

'Hydraulics' moves producers to protest First Choice's intentions

MONTREAL - First Choice Canadian Communications, the national general interest pay-TV licensee, is under attack, accused by producers of trying to circumvent the regulations concerning its obligation to Canadian programming. Independent producers are up in arms about "scaffolding" production funds or, as the Americans call it, "hydraulics."

The situation has prompted a meeting between independent producers and representatives of the department of Communications, and the Canadian Conference of the Arts is spear-heading an investigation of the issue.

Hydraulics, as the name implies, involves displacing a greater sum of money at one end by means of a much smaller input of money at the other. Concretely, it means writing off as a contribution to Canadian

programming production funds from foreign sources.

In one example cited by several sources who spoke with Cinema Canada, a Canadian producer had raised 80% of his budget abroad, and had gone to First Choice to raise the rest of his budget (20%). He was asked to request the production funds from the foreign source, and remit them to First Choice. First Choice would then remit the entire budget to the Canadian producer, marking off 100% (instead of 20%) as its contribution to Canadian programming; the Canadian producer could then simply repay the foreign producer.

Don MacPherson, president of First Choice, spoke to Cinema Canada but refused to comment on the above example unless the incident was fully identified and the producer named. "Every deal is different,

and I can't speak hypothetically about the various situations," he commented.

Asked about the Playboy deal as a case in point, MacPherson said that the only part of the Playboy production which will be marked against Canadian program requirements will be the \$5 million-odd spent in licensing fees by First Choice. Originally, the rumors were that First Choice which had received \$30 million from Playboy Enterprises, would pass it on to the Canadian producer, claiming \$35 million as Canadian content. But MacPherson denies that this was ever the case. "We thought we were doing something positive for this industry, bringing in foreign money to produce in Canada. Now all we get are questions like this."

The Canadian Conference of the Arts has hired lawyer Doug

Barrett to interview independent producers about the situation and, to date, about 35 have been seen. Jack Gray and Jeffrey Holmes of the C.C.A. are heading up the study. Barrett has also written to all the pay-TV licensees for the details of their contracts with Canadian producers.

For his part, MacPherson is nonplussed by the CCA's approach. "You would think we were a government agency which could be called to account. We're a business, and, although I don't mind talking to you about some aspects of our affairs, I'm surely not going to get into a discussion with the CCA about how we do business." MacPherson commented that Barrett had been the legal counsel for Telecana, the universal pay television applicant.

Clarifying his position further, MacPherson underlined that

the CRTC prohibited the pay licensees from producing, and they do not, indeed, produce. "But we do make deals. We got our license with an Export Division in place. The Canadian market is just too small and if we can't make those foreign deals, then we can't find the money to really foster Canadian production." Asked whether the money generated from a pay-TV sale to, say, HBO would find its way back to a Canadian producer written off against Canadian programming requirements, MacPherson declined again to comment in the abstract.

Among the producers who have been invited to participate in scaffolding, there is a clear sense that the situation was triggered by the Canadian Radio-Television and Telecommunications Commission in its initial decision concerning

(cont. on p. 11)

Majors resist Quebec film legislation

QUEBEC CITY - On Feb. 22-25, the Quebec government held parliamentary committee hearings on Bill 109, the proposed legislation concerning cinema and video in the province. Some 40 submissions were heard from various film industry sectors and, although critical of various details in the Bill, the provincial film industry is strongly behind the Parti Québécois government's effort to legislate in this area. (An earlier cinema law, voted by the Liberal provincial government in 1975, laid some of the

foundations the current legislation hopes to build on.)

Of primary importance to all concerned - but especially to the federal observers who are preparing their own film policy proposals - is the outcome of the confrontation stemming from the government's intention to legislate in matters concerning distribution of films and the protestations of the major American studios, as represented by the Canadian Motion Picture Distributors Association (CMPDA), against such legislation.

In a brief which contains fundamental errors, the CMPDA states that it is categorically opposed to article 97 (which states that only Canadian citi-

zens or companies which are 80% Canadian may distribute films in the province) and article 107 (which sets a minimum percentage, to be established by the new Régie du cinéma et de la vidéo, for the distributor and the exhibitor in their contractual agreements). The CMPDA brief also states that it takes exception to certain aspects of articles 75, 79, 91 and 110 which, respectively, deal with distribution contracts, French versioning, the establishment of a monitored ticket system ("billetterie") and the legal rights to handle a film.

Like the independent distributors, the CMPDA applauds

(cont. on p. 14)

NFB vs. USA

MONTREAL - National Film Board founder John Grierson would have been delighted, but no one else seems to be in the wake of the U.S. Justice Department's decision that three NFB documentaries constitute "political propaganda."

On Jan. 13, the Board was advised by letter of the Justice Department's decision that *If You Love This Planet*, *Acid Rain: Requiem or Recovery* and *Acid Rain From Heaven* are political propaganda. Implementation of the decision would require the addition of a trailer to the films stating that the contents do not meet with the approval of the U.S. Government; the registration of the films under the Foreign Agents Registration Act; and the filing of dissemination reports listing who has seen the films with the Department of Justice within 48 hours.

(cont. on p. 11)

'Broadcasting' gives CFDC \$36 M

OTTAWA - The National Broadcast Policy of Communications Minister Francis Fox has received approval by Cabinet (see draft document in Cinema Canada nos. 90/91). An official announcement is expected March 1.

As part of the policy, a program production fund of around \$36 million has been approved, to come from consolidated revenues. The mechanism to feed the fund has not yet been finalised, but the Minister of Finance is expected to announce a tax on cable operators, to be filtered through the consolidated revenues to the production fund. The latter is still a matter of discussion between Communications and Finance,

and could not become operative until the next budget is brought down.

The Canadian Film Development Corporation is accepting the responsibility of administering the production fund. Although members of the Minister's staff emphasize that the entire policy is intended as "the subject of a wide-ranging public debate" to elicit feedback, the decision concerning the CFDC is probably irreversible. "That's basically an administrative item, and is likely to be a *fait accompli* by the time the debate begins," said one insider.

Some parts of the policy will require legislation if long-term structural alterations are to be achieved.

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Cover: The art of Sidney Goldsmith, senior scientific animator at the National Film Board of Canada, highlights the state of Canada's unique contribution to animation, the subject of a feature article in this month's Cinema Canada. The cover – especially drawn by Goldsmith for this issue – shows the expansion of the sun's envelope, some four or five billion years from now, as the heat of the red giant fractures one of Mars' moons.

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MEMO

FROM: Film Studies Association of Canada
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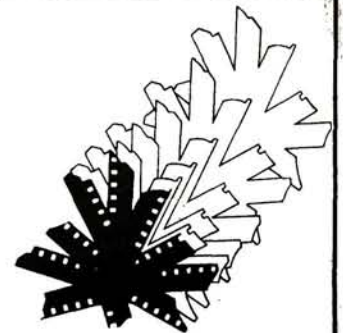
You are invited to submit manuscripts for publication in CANADIAN FILM STUDIES, a bi-lingual collection of scholarly work on Canadian cinema, to be published under the auspices of the Film Studies Association of Canada, the National Film, Television and Sound Archives, and CINEMA CANADA. The first volume is scheduled for Fall 1983.

Critical, theoretical and historical articles, primary materials, bibliographies, filmographies and archival materials will be considered for inclusion in CANADIAN FILM STUDIES. First priority will be given to submissions on Canadian subjects by scholars working in Canada, but the Editorial Board will also consider articles on Canadian subjects written outside Canada and articles by Canadian scholars illustrated by references to non-Canadian films.

The Editorial Board, composed of representatives from the FSAC and CINEMA CANADA, will screen and edit all submissions, and when necessary will request evaluations of submitted material from readers expert in the field.

Manuscripts must be typed, double-spaced and in duplicate. Normally they should not exceed 5000 words. They will be returned only if accompanied by a self-addressed, stamped envelope.

DEADLINE FOR ALL SUBMISSIONS IS JUNE 30, 1983.



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CFDC no-can-share in L.A.

TORONTO - Canadian Film Development Corp. (CFDC) staff members André Lamy, Anne Brown, Bob Linnell, and Karen Lawrence will represent the Canadian industry at the American Film Market March 3-11 in Los Angeles.

The CFDC and Film Canada Centre (L.A.) staff will be setting up offices in suites 604, 605, and 606 of the Hyatt On Sunset Hotel in Los Angeles. Stricter rules for this year's market do not permit the Canadian contingent to share the office with non-accredited industry members, but Brown said the CFDC will take any information on any sector and will distribute it in their suite. They are also

limited to two day-passes per day for visitors to the market, all of which have been issued, according to Brown.

The CFDC will bring cassettes of several Canadian productions and will make them available to convention delegates at their suite. Among the films are *Latitude 55*, *Heartland Reggae*, *The Deserter*, *Screw Balls* (formerly *Crazy Times*), *Julie Darling*, *That's My Baby!*, *The Wild Pony*, *A Twentieth Century Chocolate Cake*, and *South Pacific 1942*. They were also waiting for confirmation on four additional films, *The Music of the Spheres*, *Scisserre*, *Cross-Country*, and *For The Rest of Our Lives*.

Slan responds to Playboy news

TORONTO - In a footnote to last month's Playboy programming fracas, Superchannel chairman John Slan has reiterated that Playboy held discussions with both Canadian general-interest pay licensees before signing with First Choice on the purchase of Playboy material, "but I never said they came to us first, The Toronto Star did."

"They came to us," Slan told Cinema Canada, rejecting Playboy TV head Paul Klein's denial

as reported last month. "We asked to see scripts. We were told the scripts were not important. Our philosophy is to have control over our programming."

"We still feel," Slan added, "that when the (Playboy) product is actually seen it won't deliver. Thank God the services are now launched and it is the public that is going to decide. But if we're wrong and the public flocks to this stuff, we might have to look at it again."

Rogers still down

TORONTO - Rogers Cablesystems has reported a net loss of \$4,251,000 in announcing its 1983 first quarter unaudited results for the three months ending Nov. 30, 1982. The figure compares to a net loss of \$496,000 over the same period last year.

Rogers has also announced that pursuant to their Shareholders' Agreement, Rogers Cablesystems and United Artists Communications Inc. of San Francisco will be dividing their interests in Rogers UA Cablesystems Inc. RUAC is the former UA-Columbia Cablevision, Inc., and is currently 51 percent owned by Rogers and 49 percent owned by United Artists Communications.

Under the shareholders' agreement signed by the partners in 1981, provision was made to divide the assets and liabilities of RUAC under certain circumstances and procedures. The transaction must meet certain regulatory approvals before it is final. Both parties do not anticipate any difficulty in obtaining such approvals.

Fed film policy this month

OTTAWA - Federal film policy should be ready for presentation to Cabinet before the end of March, insiders report. The first priority for the Minister of Communications was to see his Broadcast Policy receive Cabinet's approval. That came at the end of January, clearing the way for presentation of the film policy.

Staffers at the department of Communications are enthusiastic about the contents of the film policy, believing that workable solutions to most problems have been found.

Incentives for production, and integration of a strong production sector with an equally strong distribution sector are the objectives of policy planners. The Distribution Task Force, headed by Ron Cohen, tabled its report several weeks ago, and the solutions proposed are seen as workable. While these solutions ought to "change the balance" concerning distribution in Canada, they

are also thought to contain "fair" measures with which the Majors can abide, one staffer reported.

Obviously, federal observers are watching the Quebec film law hearings anxiously, saying that the goals of the Quebec government "fit nicely" with the objectives of the federal government. One observer commented, "The Québécois may come out a bit bloodied from their confrontation with the Majors, but there are things the federal government can do which a provincial government cannot." Speculation about the introduction of a bidding system for American films is currently wafting through the Canadian industry.

The DOC is edgy about leaks of its policy. It is known that the Minister hopes to get Cabinet approval for his policy and to speak with the Majors before the details of his policy become public.

Arthur Winkler, CLU

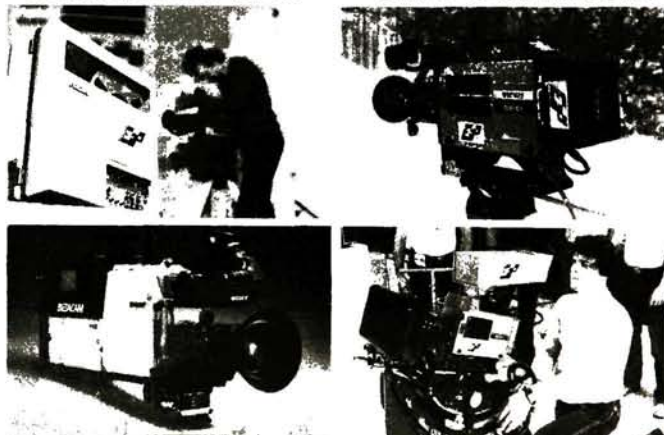
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No '83 Cannes pre-selection Canadian content/certification contradictions

OTTAWA - There will be no pre-selection process for Canadian entrants into the competition at the Cannes festival this year, reports the Film Festivals Bureau. "There are only five films which might be selected, so we're sending them all on to France where the final decision will be made," reports Jacqueline Brodie. Those 35mm films are *Maria Chapdelaine*, *The Tin Flute* (now retitled *For the Rest of Our Days*), *Rien qu'un jeu*, *Lucien Brouillard* and *Sonatine*. *Rien* and *Sonatine*, however, may not be completed in time for the festival. (In previous years, a committee made up of producers and Festivals Bureau

staffers selected six top films, and forwarded them to the selection committee of the Cannes festival.) As in past years, any producer is free to send his own film to the Cannes organizers for consideration. Pierre-Henri Deleau will be in Canada in March to select films for the Directors' Fortnight. The Critics' Week selections (for first features) are made in France in April.

Members of the Festivals Bureau have declined to attend the Cannes festival, in May. The Canadian Film Development Corp. will represent the Canadian industry, in a delegation headed by executive director Andre Lamy.

OTTAWA - Confusion reigns over the Canadian production scene due to the conflicting measures of Canadian content, applied by the department of Communications (DOC) on the one hand, and the Canadian Radio-Television and Telecommunications (CRTC) on the other.

The DOC's definitions are clearly enunciated, and apply to films and video for the purposes of being eligible for the capital cost allowance. When that allowance was 100% (prior to Jan. 1, 1983) the definition was critical to many producers. Now that the tax shelter has been reduced to 50% in the first year and 50% in the second, the makers of feature films are seldom able to use the shelter and so, in many instances, don't bother with requesting certification as a Canadian film.

Meanwhile, the importance of a program's being accepted as "Canadian" by the CRTC has increased drastically this year as the pay-TV licensees become an important source of production funding. But, as Lorne Mahoney of the CRTC explained to Cinema Canada, "The CRTC

has no clear definition of Canadian content. Each production is decided on its own merit." In principle, decisions are made at the staff level. If a given program is out of the ordinary, or if an applicant makes an appeal, then it is referred to the executive committee, he said.

The CRTC does, however, have a definition of a co-production which can qualify as Canadian content. "At least 50% of the budget must be spent on Canadian elements, unless the co-production is made with a Commonwealth or a Franco-phone country. In the latter cases, only 30% need be spent on Canadian elements. There must also be significant involvement of Canadians in the artistic control and among the principal performers," Mahoney explained.

Since the co-production definition is the only concrete definition at the CRTC, its principles are applied in all cases concerning Canadian content, he concluded.

CRTC chairman John Meisel has announced that the CRTC plans to have defined Canadian content for television by next year, "after consultation with the industry." Meanwhile, the divergent federal criteria lead to the accreditation by the

CRTC as "Canadian" of many feature films which would have been refused certification by the Canadian Film and Videotape Certification Office of the DOC. Especially susceptible to CRTC approval are the American productions which shoot in Canada with Canadian crews, like *Skulldugery* and *Strange Brew*, or films with minority Canadian production input like *Porky's - the Next Day*.

As defined by the DOC, a Canadian production is one in which the producer, co-producer, associate producers, executive producers and presenters are Canadian (unless prior approval has been received for an exemption) and in which six out of 10 points are earned as follows: director-2, screenwriter-2 (or principal screenwriter working on a work by a Canadian author), highest paid actor or actress-1, second highest paid actor or actress-1, head of art department or design-1, director of photography or head of camera department-1; music composer-1, picture editor-1. Two of the four points for the director and screenwriter are obligatory, and one of the two points for highest paid actor or actress are obligatory for certification.

Oscar nominees

TORONTO - National Film Board productions *After the Axe* and *If You Love This Planet* and CBC Television's *Just Another Missing Kid* earned nominations in the documentary categories as the American Academy of Motion Picture Arts and Sciences announced the Academy Award nominations Feb. 18 in Los Angeles.

After the Axe, a production of the NFB's Ontario Regional Studio co-produced by Surla

Gunnarsson and Steve Lucas and directed by Gunnarsson, and *Just Another Missing Kid*, produced and written by John Zaritsky for the CBC program "the fifth estate", were nominated for best documentary. *If You Love This Planet*, directed by Terri Nash, was nominated in the short documentary category.

A fourth Canadian nomination, for best make-up, went to Sarah Monzani and Michèle Burke for their work on *Quest for Fire*, a Canadian-French co-production by International Cinema Corp.

ACFC hopes for one autonomous union

TORONTO - The Association of Canadian Film Craftspeople (ACFC) has launched an aggressive advertising campaign to give the film union a higher profile with producers both within and outside of the Canadian production industry.

Donato Baldassarra, who replaced Suzanne De Poe as ACFC general secretary in November, says the union will spend ten times more on advertising and promotion in 1983 than it spent last year.

Baldassarra plans to go to the American Film Market March 3-11 in Los Angeles to meet with producers and promote his union. "We need to make producers aware we exist. We don't have an image in L.A.," says Baldassarra. "I think we stand a better chance when we deal directly with the producers."

Though the AFM this year is limited strictly to film buyers and sellers, Baldassarra hopes to meet with production organizations outside of the actual market activities. "The problem we're (the ACFC) is having is there is no Canadian production. That's why we're going to the market," he says. "We're looking for work: Canadian or American. And American producers don't know us."

As a member of the Federation of Canadian Guilds and Unions in Film and Television, the ACFC has been working toward creating one film and television production industry

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No more hybrid, CBC producers want Canadianization of net

TORONTO - A group of Canadian Broadcasting Corp. (CBC) television producers, who believe that the CBC "as Canada's instrument of public broadcasting is on the edge of irrelevance," has made public a report which contains proposals for the transformation of the CBC's English language television service.

The report, which has been submitted to both Cabinet and CBC senior management, was prepared by a task force set up by two producers' organizations, the Association of Television Producers and Directors (ATPD), which represents Toronto-based CBC network producers, and the Canadian Television Producers and Directors Association (CTPDA), representing CBC regional producers and directors working outside Quebec.

Chairman of the task force is Marvin Terhoch, a TV news and current affairs producer in Winnipeg. Other members include Norman Campbell (TV arts, music and science, Toronto), Ed Fitzgerald ("The Journal", Toronto), Anne Frank (TV drama, Toronto), Susan Mitton (TV agriculture and resources, Halifax), and Don S. Williams (TV drama, Vancouver).

The report describes the CBC as "a hybrid, somewhere between a public broadcaster and a commercial broadcaster" and claims the situation has evolved for financial reasons. "The need for commercial revenue and dependence on privately owned affiliates for signal distribution has led to considerable confusion of the corporation's identity."

The CBC producers believe that the Corporation "must abandon American programming and devote its entire schedule to meeting the public broadcasting mandate." It laments that the CBC, as an institution created to achieve specific broadcasting objectives and Canadian cultural goals, "has increasingly focused its attention on its capacity to compete for viewers and advertising dollars."

The producers believe CBC programming should first and foremost reflect "aspects of Canadian life or... aspects of life in other parts of the world as seen from a Canadian perspective."

The greatest single concern shared by CBC producers, the report says, "is the lack of clear corporate objectives to shape program development and

resource allocation."

The producers propose an immediate examination by both producers and CBC management of local, regional, and national needs for Canadian TV programming at every level and in every department of the CBC. This examination would produce a set of programming objectives which would be published and made public. The public would have the chance to comment and react to the recommendations before they were forwarded to CBC senior management for arbitration by a joint committee of management and producers.

This system would produce competition among CBC producers, and between in-house and independent producers. The report also envisions a "zero-based" decision-making process, in which regular programming fixtures, local or national, would have to be proposed and justified annually.

The report says the loss of revenue caused by the elimination of American programs, based on information supplied by CBC management for English Television in 1981-82, would be about \$57.6 million. There would be some saving by the move - \$16 million in license fees and the \$9 million guaranteed share of ad revenues the CBC pays to its affiliates - making the total cost of eliminating 1,200 hours of American programming \$32.6 million.

Using the CBC's TV-2 model, the report estimates it would cost \$20 million to replace the U.S. shows with Canadian programming, making the final price tag \$52.6 million. Further funds could be raised by more aggressive selling of Canadian programming to both viewers and advertisers; realizing efficiency by implementing autonomous, responsible production units; finding a 10 percent level of efficiency in the CBC's non-production budget; receiving the allocation of the proposed six percent tax on cable services reportedly under consideration by the dept. of Communications; and receiving a portion of the remaining accelerated program budget, about \$7 million.

The report makes the following recommendations:

- a complete Canadianization of the CBC television service.

- a new network schedule comprising a mix of new and existing CBC, NFB, independent Canadian and Canadian public broadcasting (non-CBC) programs, and selected high calibre, international (not excluding American) programs.

- that the sale of commercial time on Canadian programs be approached more aggressively and creatively.
- that parliament adopt a

long-term financial commitment by changing the annual funding appropriation to a five-year appropriation.

- that a joint management/producer committee be established immediately to set up the "responsible production unit" concept for program production.

- that CBC regional and network program areas develop an annual set of programming objectives to be published in advance of the annual planning process.

Report chairman Marvin Terhoch called the document "a practical and responsible approach to objective setting" when the report was made public at a press conference Feb. 16 in Toronto.

"We feel it is essential for us to express this point of view given the situation the Corporation is in," said Terhoch. "We believe there is a sense of urgency. We must act now, or face the costs."

Task force member Ed Fitzgerald said "This is definitely not a revolt (by producers against management). It is a sort of plea born out of desperation. Our intent is not to control the CBC. Our intent is that

the CBC control public broadcasting."

Fitzgerald said it would be "most distressing" if CBC management ignored the report. "It would be a public denial of the crisis. It would mean they are not feeling the pressures of the Applebaum-Hebert report, of the department of Communications policy. It would mean they are not admitting the barn is on fire."

No union merge in view

TORONTO - The membership of the Canadian Association of Motion Picture and Electronic Recording Artists (CAMERA) has turned down a merger proposal from the International Alliance of Theatrical Stage Employees (IATSE) Local 667 in a vote held Feb. 16.

CAMERA general secretary Lynn Kelly told Cinema Canada that of the votes cast, four out of five ballots chose to remain as CAMERA. Kelly declined to say how many CAMERA members voted.

Kelly said the reason the union turned down the merger proposal was that its membership could not resolve certain disputes with IATSE.

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News in brief

TORONTO - *Snow*, a 10-minute, 35mm Christmas film is being produced by Tibor Takacs and Stephen Zoller of New Frontier Films on a \$100,000 budget. The six-day shoot begins Feb. 26 in Toronto with Takacs directing from a script by Zoller. Director of photography is Miklos Lente and the film stars Douglas Campbell. "They all laugh when we say a 10-minute film. Then they read the script and say 'Yes'", says Zoller.

Ontario Arts Council film officer Brant Frayne will resign his position in early April. The OAC is advertising for his replacement and will accept applications until March 4. Frayne is reportedly returning to production... Producer Ray Sager has a feature project in development which he hopes to shoot this year either in Toronto or Los Angeles... Another possible production coming to Toronto is a made-for-TV film on Mark Twain by producer Pat Doyle... Ken Kragan and Ken Yates, two Canadian producers working in Los Angeles, are reportedly developing a TV-movie on the Flying Fathers which would star Wayne Gretzky and be financed by Edmonton millionaire Peter Pocklington.

The Grey Fox will begin its Canadian commercial run at the prestigious Stanley Theatre in Vancouver March 25, two days after the Genie Awards presentation. Distributor is United Artists Classics... *Chambers: Tracks and Gestures*, the documentary produced by Christopher Lowry for Atlantis Films, has been sold to CBC Television and will be broadcast March 2 as part of the Portraits series... *Prisoners of Debt: Inside the Global Banking Crisis*, an NFB Ontario Regional Studio production in association with CBC directed by Peter Raymond, will be broadcast on CBC March 29.

Dan Hall has left his publicity chores at MGM/United Artists in Toronto to join George Heiber at the new Orion Pictures office in Toronto. Former Ambassador publicist Harriet Bernstein takes over for Hall at UA... Helga Stephenson has been appointed head of marketing and publicity for the 1983 Toronto Festival of Festivals, replacing Maria Topalovich, who has assumed full-time duties as director of publicity and promotion at the Academy of Canadian Cinema... Heather Macgillivray has replaced Sharon Weiner as assistant director of publicity and promotions at Twentieth Century-Fox in Toronto. Also, Natalie Amaral has joined Fox as publicity/promotion co-ordinator.

Director Lee Grant has cast five Canadians - Nancy Beatty, J. Winston Carroll, Layne Coleman, Kicky Guadagni, and Marvin Karon - in *The Willmar Eight*, now shooting in Toronto.

Grant spotted the performers in the Theatre Passe Muraille production *O.D. On Paradise...* The Stratford Festival has signed a deal with RKO-Nederlander to film a musical version of *The Canterbury Tales* at the end of the coming season. John Hirsch will direct... CBC Enterprises has sold 39 episodes of *Going Great*, featuring host Chris Makepeace, to the American children's programming pay-TV service Nickelodeon. The show is produced for CBC by Cineworld Productions.

Director Ron Mann's short film on Toronto's Coach House Press, *Echoes Without Saying*, will premiere at Canadian Images in March... Espirit Translations Ltd. has launched a bilingual communications service for film, audio-visual, and video producers in Toronto. Company director is Susan Lilholt... The Robert Cooper Production *Death Tone*, formerly *Murder By Phone*, formerly *The Calling*, originally *Bells*, could see a Toronto spring release, according to a spokesman for the film's distributor, New World Mutual... Edgar J. Sherick, executive producer of *Little Gloria: Happy At Last*, shot in Toronto last year, has a small role as Winston Crockett in Martin Scorsese's *The King of Comedy*... Cineplex Corporation has moved its Toronto offices from 20 Queen St. West to 214 King St. West, sixth floor.

Class of '84, a 1981 Canadian production produced by Arthur Kent, directed by Mark Lester, and shot in Toronto, was confiscated by police in Berne, Switzerland in January for "excessive violence" after a complaint by a local school-teacher. The film has not been released in Canada... Producer Edie Yolles reports that financing has been completed on *That's My Baby!*, a feature shot in Toronto last spring. The money was raised by a private offering memorandum.

Little Gloria... Happy at Last has been withdrawn from official co-production consideration. Under department of Communications criteria, the feature film (which was to accompany the mini-series) had been awarded provisional approval. With the mini-series delivered and aired on NBC, the producers now say that the feature won't be made, which comes mainly as a shock to the CFDC... *Nobody Makes Me Cry*, the Robert Cooper made for pay-TV feature starring Elizabeth Taylor and Carol Burnett, has been licensed by First Choice Canadian... *The Funny Farm*, a 1980 Filmplan international comedy written and directed by Ron Clark, opened Feb. 18 in Winnipeg, Calgary and Edmonton, distributed by New World Mutual.

Television dominates 1983 product

TORONTO - Current feature film and films-for-television production in Canada is dominated by American developed and financed projects and with co-productions. Most indigenously Canadian projects are made-for-TV projects.

Four features currently shooting in Toronto have distribution and financing from south of the border: *The Dead Zone*, produced by Dino De Laurentiis and directed by David Cronenberg, which has been sold to Paramount; *A Christmas Story*, a \$5 million MGM production directed by Bob Clark; *The Willmar Eight*, an Orion TV/Iveson-Iveson co-production directed by Lee Grant for NBC; and *Nobody Makes Me Cry*, a Robert Cooper production in association with Marian Rees Assoc. Inc. and List-Estrin Productions, a made-for-pay feature starring Carol Burnett and Elizabeth Taylor which has been sold to Home Box Office and First Choice.

In Montreal, Film Line and director Tony Richardson's production company Woodfall America plan a feature adaptation of John Irving's novel *The Hotel New Hampshire*, RSL Films has two projects: *Joy*, a co-production with France, and *New Orleans Stripper*, a video production for the Playboy Channel. ICC producer Denis Héroux has a \$12 million Canadian-French co-production, *Louisiana*, scheduled to begin shooting at the end of March.

Astral Films plans a production in association with Twentieth Century-Fox Television, a pay-TV adaptation of *Pygmalion*, starring Peter O'Toole and Margot Kidder, for Showtime. The production is

scheduled to begin taping in Toronto April 4.

In Edmonton, producer Arvi Liimatainen of Kicking Horse Productions has completed shooting a three-part mini-series *Bush Pilots* for CTV affiliate station CFRN. Director is Don S. Williams. In the planning stages at Kicking Horse is a low-budget feature *The Saint Game*.

In Calgary, producer Bob Barclay is shooting an adaptation of Sharon Pollock's play *Blood Relations* for CFCN Television. Director is Silvio Narizzano.

In Vancouver, producer Patrick Palmer and co-producer Norman Jewison started shooting *The Iceman* Feb. 24 for Universal. Director is Australian Fred Schepisi and stars include Timothy Hutton and Lindsay Crouse. Canadian director Zale Dalen will begin a \$2 million feature, as yet untitled, for First Choice in August. Rumoured to be coming for a Vancouver shoot is a \$6 million feature by a New York-based production company, *The Art of Courtly Love*.

Reported to begin shooting Dec. 15 in Nelson, B.C., is *Father Christmas*, a \$9 million feature produced by Peter O'Brian and directed by Phillip Borsos of Mercury Pictures, with financing coming from an American production group.

Television productions in Toronto include *Indigo*, a two-hour adaptation of Salome Bey's stage show produced by Insight Productions in association with CBC and with equity participation by regional pay service Superchannel. Producer is Iain Paterson, director is Paddy Sampson, and cast includes Salome Bey, Charlene Woodard, Taj Mahal, and Billy Dorsey. Budget is over \$500,000.

Eagle Films producers Janesh Dayal and Gaopel Goel will begin a five-week shoot April 17 in Toronto on *Out of Wedlock*, a \$450,000 comedy written by Ken Gass and directed by Harvey Frost. Cast includes Saul Rubinek, Kate Lynch, and Dixie Seatle.

Tapestry Productions and Standard Broadcasting of Ottawa plan to co-production a TV adaptation of David Fennario's play *Balconville* and are negotiating a production deal with CBC and C Channel.

Another Ottawa company, Corvideocom Productions, has a \$400,000 drama ready to shoot in September, *Bagatelles*, produced by Alan White, directed by Stewart Dudley, and written by Patrick Granleese.

Partners Peter Wittman and Ota Richter, whose company is based in Massachusetts, plan a second low-budget feature, a musical comedy to shoot in Toronto this summer, to follow their December production of *Skulduggery*.

Director Peter Rowe will begin shooting the final three episodes of the six-part CBC series *Vanderberg* May 17 and plans a pay-TV project to shoot in the fall. Producer Maurice Smith of *Screwballs* (formerly *Crazy Times*) hopes to produce one, possibly two features later this year.

On-going TV series presently shooting include *Loving Friends* and *Perfect Couples*, produced by Lorimar at Global in Toronto; *The Littlest Hobo* for CTV; and *SCTV* for CBC and NBC.

TORONTO - Producer Maurice Smith reports that *Screwballs* (formerly *Crazy Times*) should be completed March 5 and that test screenings will begin March 24 in the U. S.

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Barclay makes studio, teams with Narizzano in Blood Relations

CALGARY — CFCN Television marked its first step into dramatic production when shooting began Feb. 9 in Calgary on *Blood Relations*, a video feature for pay-TV based on the award-winning play of the same name. CFCN, a CTV affiliate, predicts this will be the first of a series of dramas for newly formed CFCN Productions

Limited.

Producer Bob Barclay and director Silvio Narizzano have teamed with CFCN for the series of productions, with both men highly positive and enthused about the project.

Blood Relations, a stage-play based on the Lizzie Borden story, won the Governor General's Award in theatre for play-

right Sharon Pollock. (A script dispute has clouded the production temporarily).

Meanwhile, shooting continues, with most cast and crew from western Canada. Maureen McRae and Maureen Thomas play Lizzie and her friend Nance, with Robert Clothier as Mr. Borden. CFCN staff will form a major part of the crew.

Directors of photography is John Seale, and Frank Griffiths is sound mixer and recordist. Production designer Mary Kerr has created intricate, detailed period sets (built solidly by ATCO carpenters) which are housed in an old airplane hangar in ATCO Industrial Park. Location Manager Doug MacLeod found the 20,000 sq.

ft. space, which now contains the production offices, a small editing facility and studio area.

Makeup and special effects are by Jamie Brown, and production coordinator is Trudy Bell.

Nick Gray, production manager, described the process used in the shoot; the film is being shot with 16mm film and 16mm negative transferred to 1" video by flying spot scanner. The offline editing is done on the ATCO site during shooting, and the online editing is done at CFCN's Broadcast House by Peter Armstrong. In Vancouver, Alpha Cine is doing the negative and Gastown is doing the negative to one inch.

Barclay, after 15 years as an independent filmmaker with credits on over 150 documentary films, was involved with the Directors Guild of Canada, first as President, then as National Executive Director, and now has moved into dramatic production.

Narizzano, International Emmy Award winner for Tolstoy's *War and Peace*, is delighted to be working in western Canada, having promised himself that he would return after directing *Why Shoot the Teacher*. After working with major stars in a number of acclaimed films (including *Georgy Girl*, *The Class of Miss McMichael*, and *Staying On*, etc.) Narizzano sings the praises of the actors in *Blood Relations*. "We spent four days in Toronto, interviewing actors," he says. "I didn't find anything better in Toronto than I had seen here."

The mercurial Narizzano also sings the praises of Barclay. "Bob is unique as a producer. He knows every aspect of production, down to footages, composition and colour." In fact, it was Barclay who lured Narizzano from his mountain home in Spain to make a pay-TV movie in Alberta.

(cont. from p. 6)

union. But one plan, which would have united the unions under the direction of the Canadian Labour Congress (CLC) has been stalled, according to Baldassarra, because of the reluctance of the International Alliance of Theatrical Stage Employees (IATSE) Local 667 to join.

Baldassarra, like many Federation members, disputes IATSE 667's declared autonomy from its international affiliation. He notes that IATSE contracts signed in the U.S. will have Canada automatically added on, a tactic which limits the ACFC's opportunities of working with foreign producers.

Baldassarra feels a solution to the union situation in Canada will come if more producers support an autonomous Canadian single union.



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NEWS

TWO NFB FILMS UP FOR OSCARS

After the Axe, a film about executive firing and relocation, and *If You Love This Planet*, a hard-hitting argument for nuclear disarmament, have been nominated for this year's Hollywood Academy Awards.

After the Axe, produced by independent filmmakers Sturla Gunnarsson and Steve Lucas, is competing for best achievement in the documentary feature film category. James B. Douglas plays the leading role of the "terminated" executive and is the only fictional character. The others, relocation counsellors and businessmen, play themselves. *After the Axe* was produced by Ontario Regional Production Studio in association with the CBC. Executive Producer was Arthur Hammond.

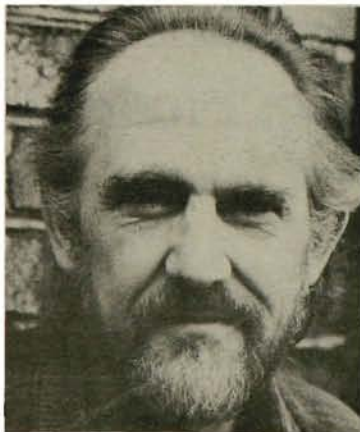
If You Love This Planet has been nominated in the best short subject category. Directed by freelancer Terri Nash, the film combines the words of Dr. Helen Caldicott, (U.S.) National President of Physicians for Social Responsibility, with archival footage of Hiroshima and images of survivors of the attack. *If You Love This Planet* was produced by Edward Le Lorrain of the NFB's Women's Studio. The film has won a number of awards including a special award from the World Peace Council.



Terri Nash



Steve Lucas



Edward Le Lorrain



Sturla Gunnarsson

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Impressive ratings for CBC

TORONTO—Despite criticisms from the Applebaum-Hebert report and from a task force set up by its own producers, Canadian Broadcasting Corp. (CBC) productions have drawn impressive ratings in the early year.

Ratings for the premiere episode of *Fraggle Rock*, a CBC co-production with Henson Associates Inc., drew 2,743,000 viewers and a whopping 44 percent share watching English language television at the time.

During the period Jan. 10-16, five CBC productions drew audiences of over 2 million viewers: *Super Show: Anne Murray's Caribbean Cruise* (2.7 million viewers and a 29 percent share); *Hockey Night in Canada* (2.2 million and a 30 percent share); *Empire Inc.* (2.1 million and a 22 percent

share); *"the fifth estate"* (2 million and a 25 percent share); and *The National* (which achieved a weekly average of 2 million viewers).

During the same period, seven other shows topped one million viewers: *Front Page Challenge* (1.8 million); *The Journal* (1.8 million weekly average); *Market Place* (1.6 million); *Hangin' In* (1.4 million); *The Nature of Things* (1.3 million); CBC early-evening news (1.3 million five-day average); and *The Tommy Hunter Show* (1.3 million).

According to one CBC source, the CBC's prime-time Canadian programming averages 1.6 million viewers compared to an average of 2.4 million viewers for prime-time American programming.

'Hydraulics' expands protests

(cont. from p. 3)

pay-TV. "The CRTC commissioners just don't understand how the situation sorts itself out," commented one producer. "They thought that since the same amount of money would be in the pot, the competitive situation would be healthy," he said, referring to the seven competitive licenses awarded. "Every single representation made to them indicated that a monopoly had to be given the Canadian licensee, or the situation would be impossible," he concluded.

"Once the CRTC said that First Choice had to spend 45% of its gross and 60% of its programming budget on Canadian production, it created an enormous problem for First Choice, which sees Canadian programming as something which can't possibly help it," said another producer. "I'm not surprised that it's trying to find a way around the CRTC regulations."

Meanwhile, the CRTC decision is creating another unique and unprecedented situation; the willingness of American pay-TV companies to foot the

entire production bill for Canadian companies. Reports yet another producer, "The doors are opening. One company just offered me, say, \$600,000 for my next production. Then they'll turn around and sell it back to First Choice for \$900,000 in a package with all those other American films First Choice has to buy."

Commenting on the above situation, one producer said, "It's just a squeeze play of another kind. Although it may be in our short-term interest, because we can make our films, it ultimately means more money leaving the country. The intention of the government in introducing pay-television was to reinforce the industry here. I, for one, am tired of whoring."

Producers look to the CRTC and the department of Communications for assistance in clarifying the legality of scaffolding, and insist that survival is already a day-to-day affair. Given the record to date of the government's participation in the creation of the above situation, optimism is at an all-time low.

USA takes on foreign agents

(cont. from p. 3)

The decision has aroused a storm of disapproval ranging from Canada's environment minister John Roberts, who is at odds with the U.S. government over acid rain, to front-page coverage in many Canadian newspapers, as well as the Los Angeles Times.

The two acid rains films have been in distribution in the U.S. since June '82, just two of 700 titles in American circulation and *If You Love This Planet*, Terri Nash's film of a speech by American anti-nuclear arms

activist Dr. Helen Caldicott, is an Academy Award nominee in the documentary category.

"We in no way consider these films to be political propaganda," NFB commissioner James de B. Domville said in a statement. "We are proud of our international reputation and are proud to be making films that are free from political interference. These are hard-hitting, issue-oriented films that talk about matters of grave concern to both Canadians and Americans. We find the decision of the Justice Department to be

bizarre and are seeking legal advice."

Los Angeles independent distributors Direct Films (who are distributing *If You Love This Planet* as well as two other American-made films about Dr. Caldicott) say they were "outraged and enraged" at the decision.

"The fact that some bureaucrat sitting looking at a movie

thinks it's political propaganda has the same validity to me as if he'd decided it was pornographic," Direct spokesperson Mitch Block told Cinema Canada. "Our country is based on the idea of free speech so that we can have debate, and this is especially so when it applies to something that isn't American. Freedom of speech shouldn't be limited to Americans."

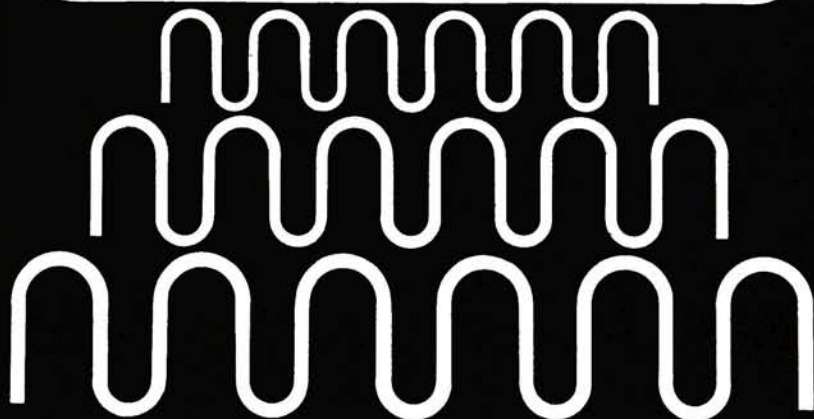
In 1974 the U.S. Justice Department made a similar decision about the NFB's Challenge for Change film *That Gang of Hoodlums* (1972), a film contrasting two protest demonstrations. At that time the Board withdrew the three prints in circulation.

The Board's legal position in the current case won't be known until early March.

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SHOOT ALBERTA

by Linda Kupecek

Three of the 23 Canadian features eligible for the Genies were filmed either partly or entirely on location in Alberta.

Latitude 55, the first feature by producer-director John Juliani for Savage God One Film Productions, originated in Edmonton with Juliani and writer Sharon Riis. Starring Andrée Pelletier and August

Schellenberg as two emotional and intellectual duellists trapped in an isolated cabin during a blizzard, *Latitude 55* was shot entirely on location in northern Alberta on the outskirts of Edmonton. In addition to a handful of heavenly reviews, the one homegrown Alberta feature in the Genie race has gained five nomina-

tions: Best Actor, Best Actress, Best Art Director (Richard Hudolin) Best Costume Design (Wendy Partridge-Hudolin) and Best original Screenplay (Sharon Riis and John Juliani).

Quest for Fire, the epic prehistoric adventure, was filmed all over the world, including the badlands of Alberta (for the opening scenes).

And *Harry Tracy*, a western starring Bruce Dern and Helen Shaver, moved through a chain of locations in BC and Alberta,

including Canmore (where the camera was weatherized to combat cold temperatures), Jasper (for a train sequence) and the period streets of historic Heritage Park in Calgary (where set carpenters built a mock bank to be blown up in a robbery scene).

Moving from Genie contenders to the lighter side of video... Moonbeam Productions'

Apartment on the Dark Side of the Moon, a low-budget video movie aimed for pay-TV, raced to finish eight days of principal photography in Calgary before the end of '82 with a non-union cast and crew. Director was first-timer

Richard Zywotkiewicz (ex-apprentice on *Porky's* and *Videodrome*) and production manager was Bill Devers. Equipment was supplied by MTM, and 'ultimate' (a special effects process) was used in some sequences.

Workers at Risk, a video series produced, written and directed by Michael Douglas for ACCESS Television, was screened at the Provincial Museum Theatre in Edmonton early in the year. Sponsored by ACCESS and Alberta Health and Safety, the six 15-minute chapters were the final production of the Douglas Film Group. The \$150,000 docudrama followed the progress of the three blue collar workers: a construction worker, and oil rig worker, and a welder. Partner Peter Campbell was a.d. and Marke Slipp edited. The partners of Douglas Film Group have now formed new companies and new projects: Douglas (now with Douglas Communications Ltd.) is writing and directing a 15-minute drama for Alberta Agriculture, and Campbell (now with Dreamland Pictures) is directing a documentary on immigration for the NFB.

Thunder Road Studios in Calgary reports a surge of activity in its sound studios, with the completion of two national jingles for Herkst Hoegrass and Gold Peak Beer. Head film sound mixer James Porteous reports their facility includes a 24 track state-of-the-art music room, and 8 track 16/35 film mixing facility and a 16/35 processing lab... Sir Richard Attenborough graced Calgary with his presence at a special charity premiere of *Gandhi*, with the healthy proceeds of the \$100 ticket function going to the Muscular Dystrophy Association of Canada and Diabetes Canada. Canadian Odeon's North Hill Cinema was the scene of furs and finery fighting through crowds to sample east Indian finger food, champagne, and to glimpse Attenborough or producer Jake Eberts of Goldcrest Films... The sixth Annual Roland Synthesizer competition has been won by Calgary electronic musician Amin Bhatia (who is a production manager at CFCN radio)... The Glenbow-Alberta Institute and the National Film Board co-hosted a retrospective of NFB animation films, "The Art of Animation" in February.



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Major resistance

(cont. from p. 3)

the government's efforts to monitor the sale and distribution of video materials.

Although the CMPDA declined to furnish Cinema Canada with a copy of its brief, a French copy was obtained prior to the hearings. The quotes therefore, in the analysis which follows, are freely translated.

Article 79

In brief, if a distribution visa is requested for a non-French language film, an equal number of French versioned copies and other-language copies must be made available to the Quebec public. If a French version is not available and the distributor can show that versioning has been undertaken, the non-French copies may receive a visa. In cases where no French version is anticipated, a 60-day visa is awarded, after which time the film must be withdrawn from circulation and wait 180 days before again requesting a distribution visa.

The CMPDA states that its members make every effort to provide French versions of blockbusters as soon as they are available, but that the decisions involved in dubbing a film take a long time, and the effect of the law would be to retard the launching of American films in Quebec by at least

six months. (Exceptions to the contrary, however, can be found. *The Verdict*, for instance, is already playing in France in French - a date which would have fallen with 60-days of its first launch in Quebec in English - but the French version is not expected to screen in Quebec until later this Spring.)

Moreover, the CMPDA states that the average cost of dubbing a feature is \$45,000, and that the Majors are obliged to dub in France because French law prohibits the screening of films which have been dubbed in other countries. The brief states: "Unfortunately, the Québécois dubbing industry cannot rival that of France. One must be very naive to believe that such an industry can become qualified and capable of responding to the needs of its film clientele through legislation." It goes on to state that the director of a film usually exercises total control over the artistic-dubbing process, and that the distributor is but a bit player in the process.

Quebec sources maintain, however, that the cost of dubbing in Quebec is between \$20,000-\$25,000 and wonder why the free market - the keystone of the CMPDA brief - is not allowed to function in this case.

Articles 75 and 110

Both of these articles would

require distributors to submit a copy of their contracts to the Régie. The CMPDA hopes that a simple affidavit will suffice, maintaining that the confidential information contained in contracts are no business of the government, and that the length of the contracts would pose a problem of red-tape for the Régie.

Article 91

Like the Quebec independent distributors, the CMPDA is happy with the creation of a monitored ticket system and hopes that the government will publish the box office grosses weekly rather than simply gather the information for internal use as is now the intention of the law.

Article 97

Obviously, this article, which requires 80% Canadian ownership of distribution companies, says clearly that the Majors may not continue to do business in the province without seriously modifying their relationships to Quebec's independents. The CMPDA wonders why the Canadian ownership requirement is mandatory for distributors and not for exhibitors or producers.

In an analysis which must surely offend the sensibilities of Quebecers, the CMPDA states that no similar legislation exists in the western world, and that

only Mozambique has enacted such law. Stating that Mozambique has become isolated from the international cinema scene, it goes on, "We do not believe that the Québécois wish to follow the Mozambican model."

The brief goes on to state that the legislation, if enacted, "will result in awakening the hostility of persons and organizations involved in the cinema industry, and will isolate Quebec, creating no new employment." The members of the CMPDA "will not accept to be so treated. They are good corporate citizens who pay their taxes regularly, employ Québécois and have done business in the province since the beginnings of cinema."

Although the brief maintains that the Majors have always helped "valid Québécois films," its own statistics prove otherwise. In Annex III, which lists the films distributed by the Majors over the years, only one French title is listed, *Les Plouffe* distributed by Columbia. This film has not yet been released in the U.S. As for the accuracy of the list itself, over seven errors are made as to production companies, one film is listed by its American and not Canadian title, and one listed film was never made.

The CMPDA implores the government to concentrate its efforts in the promotion of production and to leave the Majors

alone.

Meanwhile, the Association Québécoise des Distributeurs de Films (AQDF) feels article 97 doesn't go far enough, and that it would still be possible for the Majors to establish fronts for distribution while maintaining all decisionary power. The AQDF asks the government to implement the recommendation of the Fournier Committee that the government verify that distribution rights of the Majors have effectively been given up for the Quebec territory before a film be awarded a visa.

Cinema Canada hopes to be able to print lengthy extracts from the CMPDA and ADFQ briefs if and when English versions become available.

TORONTO - Local independent television station CITY-TV will pay \$4,000 each for three scripts "which in some way reflect the contemporary Toronto experience" for its planned *Toronto Trilogy* of half-hour dramas to be produced as part of the city's sesquicentennial celebrations in 1984.

The scripts, which should represent a 22-minute drama involving no more than six characters and four different locations, and should be typed, double-spaced, and no more than 22 pages in length, must be submitted to CITY no later April 15, 1983.

CONGRATULATES "1983 GENIE NOMINEES"

August Schellenberg



Best performance by an actor
Latitude 55

Trudy Young



Best performance by an actress
in a supporting role
Melanie



Samuels on move in Alberta

CALGARY - Maxime Samuels, a veteran producer with a 20-year track record (including *Forest Rangers*, *Seaway*, CBC dramas, and *The Pyx*) has moved to Alberta with the commitment of producing a \$3 million two-hour movie for pay-television on the life of black cowboy John Ware.

"We have fascinating characters in Canada. Just because they are Canadian doesn't mean they can't be internationally accepted," Samuels say. John Ware, a black Alberta pioneer known as the Man from High River, the Smoky Black Irishman and the Big Bad Black White Man, was a fascinating historic character who caught Samuels' eye more than 10 years ago. Since then she has had the rights to the story, but has been waiting for the pieces to fall into place.

The project is in development stages now, with an office established in Calgary for Four Nine Productions, and pre-production slated for June 1. Shooting will begin in late August in southern Alberta near Pincher Creek.

Les Kimber is associate producer. "One of the most fortunate aspects of my decision to move to Alberta was the opportunity of working with Les Kimber," says Samuels. "John Ware is a mammoth undertaking physically and needs the kind of expertise he will bring

to the project." (Kimber has extensive credits as a production manager—the most recent being *Superman III*—in addition to credits as producer).

Support for the project has come from the Alberta Motion Picture Development Corp. (AMPDC) (which lends 60 per cent of development money), the Canadian Film Development Corp. and the National Film Board. (Regarding the latter, Samuels acknowledges Daisy de Bellefeuille, Bob Verrall, James Domville and Tom Radford.) "These are the bits of Canadiana that will reassure the Canadian community, both filmmakers and viewers, that Hugh Hefner is not taking over Canadian production," says Samuels wryly.

The breakdown and treatment of John Ware were developed and written by James DeFelice, award-winning screenwriter (*Why Shoot the Teacher*).

Samuels has been a ground-breaker in many of her projects. In 1978, she made *The Underground Railroad* for the NFB, utilizing many black performers. During International Women's Year, she produced two CBC dramas by women authors with women directors. And she developed the format for the *Adventures in History* series for the NFB.

Meanwhile, she is enormous-

ly impressed with the casting potentials in Alberta. "There's a look about people out here, the same as Australia. They look as if they belong to the country."

With support from various

sectors, and a development deal with First Choice Canadian pay-television, Samuels appears to have pulled the major elements together. This may be, she says, because of the increased sophistication of the con-

temporary viewing audience and the increased viability of the market for this type of project. "We feel John Ware's time has come."

Linda Kupecek •

\$1,500.00 GRANT!

THE DOROTHY AND OSCAR BURRITT MEMORIAL AWARD

for 1983 is \$1,500.00. This annual Award, established in 1964, encourages the further development of film appreciation in Canada. It is accompanied by a cash grant to assist an individual or a volunteer organization to undertake a project contributing to a greater understanding and enjoyment of film as an art.

Application forms for the 1983 Award are available from the Dorothy and Oscar Burritt Memorial Award, P.O. Box 484, Station A, Toronto, Ontario. M5W 1E4.

**CLOSING DATE FOR RECEIPT
OF ENTRY FORMS:
APRIL 15, 1983**

The recipient of the Award will be notified prior to the Annual General Meeting of the Canadian Federation of Film Societies, May 21-23, 1983.

Dorothy and Oscar Burritt founded the film society movement in Canada, and this Award was established to keep alive the unique spirit and purpose of these two dedicated film pioneers.

The Dorothy and Oscar Burritt Memorial Award is registered as a charity under the Income Tax Act. Donations to the capital fund are solicited, and will receive a receipt for income tax purposes if sent to the above address.

ADMINISTERED BY THE
CANADIAN FEDERATION OF FILM SOCIETIES

Canadian Images mid-March

TORONTO - Three hundred Canadian shorts, documentaries, and features will be screened at the 6th annual Canadian Images Festival March 17-20 in Peterborough, Ont., reports festival executive director Susan Ditta.

The 1983 program will feature some new programs, including Classics, in which programmer Peter Harcourt polled the nation's critics for a list of the finest past Canadian films, and *Crème de la Crème*, a selection of Canadian films produced in the last 12 months which have won significant awards.

There will be retrospectives on director Denys Arcand, animator Norman McLaren, producer Beryl Fox, and the CBC *For The Record* series; a series on films for social change, *Struggle and Resistance*; and series on comedy, women's films, the performing arts, experimental films, and the Canadian New Wave. A series of hard-to-find films, *Lost and Found*, plus programs from the regional studios of the National Film Board and from 15 film co-ops across the country, will also be featured.

Scratched from this year's program are a David Cronenberg retrospective (the director is unavailable) and a video

series (postponed until next year).

Four days of seminars are planned, including panels on the future of film production in Canada and on pay television from a production industry point-of-view.

Ditta said most of the Genie Award-nominated films will be at the festival, as well as several premieres of works by young filmmakers. "We have been the first festival to give a venue to a lot of Canadian filmmakers," she said.

A full festival pass including admission to all films, workshops, and seminars, is \$20.00. A film pass is \$10.00. Passes and information can be obtained from the festival office, 753 George St. N., Peterborough, Ont. (705-748-1400).

TORONTO - The Canadian Motion Picture Distributors Association (CMPDA) will honor *Porky's*, Canada's all-time box-office hit, at the CMPDA's Golden Reel Award luncheon March 22 in Toronto. If Astral's membership with the CMPDA had not recently been terminated, it would have been the first time a CMPDA member was so honored.

The work of foreign agents

Why is it that the National Film Board will not just roll over and die quietly? It has already been declared dead by Applebaum-Hébert, and even the most sympathetic of observers walking through its now empty halls smells an advanced state of decay — sans purpose, sans direction sans distribution, sans leadership. As a functionally effective organization, it has already ceased to exist and only waits the stroke of the bureaucrat's pen to put it out of its misery and will it, officiously, from the face of this earth.

And then suddenly — and it would seem out of nowhere — it hits the headlines south of the border. Its praises are sung by all three American networks on successive nightly news broadcasts. Editorials and articles appear in The New York Times, The Washington Post and serious newspapers across the country. American senators and congressmen beseege Film Board offices with requests for films. This is no way for the dead to behave.

To understand what has kept the Film Board alive, one must look, not to the present, but into the past, to the very birth of the National Film Board and its reason for existence over forty years ago. And here we encounter some ironies. The U. S. Justice Department wants to label National Film Board films "political propaganda," the work of "foreign agents." The irony is that they are completely right. Many Film Board films are propaganda and, much as we like to think of ourselves as one big happy undefended border, Canadians are foreigners (although it does take a rather large stretch of the imagination to think of James de B. Domville as an agent). The U. S. Justice Department is right, but it is forty years too late. The foreign agent was, in fact, John Grierson who, working with the British government secret service, founded the National Film Board. Its express purpose was to gain access to American movie theatre screens and influence our isolationist neighbours to the south to save England by joining World War II.

But Grierson took a longer view as well, and breathed a fire into the organization — a fire which still burns today, despite the crippling organizational effects of bureaucracy and old age. He created a National Film Board that is truly an independent voice. Secure in its funding, it is able to put its considerable resources behind films expressing an independent viewpoint. It is free to make films on controversial subjects. It is free to make films which are not particularly popular. It does not have to rely on the generosity of large corporations and is even permitted to bite the governmental hand which feeds it.

The United States thrives on the myth of liberty of expression. But anyone who has experienced the actual workings of the American media will appreciate the ways in which the National Film Board is a truly unique organization. There are, in fact, no independent voices on American television. In the much vaunted private sector, there are a sprinkling of ill-funded, independent documentary films, but few people get to see them. In the American film world, you are free; as long as you are rich.

"Foreign agents," yes. "Political propaganda," yes; if you define propaganda as anything different from popularly held opinions. Grierson, who revelled in controversy, must be looking down on his child with amused glee. Damned from without, arthritic from within, the old place still has some kick left in her.

Ronald Blumer

Ronald Blumer, ex-NFB freelancer, has written and co-produced two series with Bill Moyers for Public Television and is currently working on a CBS science special with Walter Cronkite.

POLICY

Alberta consensus

A consensus of Alberta filmmakers has formed in response to impending changes in Canadian film and broadcast policy. The following four points state our major areas of concern:

1. The Applebaum-Hébert Report recommends drastic CBC cutbacks, while the DOC speaks of creating a \$30 million fund to augment the CBC's purchase of independently produced programming. Given the conflicting positions of the Applebaum-Hébert Report and the DOC on the future of the CBC, we would like to reserve our position on the CBC and state the following: Regardless of changes made in the CBC, our regional production industries need more access to CBC airtime and markets and more of an opportunity to speak to and hear from other regions of Canada via our national network. Centralized budgeting starves the creative potential of the regions. Broadcast policy plans for reorganization of the CBC network should include measured steps to enhance regional autonomy and to increase significantly

the proportion of the total CBC budget which goes to the regions for the purpose of stimulating and purchasing independent productions.

2. The Applebaum-Hébert Report speaks of a possible profit tax on private broadcasters to "upgrade the quantity and quality of Canadian programming" while the DOC speaks of creating a "Broadcast Program Development Fund," a pool of some \$30 million derived from the Consolidated Revenue Fund or by a program production levy on cable and pay television subscribers. We support strongly the creation of such a fund but ask what formula will be applied to its distribution? Will it stay mostly in Ontario and Quebec, or will it be used to encourage the creative energies of Canada's many regional film communities? Having already experienced the deluge of foreign signals via cable, and with more to come with the new technologies (DBS's, video-cassettes, etc.), we must resolve to develop our indigenous production industry so that we

may compete on a worldwide scale. We must capitalize on all our available resources and build upon our regional production communities as well as on those in Central Canada. The fund could be a tremendous asset to our industry, but its administering body must be flexible and responsive and composed of a balance of appointees acceptable to both the Federal Government and to industry representatives throughout the provinces. Key to the fund's success will be the degree to which its resources address the market problems unique to Canadian film and television.

3. Chapter 9 of the Applebaum-Hébert Report is written from a distinctly centralist point of view. For example, the report is unfair and inconsistent on the subject of the NFB. The regional production studios of the NFB have helped provide hands-on training for new filmmakers, aided innovative and exploratory projects, and provided access to tools in the very manner the Applebaum-Hébert Report suggests. Over the past few years, the NFB has opened up the sponsored film program, and we ask that there be an even greater reliance on our regional film communities in this area. The greatest complaint the regions have about the Board is its lack of regional autonomy. The structure of regional programming committees with Advisory Councils of local filmmakers, already exists at the NFB. All that remains is to grant local communities the freedom to be responsible for the works they create.

4. The Applebaum-Hébert Report calls for a vastly increased role for the CFDC. In such a scenario, we ask that there be greater recognition of regional production communities than the present token

"desk" that the Corporation has in Vancouver. Before the CFDC mandate is broadened, let it prove its effectiveness by increased support for our regional production industries. For the last decade, the focus has been on the Toronto-L.A. axis. In a renewed effort to enhance Canada's production industry, let more attention be paid to the talent of our regional filmmakers. Commercial profitability must be balanced with our developmental needs, and we must be certain that the maximum financial support goes directly to our artists rather than being lost in administrative structures.

The Consensus Committee

Nick Bakytta

President, Alberta Motion Picture Industries Association

Ted Barris

President, ACTRA Writers' Guild/Alberta Branch

Dave Billington

Edmonton Sun media columnist

Jerry Ezekial

Programme Director, Banff Television Festival

Wendy Hill-Tout

Calgary Film Co-op

Lorne MacPherson

President, Alberta Motion Picture Development Corporation

Tom Peacocke

Actor

Tom Radford

Executive Producer, North West Production Studio, National Film Board of Canada

David Scorgie

Assistant Director, Film and Literary Arts Branch, Alberta Culture

LETTERS

Perverts cornered

As if it weren't sufficiently furtive and humiliating to be slipping into the newsstand, penniless, just to leaf through No. 93 of *Cinema Canada* and assure myself that my lousy little notice was still in your Production Guide, you just had to put some half-naked man on the cover holding a two-and-a-half-foot long thing.

I ended up with the other leafers in 'Perverts' Corner where I found you snuggling up to *Blueboy*, *Hot Load* and *The Salami Quarterly*.

Can't you guys think of anything in advance? Or did you do this to me on purpose? Answer fast with a free subscription or else this goes directly to the Canada Council. I've got the polaroids.

David Lieber

Montreal

Chetwynd winner

With regard to the recent announcement of the CFTA 1982 Awards in *Cinema Canada* (November-December, 1982), I notice that the Chetwynd Award was missing from the list of winners.

The Chetwynd Award went to Creative House, Vancouver, B.C., an organization

which has demonstrated the greatest imagination and achievement in business promotion in the Canadian visual images industry over the past year. Robin Lecky, a partner in Creative House, accepted the award for *Come Together in Calgary*, a twelve-projector, two screen audio-visual presentation which was largely instrumental in convincing the International Olympic Committee to award the 1988 Olympics to Canada, an event with a great deal of business potential for Canada's visual images industry.

Robin Chetwynd

President & General Manager
Chetwynd Films Ltd.

Eyesore

This is in response to the article "Burden of Dreams" by Emil Sher which appeared in your January issue.

While we applaud the support and coverage you have given to independent film co-operatives, (two successive issues including articles on same — we must be doing something right!), we were, however, somewhat disturbed by the actual layout and placement of the article — forced to the margins of an article on Le Festival du Nouveau Cinéma. Don't you think we have been mar-

LETTERS

ginalized enough? Moreover, does all discussion of independent alternative filmmaking have to be collapsed together - to the extent of affixing a title of an American documentary to a discussion of a Montreal film co-op? Apart from the dismal gray background on which the article was printed, (is this an unconscious metaphor for the economic situation facing independent filmmakers?), the omission of any reference to our very successful screening last year at Cinema Five (over 500 eager aficionados of alternative cinema!), is serious, indeed.

Again, we do welcome the interest of Cinema Canada and look forward to more articles dealing with the co-op situation in other parts of the country.

Brenda Longfellow
Mainfilm,
Montreal

Critique of judgement

The views of ACTRA's National Committee on Women's Issues, reported in your article "ACTRA women on offensive in film..." (No. 92), that women are under-employed, under-represented, and portrayed unintelligently in the media, and that influential media organizations like the CBC, the CFDC, and private broadcasters ought to be pressured to change these things, while no doubt offered in a spirit of fairness, are too strong, too militant, and in the long run too potentially harmful to what is really important: the freedom of artistic expression.

I refer primarily to the Committee's apparent attitude toward the portrayal of women, whose TV image makes them "sick to the teeth" and whose portrayal in feature films, in Nancy Rossov's view, "borders on soft-core pornography." Apart from the obvious difficulties in judging objectively the degree to which broadcast material is "sexually stereotyped" or "offensive", any legislated requirements on the social, or - to call a spade a spade - ideological content of broadcasts, whatever their intended purpose, can only entail a lessening of the expressive potential of film and TV artists. Whatever themes the artist considers most important must always then be subordinated to the requirement of official orthodoxy; he must dispense with scenes and characters not approved by the government. Programming which is broadcast on the basis of ideological orthodoxy is simply propaganda. (The ACTRA Committee may argue that the current broadcast system is an implicit and therefore more pernicious kind of propaganda, but I would reply that unconscious propaganda is not propaganda at all, but rather a spontaneous reaction to the demands of the market: except in a negative way, through censorship, the programming of broadcasters has always been determined by what people will voluntarily watch, not by the petitions of pressure groups).

As things stand, the control of programming is in the hands of television network buyers and film producers and distributors, whose decisions are doubtless influenced more by their perception of a program's expected popularity than by its ideological content. By forcing these people to select on the basis of socio-political content, we force the

creators to limit their thematic material, and as a result the audience loses the freedom of choosing what it wants to see. What exactly is gained by this?

Sexual "stereotyping" of men and women is as old as humanity. The types change with changing society, but always spontaneously, and not as a result of royal decree or legislation. "Stereotyping" is the meat and potatoes of popular drama; in trying to eliminate it we would not be doing our artists or ourselves any service. In fact, often those who most stridently insist upon the abolition of "stereotypes" simply want to substitute a new type for the old.

There is no reason to believe there will be an end to sexual "stereotypes" of one kind or another; dramatized sexual types will continue to exert a fascination on us as long as we remain sexual beings, and as long as sexuality remains the fundamental, consuming thing that it is. Now, if we could somehow legislate inept filmmaking out of existence... But alas, who am I to judge? Is anyone?

Paul Vitols
Vancouver, B.C.

Budget blues

I am writing to tell you of a project I am currently very much involved in - I hope you find it interesting enough to print in your publication. I am in great need of publicity for this project and I hope you can help.

First, I will give you a straightforward description of the project. I have entered into an agreement with a production company based in Jakarta, Indonesia (Umbara Brothers Films), the agreement has me co-producing, writing and playing the lead role in one film and co-producing, co-writing and playing the lead role in a second film. I have written the script for the first film (*Sojourn*), the idea has already been approved by the intended director (Danu Umbara) and the second script is now being formulated in Jakarta. *Sojourn* has many Canadian elements to it, the lead characters are Canadian; throughout the story they often make known the fact that they are from Canada - it's an adventure-comedy that is set 20% here in Canada and 80% in Jakarta and surrounding Indonesian islands. An interesting part of this agreement, and a rare element in films that originate here in Canada, is that we already have a distribution company (P.T. Parkit Films) lined up that is willing to distribute the picture throughout the Asian market. This company has a proven track record and is currently handling four films in that same market.

Now to the problem - \$1.3 million. I have made some headway with gathering a budget but I am getting stonewalled by the very people that I thought I could count on for aid: the CFDC is at the top of that list. My story is Canadian, in that it starts off in Toronto and concerns two Canadians on an adventure in Indonesia - violence is nonexistent in the story, it is quite funny but never offensive, but on the other hand a current CFDC-sanctioned picture *Videodrome* has something to offend just about everyone, but since they think that the picture is

"commercially viable" it gets the support.

I have been involved with the picture business for about seven years (I'm 23) and I have been recently working for a production company based in Barcelona, Spain (Figaro Films S.A.): I help get their Spanish language films distributed here, mainly in Canada's Spanish-speaking communities. I have acted bit parts in films. I have written and submitted a few screenplays, but now I want to make pictures on my own, so I started to make contacts with production companies all over the world hoping to get lucky. After about a year this Jakarta project began (last June), we have been working hard putting this project together, and now all that is missing is the budget money. I'm sure that I can raise a budget, if for no other reason than the money is almost guaranteed recoverable with the picture already having a distributor for the giant Asian market.

The people in Jakarta have expressed to me that they feel the picture could be a success in their market, and I feel that it could be likewise here.

So, as you can see, I need publicity for this project wherever and however I can get it, so if you think this is interesting enough to be printed in your magazine I would be deeply appreciative.

Christopher Heard
Oshawa, Ont.

P.S. Just a note to add that our project is in no way similar to the current Peter Weir film The Year of Living Dangerously. Our film takes place in a much friendlier Indonesia of the '80s rather than the revolutionary Indonesia of the early '60s.

Now is the hour

Now is the time for the Canadian Film Institute to come out of hiding. With the demise of the director and a staff now numbering one person, the board of directors must elicit the support of the Canadian film community by: re-constituting the membership, amending the constitution, soliciting members, calling for an annual general meeting and electing a truly representative board, calling for support both financial and political and seeking a solid funding base, defining CFI's objectives and role in the Canadian film scene.

Now or never more. Why should it die except by the apathy of us all?

Jack Horwitz
Ottawa

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Film-by-film

Canadian private-sector production for 1982

The following is a list of private sector production for the year 1982, compiled by Cinema Canada, of the films that completed principal photography between Jan. 1-Dec. 31, 1983.

If film titles are followed by a "p" or a "c" it means that certification as a Canadian film, according to the guidelines of the department of Communications, is either under consideration (p for pending) or that provisional certification is awarded (c for certified). Final certification can be awarded only after full completion of a film.

If an asterisk follows the title, the Canadian Film Development Corporation has participated financially.

Those films listed under "Canadian" are those thought to fulfill the definition of the certification office (DOC) as Canadian. All other films are foreign. When the word "co-production" is used, it means an official treaty co-production, approved by the Minister of Communications (approval may be pending). Canada has treaties only with the United Kingdom, France, Germany, Italy and Israel.

Canadian theatrical features

Blue Monday / p
p.c. Kinescope Films
p. Nicolas Claremont
d. A. Mazouz

Cross Country / p
p.c. Filmline Productions Inc.
p. Pieter Kroonenburg, David Patterson
d. Paul Lynch
in Montreal, \$3.1 million
• negative pick-up by United Artists

The Deserter / *
p.c. Exile Productions
p./d. Jack Darus
in Vancouver, \$250,000

**For the Rest of our Lives /
Bonheur d'occasion** / *
(w.t. The Tin Flute)
p.c. Ciné St. Henri Inc. /
National Film Board of Canada
p. Marie-José Raymond
d. Claude Fournier
in Montreal, \$3.4 million
• theatrical feature and 5 one-hour
TV series; produced in French and
English simultaneously.

**For Those I Loved /
Au nom de tous les miens** / *
p.c. Les Productions Mutuelles (Mtl) /
Producteurs Associés (Paris)
p. Claude Héroux, Jacques Strauss
d. Robert Enrico
in Montreal, France, U.S.A. and
elsewhere, \$10 million
• a feature plus 6 one-hour series for
TV; a Canada (25%) / France (75%)
co-production

The Hero
p./d. John E. Guisbrecht
in Saskatchewan

Images in Reverse / c
p.c. Quarter Moon Productions
p./d. Carey Connor
in Toronto, \$500,000
• principle photography interrupted;
never completed

Lucien Brouillard / c *
p.c. ACPAV
p. René Gueissaz, Marc Daigle
d. Bruno Carrière
in Montreal

The Man From 5A / *
(w.t. The Neighbour)
p.c. Neighbour Film Inc.
p. Claude Léger
d. Max Fischer
in Montreal / N.Y.C., \$5.8 million

Marie Chapdelaine / p *
p.c. Astral Films Productions Ltd.
p. Murray Shostak, Robert Baylis

d. Gilles Carle
in Lac Baskatong, Québec, \$4.5 million
• a feature and TV mini-series

Miri
p.c. Astral Film Production /
Roll Film Production
p. Jim Kaufman, Israel Roll
d. Tzipi Trope
in Israel, \$1 million
• a Canada (33%) / Israel (66%)
co-production

Music of the Spheres / c *
p.c. Lightscape Motion Pictures Co. Ltd.
p./d. Philip Jackson
in Toronto, \$110,000

Night Eyes
w.t. Rats
p.c. Film Trust Productions
p. Paul Kahnert, Charles Eglee
d. Robert Clouse
in Toronto, \$1.6 million

Of Unknown Origin / p *
p.c. Mutual Productions
p. Claude Héroux
d. George Pan Cosmatos
• co-financed by Warner Bros.

Rien qu'un jeu / *
p.c. Ciné-Groupe Inc.
p. Jacques Pettigrew, Monique Messier
d. Brigitte Sauriol
in Percé and Montreal, \$1.2 million

Le Ruffian
p.c. Corporation Image M & M /
Parma Films /
Les Films Christian Fletcher
p. René Malo, Christian Flechner
d. José Giovanni
in Alberta, B.C. and Quebec and abroad,
\$5 million
• a Canada (20%) / France (80%)
co-production

Scandale / c
p.c. RSL Films Ltd.
p. Robert Lantos, Stephen Roth
d. George Mihalka
in Montreal, \$600,000

Scissere / c
p.c. Mettler Films
p. Ron Repke
d. Peter Mettler
in Toronto, \$18,000
• a student film which received
excellent critical reviews

Screwballs / *
(w.t. Crazy Times)
p.c. Crazy Times Film Corporation
p. Maurice Smith
d. Rafal Zielinski
in Toronto, \$800,000
• negative pick-up by New World

Sonatine / p *
p.c. Corporation Image M & M Ltée
p. Pierre Gendron
d. Micheline Lanctôt
in Montreal, \$1 million

The Terry Fox Story
p.c. Robert Cooper Films 11 Inc.
p. Robert Cooper
d. Ralph L. Thomas
in Toronto, \$2.5 million
• produced in association with Home
Box Office, CTV and Superchannel

That's My Baby / c
p.c. Gemini Film Productions Ltd.
p./d. Edie Yolles
in Toronto, \$750,000

Foreign theatrical features

Critical List
p.c. Magder Film Productions /
Critical List
p. Zale Magder
d. Sheldon Larry
in Toronto
• budget: \$2 million

Eureka
p.c. Recorded Pictures Co.
p. Jeremy Thomas
d. Nicolas Roeg
in British Columbia

First Blood
p.c. Carolco / Filmways-Orion
p. Buzz Fietshans
d. Ted Kotcheff
in British Columbia

Golden Seal
p.c. Sam Goldwyn Jr. Productions
p. Sam Goldwyn Jr.
d. Frank Zuniga
in British Columbia

Graduates of Malibu High
p.c. Star Cinema Productions
p. Victoria Maeyerlink
d. Linda Folds
in British Columbia

I Won't Dance
p.c. Mont Blanc Productions
p. Leo Fuchs
d. Edouard Molinaro
• made for MGM

Once Upon A Time In America
p.c. Regency Films
p. Arnon Milchen / Regency Films N.Y.
d. Sergio Leone
• budget: \$22 million, in Montreal
and elsewhere

Porky's - The Next Day
p.c. Astral Film Productions, Simon/
Reeves/Landsburg
p. Don Carmody, Bob Clark
d. Bob Clark
in Florida
• produced in association with
20th Century Fox

Running Brave: The Story of Billy Mills
p.c. Englander Productions
p. Ira Englander
d. Donald Shebib
• budget: \$8 million

Skullduggery
p.c. Wittman/Richter Films
p. Peter Wittman and Ota Richter
d. Ota Richter
in Toronto

The Space Hunter
p.c. Zone Productions
p. Don Carmody, John Dunning,
André Link
d. Lamont Johnson
in Utah, British Columbia
• budget: \$12 million, with negative
pick-up by Columbia

Star 80
p.c. Ladd Co.
p. Wolfgang Glattes
d. Bob Fosse
in British Columbia

Strange Invaders
p.c. Strange Invaders Co.
p. Walter Coblenz

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d. Michael Laughlin
in Toronto
• budget : \$4 million

Superman III
• shot in Calgary for 5 wks

Canadian TV features

Billy Bishop Goes To War
p.c. Primedia Productions /
BBC Television
p. Norman McCandlish
d. Norman McCandlish
in England

Crystal Gayle in Concert / c
p.c. Corozan Productions Inc.
p. Louis Chesler
d. Stan Harris
in Toronto
• pay-TV variety special for First Choice

Falcon's Gold
p.c. Bob Schulz Productions
p. Keith Rothman
d. Bob Schulz
in Mexico
• budget : \$1.4 million

**The Life and Times of
Edwin Alonzo Boyd / c**
p.c. Poundmaker Productions Ltd.
p. Barry Pearson
d. Les Rose
in Toronto
• budget : \$240,000

The Miles Ahead
p.c. Sunsport Productions Ltd.
p. David Mitchell
d. Mario Azzopardi
• budget : \$250,000

Shocktrauma
p.c. Glen-Warren Productions Ltd.
p. Chris Dalton, Wayne Fenske
d. Eric Till
in Toronto
• budget : \$1.2 million

Showbiz Ballyhoo / p
p.c. Richard Gabourie Productions Ltd. /
T.A.D. Productions Inc.
p. Norman & Gayle Sedawie
d. Norman Sedawie

The Wild Pony / p
p.c. Pony Film Productions
p. Eda Lishman, Derek McGillivray
d. Kevin Sullivan
in Alberta
• licensed by First Choice pay-TV

Foreign TV features

In Defence of Kids
p.c. M.T.M. Enterprises
p. Seth Freeman
d. Gene Rynolds
• budget : \$2 million

Jane Doe
p.c. Marble Arch Productions
p. Paul Radin
d. Ivan Nagy
• CBS Movie of the Week

Little Gloria Happy At Last
p.c. Cine-Gloria Inc.
p. David Nicksay, Justine Héroux
d. Waris Hussein
in Ontario, Québec
• budget : \$6 million, 2 two-hour
mini-series made for NBC

Mazes & Monsters
p.c. Tele M & M /
Tom McDermott Productions
p. Tom McDermott
d. Steven Stern
in Toronto
• budget : \$2 million

On The Road
p.c. C.B.S. Television
p.d. Walter Grauman

Packing It In
p.c. EMI Television
d. Jud Taylor

Pyjama Top
p.c. Lorimar Productions
p./d. Rob Iscove

Viva Canada
p.c. Shochiku Films Co. Ltd., Tokyo
p. Isao Koizumi, Haruo Umamichi
d. Toshinobu Ohmini
• budget : \$750,000, for Yomiuri TV
station, part of "Gora, the Dog" series

Will There Really Be a Morning
p.c. Filmways Productions Inc.
p. Everett Chambers
d. Fielder Cook
in Toronto
• budget : \$3 million

Canadian TV one-hour

Actra Command Performance
p.c. Schulz Productions
p. Jim Cole
d. Bob Schulz
• 1 hour variety entertainment for CBC

Hello Goodbye
p.c. Brat Productions
p. Peter Bryant
d. Robert Boyd
• budget : \$100,000

Jen's Place
p.c. CineFlics Ltd.
p./d. Rebecca Yates and Glen Salzman
• budget : \$200,000

The Life and Works of Paul Strand
p.c. John Walker Productions Ltd.
p./d. John Walker
in New York, Mexico, Italy, France,
England
• pre-sale to PBS, budget : \$240,000

Liona Boyd
p.c. Pierrot Productions
p. Wyndham Wise
d. Alan Simmonds
• concert documentary

The Making of the Terry Fox Story
p.c. Jilcy Film Enterprises Inc.
p./d. Michael Goldberg
in Toronto

Micronesia-Paradise Lots / c
p.c. Rosebud Films
p./d. Peter Rowe

Raoul Wallenberg / c
p.c. Rubicon Film Productions Inc.
p. Wayne Arron, David Harel
d. David Harel

The Taking of Mt. Gongga
p.c. Extra Modern Productions
p. Bill House
d. Peter Walsh
• budget : \$225,000

Treasures / p
p.c. Richard Gabourie Productions Ltd. /
T.A.D. Productions Ltd. Inc.
p. Norman & Gayle Sedawie
d. Norman Sedawie
• budget : \$200,000

The World's Great Museums / p
p.c. Richard Gabourie Productions Ltd. /
T.A.D. Productions Inc.
p. Norman & Gayle Sedawie
d. Norman Sedawie
• budget : \$200,000

Foreign TV one-hour

Foreign Land
p.c. Windrose Films
p. Heino Breilmann
d. Peter Witt
• budget : \$1 million for German pay TV

Frank and Fearless
p.c. ABC
d. Stephen Foreman

General Hospital
p. Gloria Mont
• episode of ABC series

Loving Friends and Perfect Couples
p.c. Lorimar
p. Tom Cheronos
d. Sheldon Larry, Joe Scanlon
• 56 x one-hour for pay TV

Taiyo-Ni Hoero
p.c. Toho Films, Tokyo
p. Yoichi Yumera
d. Tony Tokota

Canadian TV series

Amateur Naturalist
p.c. Dorling-Kindersley
Television-Primedia Productions
p. Paul Quigley
d. Alastair Brown (Cda),
Jonathan Harris (Europe)
• budget : \$1.7 million ; 13 x 1/2 hour

The Can-Lit Series
p.c. Atlantis Films Ltd.
p. Seaton McLean, Michael McMillan,
Janice Platt
d. Don McBrearty -
Pick Me Up at Peggys Cove
d. Bruce Pittman - **I Know A Secret**
d. Paul Shapiro - **R.W.**
d. Sturla Gunnarsson -
The Bamboo Brush
d. Don McBrearty - **Boys and Girls**
d. Bruce Pittman - **David**
• 6 x 1/2 hour

La clé des bois
p.c. Les Productions S.E.P.T. Inc.
p.d. André A. Bélanger
• budget : \$390,000 ; 13 x 1/2 hour

The Moviemakers / p
p.c. Atlantis Films Ltd.
p. McLean, McMillan, Platt
d. Bruce Pittman
• 13 x 1/2 hour

Les pas possibles
p.c. Les Productions Prisma Inc.
p. Marcia Couëlla
d. André Mélancon
• 6 x 1/2 hour

1001 Nights
p.c. UTB Inc.
p. John Hanuda
• budget : \$100,000

Troupers
p.c. Atlantis Films Ltd. /
Usher-Sharp Productions Inc.
p. McLean, McMillan, Platt / Bill Usher
Debra Sharp
d. Jim Bach
• 7 x 1/2 hour

Virulyse / c
p.c. Télémontage Inc.
p. Pierre De Lanauze
d. Gilbert Gratton
• 26 x 1/2 hour

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