reasonable amount of time to process applications. The official added the department intends to exercise a degree of flexibility concerning the six-week period in cases of exceptional circumstances.

Crazy Times release March

TORONTO - Low budget comedy feature *Crazy Times*, produced by Maurice Smith and directed by Rafal Zielinski for American Roger Corman's company, New World, wrapped Nov. 21 in Toronto.

The Canadian production, financed by New World, the Canadian Film Development Corp., and Famous Players, began filming Oct. 16 with a cast of unknowns and predominantly non-union crew. Only CAMERA, whose president

Miklos Lente served as d.o.p., signed an agreement with the production.

Smith said post-production is underway at Film House and Sound Mix in Toronto and hopes to have an answer print ready by Feb. 15. Release by New World (and New World Mutual in Canada) is scheduled for March.

Smith said he will act as the film's foreign (non-U.S.) sales agent at the American Film Market in Los Angeles next spring.

Huston as voice of MacArthur for Maclear's 10-part docu

TORONTO - Actor John Huston has been signed to appear as the on-camera narrator of the Cineworld production *American Caesar*, a ten-part documentary series on General Douglas MacArthur, being produced by Michael Maclear and Ian McLeod for national pay-television service First Choice. Huston was in Toronto during

the third week of December to shoot scenes where he appears as host/narrator and in which he re-creates MacArthur's most famous speeches. Directing the production is John McGreevy.

Huston is no stranger to Canada, having directed the 1979 Canadian-produced feature *Phobia*, which was distributed by Paramount.

Canadian Showcase to London's BFI

TORONTO - A showcase of independently produced Canadian short films will be screened April 27 at the National Film Theatre in London, England, hosted by the British Film Institute, the British Federation of Film Societies, and Canada House.

The program includes two animated shorts, *In His Own Image*, directed by David Owen, and *Clock Work Lemon*, by Steve Evangelatos, an experimental film, *Sign Language*, by Pat Jenkins; a documentary, *High Winding*, by Eric Goddard,

and two dramas, *Criminal Language*, by Amnon Buchbinder and John Owen III, and *A Time To Be Brave*, by Paul Stephens and Eric Jordan.

Sheila Hill, director of the Toronto Super 8 Festival, suggested an evening of Canadian independent films to the BFI and the BFFS earlier this year. Hill also programmed the series with the assistance of Natalie Edwards, former executive director of the Canadian Film-makers Distribution Centre. Rene Bartlett of Canada House will host a reception for British film industry members after

the screening.

Hill has also programmed a series of international Super 8 films, two films each from Brazil, Belgium, and Venezuela, and single films from France and Great Britain, which will be screened March 9 at the Nat Taylor at York University.

Hill also told Cinema Canada that, through her international Super 8 connections, she has helped sell two Canadian-made Super 8 films to French television: *Shadow Play*, by Patrick Jenkins, and *Seal Hunt*, by Eugene Federenko.

Astral to release Jimmy Dean for Altman

TORONTO - Astral Films has acquired Canadian distribution rights to *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*, and will open the film Dec. 22 in Toronto at the Inter-

national and Carlton cinemas.

Directed by Robert Altman, and starring Sandy Dennis, Cher, and Karen Black, the film was a critical and popular success at both the Montreal and Toronto film festivals earlier this year.

Altman's film will replace the Canadian production *By Design* at the International.

The Canadian film, directed by Claude Jutra and starring Patty Duke Astin, Sara Botsford, and Saul Rubinek, has been held over since its opening Nov. 26, having been put in the theatre for at least one week to qualify for the 1983 Genie Awards. *By Design* will continue in Toronto through December and will have its general release in February.

Agincourt expands

TORONTO - Agincourt Productions Ltd., Canada's largest videotape duplication lab, has opened expanded facilities in Toronto.

The new lab officially opened Dec. 14 at 821 Queen Street West in the renovated Empire Mills building. The facilities are set up to produce a potential of over one million cassettes a year (November production figures were 52,000.) The company has invested in a full stereo routing switcher that can facilitate ten movie runs at one time. The lab also features fourteen mastering machines, the most available in Canada.

Agincourt's clients include such leading home video producers as CBC/Fox, Warner Brothers, Thorn E.M.I., and Walt Disney Home Video.

CFDC appointments to ladies

TORONTO - The appointment of Anne Brown as distribution coordinator in the Canadian Film Development Corporation's Toronto office was announced Nov. 17 by CFDC executive director André Lamy.

Brown, who has been with the CFDC since 1972, will report directly to the corporation's deputy director Robert Linnell. Her new responsibilities will include collaborating with CFDC management on policy and program initiatives in the distribution area, advising on distribution funding decisions and assisting in the coordina-

tion of the CFDC's participation in various international festivals and markets.

Ronald Legault, CFDC director of administration, will be responsible for distribution activities at the corporation's Montreal head office.

TORONTO - Muriel Sherrin, producer of the 1981 Stratford Festival and former director of the Toronto International Film Festival, has been appointed to the board of directors of the Canadian Film Development

(cont. on page 10)

To All Our Friends In The Industry

Season's Greetings

CANADIAN ODEON THEATRES LTD.

Citadel doubles revenues in 1982, cites big advertising

TORONTO - The year 1982 has proven to be the finest ever for three-year-old Canadian independent distributor Citadel Films, with estimated revenues totalling \$1.6 million, double the \$800,000 total for 1981, according to Citadel president Andy Emilio.

Emilio, who earlier this year took over control of Citadel from his father, Ron Emilio, who moved to the position of head-booker for Canadian Odeon Theatres, credits an increase in advertising for much of the company's success. "We spent a lot more money on advertising this year and it paid off," he said. Among the films Citadel has handled this year are *The Sword and the Sorcerer*, *Caligula*, *The Last American Virgin*, *Private Lessons*, *Lady Chatterley's Lover*, *The Last Unicorn*, and the Eastern Canada sub-distribution of *Heartaches* for Les Films René

Malo.

Citadel has gone with more prints (50 for *Sword and the Sorcerer*, 30 for *Last American Virgin*) and strictly regional, as opposed to national, releases, which also accounts for this year's success, said Emilio. It is also playing closer attention to pre-release promotion: a poster of Lou Ferrigno, star of *Hercules*, a planned 1983 Citadel release, is included in a movie calendar poster promotion between Burger King and the Canadian Motion Picture Distributors Association (of which Citadel is not a member) selling across Canada this December.

Citadel has acquired a contract to distribute films by the Cannon Group, which includes such 1983 pictures as *That Championship Season*, starring Bruce Dern and Stacey Keach. It has partnerships to sub-distribute Jensen-Farley Pictures product for Calgary-based in-

dependent distributor Roke and also with Les Films René Malo in Montreal in a sub-distributor, CMA Films. Citadel moved into larger Toronto offices Nov. 29

to handle the increased workload, said Emilio.

"We're really getting serious about independent distribution," said Emilio, who feels

1983 will be an even better year for Citadel. "If you have the pictures, it's not difficult. It's harder than for a major, but it's not impossible."

Citadel tries on Sneakers for size

TORONTO - Canadian independent distributor Citadel Films has acquired the rights to the Canadian-produced feature *Sneakers*, and plans to release the film in late February, 1983.

The film is produced by John Bassett, directed by Joseph Scanlan, and written by Stuart Gillard. It stars Susan Anton, Carling Bassett, Jessica Walter, and Frank Converse.

Citadel president Andy Emilio said the film's American distributor, Comworld, is currently test-marketing the films in the southern U.S. under the

title *Spring Fever*. Emilio said he prefers *Sneakers*, but admits retaining that title for the Canadian market "hurts my cross-the-border advertising." No decision has been made yet on the Canadian title.

Ironically, the Bassett production was involved in a dispute earlier this year with Twentieth Century-Fox executives in Los Angeles, who test-marketed another Canadian feature, Daryl Duke's *Hard Feelings*, under the title *Sneakers*. In response, Bassett took out a full-page ad in the May 19th Variety which proclaimed his picture as "the real *Sneakers*."

Embassy takes Tijuana after Fox says 'no' to distribution option

TORONTO - Embassy Pictures has acquired American distribution rights to *Tijuana*, which wrapped earlier this year in the U.S. The film's executive producers, Garth Drabinsky and Joel Michaels of Toronto, made the picture outside the Canadian tax shelter and content regulations.

The film is produced by Bryan Gindoff and Hannah Hempstead, directed by Curtis Hanson

(author of *The Silent Partner*, an earlier Drabinsky/Michaels Canadian production), and stars Tom Cruise, Jackie Earle Haley, John Stockwell, and Shelley Long.

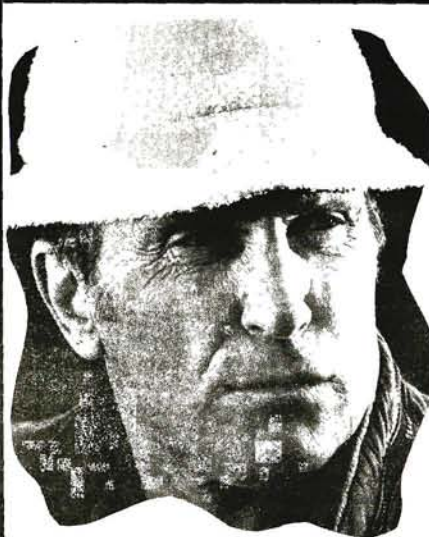
Earlier this year, Twentieth Century-Fox Films turned down an option to distribute *Tijuana*. A spokesman for the film's Canadian distributor, Pan-Canadian, says the company expects a summer 1983 release.

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MGM's Strange Brew wraps in Prince George

TORONTO - *Strange Brew*, the McKenzie Brothers' feature film comedy written, directed, and starring Rick Moranis and Dave Thomas, completed principal photography Dec. 17 in Prince George, British Columbia, after one week of location shooting, according to producer Louis Silverstein. The production began Oct. 12 in Toronto and wrapped here Dec. 10.

The production went to Prince George to shoot on location at the Old Fort Brewing Co.,

after breweries in Toronto refused to allow the filming of a certain scene on their premises. The scene involves the McKenzie Brothers planting a mouse in an empty beer bottle and bringing it back to the retail outlet hoping to get a free case of beer in return.

The shift to Prince George for the one-week shoot reportedly cost the production \$50,000.

Post-production will be done in both Toronto and Los Angeles, according to Silverstein.

Delivery date of the film to MGM, which financed the \$5 million production, is May, 1983. Editor is Patrick McMahon.

The film also stars Max Von Sydow, Lynne Griffin, Paul Dooley, Angus MacInnes, and Douglas Campbell.

Creepshow, distributed by Warner Bros., has a cumulative gross of \$580,600 after three weeks, playing in six Canadian cities on 22 screens.

Wittman-Richter shoots comedy Skulduggery

TORONTO - Massachusetts-based company Wittman-Richter Films Inc. began a 15-day shoot Dec. 6 in Toronto on *Skulduggery*, a suspense comedy starring Thom Haverstock, Kate Lynch, Wendy Crewson, David Calderisi, Denise Ferguson, and Clark Johnson.

Executive producer is Peter Wittman. The film is co-produced, written, and directed by Ota Richter, who has made several films in Europe. The production has signed contract agreements with the ACFC,

the DGC, ACTRA, and CAMERA. Associate producer is Doug Dales, d.o.p. Bob New, and production manager Robert Wertheimer.

Post-production will be done in Toronto and the company hopes to complete the film by January, 1983. A company spokesman told Cinema Canada that negotiations are underway for a theatrical release possibly in the spring or summer of 1983. The spokesman added Wittman Richter Films hopes to shoot a musical co-

medy in Toronto during the summer of 1983.

Boyd wraps for C Channel show

TORONTO - Independent producer Wyndham Paul Wyse reports a Dec. 16 wrap on *First Lady of the Guitar*, a documentary/concert film on classical guitarist Liona Boyd shot in Toronto and sold to C Channel.

Sky Works rejects label - does 'educational' films

TORONTO - Independent filmmakers Laura Sky, Helene Klodawsky, and Anne Koyama of the Sky Works in Toronto, which has made five educational documentaries in the past two-and-a-half years, have recently completed *Good Monday Morning*, a half-hour documentary about the effects of automation and new technologies on clerical workers.

The film was produced for the National Union of Provincial government employees and made its Ontario premiere Nov. 21 at the Ontario Science Centre.

The Sky Works production staff also have three films now in production: *A Movie for Kate*, a one-hour television documentary on women and aging; *The Nurses' Story*, a half-hour documentary sponsored by the United Nurses of Alberta; and film on the Canadian Farmers for Survival Association, currently in pre-production.

The company is proud of its documentary approach. "Our films are on social issues, but they show people dealing with those issues, not just talking about them," says Laura Sky. Adds Helene Klodawsky, "The films do not present unrealistic solutions." Sky describes the films, however, as "wonderful to watch. We do not compromise production values. We're in competition with television, and people expect gorgeous."

Sky says her company's approach, to challenge the traditional documentary relationship between filmmaker, subject, and audience, without compromising production values, puts them in "a risk position" in terms of traditional television styles. The Sky Works films have been seen on television everywhere except Canada, says Sky, because the TV system here has "a very false system of objectivity" concerning documentary.

Sky has acted as executive producer, producer, writer, and director at the Sky Works since leaving the National Film Board, where she spent eight years as director of the NFB's Challenge for Change program in the Ontario Region. Klodawsky has served as writer, director and producer; Koyama has been producer, business manager, production manager, and production accountant. "We have a collaborative relationship in the decisions concerning production," says Sky. "But each of us has a very specific job on each project. We don't do each other's jobs."

Sky Works has two "unbreakable" rules about its productions; don't start shooting until all the funds are in place, and always pay union rates. To

compromise on crew members' rates is "a false economy," says Koyama. The company's productions cost an average of \$60,000-100,000 per film, with funding coming from sponsors, government agencies, and unions. The Sky Works also distributes most of its own productions themselves in the non-theatrical market, a job handled by distribution manager Diâne Bickens.

Most Sky Works films are about work: *Shutdown* is about the closing of the Prestolite auto parts plant in Sarnia in 1978; *Moving Mountains* is about women who work alongside men in a northern Canadian mining town, Houdaille; *Days of Courage*, *Days of Rage*, about an auto-parts plant shutdown in Oshawa. Sky says the documentaries challenge the notion that work is a boring subject to film. "Work is so important in our lives, it's part of our central definition of ourselves. And people aren't boring when you start to see them work. The films are intensely human."

Sky says the company "has been slotted in a box" as a group which only does "women's" films. "We never do films just for women. I don't believe in doing films just for women," says Sky. "We do films about social issues, social concerns. Some of these films are about women, some of the funds are contributed by unions - we also have a reputation about doing union films. But we don't do P.R. films, ever. We do educational films, always."

Robin Phillips - pay

TORONTO - Producer Richard Nielsen of Primedia Productions has confirmed that pre-production is underway on a 90-minute made-for-pay-television comedy, *Quebec-Canada*, which Nielsen hopes to have before the cameras in February, 1983.

Written by Nielsen, the film is described as a provocative, intellectual comedy set in 1995. Robin Phillips, director of the Nielsen-Ferns theatrical feature *The Wars*, will direct *Quebec-Canada*.

(cont. from page 8)

Corp. (CFDC) by Communications Minister Francis Fox.

The announcement was made Dec. 7 as the minister appointed six women to the boards of directors of four cultural agencies.

Sherin's five-year appointment to the CFDC board fills one of two openings created when Gary Duke and Donald Webster left the board.



Palmarès canadien 1983 du court métrage indépendant

un programme du Conseil des Arts du Canada administré par l'Académie du cinéma canadien

Le concours annuel de courts métrages indépendants est maintenant ouvert.

Les films primés, choisis par un jury, seront projetés dans les salles de cinéma canadiennes en compagnie de longs métrages.

Un prix de \$3 000 sera attribué au réalisateur de chaque film primé.

Pour être pris en considération, les films:

- doivent être produits et réalisés par des cinéastes canadiens indépendants
- doivent durer au plus dix minutes
- doivent être produits en 16mm ou 35mm
- doivent être en anglais ou français
- doivent être accompagnés d'une autorisation en matière de droit d'auteur
- ne doivent pas avoir été déjà lancés commercialement en 35mm et ne doivent pas avoir été présentés par un réseau de télévision ou par un poste de télévision payante en Amérique du Nord
- doivent avoir été produits au cours des trois dernières années

Au besoin, les films retenus seront gonflés en 35mm, des copies seront tirées et, s'il y a lieu, les films seront sous-titrés.

LA DATE-LIMITE DE RECEPTION EST FIXEE AU 15 JANVIER.

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SHOOT ALBERTA

by Linda Kupecek

An adventure documentary, an educational film, and a filmed biography have won national and international awards for three Alberta film producers.

Wendy Wacko, the Jasper-based entrepreneur who has wheeled-and-dealed from Canada to Cannes, has won the Outstanding Production Award at the 1982 CFTA Awards for her adventure documentary, *Challenge: The Canadian Rockies*. "I was overcome," says Wacko. "I never dreamed we would win the over-all film award. I sat through the awards wondering why I was asked to attend, and, finally, they announced the Outstanding Production... and *Challenge* flashed on the screen!"

Challenge: The Canadian Rockies has been aired on CBC, and has been sold to over 27 countries. The \$360,000 for the one-hour production was raised from private investors. "If I wanted to develop my muscles, all I would have to do is lift the award a few times a day," chuckles Wacko with delight. Meanwhile, she flexes her muscles with other projects, such as the recently completed *Great Rocky Mountain Relay Race*, and the docudrama (in progress) on Canadian artist Doris McCarthy, both with Richard Leiterman as director/cinematographer.

Garry Toth and Tom Dent-Cox of Auriole Films in Calgary picked up a silver medal at the 25th International Film and Television Festival of New York for their \$194,000 production, *A Film About Justice*. "We were still waiting for a release print when the deadline was coming up," says Dent-Cox. "Later, we received a letter telling us we were finalists." So producer Dent-Cox and director Rich Therrien flew to New York and the unknown. "The Festival was mammoth," says Dent-Cox. "There were 4000 entries from every continent, 15 per cent of which were winners." Most films were sponsored. Auriole's sponsor, the Alberta Law Foundation, is "thrilled to pieces, not only with the award, but with the product," say Dent-Cox and associate producer Toth. The 40-minute docudrama is two films in one, mixing dramatic sequences with reactions from a panel of juveniles and professionals working within the justice system. The release print of the drama (about two teenagers gone slightly astray) was screened for the panel, then their reactions were filmed, and cut in with the finished product (shades of *Reds*). ACCESS will make the film available to Alberta schools, while Auriole will handle distribution outside of the province. Despite the high budget, the producers say they made little personal profit. "We were

happy to trade-off making a profit for the ability to make a film the way we wanted to do it, and add to our resume as a beginning company," says Dent-Cox. Now they can add a silver medal from the Big Apple to that resumé. Auriole is composed of Dent-Cox and Therrien, while Toth has his own company, Toth and Associates.

Lady in Motion, a documentary about Albertan Agnes Hammond, won a bronze medal in the biography category at the same New York Festival for Helene White of Calgary. Budgeted at \$27,000, the half-hour film was produced and directed by White with private investment. White initiated the project because of a personal debt to Hammond. "She was extremely supportive and encouraging to me as a young artist," comments White. "It's like paying your dues, acknowledging someone who has been very supportive and kind to a lot of people." After *Lady in Motion*, which explored the lifestyle and history of an unusual artist and sports-woman, White (with a theatrical background) has embarked on more directorial work in the sponsored film field. A few weeks ago, White commented, prophetically, "It is good to see people who have stuck with it making their way outside the province."

Meanwhile, *Wild Pony* is blazing trails near Pincher Creek in southern Alberta. The \$500,000 production for First Choice stars Marilyn Lightstone and Art Hindle (with Paul Jolicoeur and Jack Ackroyd) is produced by Eda Lishman and directed by Kevin Sullivan... Jim Makichuk is trying to get the cameras rolling for *The Long Take*, a low-low-budget feature about low-low-budget movie-making, which Makichuk has written. He hopes to direct Saul Rubinek and Kate Lynch in the leads...

MONTREAL - Filmmakers Ivan Passer, Louis Malle, and Gordon Willis will be part of the retrospective-workshop series, *Conversations with Filmmakers* in February and March 1983.

Presented by the National Film Board of Canada and L'Institut québécois du cinéma, in collaboration with the Cinéma-thèque québécoise and the Outremont and Cartier cinemas, complete retrospective screenings of the works of all three filmmakers will be shown at the Cinéma-thèque and Outremont cinemas, with a parallel program at the Cartier in Quebec City.

Passer, Malle and Willis will conduct two-day workshops at the NFB and the Institut and will attend one of the public screenings to answer questions.

NFB Ontario to S. America for abortion

TORONTO - Shooting began Nov. 22 in South America on *The Politics of Abortion*, a one-hour documentary for television being co-produced by the National Film Board of Canada's Ontario Regional Studio and Studio D, and directed by Gail Singer.

After shooting in Columbia and Peru, the crew is schedule to return to Toronto Dec. 22. Shooting is also planned on

location in England, Ireland, Indonesia, the United States and Canada, and should be completed near the end of March, according to John Kramer, co-producer of the project with Signe Johansson. Executive producers are John Spotton and Kathleen Shannon.

Kramer added that three 1982 productions by the NFB's Ontario Regional Studio should be completed and ready for dis-

tribution next spring: *The Money Machine*, a one-hour documentary on international banking directed by Peter Raymond; *Corridor*, a one-hour documentary on Toronto's Jane-Finch community, directed by Jennifer Hodge; and *Cottage Country*, a half-hour adaptation of Alice Munro's short story "Thanks for the Ride", directed by John Kent Harrison.

IQC reorganizes depts TVEC for Quebec

MONTREAL - L'Institut québécois du cinéma has reorganized its five aid programs to filmmakers, effective as of Nov. 15.

The new operational structure introduces two overall categories, aid to creativity, and financial aid, through which the Institut's five programs will be administered.

The reorganization coincides with Jean Colbert's arrival at the Institut. Colbert will be in charge of the financial aid sec-

tor which will handle administration, distribution, and marketing as well as special projects.

Claude Daigneault will head the aid to creativity sector which will be responsible for script development, and follow-through of the contents of scripts accepted for production.

The project selection process remains unchanged.

MONTREAL - Pay-TV operator La Télévision de l'est du Canada (TVEC) has been awarded a regional license by the CRT. TVEC president Jean Fortier was formerly with the Institut québécois du cinéma and the CRT.

Pink Floyd's *The Wall*, released by United Artists Aug. 13, has grossed a cumulative \$1,296,076 in 15 weeks.



ALAR KIVILO, a Toronto-based cinematographer, lines up the Aaton 7 LTR for the final shot of Peggy's Cove for a film produced by Atlantis Films. This was one of five dramas and various other films, including Canada's "Official Film," that Mr. Kivilo shot for Atlantis Films this year using the Aaton 7 LTR camera.

"The camera adapts itself very well as a production camera; we treated these dramas very much like features, with lots of dolly moves and crane shots. I used a Worrall geared head most of the time and the Aaton with its extension viewfinder fits on it very comfortably."

The locations for these films were as varied as the scripts themselves. From the mountains of Banff, the cold of the Arctic, to the sandy beaches and salty air of P.E.I., the Aaton camera and the Cooke 9-50 Varo Kinetel lens performed beautifully in all these locations and conditions.

"The Cooke lens is incredibly sharp, which is essential when using fog filters and nets for diffusion. Also, the fact that the image doesn't shift while focussing and that filters can be stacked in front of the lens without interfering with the focus makes the Cooke lens the best production lens available."

Many of the films Mr. Kivilo shot for Atlantis Films have been nominated for cinematography awards.

Kingsway Film Equipment would like to congratulate Mr. Kivilo and Atlantis Films, and wish them continued success.



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KINGSWAY FILM EQUIPMENT LTD.

Double bill bonanza for Fox in Canada with Lucas special

TORONTO - Twentieth Century-Fox's Canadian double bill presentation of *Star Wars* and *The Empire Strikes Back* has grossed a total of \$2,125,000 at the box office this fall, according to Fox's Canadian general manager Wayne Case.

The greatest factor in the release of the two films with 70mm prints in seven major Canadian markets, which has earned the company \$1,275,000, said Case. Release of 35mm prints in smaller Canadian markets has brought in \$850,000 at the box office.

Fox will play the double bill through Christmas in 70mm in five major cities: Montreal, Toronto, Winnipeg, Edmonton, and Vancouver. A 70mm opening in Kitchener December 10 earned \$10,000 during its first weekend. It will also play the smaller cities in 35mm during Christmas.

Case attributes the double-bill's success, which has not been released in 70mm in the United States, to the appeal of the 70mm format. Case had new prints struck for the release, and also had 70mm trailers made for the next picture in the *Star Wars* series, *Revenge of the Jedi*, which opens in Canada May 25, 1983.

"I don't think anyone's ever done a 70mm double bill before," said Case, who was turned down the first time he proposed the project. Only after the *Star Wars/Empire* combination was a success in London, England, last year did Case, with Famous Players president George Destounis, re-approach Fox president Norman Levy and get the go-ahead.

Sherman to Media Arts at CanCouncil

TORONTO - Video artist, writer, and lecturer Tom Sherman has been named head of the Canada Council's new Media Arts section, announced Council director Timothy Porteous Nov. 23. Sherman has been video officer in the Council's Visual Arts section since 1981. The new Media Arts section will include film and video, formerly part of Visual Arts.

The Man from Snowy River, the Australian film distributed by 20th Century-Fox, grossed \$90,690 the week of Nov. 27, playing on eight screens in five Canadian cities.

Civitas explains move to sell Mutual Film

MONTREAL - The intention to sell off the Mutual Film Group was officially announced Dec. 8 at a press conference by the parent company Civitas Corporation whose financial difficulties have obliged it to retrench drastically.

In addition to selling its film group, Civitas is also selling its two Ontario radio stations, CKNY in Toronto and CKMW in Brampton.

Negotiations are underway over the sale of the film group for an undisclosed sum. Details of the sale would be revealed in upcoming weeks, Civitas

management said. According to sources, the group will be bought by Pierre Péladeau, president of Québecor and publisher of *Le Journal de Montréal*. Civitas management would only say that negotiations were still underway and that long-time Mutual president Pierre David would continue to head the group.

Interim chairman of the board Richard Renaud - who was brought in by the Crépeau family which owns Civitas to sort out the corporation's finances - revealed that Civitas had received "the green light"

from Bank of Montreal for a re-financing plan that would allow Civitas to maintain its radio stations in Montreal, Québec City and Sherbrooke. Civitas recently reduced staff at its two Montreal stations, CJMS and CKMF.

Explaining the decision to sell the film group, Renaud told Cinema Canada "Film is a high risk - low return business."

Civitas' financial problems are the result of over-extension by the former management group, which has been replaced. The corporation's recently-completed six-storey Montreal head office is also up for sale.

Night Eyes goes to Warner Bros.

TORONTO - Warner Brothers has acquired North American distribution rights to *Night Eyes* (formerly *Rats*), a \$1.6 million horror movie shot in Toronto during January-March, 1982.

Producer Paul Kahnert of Filmtrust Securities in Toronto,

who produced the picture in co-operation with Hong Kong-based distribution company Golden Harvest, said he expects *Night Eyes* to be released in the first half of 1983.

The film was directed by Robert Clouse and stars Sam Groom, Sara Botsford, Scatman Crothers, and Lisa Langlois. Executive producers are Gordon Arnold and Jeff Schectman.

Mazes ready for Xmas CTV showing

TORONTO - *Mazes and Monsters*, the CBS Movie of the Week shot in Toronto this fall directed by Steven Stern and starring Chris Makepeace and Wendy Crewson, will be broadcast on CTV Christmas Day at 8:00-10:00 p.m. Eastern Time.

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Rock 'n roll video first in Quebec

MONTREAL—Shooting on Quebec's first-ever rock 'n' roll video was completed Dec. 12 after a hectic two days.

The three mini-movies on 16mm film, which will be transferred to video, are promotional footage featuring the new Quebec rock group *Beau Geste* whose first album was released by CBS Records in September and whose best-selling hit single "Oh Milady" recently climbed to the number 1 spot on the charts.

The film is being produced by TGO Records whose president, song-writer and record-producer Tony Green, is Quebec's answer to Phil Spector. Green, the man who created teenage disco star France Joli, will soon be forming a film production company in Montreal as the rock-video boom revives the sagging North American music industry.

"Without video you just can't sell a record anymore," Green told Cinema Canada.

The \$6000 shot with a crew of 40 was directed by Michel Wachniuk on location at Montreal's Sheraton Centre.

"Locations are very important and this was an excellent place to shoot - great light," said producer Peter Serapilia, a former NFB-er now working in private industry.

Both Green and Serapilia plan further mini-movies featuring Quebec groups.

The shooting took place in Kingston, produced by Pat Ferns and directed by John McGreevy. TVOntario has acquired the *Writers and Places* series for telecast next year, and part of the BBC/TVO agreement was the commissioning of the Primedia production of the Davies segment.

The series also features such writers as 1982 Nobel Prize winner Gabriel Garcia Marquez, Thomas Keneally, Antho-

ny Burgess, John Fowles, Nadine Gordimer, Brian Moore, Allan Sillitoe, and Frederick Raphael.

A recent BBC/Primedia co-production, *Billy Bishop Goes To War*, won the prize for best TV variety at the Canadian Film and Television Awards Nov. 12 in Toronto.

Future confrontations

TORONTO—Independent producers Steven Folkes and Alex Wackley have announced pre-production is underway on *Visions: Final Boom*, a pilot for a weekly half-hour television series.

The program takes the form of a confrontation-style interview between the series host and a weekly guest star, with

the twist that the series takes place in the future, so that the characters discuss events which are history to them but the future to the audience.

Folkes is executive producer, writer, and director of the project. Wackley will produce the film and compose the musical theme. The production will be privately financed and videotaping will be done at ArtSpace in Peterborough, Ont.



Sanolab Inc.

ACFC to crew for De Laurentiis

TORONTO—The Association of Canadian Film Craftspeople (ACFC) has signed an agreement to crew Dino De Laurentiis's production of *Dead Zone*, which is scheduled to begin a ten-week shooting schedule Jan. 10 in Ontario.

This means Canadian director David Cronenberg, who signed with the production earlier this fall, can use many of the same Canadian crew members as in his previous productions *Scanners* and *Videodrome*, including d.o.p. Mark Irwin and art director Carol Spier.

Hollywood actor Christopher Walken (*The Deer Hunter*, *Heaven's Gate*, *Brainstorm*) has already been cast in one of the leading roles. Line producer is Debra Hill (*Hallowe'en*).

Primedia wraps writer documentary

TORONTO—Primedia Productions of Toronto has recently completed filming a documentary with Canadian writer Robertson Davies as part of the British Broadcasting Corp. series *Writers and Places*.

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